



GLOBAL MARTIAL ARTS FORUM

2024
Global
Martial Arts
Forum

Program Book

2024
글로벌
무예 포럼
프로그램북

10.07^{MON}
-
10.09^{WED}
UNESCO ICM

Martial Arts as Living
Heritage: Its Past,
Present and Future

문화유산으로서 무예:
과거와 현재, 그리고 미래

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무예를 통한 지속가능한 발전을 위한 연대, 비전과 실행 방향

Welcome Message

Welcome to the 2024 Global Martial Arts Forum!

It is with great pleasure that I welcome all participants to this prestigious event, hosted by the International Centre of Martial Arts for Youth Development and Engagement under the auspices of UNESCO (ICM). This forum, held from October 7th to 9th, 2024, in the historic city of Chungju, Republic of Korea, represents a remarkable gathering of martial arts enthusiasts, practitioners, scholars, and cultural heritage experts from around the globe.

The theme of this forum, 'Martial Arts as Living Heritage: Its Past, Present, and Future,' highlights the rich history and enduring significance of martial arts in our cultural heritage. This event aims to disseminate, share, and expand the role and values of traditional martial arts, enhancing their visibility and raising awareness of their importance as living heritage. Moreover, this forum is crucial as it seeks to promote the diverse values of martial arts and foster sustainable development through a culture-inclusive interdisciplinary approach, facilitated by the ICM, a UNESCO Category 2 Center under the Social and Human Sciences Sector.

During the forum, we will engage in meaningful exchanges and activities across various stakeholders, including local communities, the private sector, and government entities. Our discussions will focus on safeguarding and preserving the cultural diversity of martial arts, addressing the challenges faced since their inscription on the UNESCO Intangible Cultural Heritage list, and exploring visions for their sustainable development.

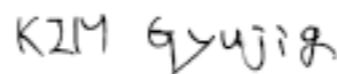
The forum will feature an array of presentations, master classes, and panel discussions that illustrate how martial arts contribute to addressing contemporary societal issues. We will also honor the laureate of the UNESCO ICM Martial Arts Education Prize and enjoy exhibitions showcasing the artistic expressions of martial arts through photography.

Your presence here not only enhances the international visibility of martial arts but also reinforces our collective commitment to preserving and promoting this invaluable culture for future generations.

Together, I hope to strive towards a future where the universal values of martial arts and their cultural diversity is cherished and sustained.

I wish you a fruitful and inspiring **2024 Global Martial Arts forum**.

Sincerely yours,



KIM Gyujig

Secretary-General
International Centre of Martial Arts for Youth Development and
Engagement under the auspices of UNESCO (ICM)

Program at a Glance

Martial Arts as Living Heritage : Its Past, Present, and Future
문화유산으로서 무예: 과거와 현재, 그리고 미래

Time	October 7 Mon	October 8 Tue	October 9 Wed
09:50 ~ 10:00		Registration of Participants	Registration of Participants
10:00 ~ 11:00	Registration of Participants	Session 2: Reflection on the Universal Values of Martial Arts as Living Heritage 살아있는 유산으로서 무예의 보편적 가치 고찰	Special Session: 2024 UNESCO ICM Martial Arts Education Prize Laureate 2024 UNESCO ICM 무예 교육상 수상자의 주제 발표
11:00 ~ 12:00	Opening Ceremony		Panel Discussion: Solidarity, Vision and Action for Sustainable Development through Martial Arts 무예를 통한 지속가능한 발전을 위한 연대, 비전과 실행 방향
	Keynote Address 기조연설		Closing Ceremony
12:00 ~ 14:00	Luncheon <i>Multipurpose Hall</i>	Luncheon <i>Multipurpose Hall</i>	
14:00 ~ 15:00	Session 1: Martial Art as Intangible Cultural Heritage and Its Role 무형문화유산으로서 무예와 그 역할	Session 3: Challenges after being Inscribed as the Intangible Cultural Heritage of Humanity 인류무형문화유산 등재 이후 과제	
15:00 ~ 16:00	Coffee Break <i>Lobby</i>		
16:00 ~ 17:00	Master's Class Hands-on Experience Taekkyeon Kun Lbokator Turkish Traditional Archery Korean Traditional Archery <i>Multipurpose Hall</i>	Coffee Break <i>Lobby</i>	
17:00 ~ 18:00		Master's Class Hands-on Experience Kazakh Kuresi(Traditional wrestling) Mongolian Bukh(Traditional wrestling) Korean Ssireum(Traditional wrestling) <i>Multipurpose Hall</i>	

*The Program is subjected to change.

Keynote Address 기조연설



Marc Theeboom 마크 티봄

Professor, Vrije Universiteit Brussel
브뤼셀 자유대학교 교수
ICM Governing Board Member
ICM 이사

Session 1: Martial Art as Intangible Cultural Heritage and Its Role

세션 1: 무형문화유산으로서 무예와 그 역할

Chair



Gulnara Aitpaeva 굴나라 아이트파에바

National Expert, Evaluation Body of the
Intergovernmental Committee on Intangible
Cultural Heritage of UNESCO
유네스코무형문화유산보호협약 정부간위원회
평가기구 위원

Director, Aigine Cultural Research Center
에이진 문화연구소 센터장

Invited Speakers



Matthias Röhrig Assunção

마티아스 뢰리히 아순상

Professor, University of Essex
에식스 대학교 교수



Nomin Erkhemtugs

노민 에르헴투그스

Culture Program Specialist,
Mongolian National Commission for UNESCO
몽골 유네스코 국가위원회 문화 전문관



Ahmet Erman Aral

아흐메트 에르만 아랄

Chairholder, UNESCO Chair on Intangible
Cultural Heritage in Formal and Informal
Education

유네스코무형문화유산 정규 및 비정규 교육 의장
Professor, Ankara Haci Bayram Veli University
앙카라 하지 바이람 벨리 대학교 부교수



Roslan Manap 로슬란 마납

Vice President,
Seni Silat Cekak Pusaka Hanafi Martial
Arts Federation
세니 실랏 체착 푸사카 하나피 무예 연맹
부회장

Session 2: Reflection on the Universal Values of Martial Arts as Its Living Heritage

세션 2: 살아있는 유산으로서 무예의 보편적 가치 고찰

Chair



Marc Theeboom 마크 티봄

Professor, Vrije Universiteit Brussel
브뤼셀 자유대학교 교수
ICM Governing Board Member
ICM 이사

Invited Speakers



Dara Our 다라 아우르

Deputy Secretary-General,
Cambodia Kun Lbokator Federation
캄보디아 쿤 보카토 연맹 사무차장



Zibin Guo 지빈 구오

Professor,
University of Tennessee Chattanooga
테네시 채터누가 대학교 교수



Seunghwan Lee 이승환

Council Member,
Korean Traditional Archery Culture Society
활쏘기문화보존회 이사

Former Director, UNESCO APCEIU
유네스코 아태이해교육원 전 원장



Deoksoon Kim 김덕순

Director of Strategic Development Office,
UNESCO ICHCAP
유네스코 아태무형유산센터 정책개발실장

Session 3: Challenges after being Inscribed as the Intangible Cultural Heritage of Humanity

세션 3: 인류무형문화유산 등재 이후 과제

Chair



Matthias Röhrig Assunção

마티아스 뢰리히 아순상

Professor, University of Essex
에식스 대학교 교수

Invited Speakers



Rustam Muzafarov

루스탐 무자파로프

Vice Chairman,
Kazakhstan ICH National Committee
카자흐스탄 무형문화유산 국가위원회 부위원장



Cholponai Usuabaliyeva-Gryshchuk

츨포나이 우수아발리에바-그리슈츠크

Head of Project Implementation Unit,
Aigine Cultural Research Center
에이진 문화연구소 프로젝트 본부장



Neiven Wagdy Eshak Ghaly

니븐 워디 에샤크 갈리

Culture Development Program Manager
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상부이집트교육개발협회 문화개발 프로그램
매니저 겸 교육과정 개발 책임자



Zafer Metin Atas

자페르 메틴 아타스

Member of the Board of Directors,
Turkish Traditional Archery Federation
터키 전통활쏘기 연맹 이사

Special Session: 2024 UNESCO ICM Martial Arts Education Prize Laureate

특별세션: 2024 UNESCO ICM 무예 교육상 수상자의 주제 발표

Invited Speakers



Roberto Orlando

로베르토 올란도

Judo for Peace Commissioner,
International Judo Federation
국제유도연맹 평화를 위한 유도 위원회 위원

Panel Discussion: Solidarity, Vision and Action for Sustainable Development through Martial Arts

패널토의: 무예를 통한 지속가능한 발전을 위한 연대, 비전과 실행 방향

Chair



Zibin Guo

지빈 구오

Professor, University of Tennessee Chattanooga
테네시 채터누가 대학교 교수

Panelist



Rustam Muzafarov

루스탐 무자파로프

Vice Chairman,
Kazakhstan ICH National Committee
카자흐스탄 무형문화유산 국가위원회 부위원장



Roberto Orlando

로베르토 올란도

Judo for Peace Commissioner,
International Judo Federation
국제유도연맹 평화를 위한 유도 위원회 위원



Deoksoon Kim

김덕순

Director of Strategic Development Office,
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유네스코 아태무형유산센터 정책개발실장



Chanyeong Kim

김찬영

Researcher, Global Intangible Cultural
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Korea National University of Heritage
한국전통문화대 글로벌무형유산연구소
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매니저 겸 교육과정 개발 책임자



Sophearith Siyonn

소피어리스 시온

Director-General,
Ministry of Culture and Fine Arts
캄보디아 문화예술부 문화기술총국 국장

Keynote Address | 기조연설

Martial Arts for Socially Vulnerable Youth Development: Going beyond the Heartfelt Narratives...

취약 청소년의 발달을 위한 무예: 감동적 이야기를 넘어...



Marc Theeboom 마크 티봄

Professor, Vrije Universiteit Brussel
브뤼셀 자유대학교 교수

ICM Governing Board Member
ICM 이사

Keynote Address

Martial Arts for Socially Vulnerable Youth Development: Going beyond the Heartfelt Narratives...

Marc THEEBOOM

Vrije Universiteit Brussel (Belgium)

Introduction

By organising the *Global Martial Arts Forum 2024*, the 'International Centre of Martial Arts for Youth Development and Engagement' (ICM) aims to disseminate, share and expand the role and values of traditional martial arts by enhancing their visibility and raising awareness to regard them as living heritage. More specifically, with its central theme 'Martial Arts as Living Heritage: Its Past, Present and Future', the forum is meant to illustrate how martial arts can contribute to addressing various issues in modern society and to promote mutual exchange and cooperation for their sustainable development.

As a researcher with a long track record on investigating the social and developmental potential of martial arts, and also as a long-time martial artist, I strongly believe in the relevance of these objectives. I am therefore honoured to have the opportunity to share some of my thoughts on these matters. For this keynote address, I have chosen to focus on one topic only, but a very important one that has received much well-deserved attention by ICM, namely 'Martial Arts and Youth Development'. And while many studies have investigated the developmental benefits of martial arts practice to youth in general (e.g., Theeboom et al., 2009; Theeboom, 2012; van der Kooi, 2020; Vertonghen et al., 2010, 2012a-b), research has also been conducted on the effects of martial arts for so-called youth 'at-risk', also referred to as youth in a socially vulnerable situation (e.g., Draper et al., 2013; Harwood et al., 2017; Harwood-Gross et al., 2021; Theeboom et al., 2008). In my presentation, I will focus on this latter group.

For a better understanding, I will clarify the core concepts of this topic, starting with the specific target group I am considering here. And while there are several definitions of the concept of 'social vulnerability', the key assumption is that it refers to an accumulation of negative experiences and contacts with official societal institutions leading to an unfavourable societal position. In a more general sense, several factors have been described that characterise this position (e.g., level of poverty; lack or limited access to resources such as information, knowledge and technology or to political power and representation; lack or limited social capital, including social networks and connections; vulnerable residential settings; ...) (Cutter et al., 2003).

One group of young people which fits the description of being in a socially vulnerable situation is generally referred to as (young) NEETs ('Not in Education, Employment or Training'). Although a recent report from the 'International Labour Organization' (ILO, 2024) showed that post-COVID 19 pandemic employment recovery has improved the global labour market outlook for young people in the last four years, young people in certain regions and many young women are not seeing the benefits of this recovery. For example, in the Arab States, East Asia and South-East Asia and the Pacific, youth unemployment rates were higher in 2023 than in 2019. It is stated that the number of young NEETs (15- to 24-year-olds) is concerning as they count for 20.4 % globally in 2023. It is also alarming to know that two in three of these NEETs were female. ILO cautions that the continuing high NEET rates and insufficient growth of decent jobs are causing growing anxiety among today's youth. This is in line with research reporting that social vulnerability negatively affects various aspects of a young person's quality of life (e.g., Martineli et al., 2018; Scott et al., 2021; Souza et al., 2019).

Challenges and opportunities

Looking at the United Nations 'Sustainable Development Goals' (SDG's), it is clear that most of these goals are very relevant to those living in a socially vulnerable situation. At various levels claims have been made that sport can play an important role in helping to achieve the SDG's (e.g., IOC, 2021; Lemke, 2016). And like many other sports, martial arts have also been regarded to have the potential to contribute to sustainable development in general (e.g., Gabriel, 2022; Hayhurst, 2013). Over the years there has been an increase in the number of organisations and programmes, both locally and internationally, using martial arts as a means to reach out and work with young people in a socially vulnerable situation. Today, initiatives can be found in a wide variety of settings (e.g., school physical education, after-school programmes, community centres, sport clubs, social/youth work, special youth care, employment agencies, juvenile detention centres) and focusing on various developmental outcomes (e.g., physical fitness and health; moral and cultural education; social inclusion and community engagement; employability/soft skill development; emotional and psychological development including post-traumatic stress disorder treatment; academic and career support; gender equality; intercultural dialogue; conflict resolution; substance abuse rehabilitation;

prevention of radicalisation, crime, violence and sexual abuse). This is surely a positive evolution. But while the international martial arts community (i.e., practitioners and officials) has strong positive beliefs about this potential, providing convincing proof to a wider public is challenging. There is a need to go beyond anecdotal evidence with heartfelt narratives of (often personal) success stories. Moreover, although studies have reported various benefits of martial arts practice for youth in general and for those in a socially vulnerable situation (e.g., positive changes in behavior, self-esteem and emotional regulation; social skill development), various critical remarks can be made regarding the research methodologies that are used and the quality of the evidence provided. These comments are in line with those that have been pointed out by a number of scholars (e.g., Tacon, 2007; Taylor et al., 2015) relating to studies that have attempted to measure the social impact of sport in general. Among other things, the criticism relates to the use of a very generic perspective on sport with a lack of insight into differential effects of different activities and on different sub-groups of the population; a lack of clear definitions of measurable outcomes; limited duration of programmes under investigation; limited testing of causality as most studies used cross-sectional analyses; no focus on the strength and duration of the effects or on the effects of frequency, intensity and duration of the sport participation and the use of anecdotal data from unrepresentative samples instead of relying on measurements with validated scales. Critical remarks have also been made by scholars (e.g., Hermens et al., 2017; Jones et al., 2017) on the reported evidence of empirical evaluation studies regarding sport's developmental value for youth in a socially vulnerable situation (such as the absence of information on the logic and rationale of programmes and interventions which were presumed to lead to the expected social outcomes). It should be noted that all of these above-mentioned factors impede robust evaluative research. I will argue that this lack of robust analysis of process and outcomes illustrates that too often the acclaimed added societal value of sport, in this case the martial arts, are regarded as 'self-evident'. According to some authors, this can also be explained because many impact studies and monitoring and evaluation strategies are primarily intended to prove the success of their own programmes (e.g., Coalter, 2010; Hartmann et al., 2011).

As this forum is meant to illustrate how martial arts can contribute to addressing various issues in modern society, we need to ask ourselves how to do this in a sound and convincing way. In order to do so, I see (at least) four challenges. And as I will explain next, most of these challenges relate to issues of clarity and realism. Apart from discussing these issues, I will also explore opportunities how to deal with them.

Challenge 1: "Martial arts ... are we talking about the same thing?"

The first challenge relates to the use of the broad term 'martial arts'. Because of the wide variety of styles, disciplines, schools, etc. (e.g., regarding geographical / cultural origin, technical or historic characteristics, basic principles, ...), using a generic term makes it difficult to always ensure a clear understanding of what is meant. Several scholars have therefore discussed and reflected on this variety, often resulting in a form of classification of various types and disciplines. However, the variation does not only relate to the type or discipline of martial arts, it can also refer to the objectives and/or formats that are used. For example, in the past I distinguished three approaches of martial arts practice: a 'traditional', 'sporting' and 'efficiency' approach (Theeboom et al., 1995). I argued that each approach varies with regard to the nature of interactions between teacher (or coach) and students and the kind of goals set forward. In the 'traditional approach', I indicated that the preservation of traditions (such as techniques and rituals) is a primary objective. In addition, I referred to the holistic characteristic of this approach having a focus on unity and coordination between internal (e.g., philosophical, spiritual, mental) and external (e.g., physical) elements in practice. In the 'sporting approach', I referred to martial arts primarily as sports for recreational purposes or for participation in sports competitions. The variety of fighting skills is then restricted to what is allowed according to specific competition rules. And lastly, I identified what I called an 'efficiency approach' which emphasises effectiveness and application of the techniques in a fight or combat. Martial arts are then mainly practised for self-defence (or military) purposes. But when looking back at the distinction between these three approaches I made many years ago, I now doubt whether it covers the whole spectrum. For example, where to position martial arts for developmental purposes? Should this be a fourth approach as it requires an adapted format? I will come back to that later on. But what about the fact that a typology of different approaches might oversimplify reality as it seems to rule out combined approaches. In fact, this also relates to the term 'traditional martial arts'. The difficulty in defining traditional martial arts arises from their diversity, the evolution of practices over time, differing cultural interpretations, and the complex interplay of physical, philosophical, and modern elements. In other words, the term 'traditional martial arts' can mean many things for many people.

So my point is that we must realise that using a broad generic term as 'martial arts' (or 'traditional martial arts') might create confusion. In fact, the same can be said for other general terms we often use, such as 'sport' for example. More than once, sport is regarded by many as primarily a competitive activity. After all, it is how the media often portrays it. But when looking, for example, at how the UN Inter-Agency Task Force on Sport for Development and Peace (2003, p1.) has defined it, a much broader perspective is uncovered. Their definition refers to sport as "... all forms of physical activity that contribute to physical fitness, mental well-being and social interaction, such as play, recreation, organized or competitive sport, and indigenous sports and games". I am not sure that an even broader definition can be formulated than this one. And yet, 'sport' is a widely used term.

I therefore plea for more clarity (or nuance) when using generic terms as 'martial arts' and 'traditional martial arts' for that matter. While there might exist a consensus about the meaning of these terms within the international martial arts community (but I am not sure of that), at least it can help in the communication when addressing a broader audience.

Challenge 2: "Martial arts' added societal value ... what is meant by that?"

A second challenge relates to what societal values are expected to result from martial arts involvement. We know that martial arts are often praised not just for their physical benefits, but also for the broader societal values they instill. But similar to my comment above regarding the term '(traditional) martial arts', when referring to their added societal values, descriptions are very general and therefore open to diverse interpretations. More clarity about their actual meaning is recommended. The following questions, among others, should be asked more often, such as "*What are these added societal value(s) exactly?*" and "*What specific role can martial arts play to contribute to these values?*".

Regarding the first question, as mentioned before, a wide range of added societal values related to martial arts practice have been reported (e.g., improved physical and mental health, discipline and self-control, respect and humility, self-confidence, conflict resolution, cultural awareness, ethical and moral development, social inclusion and community building, ...). In turn, these are all very generic terms, still leaving a lot of room for interpretation. In addition, some of these added values are interconnected, while other acclaimed outcomes relate to specific contexts or target groups. This is surely the case when claims are made in reference to participants in a socially vulnerable situation. For example, when referring to the added value of using martial arts to improve the situation of young NEETs, the emphasis will be primarily on their level of 'employability (soft skills)'. Examples of these skills are, among others, improved 'perceived self-efficacy' (i.e., the belief in one's own ability), 'self-esteem' (i.e., the positive or negative orientation toward oneself), teamwork, etc. But when the added value of martial arts involvement is considered in relation to youth offenders, for example, outcomes such as discipline and self-control, respect, personal and social responsibility, conflict resolution, ethical and moral development, etc. will likely be emphasised more.

Regarding the second question, which relates to the specific role martial arts can play to contribute to these values, two different roles can be distinguished in line with literature on the use of sport in so-called 'Sport-for-Development' initiatives for young people in a socially vulnerable situation. In this context, Coalter (2007) identified two approaches which he labelled as 'sport plus' ('sport+') and 'plus sport' ('+sport'). In the sport+ approach, sport is regarded as the primary activity and is used explicitly as an 'experiential learning context' aimed at producing individual developmental outcomes for participants (e.g., sport sessions intended to develop social skills, environmental awareness, etc.). In the +sport approach, sport is used as a means to attract hard-to-reach groups (as a 'fly paper' or 'hook'). Sport is then primarily used as a recreational side activity within more general developmental (social inclusion) programmes. The sport activities in this second approach can also help to facilitate positive contacts and social relationships between organisers and participants (e.g., emancipatory youth work practices using sport to connect and build relationships with youth). But the main difference between both approaches lies in the way how sport is used (in this case, martial arts) to work towards added societal values: as an 'experiential learning context' or as a 'side activity' in a larger developmental programme mainly to attract participants. It should be noted that a sport+ approach requires a specific (adapted) use of martial arts. Although 'regular' martial arts practices will in most cases lead to the development of added values, such as improved physical and mental health, expecting more specific social outcomes (e.g., soft skills) to occur, is simplistic - to say the least. Assuming that martial arts involvement will automatically result in these outcomes by mere participation, undermines the theoretical underpinnings of how most of these social outcomes can be developed. In most cases, there is a systematic and explicit approach necessary to ensure the development of these outcomes. This means that adaptations to martial arts delivery (i.e., activities and guidance) are needed to facilitate learning outcomes. Using an 'active learning by doing' approach and reflecting on the experience facilitated by the coach or teacher, will likely be more effective. A systematic method that can be used for this purpose is Kolb's 'Experiential Learning Theory' (ELT) (Kolb, website). According to ELT, it is not enough for participants to just listen to the teacher, watch demonstrations or read specific information to acquire new knowledge. Each participant should actively engage in an experience designed to illustrate a particular issue. The focus lies in drawing conclusions and learning lessons based on concrete experiences. ELT consists of a 4-step learning cycle which includes 'Experience', 'Reflect', 'Think' and 'Act'. According to Kolb's theory, this cycle is so natural that participants engage in it without being aware that they are learning. However, the process is intentional, which means that the coach or teacher needs to create specific situations facilitating specific experiences (reactions, feelings, ...) for the students in line with (mostly) predetermined learning objectives. By afterwards reflecting on these experiences (mostly in group), then thinking more analytical about them (i.e., conceptualising and forming new ideas or altering current understanding) they are encouraged to implement their new ideas during new activities designed by the coach, resulting in new concrete experiences that can trigger the beginning of a new cycle. A general rule in learning by experience is that learning can only occur when reflection is done in a systematic way. One of the most well-known theories of reflective practice is Gibbs' 6 stage 'reflective cycle', which includes 'description', 'feelings', 'evaluation', 'analysis', 'conclusion', and 'action plan' (Gibbs, website). In each of these stages specific questions will be formulated by the coach to address other issues. Again, this should all be in line with targeted learning objectives.

So, the point I want to make here is that to create an added societal value as a result of martial arts involvement, an intentional and systematic approach is required. Such as an approach is labelled as 'sport-plus'.

Challenge 3: *"Martial arts added societal values ... where is the evidence?"*

A third challenge relates to providing the actual evidence regarding the added societal value of martial arts practice. As earlier mentioned, while many claims have been made about the social outcomes of martial arts practice, providing concrete proof of their effectiveness is less convincing. Often, the impact of martial arts involvement is solely evidenced by the description of personal 'success stories'. More objective evidence is often lacking, mostly because of the assumption made by many that social impact is (too) difficult to measure. However, we should question ourselves if mere (subjective) stories to illustrate the added societal values of martial arts involvement is (or will remain) convincing enough for a wider audience. Noteworthy is that most personal developmental outcomes (e.g., soft skills) can be measured, such as through the use of (validated) psychometric scales. In one of our more recent projects, we have developed a manual to help practitioners how to measure some of these outcomes for sports-based developmental projects aimed at young NEETs (MONITOR, 2021). However, I need to point out that measuring specific outcomes is only meaningful if causality can be evidenced. In other words, there is a need to establish a direct link between the observed (measured) outcomes and a specific programme or intervention. After all, martial arts participants do not live in a social vacuum and can also be subject to other types of influence (such as through family, friends, social media, (un)expected events, ...) that can result, for example, into changes in attitudes. For this reason, having a clear understanding of what actually takes place during a programme (or intervention) is required. One way of doing this is by developing a 'Theory of Change' (ToC), which is a comprehensive description, illustration and explanation of how and why a desired change is expected to happen in a particular context (Centre for Theory of Change, website). A ToC maps out what a programme does (its activities or interventions), the nature of such activities and how these lead to desired outcomes being achieved. With a Theory of Change it becomes more acceptable to assume that the identified outcomes are the actual results of a programme or intervention. It will also provide more clarity to outsiders about what happens during a programme and its underlying logic (theory), and as such lays out a basis for more accountability.

Challenge 4: *"Can martial arts coaches/teachers live up to the expectations?"*

The fourth and final challenge relates to competences of martial arts coaches/teachers to target added societal values. Although I end this presentation with mentioning this challenge, it does not imply that it is of lesser importance. On the contrary, a lot of what has been discussed before will rely on the competences of those delivering martial arts classes and instruction. It is widely accepted that the role of a coach in sports (in this case a martial arts teacher) is crucial for having a successful effect on participants, influencing not only their performance, but also their overall development. As a result, coaches/teachers are often expected to play a multifaceted role that combines technical instruction with personal development, leadership, and support (i.e., being a mentor, motivator, strategist, leader, psychologist, educator, manager, communicator, health and safety advocate, evaluator, ...). But can we really expect that martial arts teachers are trained to take up all (or most) of these roles? For example, dealing with developmental issues in working with young people in a socially vulnerable situation requires specific expertise. Where and how have martial arts teachers been trained to fulfil these roles in a systematic and responsible way? I have concerns that in order to live up to these expectations, coaches/teachers might go beyond the limits of their own expertise. Ideally, this challenge can be overcome by working in a multidisciplinary team (e.g., in collaboration with a trained youth worker, pedagogue, psychologist, ...), but in reality I fear that this is seldom the case. So, I see a need to provide coaches who want to target added societal values through their practice with a basic understanding of how to use a more systematic approach in delivering their (developmental) programmes. And to help them understand when and where they have to rely on others. To give at least some basic insights into how coaches can be prepared to use sport for personal development of young NEETs, we have recently developed a MOOC (Massive Open Online Course) to help those that want to use a sport+ approach in their work (COACH+, website). While the MOOC can be inspirational for martial arts coaches, as it uses a general sport perspective, there is still a need to develop more specific approaches to be used in martial arts. In this context, I like to point out that we are currently in the process of building a facility for an interdisciplinary 'Martial Arts Expertise Centre' at our university campus to accommodate and support existing martial arts-based developmental initiatives working with youth in a socially vulnerable situation.

Concluding remark

Despite the growing number of initiatives using the martial arts as a developmental means for young people in a socially vulnerable situation and the strong claims that have been made by the international martial arts community regarding the added societal values of the martial arts, there is a need for critical reflection about these claims and the quality of the evidence that can be provided. As a martial artist, I am convinced of the positive youth developmental potential of martial arts. But as a scientist, it is my moral obligation to stay objective at all times and only rely on strong and robust scientifically sound evidence of this potential. Using a critical perspective to legitimate the added societal value of the martial arts will not only result in a better understanding of how to design, deliver and evaluate

effective developmental martial arts programmes, it will also make a stronger and more long-lasting case to convince a wider audience, including policymakers and funders. Being aware of the above-mentioned challenges and considering the opportunities I pointed out in my presentation, might be one way to proceed.

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Session 1 | 세션 1

Martial Art as Intangible Cultural Heritage and Its Role

무형문화유산으로서 무예와 그 역할



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Presentation 1-1

Capoeira: From Slave Combat Game to Immaterial Heritage of Humanity

카포에이라: 노예 격투에서 인류무형유산으로



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Presentation 1-1

Capoeira: From Slave Combat Game to Immaterial Heritage of Humanity

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Introduction

Capoeira is a martial art that developed from combat games enslaved Africans brought to Brazil. It is documented since the beginning of the 19th century. Over the last two hundred years, capoeira has significantly evolved: its practice expanded to free lower class males, then to the Brazilian population more generally and since the 1970s to young men and women around the world. This shift of its social context was accompanied by significant change in bodily techniques, rituals and cultural meanings. Yet, unlike taekwondo, judo or aikido, which designate the modern styles based on older traditions with different denominations, the term capoeira is used indistinctively for both historical and contemporary forms. In this paper I will attempt to provide an overview of the different phases of capoeira's history and comment briefly on its inscription as immaterial heritage.

1. Slave Capoeira, 1800-1850

The first systematic references to a combat game called capoeira started to appear in 1810 in Rio de Janeiro. Contrary to the widespread myth among today's practitioners that capoeira was a fight disguised as a dance, the very first reports by the newly created, professional Royal Police Guard left no doubt that capoeira was a dangerous activity and needed to be repressed. At this time Rio de Janeiro had just become the capital of the Portuguese empire due to the transfer of the Portuguese king and court. During the nineteenth century, the city grew due to the economic expansion of sugar and above all coffee plantations in the nearby Parnaíba valley. The growth of coffee plantations fuelled a massive increase in the transatlantic slave trade, with more than a million enslaved Africans being disembarked on the shores of Rio de Janeiro province. Although most slaves were sold to plantations, an important number did remain in the city. In 1849 Rio counted almost 80,000 enslaved people, or 40% of the population. Free black and people of colour represented at least another 20 percent, so it is no wonder many travellers likened Rio de Janeiro to an African city.¹

Capoeira developed in this period when thousands of enslaved Africans populated the streets of Rio de Janeiro. In contrast to plantation slaves, many urban slaves did not work under the permanent surveillance of an overseer. They were street vendors, or their owner made them rent out their labour as porters. These slaves "for hire" enjoyed thus a relative autonomy of movement, which allowed capoeira to develop. Maintaining law and order, in particular controlling the masses of enslaved urban workers, became an obsession of the white elites, especially in the decades after the Haitian Revolution. The Police Intendant was granted authority to punish minor offenses on the spot, through immediate "correction," combined with imprisonment.<Fig 01 Briggs> In 1817 the Intendant announced that slaves found with knives were to be punished with 300 lashes of the whip and three months of forced labour and that "the same penalty will apply to all those who roam around the city, whistling and with sticks, committing disorder most of the times with no aim, and which are well known by the name of capoeiras, even if they do not provoke any injuries or death or any other crime."² This announcement reflects the standard attitude of legislators and police chiefs throughout the empire at the time: capoeira was to be repressed by all means, even if its practitioners had not committed any crime according to Western legal traditions—and for that reason capoeira was not formally included in the first Brazilian Criminal Code (1831). In the years 1810–1820, capoeira accounted for 438 arrests in Rio de Janeiro, or 9 percent of the total, second only to escapes of slaves.³

Unfortunately, police sources rarely provided detailed descriptions of capoeira practice beyond the explicit mention that individuals were arrested for "playing capoeira." This is a crucial detail, insofar as some masters and writers have suggested the practice acquired a playful character only at a later stage. A game—and that is also clear from police records—could easily become a brawl, resulting in injuries such as broken legs. Earle's watercolour "Negros fighting, Brazil"(1820–1824) <Fig 02> shows that kicks were used and suggests it was indeed a game, also played in backyards – which did not prevent the police to go after capoeiras.

Since slaves arrested for capoeira often carried musical instruments with them—drums, violas, tambourines, and bells—one can safely assume that they used them for the game. Iconography confirms that capoeira was a leisure activity, already referred to as a game, often accompanied by musical instruments and carried out in a circle surrounded by participants and bystanders. The iconic engraving (1835) based on a painting by Johann Moritz Rugendas, the first explicit representation of "Playing Capoeira or war dance,"<Fig 03> shows it accompanied by a drum. The two men facing each other seem to perform a basic step quite close to what is known today as the *ginga*, or basic movement from which all attacks and defences originate. Police sources also mention frequently head butts (*cabeçadas*), but otherwise there is very little information on specific corporal techniques.

The police records also provide us with an idea of the background of the arrested *capoeiras* (the term used at the time for practitioners). Ninety-one percent of those arrested were enslaved, 77 percent of the same total were Africans, and just 10 percent were creoles. In other words, capoeira then was, above all, a practice of enslaved Africans. This raises the question of what combat traditions these men brought with them and how pre-existing forms and techniques eventually did or did not combine.

Although combat games are widespread in Africa today, much less is known from the time of the Transatlantic slave trade. In terms of bodily techniques one can differentiate six types that African combat games employed before the 1900s. In the agricultural societies in the rainforest of West and West Central Africa, wrestling was the most common form, while pastoral societies in the savannahs of central and southern Africa excelled in stick fighting. Fist fighting, slap boxing, kicking and headbutting also constituted the base of combat games in some locations.

The problem is that sources are scarce and patchy. Many combat games may have disappeared without leaving any written evidence. Our own research identified two combat games in Southwest Angola, whose older forms may have contributed to slave capoeira.⁴ Engolo <Fig 04> practiced by the Nkhumbé has bodily techniques that resemble capoeira and two other diasporic combat games, *ladjia/damnié* in Martinique and *moringue* in Réunion island. *Moringue*, however, is also closely related to combat games on the Comoros and Madagascar.

It is therefore worth looking at the more specific geographic and ethnic origins of the enslaved Africans caught playing capoeira in Rio de Janeiro (no similar sources exist for other cities). Based on early police records from the 1810s, Carlos Eugênio Soares has calculated that 84 percent of the Africans came from West-Central Africa (Kongo and Angola) and the rest from Mozambique and West Africa, which more or less reflects the overall proportions of these groups in the city. Thus participation in capoeira reflected to a large extent the ethnic composition of the enslaved population. <Fig 05 TST> Within the west-central Africans, arrested capoeiras came often from the Kongo region but also from northern Angola and southern Angola (Benguela), making it again difficult to trace any particular region or ethnicity as responsible for the core input of what became capoeira. That made Soares conclude that the art “was the fruit of a combination of dispersed African traditions and creole cultural ‘inventions.’”⁶

So do we need to think capoeira like an eclectic mixture of all the combat games that existed in African societies from where the enslaved were abducted, as many practitioners believe? We need to acknowledge that wrestling didn’t enter slave capoeira, and that not all bodily techniques and cultural meanings can merge. This suggests that some specific martial cultures became dominant in the diaspora, in Brazil and elsewhere. It is often stated that capoeira exists since the 16th century, but not one source confirms this. I therefore would argue that we should relate the late colonial appearance of capoeira to the changing routes of the transatlantic slave trade. The three latecomers in this trade were the Benguelas, the Moçambiques and a small number of Madagascans. Kicking combined with stickfighting and other techniques were prominent in Southwest Angola and Madagascar. This suggests minority ethnic groups may have provided the basis for the overarching slave capoeira.

Since capoeira also appears occasionally in 19th-century records of other Brazilian port cities such as Recife, Salvador, and São Luís, where the African population consisted of different ethnic mixtures, it is better to conceive of “slave capoeira” as a generic term ascribed to quite distinct practices in those various places, depending on the specific African input and local circumstances.

2. Capoeira and Gangs in Imperial Brazil, 1850-1889

The decrease of the proportion of Africans and the growing importance of a population of mixed ancestry as well as of European, mainly Portuguese, immigrants after the end of the transatlantic slave trade in 1850 also had an impact on the capoeira universe. By 1881, free men constituted 60 percent of those arrested for capoeira in Rio, and in 1885, whites represented at least 22 percent of arrests. Capoeira expanded into all lower classes—sailors, port workers, artisans, and vagrants but also soldiers and policemen. This was facilitated not only by enslaved and free, blacks, browns (*pardos*), and poor whites working increasingly side by side, but also living in the same squalid, overcrowded tenements.

Capoeira practice and its cultural meaning changed accordingly. The enslaved Africans and their descendants had been relegated since colonial times to the very bottom of the official social hierarchy, but even that did not prevent them from inserting themselves into urban social life. Capoeiras hence participated not only in African-inspired street celebrations (*batuques*) but also joined processions for patron saints and even military parades. They did so by imposing their presence, for example ringing the church bells or exhibiting their skills at the head of processions or parades. This often ended in confusion, with the capoeiras running and yelling “Shut down” to close an event, followed by street battles with the police.

Since the late colonial period practitioners assembled in groups to practice, relax, or fight—not only against the police but also among themselves. <Fig NN Stickfighting> After the 1850s, though, capoeira in Rio was increasingly dominated by *maltsas* or gangs, who divided the city’s territory among themselves. A malta was comprised of between half a dozen and a hundred individuals, from adolescent boys to

mature adults. They practiced and instructed younger adherents on hills or on the beaches. Each gang established around a parish church, its square, and the surrounding neighbourhood, which also became the symbol of their identity. Hence the malta that assembled in the proximity of the Saint Joseph parish church was called the “Carpenters,” and the name of the “Spear” gang was an allusion to the lance of their patron Saint George, used to kill the dragon.

If African secret societies may have initially contributed to malta formation (for which we still have no evidence), later developments therefore show the importance of popular Catholicism in gang culture. The influence of military organization and hierarchy is also apparent and can be explained by the fact that a number of capoeiras had been in the army or were enrolled in militias such as the National Guard. Gang members identified through attire, ribbons, colours, and, increasingly, political affiliation. The two main political parties of the Brazilian empire (conservatives and liberals), recognizing the potential of capoeira gangs, started to hire their services during election times to intimidate voters and make sure they voted for the right party. This contributed to the emergence of two overarching federations of maltsas, the Nagoas and the Guaiamus <Fig NN N&G>.

While patterns of residence and gang membership reveal that indeed some gangs had higher proportions of Africans than others, these are at best broad trends, as all maltsas in the 1880s consisted of African and Creole blacks, *pardos*, and white men. It is precisely capoeira’s capacity to recruit beyond its original constituency that allowed the art to survive and expand.

The alliance with politicians on the other hand meant that repression of capoeiras by authorities was usually partial (restricted to the gangs affiliated with the politicians in opposition) and therefore ineffective. The abolition of slavery, in May 1888, even though it raised support for the royal family among the ex-slaves, led to the overthrow, in November 1889, of the empire, no longer endorsed by the majority of planters. Republican planters and the military, influenced by positivism, increasingly viewed the empire as a symbol of archaism and an obstacle to progress, and even more so as the monarchy was defended by a “Black Guard” of ex-slaves and capoeiras. Capoeira and more generally any form of Afro-Brazilian culture was seen as barbarism, which the Republic needed to extirpate. The first republican police chief of Rio de Janeiro nominated by the provisional government, no longer bound by imperial party-political allegiances, organized a systematic clampdown against capoeiras in the city. In December 1889 hundreds of capoeiras were detained at home according to lists drawn up by the police. Without trial or right to defence, at least 162 of them were deported to the distant Atlantic island Fernando de Noronha.⁷

The Republican Criminal Code, issued by the Provisional Government in 1890, sought to maintain the harsh repression against the practice. The Code qualified capoeira as a crime in its chapter dedicated to vagrants. Articles 402–404 threatened two to six months of jail for anyone found doing “exercises of physical agility and dexterity, known by the denomination capoeiragem, in the streets and public squares; to run amok, provoking disorder and mayhem, and threatening, frightening or injuring specific or unspecified individuals.”

3. Capoeira in the First Republic, 1890-1930

The Republican purge put an end to the hitherto powerful maltsas, and capoeira disappeared from the streets of Rio de Janeiro. It is not entirely clear how much of it survived in more discrete locations, such as backyards and shantytowns. No doubt some capoeira skills went into more dance-like forms such as the *pernada*.⁸

Capoeira survived better in other surroundings, in particular in Bahia around the Bay of All Saints and in its capital and main port, Salvador, but also in the south of the state, making Bahian capoeira less exclusively urban. <Fig NN Harbour game> Although there is mention of some gangs in the city of Salvador during the empire, they never became as powerful as the Cariocan maltsas. Unfortunately this also means there is very little information on 19th-century capoeira here.⁹ The absence of significant European migration and the economic decline of Bahia resulted in capoeira remaining more closely associated with other Afro-Bahian forms such as samba-de-roda and candomblé. Black or *pardo* workers in the port area played it to relax while waiting for work in between tides.¹⁰

On Sundays, informal capoeira circles (*rodas*) also took place in poor neighbourhoods. <Fig NN Sunday roda> This again was a purely leisure activity, but here participants played in Sunday attire instead of working clothes, in front of families, and more musical instruments and people to play them were available. Since this was very different from former gang mayhem in Rio, it did not provoke the same kind of repression. Republican police chiefs were more worried about evidence of gang activity rather than mere “exercises of physical dexterity.” The annual cycle of celebrations of port gangways and patron saints provided a third important social context for Bahian capoeira rodas. Each gangway along the quayside in the harbour organized its own commemoration, usually taking place between August and November, aggregating port workers, sailors, boat owners, and tradesmen. It was sponsored by a wealthier merchant house and entailed a pilgrimage to one of the churches on the waterfront. Playing capoeira intermingled with other Afro-Bahian music and dance. The festas de largo started in November and went until carnival, in February. Almost every week some church would celebrate its patron saint, all of which were syncretized with African orixás (spiritual entities) worshipped by the various nations of candomblé. After the Catholic mass and processions,

celebrations continued on the square next to the parish church, where capoeira, batuque, and samba-de-roda circles provided again the key performative attractions. It was here that good capoeira players could exhibit their skills to a wider audience and poorer young males could impress their peers. Yet it was also the situation where repression was the most likely. One subchief of police, Pedro Gordilho, carved himself a reputation during the 1920s for having his subordinates break up capoeira rodas. This was part of a wider campaign, particularly in the press, stigmatizing all Afro-Brazilian forms as barbarous.

It is in this ambivalent context of post-emancipation that Bahian capoeira evolved and acquired what can be considered its classical form during the first decades of the 20th century. Ethnographic accounts, newspaper reports, and oral history facilitate a more accurate and detailed picture of Bahian capoeira during the post-emancipation period.¹¹ Capoeira took place in an imaginary circle formed by the orchestra (*bateria*) and the other participants or spectators. Two players knelt down in front of each other and next to the orchestra, at the “foot” of the berimbau. They listened to a preliminary song, called “litany” (*ladainha*) and waited for subsequent “praise” (*reza or canto de entrada*), when some of the standard phrases such as “turn around the world” from the lead singer, repeated by the chorus, indicated that the game could begin. Players crossed themselves, drew signs on the ground, and started their game. Many capoeira groups today still comply with this basic structure and ritual.

The movements were less standardized than those used today in Contemporary Capoeira or the Angola style. All kicks developed from the syncopated basic step or sway (*ginga*) that kept players in permanent movement and always in tune to the rhythm played by the orchestra. Movements required good balance and flexibility, as well as strength, since players often equilibrated themselves on their arms or their head while executing a kick. There is some controversy regarding the instruments used in the former rodas, in particular regarding the berimbau and the drum. All sources suggest that the berimbau (musical bow) might only have been incorporated into capoeira at the beginning of the century.¹² Furthermore, all early-20th-century sources seem to agree that no drum (atabaque) was employed but only berimbaus and tambourines (pandeiros). They were eventually complemented by some other percussion instruments, such as the *chocalho* (metal rattle), the *reco-reco* (scraper), and the *agogô* (metal bell). Early photographs and drawings of capoeira orchestras confirm the flexibility of the number of berimbaus and tambourines. As in Rio de Janeiro, the “professional” Bahian practitioner developed an idiosyncratic way of dressing (consisting of scarf, trousers with a big hem, golden earrings, and pointed boots) and walking, derived from the *ginga*. In other words he represented a social type and a whole subculture.

The game consisted of avoiding the other player’s attack through an acrobatic escape movement such as the “negation” (*negativa*) and riposting with a counterattack. The game became therefore a sort of dialogue, where each movement provided a reply to the other player’s previous one. Players could show off through particularly acrobatic movements but also through malice (*malícia*). Malice or deception—also a key concept in modern capoeira—was meant to lull the other player into a false sense of security, only to surprise him with a move he was not expecting. However, respect for the other player usually meant the attack was not carried out; it was only to show him what one could have done. This was enough to score points in front of an initiated public. A carefully executed *rasteira* or a soft head-butt that threw the other off balance was equally acceptable, although it raised the stake of the game. Full contact was therefore unusual and almost proscribed and, when it happened—due to inattention or provocation—could lead to retaliation and the outbreak of violence. The employment of *malícia* meant that the game did not just represent an athletic competition, where the youngest and strongest could show off. Experience was paramount for a skilful game, and for that reason older mestres were able to keep in control even when playing with much younger practitioners.¹³

The capoeira orchestra (*bateria*) played a range of rhythms (*toques*) during a *roda*. Each *toque* consisted of a basic rhythmic-melodic pattern and its variations. The berimbau with the deepest sound took the lead, and the others instruments followed, countermarking or varying the basic pattern.¹⁴

Most testimonies agree that games in this period could be tough but usually did not cross the borderline into real fights. Capoeira players called each other “comrades”, not opponents or fighters. Old mestres also insist that players were well aware of the different types of games, which varied according to the *toque* played by the orchestra. Common characterizations differentiated between high and low; inside and outside; fast and slow; and acrobatic, playful, or aggressive games. The particular *toques* thus provided a framework for the different modalities of play. Since boundaries between rather playful and more antagonistic games were blurred, every *jogo* could potentially cross the borderline and deteriorate into an open confrontation. Only the mestres in charge were able to prevent this by calling the players back to the “foot” of the berimbau to admonish them, or by changing the rhythm or the song. Hence the strategic ambiguity between game and fight resided at the very core of the art. Despite the insistence of many old mestres that in this period there was less aggression in capoeira than today and that friendship reigned between “comrades,” games occasionally did become violent. Capoeira was more than a game; it could be a lethal weapon.

Songs were central to the capoeira game. They conjured up memories of capoeiras of the past, praised orixás and saints and asked them for protection, exhorted players, and commented on the ongoing game. Capoeiras drew from a wide repertoire of tradition during each *roda* performance, but they were not bound to a mere, uncreative repetition of existing songs. They rather rearranged known songs, weaving their own biography, convictions, and feelings into the lyrics and interpretation. If the refrain sung by the chorus repeated a traditional verse, the solo singer could, after chanting some of the well-known verses, fully improvise his part. Usually singers did use older, established verses but inserted others of their own creation, to compose a song that was suited for the particular context of a given performance. In that way they could acknowledge tradition while at the same time display their skills as improvisers. Thus every capoeira song performed in a *roda* constituted an intertextual bricolage.¹⁵

4. The Modernization of Capoeira, 1930s-70s

Capoeira evolved considerably in the second part of the 20th century because Brazilian society went through major changes. The modernization of capoeira also resulted from its interaction with foreign martial arts, in particular from Asia. A number of sensei travelled to the West to exhibit their skills. In Brazil, Jujitsuka challenged urban audiences to step in the ring and confront them. Some capoeiras accepted the challenge, and most of the time they were defeated. The first ju-jitsu school in Brazil was registered in 1914, and others followed, later resulting in a specific Brazilian style of the art, the now famous BJJ.

Since the beginning of the 20th century some Brazilian intellectuals and military officers argued that capoeira needed to be redeemed from its criminal background to become a national sport. A sportsman and boxer from Rio, Anibal Burlamaqui, developed a teaching method for capoeira moves and published a manual in 1928.¹⁶ <Fig NN Sportsmen> But his “national gymnastics” had been cleared of its Afro-Brazilian cultural roots. There was no music or *ginga*, and practitioners were supposed to practice in boxer attire. That was the capoeira that survived in Rio.

In Bahia, a capoeira master, Manoel dos Reis Machado (1900–1974)—better known as Mestre Bimba—became increasingly unsatisfied with capoeira as it was practiced at the time. According to him, it was overly playful with too much pantomime and not efficient enough for real fights. Bimba developed a new style, eliminating the most theatrical aspects of traditional *vadição* (such as the *chamadas* or “calls” during which the proper game stopped while practitioners executed ritualized, dance-like steps) and incorporating a range of new kicks, inspired by Asian martial arts, but also French savate and Greco-Roman wrestling.¹⁷ <Fig Bimba>

To distance his style from traditional capoeira he called it “Bahian Regional Fight,” a term later abbreviated to “Regional.” Even more importantly, he devised a teaching method for capoeira, which so far had only been taught quite unsystematically, on a one-to-one basis. For example, he developed six “sequences,” each of which consisted of a string of attacks and defences to be practiced by two students repeatedly until they familiarized themselves with them and could execute them at high speed. Bimba moreover moved the training away from the street into a closed space, which he called, perhaps inspired by his pupils who were university students, the “academy.”

Bimba’s didactics were probably the most important innovation, because they allowed a much more systematic teaching of capoeira. His students could graduate in only two years, and given their intense training of attacks and the focus on speed, they were able to defeat not only many traditional capoeiras but also more experienced fighters. During the 1930s and 1940s Bimba had his best students confront other fighters in the ring in prize matches with large audiences in various Brazilian cities.¹⁸

This helped to advertise his new style even more but also had some drawbacks. The emphasis on fighting tended to eliminate the playful and ritual aspects. The ring was hardly a propitious environment for a capoeira orchestra, and prize matches with fighters from other martial arts were increasingly hampered by arguments over the rules that should prevail, for example regarding the proper attire or the attacks that should be allowed. Therefore Bimba and most of his students eventually retreated from the ring and concentrated on consolidating their style. In contrast to earlier attempts to transform capoeira into a sport by eliminating its African roots, Bimba did maintain core Afro-Brazilian rituals of the *roda*, including the orchestra (based on berimbau and tambourines only), and his rhythms became another hallmark of Regional. At the same time he created, with the help of his pupils with an academic background, new rituals that contributed to attract new audiences. For instance he invented two new rites of passage, a “baptism” ceremony for new and graduation ceremonies for advanced students in his “academy.” Students, or capoeiristas, as they were now called, were expected to abide by strict rules of the academy, such as, for example, abstaining from drinking alcohol. These ceremonies reaffirmed the separation between beginners and graduated students and contributed toward the creation of a hierarchy that had not existed before.¹⁹

It also enhanced the group’s identity, which was further reinforced through adoption of white uniforms with the emblem of the school—a Solomon star with an R inside, topped by a cross. No doubt Bimba’s religious background—he had been initiated in Afro-Bahian Candomblé religion at an early age and was the chief drummer at his wife’s shrine—provided the materials with which he and his group built a definitively modern style that proved to be attractive to new and wider audiences. Some of his middle-class students also helped his

academy become officially recognized by the Bahian state government in 1937, an important step toward the decriminalization of the art. All of these innovations did not necessarily please other practitioners, even though Bimba invited them to join. Bimba's success made them feel that he was betraying genuine capoeira in order to promote himself. Ever since then, the meaning of Regional has been an object of heated disputes.²⁰

The emergence of Regional not only decisively contributed to the survival of an art form that may have disappeared otherwise, but it also provoked the development of a second, competing style, which modernized by emphasizing tradition. A group of about twenty respected mestres resisted the innovations of Regional since the 1930s, continuing to hold regular rodas according to the traditional way, which they now called "Capoeira de Angola". In 1942, Vicente Ferreira Pastinha took over the direction of that group and dedicated the rest his long life to promote what became known as the Angola style. <Fig Pastinha> Pastinha became the main—even if not undisputed—figurehead of Bahian capoeira traditionalists for a number of reasons. He was an extraordinary skilled player, having been initiated into capoeira at the end of the 19th century by Benedito, an old Angolan freedman, and he had practiced fencing, jackknife techniques, and Swedish gymnastics while serving in the Navy as an adolescent. Moreover, he was an accomplished musician, who not only had learned to play capoeira music but also had received training in the Navy orchestra. Although he received no formal education beyond primary school, he became the most articulate Angola master, enjoying reflection, in conversations, interviews, or writing, about capoeira. He therefore became "the first popular capoeirista to analyse capoeira as a philosophy and to worry about the ethical and educational aspects of his practice."²¹

He also enjoyed the support of many Bahian intellectuals, such as Jorge Amado, who hailed him as preserving one of the city's core traditions. Having himself experienced trouble with the police as a young man, Pastinha later identified the "tough guys" of the past as being responsible for the bad image of capoeira. He wanted to establish distance between these troublemakers and Capoeira Angola, and for that reason he named his centre "Centro Esportivo de Capoeira Angola." The ethics of sports spreading at that moment throughout the Western world seemed to provide Pastinha with a model consistent with the type of behaviour he wanted to see implemented in the capoeira rodas. This meant establishing a clear differentiation between capoeira as a game, capoeira as a defence, and capoeira as a training method. Yet at the same time Pastinha, together with other icons of the Angola style, such as M. Waldemar or Cobrinha Verde, emphasized the role of music in controlling and giving meaning to the game, the need to learn the "foundations" of capoeira, and the initiatory character of the art requiring a long process of apprenticeship. All this made capoeira Angola more than a simple sport but rather a holistic art with its own philosophy and an elaborate ritual. This also meant maintaining aspects such as the "calls" even if they were not "efficient." If Pastinha did not invent, like Bimba, an entirely new style, he nevertheless contributed significantly to codify the capoeira of his time, establishing norms for Angola still valid today. Regarding the music, for example, he institutionalized the existing song forms *ladainha*, *chula* and *corrido* as the trilogy for a proper game. He also codified the capoeira orchestra as consisting of three berimbaus, one drum, two tambourines, one bell, and a scraper. Similar to Bimba, Pastinha required his students to take regular classes in a closed "academy" and to wear uniforms modeled on sport jerseys. In contrast to Bimba's Regional, though, the Angola style did not immediately become very popular. As his generation of mestres passed away, Pastinha emerged as the increasingly undisputed voice of traditional capoeira—but after he died in 1981, very few people practiced the Angola style.

5. The Growth of Contemporary Capoeira, 1980s to the present

From the late 1940s onwards, capoeira masters and their groups started to demonstrate their skills in the more developed cities of southeast Brazil. Capoeira became part of folklore shows and was performed alongside other Afro-Bahian forms such as samba-de-roda, candomblé, and maculêlê. Just like prize matches in the ring (which continued until the 1950s), this was a new setting, which not only contributed to disseminate the art but eventually resulted in new adaptations. Furthermore, thousands of Northeasterners migrated to the growing metropolises of the Southeast, São Paulo and Rio de Janeiro, in the search for jobs and a better standard of living. Among them were a number of capoeira practitioners and even masters. Playing capoeira after work was a way to reconnect to their homeland, but some soon realized it could also become a source of income if taught to locals. Not all of them were successful, but by 1970 nine capoeira academies existed in the city of São Paulo alone, all led by Bahians from both Regional and Angola style.²²

The conflict between both styles seemed less relevant in the new setting, where cooperation among all capoeiristas appeared the best way to ensure the art would take root in the metropolis. A good case in point is the Cordão de Ouro group, set up by mestres Suassuna and Brasília. Suassuna had first learned traditional capoeira in southern Bahia but had then trained with Bimba's students before coming to São Paulo. Brasília was a student of M. Canjiquinha, a prominent angoleiro, and founder of an important capoeira lineage. As a result, Bahians in the southeast of Brazil usually no longer claimed to belong to a specific style but asserted that they taught capoeira full stop.

A number of Bahian masters from both styles were also established in Rio de Janeiro, such as Paraná, Roque, and Mário Santos. Artur Emídio (1930–2011), a prize-fighter who nevertheless stuck to the rituals and the music of capoeira, was probably the most influential. Most

capoeira masters of the second generation in Rio were his students. That capoeira was established mainly in the poorer neighborhoods in the "Northern zone" or even the periphery such as Caxias, where a capoeira street roda has been in existence since the 1970s.

Another important development was the emergence of the Senzala group in the richer "Southern zone" of the city. Two adolescents discovered capoeira during a trip to Salvador where they trained in Bimba's academy. They decided to continue training on their own on the veranda of their flat, and soon a group of white, middle-class youngsters were training with them (although there were also some boys from the nearby shantytown). They received further support from Bimba's students, some of whom established themselves in Rio. The Senzala group developed their own training method, including "exhaustive and methodological repetition of kicks," "systematic trainings of kick-counterattack and kick-fall carried out by pairs."²³

This renewed emphasis on speed and efficiency, and the systematic use of grappling techniques resulted in Senzala students performing well in the capoeira competitions that were being organized. Their decentralized structure—with every teacher, soon master, being relatively autonomous—also appealed to the new, middle-class audiences, and Senzala became a model organization for capoeira groups all over Brazil. Several important figures subsequently left and established their own organizations. The most prominent example is M. Camisa. He founded Capoeira Abadá, which was to become the most important organization worldwide, claiming 20,000 members in 1996.

The initial expansion of capoeira throughout Brazil took place during the 1960s to the 1980s, when the military were ruling the country. There were various attempts to transform capoeira into a national sport and institutionalize it. The military encouraged the creation of capoeira federations in each state, with the aim of standardizing practice and imposing norms on capoeira groups. The "Technical Rules of Capoeira" were adopted in 1972 and likened capoeira to an athletic competition with judges awarding points and ranking competitors. Some prominent mestres adhered to the Federations, expecting support for their own groups. But many others resented the imposition of rules, for instance stating that groups had to use the greeting "Salve!" before or after classes, adopt a system of coloured belts, or display the Brazilian flag in the academy. Retrospectively it is clear that most of the growth capoeira experienced in this period did not happen within the Federations but through the independent groups.

In São Paulo, for example, two influential groups, Capitães de Areia and Cativoiro, emerged based on an alternative model of "cultural resistance," aiming to maintain the "foundations" of capoeira against control from above and its absorption into a highly standardized sport. Most capoeira groups in the Southeast merged elements of the two Bahian styles, for example Bimba's sequence of movements with the music and instruments of Angola. Many masters insisted that there was only one capoeira and hence the denomination "Contemporary capoeira" began to be used for what was in fact not one unified style but rather a vast range of practices shaped by the idiosyncrasy of individual groups and their masters. In Rio de Janeiro one student of Pastinha academy, though, insisted that Angola was different. After the death of Pastinha in 1981, M. Moraes established in Salvador and spearheaded the revival of the traditionalist Angola style. Angoleiros ever since insist on the specificity of their style and traditions.

The globalisation of capoeira started in the 1970s, when the first masters began teaching their art in some cities in the US and Western Europe, then Japan and Australia. It really took off during the 1990s, when capoeira practice expanded to some African countries, Eastern Europe, Latin America and more Asian countries. This always was a grassroot process, or as some scholars called it, a transnationalisation from below – the Brazilian government was not in any way involved in the process.

Becoming Immaterial Heritage

After more than a century of persecution of capoeira practice by the Brazilian police forces, the Brazilian state only slowly changed its policies towards the art. If capoeira practice in academies was tolerated from the 1920s onwards, it continued to be viewed with suspicion by the elites and the broader public because of its association with Afro-Brazilian street culture of *malandragem*. A group of military officers therefore attempted to raise capoeira to an acceptable sportive activity, by promoting a symposium in 1969 that counted with the participation of many old mestres. After democratisation, the Programa Nacional de Capoeira represents a first attempt to support the immaterial heritage of. The PNC published some source material and sponsored recordings by veteran masters.²⁴

The process leading to the recognition of capoeira as part of Brazil's immaterial heritage only started under the Lula government in the early 2000s.<Fig Chronology> It was lead by Minister of Culture, Gilberto Gil, a black singer and composer strongly rooted in the Afro-Bahian popular culture and familiar with capoeira. After a nationwide enquiry in 2006-07, Brazil's National Institute for Historic and Artistic Heritage (IPHAN) inscribed the capoeira circle and the profession of the capoeira master into the immaterial heritage of Brazil. This was followed by an application to UNESCO, which declared the capoeira roda immaterial heritage of humanity in 2014.²⁶

Since 2008 IPHAN has developed various safeguarding actions, which I have no time to detail here. Particularly important are the creation of regional councils of capoeira masters, that act as consultants to implement safeguarding policies. In fact, since 2012 IPHAN has to a large extent decentralised its intervention, so each state has to define its own safeguarding plan – but to date only some have managed to do so.²⁷

Another core form of State intervention is the regulation of the capoeira teacher profession. Given the extreme diversity of capoeira styles – from full-contact competition to ancestral art form this has generated heated debates and many conflicts, without any consensus in sight. The core opposition continues to between those who conceive capoeira as a sport, and those who defend its predominantly cultural character linked to its African and Afro-Brazilian roots. In other words, should the Sports Ministry be responsible for its regulation, or the Ministry of Culture? In fact, at present both develop public policies towards capoeira.

Conclusion

Capoeira experienced an amazingly rich, but also very contradictory trajectory from a harshly repressed combat game of enslaved Africans to a state-sponsored and global practice considered “cool” by its practitioners.

Since the 1920s, three modernisation models competed against each other, although they also influenced each other. They furthermore engaged with other martial arts and broader societal change. This resulted in a complex universe of many competing styles heading into opposed directions: Olympic sport, full-contact technique for MMA or ancestral practice focused on community and tradition. The impossibility of reaching a consensus and the culture wars that derive from this situation also prevent a number of safeguarding actions, even the elaboration of safeguarding plans.

The millions of practitioners in 150 countries make capoeira untypical in terms of immaterial heritage that needs safeguarding to avoid extinction. On the contrary, its sportification and commercialisation, including the use of capoeira by companies to advertise anything from mobile phones to energetic drinks, is perceived by many practitioners rather as a threat, that “decharacterises” the art.

Hence it seems appropriate that safeguarding measures focus on the “old guard” of mestres, and support their efforts to maintain ancestral traditions as well as a more systematic effort to create capoeira repositories, libraries, and archives.

¹ For an analysis of Rio’s African population, see Karasch, M. *Slave Life in Rio de Janeiro, 1808–1850*. Princeton, 1987.

² Quoted in Soares, C. E. L. *A capoeira escrava e outras tradições rebeldes no Rio de Janeiro, 1808–1850*. Campinas, 2001: 557.

³ Leila M. Algrant, L. M. *O feitor ausente: Estudo sobre a escravidão urbana no Rio de Janeiro*. Petrópolis, 1988: 209.

⁴ Assunção, M. R. ‘Engolo and Capoeira: From Ethnic to Diasporic Combat Games in the Southern Atlantic’. *Martial Arts Studies* 13: 6-26, 2023.

⁵ Soares, *Capoeira escrava*, 599.

⁶ Soares, *Capoeira escrava*, 125.

⁷ Bretas, M. L. “A queda do império da navalha e da rasteira”. *Estudos Afro-Asiáticos* 20: 249–252, 1991.

⁸ Dias, L. S. “Da Turma do Lira ao cafajeste: A sobrevivência da capoeira no Rio de Janeiro,” PhD, Rio de Janeiro, 2000.

⁹ Abreu, F. J. de. *Capoeiras: Bahia, século XIX: imaginário e documentação*. Salvador, 2005.

¹⁰ For descriptions of early-20th-century capoeira, see Vianna, A. *Quintal de Nagô e outras crônicas*. Salvador, 1979.

¹¹ Pires, A. L. C. S. *A capoeira na Bahia de todos os Santos: Um estudo sobre cultura e classes trabalhadoras, 1890–1937*. Porto Nacional, 2004;

¹² Carneiro, E. “Capoeira,” *Cadernos de Folclore*, no. 1. Rio de Janeiro, 1977.

¹³ Amado, J. *Bahia de Todos os Santos*. Rio de Janeiro, 1977, 239–240.

¹⁴ For toques played by 8 different mestres, see Rego, W. *Capoeira Angola*. Salvador, 1968, 59–62.

¹⁵ For capoeira lyrics, see Rego, *Capoeira Angola*; and Assunção, M. R. “History and Memory in Capoeira Lyrics from Bahia, Brazil,” in *The Portuguese Black Atlantic*, ed. Treece, D. et al, London, 2007, 199–217.

¹⁶ Burlamaqui, A. *Ginástica nacional: capoeiragem metodizada e regrada*. Rio de Janeiro, 1928.

¹⁷ For a list of the kicks Bimba introduced in the 1930s, see Abreu, Fred, *Bimba é bamba*. Salvador, 1999, 68.

¹⁸ The best account of these episodes is given by Abreu, *Bimba é bamba*, op. cit.

¹⁹ Vieira, L. R. *O jogo da capoeira: Corpo e cultura popular no Brasil*. Rio de Janeiro, 1995, 161.

²⁰ Assunção, M. R. *Capoeira: The History of an Afro-Brazilian Martial Art*. London, 2005: 140–149.

²¹ Decanio Filho, A.A. *A herança de Pastinha*. Salvador, 1996, v.

²² For a complete list, see *Revista Capoeira*, I, no. 4: 24, 1998.

²³ Capoeira, N. *Capoeira: Os fundamentos da malícia*. Rio de Janeiro, 1992: 92–93.

²⁴ For example, the PNC published the manuscripts of M Noronha and issued a LP by M João Pequeno.

²⁵ IPHAN. *Inventário para registro e salvaguarda da capoeira como patrimônio cultural do Brasil*. Brasília, 2007; IPHAN. *Roda de Capoeira e do Ofício dos Mestres de Capoeira*. Brasília, 2014.

²⁶ UNESCO. “Capoeira circle”. <https://ich.unesco.org/en/RL/capoeira-circle-00892>

²⁷ IPHAN. *Salvaguarda da Roda de Capoeira e do Ofício dos Mestres de Capoeira : apoio e fomento*. Brasília, 2017.

Presentation 1-2

Mongolian Wrestling as Intangible Cultural Heritage: Its Role and Significance in the Community

무형문화유산으로서 몽골 씨름: 공동체 내 역할과 의의



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Presentation 1-2

Mongolian Wrestling as Intangible Cultural Heritage: Its Role and Significance in the Community

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Abstract. Mongolian wrestling, or Bökḥ, is a traditional sport deeply intertwined with Mongolia's cultural identity and heritage. Celebrated during the Naadam festival, it has been recognized by UNESCO as an Intangible Cultural Heritage. This paper examines the historical development, cultural importance, and role of Mongolian wrestling, highlighting both its challenges and opportunities in the face of modernization.

I. Introduction.

Mongolian wrestling, known as Bökḥ, is a traditional sport with origins deeply embedded in Mongolia's history and culture. It is a central feature of the Naadam festival, which also includes archery and horse racing. Recognized by UNESCO as an Intangible Cultural Heritage, Bökḥ not only reflects Mongolia's historical traditions but also plays a crucial role in the national identity and cultural practices of the Mongolian people (UNESCO, 2024).

II. Background

A. Origins and Evolution. The origins of Mongolian wrestling, or Bökḥ, can be traced back to the era of the Mongol Empire, where it played a crucial role as both a practical form of combat training and a demonstration of strength and agility. The sport's roots are deeply intertwined with Mongolia's martial traditions and the societal values of the time. Wrestling was not merely a pastime but an essential aspect of preparing warriors for battle. It was practiced rigorously to enhance physical capabilities, strategic thinking, and combat readiness.

During the height of the Mongol Empire, under the leadership of Genghis Khan and his successors, wrestling was a celebrated activity among the Mongol nobility. The elite classes not only engaged in wrestling as a form of physical conditioning but also used it as a means of demonstrating their prowess and leadership qualities. Historical accounts and oral traditions from this period highlight the sport as a prominent activity that showcased the physical strength, agility, and strategic skill of its practitioners.

Wrestling was also deeply embedded in the cultural fabric of Mongolian society, reflecting the values of courage, honor, and resilience. As the Mongol Empire expanded and interacted with various cultures, these values were reinforced through the practice of wrestling, which became a symbol of Mongol identity and strength.

The transition from a martial practice to a formalized sport occurred gradually over the centuries. By the 13th century, the integration of Bökḥ into the Naadam festival marked a significant milestone in its evolution. This period saw the formalization of the sport, with the establishment of specific techniques, rules, and rituals that helped to structure and standardize the practice. The Naadam festival, which initially served as a celebration of military prowess and cultural heritage, provided a platform for wrestling to become more than just a training exercise; it became a celebrated sport with a defined role in cultural celebrations.

The formalization of Bökḥ during the Naadam festival involved the codification of rules and the establishment of rituals that governed the conduct of matches. These rules were designed to ensure fairness and maintain the integrity of the sport, while the rituals helped to embed wrestling within the broader context of Mongolian cultural traditions. This development was instrumental in shaping wrestling into a formalized sport that continues to be an integral part of Mongolia's national identity and cultural heritage (Jagchid & Hyer, 1979).

B. Traditional Practices and Rituals. Traditional Mongolian wrestling is distinguished by its unique techniques and pre-match rituals, which are integral to its cultural significance. The sport combines elements of physical strength, agility, and strategic maneuvering, reflecting its origins as both a form of combat training and a demonstration of skill.

One of the most notable aspects of traditional wrestling is the ceremonial aspect that precedes each match. Wrestlers perform elaborate dances known as "Dügaar," which are accompanied by traditional music played on instruments such as the "morin khuur" (horsehead fiddle) and the "tovshuur" (a type of lute). These dances are not only a form of physical warm-up but also serve to honor the historical and cultural significance of the sport. The dances are performed in traditional attire, including the "zodog" (jacket) and "shuudag" (trousers), which are adorned with symbols representing strength and protection. These garments are integral to the sport, reflecting the wearer's connection to the cultural and historical heritage of wrestling (Miāgmar, 2001).

The rituals associated with Mongolian wrestling also include specific pre-match ceremonies that emphasize respect for the sport's traditions. These rituals often involve offerings and prayers to invoke the blessings of ancestors and deities, as well as to ensure fair play and safety during the match. The ceremonial aspects of wrestling are deeply rooted in Mongolia's historical context and serve to preserve and celebrate the sport's cultural significance.

The wrestling matches themselves are characterized by a blend of physical strength, agility, and strategic maneuvering. The primary objective is to throw the opponent to the ground, reflecting a combination of combat skills and athletic prowess. Matches are conducted on a circular mat, known as the "khuur," which symbolizes the unity and balance of the sport. The techniques employed in Bökḥ are derived from traditional combat practices and are designed to showcase the wrestler's skill, strength, and strategy.

These traditional practices and rituals are not merely ceremonial but are essential to the sport's identity and cultural significance. They help to link the modern practice of wrestling with its historical origins, ensuring that traditional values are preserved and passed down through generations. The enduring importance of these practices highlights the role of Mongolian wrestling as a living tradition that continues to reflect the cultural and historical values of Mongolia (May, 2008).

C. Legends, Myths

- **The Legend of Erkhii Mergen:** In Mongolian folklore, Erkhii Mergen¹ is renowned for his exceptional skills in archery, but his influence extends into wrestling as well. It is believed that Erkhii Mergen, after observing the fierce battles of animals like wolves and eagles, devised the earliest wrestling techniques. These movements were meant to mimic the strength and agility of these creatures, thereby tying wrestling to Mongolia's deep respect for nature and survival instincts. This legend emphasizes how early Mongolian wrestling symbolized the harmony between humans and their natural surroundings.
- **Genghis Khan's Wrestling Mandate:** Genghis Khan, the founder of the Mongol Empire, recognized wrestling as a key component in shaping strong warriors. It is documented in various Mongolian historical texts, particularly The Secret History of the Mongols, that wrestling was used as a military training tool to build strength, endurance, and strategic thinking. Wrestling tournaments were organized during military campaigns to keep the soldiers fit and mentally sharp. This historic practice played a pivotal role in integrating wrestling into Mongolia's cultural identity as a demonstration of physical and moral fortitude.
- **Wrestling as a Symbol of Unity:** During the reign of Khubilai Khan², wrestling became more than just a sport or military exercise—it evolved into a tool for conflict resolution. Oral histories suggest that inter-tribal disputes were sometimes settled through wrestling matches rather than bloodshed. The victor would be celebrated, and the dispute resolved in an honorable and peaceful way. This practice elevated wrestling to a form of diplomacy, emphasizing the values of bravery, honor, and respect while reinforcing its significance in Mongolian cultural and political life.

III. Cultural Significance

A. Role in Naadam Festival. Mongolian wrestling, or Bökḥ, is integral to the Naadam festival, which stands as a testament to Mongolia's cultural richness and historical legacy. Naadam, translating to "three manly games," highlights wrestling, archery, and horse racing—each representing essential attributes of Mongolian identity and heritage. Wrestling, with its deep-rooted significance, epitomizes the virtues of bravery, endurance, and strength, reflecting the ideals that have shaped Mongolian culture for centuries (Pang, 1999).

The Naadam festival, held annually in July, serves as both a celebration of Mongolia's historical achievements and a celebration of its cultural practices. It marks the anniversary of Mongolia's independence and the founding of the Mongolian People's Republic in 1921. During this festival, wrestling matches are not just competitive events but also cultural spectacles that draw large audiences from across Mongolia and beyond. The matches are broadcast live, allowing a wide audience to witness and partake in this cultural celebration, thus reinforcing the sport's role in promoting national unity and pride (International Journal of Sport and Health Science, 2006).

The festival's significance extends beyond the athletic performances; it serves as a cultural reaffirmation of Mongolian identity. The grandeur of the Naadam festival, with its colorful displays and elaborate ceremonies, reaffirms the historical and cultural importance of wrestling as part of Mongolia's national heritage. The festival encapsulates the essence of Mongolian values and traditions, providing a space where the past and present converge to celebrate national identity and continuity.

B. Symbolic Representation. In Mongolian culture, wrestlers are revered as embodiments of the qualities that are central to national pride and cultural identity. The sport of wrestling transcends mere competition, symbolizing deeper ideals such as honor, courage, and resilience. These attributes are deeply ingrained in Mongolia's historical narrative and cultural ethos, making wrestling a powerful symbol of the nation's values.

Wrestlers who achieve high ranks, such as "Govi" or "Zaan" (eagle), are celebrated not only for their athletic skill but also for their representation of these virtues. Their status is akin to that of national heroes, with their achievements serving as a source of inspiration and pride for the Mongolian people. High-ranking wrestlers often receive ceremonial honors and public recognition, reinforcing their role as cultural icons. Their successes are celebrated with grand ceremonies and public festivities, further embedding their symbolic significance within the cultural fabric of Mongolia (Mongolianz, 2023).

¹ Erkhii Mergen is a legendary figure in Mongolian folklore, known for his exceptional archery skills. One of the most famous stories about him is "Erkhii Mergen and the Seven Suns."

² Kublai Khan was the grandson of Genghis Khan and the founder of the Yuan Dynasty in 13th-century China. He was the first Mongol to rule over China when he conquered the Song Dynasty of southern China in 1279.

The symbolic role of wrestlers also extends to the representation of Mongolia's historical legacy. Wrestlers are often viewed as contemporary manifestations of the qualities that defined Mongolia's historical warriors and leaders. Their role in preserving and embodying these qualities helps to maintain a sense of continuity between Mongolia's past and present, linking contemporary practices with historical traditions.

C. Rituals and Ceremonies

The rituals and ceremonies associated with Mongolian wrestling are integral to its cultural significance and serve to preserve and celebrate the sport's historical roots. Pre-match rituals are elaborate and steeped in tradition, reflecting the deep respect and cultural reverence afforded to the sport. These ceremonies include a series of traditional songs, dances, and rituals that honor the sport's origins and convey its cultural importance.

One of the key rituals is the "Dügaar" (dance), which wrestlers perform before their matches. This ceremonial dance is accompanied by traditional music played on instruments such as the "morin khuur" (horsehead fiddle) and the "tovshuur" (a type of lute). The dance serves not only as a physical warm-up but also as a ritualistic performance that connects the wrestlers with their historical and spiritual heritage.

Wrestlers also don traditional garments, including the "Zodog" (a short, open-front jacket) and *shuudag* (trunks), which are richly adorned with symbols representing strength, protection, and cultural significance. These garments are not merely functional but are imbued with symbolic meaning, reflecting the wearer's connection to the sport's historical and cultural legacy.

The rituals surrounding wrestling matches are designed to honor the sport's historical roots and ensure that traditional values are preserved. These practices help to link contemporary wrestling with its historical origins, creating a sense of continuity and cultural cohesion. By celebrating and maintaining these rituals, Mongolian wrestling ensures that its rich cultural heritage is passed down through generations, preserving the sport's significance within Mongolian society (Dashfsèren, 1997).

IV. Role in the Community

A. Cultural Preservation and National Pride. In Mongolia, wrestling plays a vital role in cultural life and national identity, particularly highlighted by the Naadam festival, a major national event held every July. This celebration is not just a showcase of athletic prowess; it is a vibrant display of Mongolia's rich cultural heritage. The wrestling matches are characterized by traditional attire, with wrestlers wearing *zodog* (a short, open-front jacket) and *shuudag* (trunks), symbolizing their strength and connection to the past. The event attracts thousands of spectators—approximately 1 million people attend the Naadam festivities across the country—who come to witness the unique rituals, such as the opening ceremony featuring traditional music and horse racing. The enthusiasm surrounding these matches, where wrestlers perform elaborate techniques, underscores the sport's enduring relevance and its capacity to foster national pride and unity.

Wrestling is not merely a competitive sport; it is a cultural institution that embodies Mongolia's historical and cultural values. The celebration of wrestling during Naadam provides a platform for the nation to reflect on its heritage and achievements while fostering a sense of collective identity. Each match is steeped in tradition, with rituals performed by wrestlers, such as the iconic "eagle dance" before the competition, symbolizing strength and grace.

Several initiatives illustrate how wrestling is woven into the fabric of Mongolian society, particularly through educational programs aimed at preserving this cherished cultural practice. The "Heritage Through Strength" initiative, launched in 2019, integrates traditional wrestling into the curricula of various educational institutions, including School No. 1 in Ulaanbaatar and schools in the Khentii and Selenge provinces. This program features workshops led by experienced wrestlers, hands-on training sessions, and student competitions that celebrate local wrestling traditions. The outcomes have been promising, with a reported 40% increase in student participation in wrestling activities within the first year of implementation, fostering a sense of pride in cultural identity and community spirit.

Another significant program is "Bukh for Future," organized by the Mongolian Wrestling Federation since its launch in 2020. This initiative seeks to revitalize interest in traditional wrestling among youth through outreach events, wrestling camps, and competitions aimed at educating younger generations about the cultural significance of Bukh. The implementation involves not only practical training sessions but also interactive discussions about the history and values embedded in the sport, reinforcing the importance of courage, honor, and resilience. Early results from this initiative indicate a growing interest in wrestling among youth, with a survey showing that 65% of participants expressed eagerness to engage in traditional practices, thus helping to ensure the transmission of cultural values to future generations.

Moreover, the "Naadam for All" initiative encourages local communities to host their own wrestling events leading up to the main Naadam festival. This grassroots approach promotes inclusivity and community spirit, allowing participants from various age groups to experience the cultural significance of wrestling firsthand. The outcomes have included a 50% increase in the number of community-led wrestling events in the year following its introduction, enhancing community involvement and social cohesion.

Community Initiative: Wrestling as a Conflict Resolution Tool

In rural areas of Mongolia, such as Uvurkhangaï and Arkhangai provinces, local leaders and community elders have revived the traditional practice of using wrestling matches to resolve disputes. This method encourages conflicting parties to engage in a wrestling match instead of resorting to verbal or physical confrontations. For example, in 2021, a workshop was organized in Uvurkhangaï province to educate residents about this practice, emphasizing its historical roots in Mongolian culture. Community leaders trained in conflict resolution facilitated the workshop, demonstrating how to use wrestling to mediate disputes. The implementation of wrestling as a conflict resolution tool has shown significant positive effects. Reports from local leaders indicate a 30% reduction in conflicts reported in the community following the introduction of this practice. Participants noted that wrestling not only helped to de-escalate tensions but also fostered camaraderie and mutual respect among community members. In one documented case, two families resolved a longstanding feud through a wrestling match, leading to a celebration of their reconciliation at a community gathering, reinforcing cultural values of honor and resilience.

Health and Well-being Initiatives

Recognizing the health benefits of wrestling, various health and wellness organizations in Mongolia, such as the Mongolian Sports and Youth Agency, have incorporated traditional wrestling into community fitness programs. An example is the **"Bukh for Health"** initiative launched in 2020, which promotes wrestling in schools, community centers, and local gyms. This initiative includes training sessions led by experienced wrestlers and encourages participation from all age groups and genders. Participants in these health and well-being initiatives have reported improvements in physical health, including increased strength, flexibility, and endurance. A study conducted by local health organizations indicated a 25% increase in physical activity among youth involved in community wrestling programs. Mental well-being has also improved, as wrestling serves as an outlet for stress relief and promotes camaraderie among participants. Community members report a greater sense of belonging and support within their neighborhoods, as wrestling practice fosters teamwork and friendship. For example, a community health fair in Ulaanbaatar in 2023 showcased the initiative, where over 300 participants engaged in wrestling activities, with many reporting newfound motivation to maintain active lifestyles.

B. Challenges and Opportunities. Despite its significance, Mongolian wrestling faces several challenges in the context of globalization and modernization. The growing popularity of global sports and changing societal values have led to a decline in traditional practices, including wrestling. Modern entertainment options and shifting cultural priorities pose risks to the continuity of Bök, as younger generations may be drawn away from traditional activities.

However, these challenges also present opportunities for revitalization and preservation. The recognition of Naadam as an Intangible Cultural Heritage by UNESCO provides a platform for promoting Mongolian wrestling on a global scale. This international acknowledgment highlights the sport's cultural importance and supports efforts to safeguard and celebrate traditional practices.

Community-driven initiatives are crucial for sustaining the sport's heritage. Organizing traditional wrestling events, creating educational programs, and fostering cultural exchanges contribute to the preservation and revitalization of Bök. By engaging with both local and international audiences, these initiatives help ensure that Mongolian wrestling remains a vibrant and meaningful aspect of Mongolian culture (Jagchid & Hyer, 1979).

Conclusion

Mongolian wrestling, as a key component of the Naadam festival, represents a rich tapestry of cultural heritage that reflects Mongolia's historical and societal values. The sport's significance extends beyond mere competition, embodying virtues of strength, honor, and national pride. As Mongolia navigates the challenges of modernization, preserving Bök is essential for maintaining cultural identity and heritage. Continued efforts to promote and celebrate Mongolian wrestling will contribute to the sport's vitality and ensure its legacy for future generations.

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Presentation 1-3

Safeguarding Intangible Cultural Heritage - The Case of Traditional Oil Wrestling

무형문화유산 보호: 전통 오일 레슬링



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Presentation 1-3

Safeguarding Intangible Cultural Heritage - The Case of Traditional Oil Wrestling

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Kırkpınar Oil Wrestling Festival was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2010. Since 14th century in Rumelia (southwestern part of Türkiye), Kırkpınar Oil Wrestling is one of the world's oldest festivals. Firstly, it is important to provide some brief information on the history of the tradition or the legend about its origin.

The widespread legend about the origins of Kırkpınar is about two brothers named Selim and Ali, who were among the 40 brave men who ventured into Rumelia in 14th century. These 40 warriors would wrestle for sport, whenever in Anatolia. When they arrived in Rumelia and reached the Ahirköy meadow, the brothers began wrestling again, seeking to resolve an unfinished match. During the match, neither could overpower the other and they both died while wrestling. Their friends decided to bury them under a fig tree.

Later on, their companions continued their journey towards Edirne (a city near the border with Greece and Bulgaria), they remembered their fallen friends. After Edirne was conquered by the Ottoman Empire, they returned to Ahirköy meadow to build a proper grave for the brothers. They discovered that a stream of water was flowing from the fig tree where their friends had been buried. When they inquired about the stream of water flowing from the fig tree, the companions were told by the locals that "They were forty. They were the first to set foot on this land." And so, this place became known as Kırkpınar, meaning "Forty Springs."¹

As has been organized more than 6 centuries, Kırkpınar Oil Wrestling Festival is one of the world's oldest festivals. Currently, it is usually organized on the last week of June or first week of July by the Municipality of Edirne. And the tournament is a huge gathering with traditional music and celebrations. Among wrestlers in Türkiye, Kırkpınar is considered the "Olympics of oil wrestling" because the chief wrestler is decided there.

Wrestling events at Kırkpınar, Edirne are a series of ceremonies and rituals which attract people of all ages and social background. The enthusiasm of the wrestlers, as well as the performances of the traditional music bands and folk-dance groups turns "Kırkpınar Oil Wrestling" into a traditional festival. For many people, competing at Kırkpınar means more than the chance to win award and acclaim. It is considered an ancestral sport and almost a cultural duty. Because of these reasons, it appeals to young generations.

Oil wrestling is done on the grass by the oiled wrestlers who are called "pehlivan" and who wear a type of hand-stitched lederhosen called "kispet." The word "pehlivan" means "brave, bold, courageous and honest". The word is also related to being generous. Thus, a wrestler is considered a role model in the society with these characteristics.

The original name of the element on the UNESCO Representative List is "Kırkpınar Oil Wrestling Festival." Kırkpınar is today located in the province of "Edirne" which is a city in the northwestern part of Türkiye; so close to Greece. And according to historical resources, the history of Kırkpınar and oil wrestlings start with the taking of Edirne by Ottoman Empire in 1361. So, it is a tradition with deep roots in history. It is also important to point out that, although Kırkpınar is the center and symbol of oil wrestling, there are many other cities with their own oil wrestling festivals in Türkiye.²

Besides some of these key figures mentioned above, there are other main elements in traditional oil wrestling which makes it a traditional ritual with a complex structure. The Festival can be considered as an event with some traditional objects, rituals and cultural identities:



Figure-1: Kırkpınar Ağası (main sponsor)



Figure-2: The Men's Field (arena)

Above, the *Figure-1* belongs to a Kırkpınar Ağa. This is one of the most fundamental elements of Kırkpınar Oil Wrestling. Because, Kırkpınar Ağa is regarded as an institutional identity and he is the main sponsor of festival. And the *Figure-2* is “the men’s field”, er meydanı in Turkish. It is the arena where the oil wrestling is held as a customary practice. Before the match, the wrestlers start the process of warming up and salutation of the public, which includes series of some rituals. At the same time, there is a “cazgır” who introduces wrestlers to the audience citing their names and titles by improvised poems. In the city of Edirne, people are invited to the Kırkpınar Oil Wrestling Festival with a red bottomed candle. It is the official symbol of invitation to the festival (Figure-3). And the *Figure-4* below shows the moment of oiling just before the game. It is necessary to make it difficult for wrestlers to grasp and take down their opponents.



Figure-3: Red Bottomed Candle



Figure-4: Oiling of wrestlers

Another essential element of the festival is “davul-zurna players” who play Kırkpınar music during the festival. They are trained in master-apprentice tradition in different associations in Edirne. They can tell the audience what is going on in the arena by playing their instruments rhythmically. Everyone thinks that, the festival without hem is like food without salt. So Kırkpınar Ağası (main sponsor of festival), music players and cazgırs should be seen as elements that ensure the continuity of the festival.

The basic outfit of wrestlers is called “kispet”. It is a kind of leather trousers with small trotters reaching from the waist to the calf. Kispets are sown in special sizes according to the wrestlers. Because, the success of the wrestlers is directly related to the fitting of his kispet to his body. And it should be added that, İrfan Sahin, the kispet master has been declared as Living Human Treasure by the Ministry of Culture and Tourism in 2009. So, recognition of the kispet master as Living Human Treasure is one of the examples showing that Türkiye pay attention to the safeguarding of tradition with all its related elements.³

There are a number of groups, parties and associations involved with the element and contributed to the nomination file and safeguarding process. These groups, parties and associations are composed of Ministry of Youth and Sports, Municipality of Edirne, Turkish Traditional Wrestling Federation, Edirne Kırkpınar Musicians Association (NGO), The Association for Promotion of Edirne Culture and Handicrafts (NGO), etc. There is a diversity of stakeholders including NGOs, municipality, and ministry. So, it is possible to say that the efforts to safeguard the element are in line with the priorities of UNESCO, particularly in terms of involvement of communities.

With regard to the safeguarding measures, it is possible to point out the efforts in three categories to show some of the important aspects of safeguarding process. There are a few projects that had been conducted on traditional oil wrestling. The first one is a European Union project that was completed in 2018. It aims to support the tourism potential of two cities by the promotion of two local festivals in Türkiye and Bulgaria. The leading partner of the project was the Association for the Promotion and Maintenance of Kırkpınar Culture which is an NGO.

Second one is the modernization project by the Municipality of Edirne for men’s field at Kırkpınar which still continues. This is an investment to improve the facilities and infrastructure to contribute to the continuity of the festival. Also, it is important to note that Municipality of Isparta (located in southwest of Türkiye) started to build the first and biggest complex for oil wrestling this year. And third one is the digitization project that was started by the Municipality of Edirne in 2016.

Digitization project to establish the “Information and Documentation Center for Kırkpınar Oil Wrestling” is one of the most important projects. All printed, verbal, visual and audio data in libraries, archives and local newspapers had been scanned and transferred into digital media. The archive is continuously updated with new materials each year. It serves as a free, open archive with 48.000 electronic resources including books, newspapers, photos, posters, etc. And above all, 450 people who are masters, wrestlers, mayors, symbolic leaders (ağa) had been interviewed to collect the materials of the project.⁴

Visibility of the heritage is considered a central aspect for safeguarding efforts. First of all, the Festival, being a very well-known organization, attracts hundreds of wrestlers from all around the country. Türkiye pay attention to the use of media in the Festival. During the festival, Turkish national televisions and the local TVs broadcast live the opening ceremony and the final games of the festival. At the same time, in recent years, famous users with many followers on social media are invited by NGOs and the municipality to promote the Festival on their social media accounts. The Ministry of Youth and Sports and Turkish Wrestling Federation also make contribution to the visibility of the Festival mostly through contests and training courses. Turkish Radio and Television Association, which is the state sponsored channel, shot some documentary films on the legend of Kırkpınar oil wrestling and also the festival a few years ago.

In addition, “Young Wrestlers”, another documentary, which was shot with the support of Turkish Ministry of Culture and Tourism, won two awards in Berlin and Antalya (Türkiye) back in 2016.⁵ So, these documentaries helped a bit to the visibility of the element. The documentary is particularly important as it tells us about the dreams of children who are trained at a Boarding School of Wrestling. The documentary directly encourages the participation of youth and children in traditional wrestling. It should be noted that there are also some independent individuals who shoot documentaries on oil wrestling that are available on Youtube.

Another development that is related to the visibility is that the Turkish Radio and Television Association and some other local TVs broadcasted some productions on success stories of wrestlers. Turkish Finance Bank, one of the Turkish private banks, sponsored the festival for three years to help the festival reach wider audiences in all around the country. This is a good example of partnership with private sector for the efforts to safeguard the heritage. Another important actor for safeguarding is “The Union of Oil Wrestling Organizing Cities”, which was established in 2017. The Union makes a significant contribution to promote and spread out the tradition with its 63 member municipalities.



Figure-5: Festival Poster (2011)



Figure-6: Festival Poster (2024)

The *Figure-5* mentions UNESCO and its heritage discourse for the first time: It says “World Heritage”. This is the first poster design after the inscription of the festival on the UNESCO Representative List in 2010. And the *Figure-6* is from 2024, that was designed for 663rd festival. The golden belt is located in the middle of the poster. If a wrestler wins the title of “chief wrestler” 3 times in a row, then he has the right to get the golden belt.

There are also a number of publications on traditional oil wrestling. While there are some books published by municipalities or individual researchers, the most comprehensive work on the Kırkpınar oil wrestling is the book titled *Pehlivan* that was published by the Ministry of Culture and Tourism right after the inscription of the Festival in the UNESCO Representative List (The Figure-7). The book contains a wealth of important information about the history and transformation of the tradition.

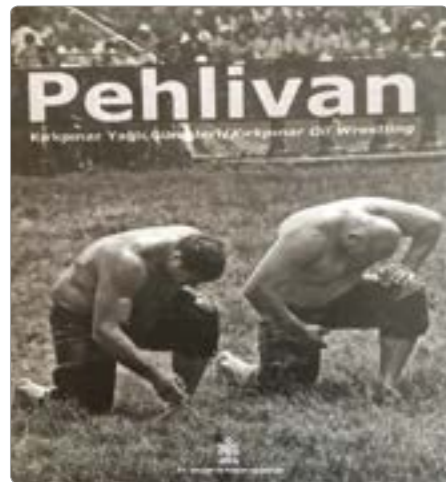


Figure-7: The Book *Pehlivan*

It is also important to emphasize that intangible cultural heritage education was one of two funding priorities for UNESCO between 2017-2021. Because of this reason, Türkiye think that safeguarding efforts should be integrated with formal and non-formal education.

“Research and Application Center for Kırkpınar Values” which operates in affiliation with Trakya University in Edirne is valuable in terms of academic publications and applications. For example, the Center conducted a project in cooperation with another university from east side of the country to promote traditional oil wrestling at 14 universities. In addition, by August 2024, nine master’s and PhD dissertations were completed on traditional oil wrestling. On the other hand, Sportsman Training Centers that operate under the authority of Turkish Wrestling Federation help the transmission of the tradition with its 27 centers all around Türkiye with 600 students annually. Sports clubs supported and administered by local municipalities and chief wrestlers also provide decent conditions to train young wrestlers. Oil wrestlers who are trained in these clubs represent the majority of sportsman participating to the Kırkpınar Oil Wrestling Festival and many of the chief

wrestlers had been trained in these clubs. The local initiatives contribute much to the transmission of the tradition.

To conclude, it might be relevant to mention some of the challenges. The number of participating wrestlers to the Kırkpınar Oil Wrestling Festival is high. Actually, it was much higher till 2023 but the federation changed the regulation to limit the number of wrestlers who are eligible to participate. And the festival only lasts 3 days which means there is not enough time for rituals which is obviously inconsistent with the tradition.

It is another problem that, in the recent years oil wrestling organizers and the federation started to transfer some of the rules, points from other categories of wrestling which were not there previously. The problem is that the audience is not familiar with the new procedures and rules which negatively effects the pleasure of watching the wrestling matches. Another thing that is related to audience is the age groups. The festivals are mostly followed by the people who are over 40. There is no problem with attracting young wrestlers to the festival as “participants” but young people should be encouraged to watch the games as part of the “audience” which is very important for intergenerational transmission as well. And last challenge is about financial problems. The cost of organization relies on the budget allocated by the Municipality of Edirne and Kırkpınar Ağası, who is the main sponsor. The municipality’s budget is limited for such a huge event and the financial contribution of individuals as main sponsors might not always be there in the future. So it should not be taken for granted.

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Memo

Lined area for taking notes.

Presentation 1-4

Silat Cekak: The Art of Malay Martial Wisdom

실랏 체착: 말레이 무예의 지혜



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Presentation 1-4

Silat Cekak: The Art of Malay Martial Wisdom

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Abstract

Martial arts can be much more than just a way to improve fighting skills. It can also be a way of life, a path to personal development, and a means to develop qualities such as discipline, respect, and mental fortitude. The philosophy of martial arts is deeply rooted in mindfulness, self-awareness, and self-improvement. With such characteristics, Silat Cekak is one of the Silat martial arts that fulfil the requirements for development personnel and moving forward organization. We are preserving the Silat towards international recognition such as "Largest Silat Performance" by The Malaysia Book of Records on 10 Oct 2010, while on 29 Aug 2015, we were announced as the world record holder of "Largest Silat Lesson" by Guinness World Records. These achievements are possible due to the teaching methods in Silat Cekak Pusaka Hanafi. In the end, the next generation will appreciate what the last generation has done to make known that Silat is not left behind compared to other martial arts in general.

Keywords: Silat Cekak, heritage, identity

Introduction

Malay society is known as an enriching society with a variety of heritage and culture, which is attractive and unique. One of them became the Malay symbol which is Silat art. Silat is defined as knowledge of self-defence in Malay society from the past. Silat art is being said as an important knowledge used in war. So, what are the differences between Malay martial arts to Indonesia? Silat is based on geometrical lines and human anatomy movements and is wellknown in Malaysia (Anuar, 1992), while Pencak Silat is popular among Indonesians, who follow or are inspired by animal movements (Maryono, 2000).

Martial arts are deeply embedded in the histories and cultures of the societies from which they originate. Many styles, such as Kung Fu from China, Karate from Japan, Capoeira from Brazil and Silat from Malaysia have been developed over centuries, shaped by the needs of defence, spiritual development, and cultural practices. Martial Arts as its Living Heritage, its Past, Present, and Future, emphasizes the dynamic and evolving nature of martial arts. It recognizes the deep historical roots of martial arts, its relevance in contemporary society, and its potential to grow and adapt for future generations (Mohd Azhar Mohd Ali, pers comm. 2024).

Origin of Malay Silat

Silat is the lively self-defence rooted in the Malay Archipelago. Silat was noticed in the earlier Langkasuka government (2nd century) until the Sultanate Malacca era reign (13th century) (Vincent et al. 2015a). Since the colonization of Malaya (Tanah Melayu), Silat has been marginalized from the palace. Silat teachers were ex-warriors or kings of war men who continued to struggle and develop the institute of Malay martial arts education including passing down the science of Silat from generation to generation. In addition, during British colonization, Silat was taught discreetly in the outskirts and villages to use it in combat to stand up against them (Muhammad Hasnizam & Muammar Ghaddafi, 2019).

Till now, Silat has evolved as part of the culture and social tradition with the emergence of good physical and spiritual training. There are many inspired Silat movements by human anatomy, the natural environment and animals, where the Silat College is known, for example, Silat Harimau (Tiger). Silat Harimau is based on inspired by the movement of the Tiger with such creativity to form arts of self-defence with attack and copy of Tiger action with hands, legs and other body movements. Another example is Silat Cekak, where such movement is from human beings and it's natural (Hanafi, 1973). This is supported by Anuar (1992), where the Silat movements are based on the geometrical lines and human anatomy. To strengthen the claims, when an enemy attacks, a Cekak practitioner stands still and defends the attack. For example, when an enemy punches a Cekak practitioner's chest using his right hand, the practitioner will use method A (also known as "kaedah A"), in which the left-hand slaps the enemy's arm. The uniqueness of method A is that the Cekak practitioner leverages the enemy's strength to defend himself instead of blocking the punch. Silat Cekak's defence technique is grounded in profound wisdom, emphasising strategic insight (Hanafi, 1973; Md Radzi, 2019).

Silat in Malaysia Today

Many communities are responsible for raising the heritage of Malay martial arts consisting of 14 states in Malaysia. About 548 practitioners of the Silat community association are active in Malaysia. In general, these communities are coordinated by two main bodies, which are the Malaysian National Silat Federation (PESAKA) and the Malaysian Silat World Association (DSSM). PESAKA play a role in sports development while DSSM is more to arts, culture and recreation. Both associations are very active in carrying out many activities for the dignity of Silat. Each nation has its art of self-defence. But for Malay society, self-defence is known as Silat, some examples of Gayang Lima, Gayung, Cekak, Cimande, Kuntau, etc. are big names in Silat College available in Malaysia (Hanafi, 1973; Md Radzi, 2019).

Core Principles of Silat

Before Silat was to be used, Malay self-defence was also known as a knowledge of war, a knowledge of commanders, a knowledge of soldiers or a knowledge of bravery that is used for warrior fit which contains the secret of traditional Malay art knowledge (Anuar, 2008). Kamus Dewan Bahasa dan Pustaka (Language and Literature Council Dictionary) (2011) defines the word art (seni) as beautiful works created. Meanwhile, Malay Silat art is a type of knowledge of self-defence recognised as native rights belonging to the Malays (Tuan Ismail, 1991).

Introduction to Silat Cekak Pusaka Hanafi

Briefly, Silat Cekak has its movements, which a natural movement of human beings and are not inspired by animal movements, plants or any natural phenomenon (Hanafi, 1973; Halimah, 1977; Md Radzi, 2019). Its methods of self-defence and attack are inspired by the movement in Solah (the Arabic word for prayer). Silat techniques and Silat moves ('buah-buah Silat') form the basis of its movement. A Cekak practitioner does not dodge to the left or right or move backwards even one step; he or she moves forward when deflecting attacks. When awaiting an attack, a practitioner stands in an upright position (ready stance). A Cekak practitioner does not step forward, backwards, sideways, or stand in a fighting or sparring stance. emphasis is on self-defence and a practitioner only attacks when absolutely necessary for the purpose of safety. However, when a Cekak practitioner attacks, the opponent will not be able to evade the attack. If the opponent deflects the attack, a Cekak practitioner will counter strike, and the enemy will definitely be defeated. there is no two-weapon system, if the enemy is armed, a Cekak practitioner will fight unarmed, using his or her bare hands. A Cekak practitioner aims to defeat the enemy by confiscating the enemy's weapon. there are no kicking techniques that are above the waistline. the focus is on trailing the opponent's movement and not parrying. By doing so, a Cekak exponent can take advantage of the opponent's strength to defeat him or her (Hanafi, 1973; Halimah, 1977; Md Radzi, 2019).

Passing The Art to The Rightful Heir

The reason for authenticity and the rightful heir: although Silat does promote the dynamic style and various methods, it is needed for Silat to be passed on next generations with authentic knowledge, spirits and wisdom. This is to prevent fake and unauthorized entities from handing over knowledge in the rightful manner (Md Radzi, 2019).

Respect and Obedience in Silat Cekak Pusaka Hanafi

Silat Cekak instils a deep respect for being respectful to one's teacher, being filial to one's mother/not disobeying one's mother, being filial to one's father/not disobeying one's father, not fighting with other members, and last but not least is not criticise other forms of authentic Malay Silat. The code of conduct emphasises the importance of the teaching and family institution as well as solidarity and bonds of brotherhood. Silat Cekak Pusaka Hanafi practitioners are also forbidden from condemning other forms of authentic Malay martial arts as this is a core value of living in a community (Hanafi, 1973; Halimah, 1977; Md Radzi, 2019).

Unity and Respect for Diversity

As above mentioned, no fighting with other members, and no criticism of other forms of authentic Malay Silat. Thus, Silat Cekak promotes unity among practitioners and respect for other martial arts. It brings society together, fostering a sense of brotherhood and community (Hanafi, 1973; Halimah, 1977; Md Radzi, 2019).

Wisdom Trumps Speed

The previous paper on Silat Cekak Pusaka Hanafi: A Legacy of Wisdom was presented by Md Radzi Hanafi (2019) mentioned that Silat Cekak taught a wisdom is more reliable than speed. It emphasises patience, strategy, and foresight in combat and life.

Preserving The Cultural Heritage of Silat

Silat mirrors Malay identity for example Malay traditional suits, musical instruments and customs still is being used in official Royal ceremonies. Titles such as "Panglima" (warrior), Datuk and others are titles to demo Malay culture permanently in modern Malay institutes. Silat usually becomes an important event during Malay weddings, open ceremonies and official ceremonies by the Malaysian government like coronation events and royal death events (Jabatan Warisan Negara). As practitioners, we have a task to preserve the cultural legacy and values of the Silat arts. We must ensure that this profound tradition continues to thrive as a symbol of Malay identity. Thus, three (3) important aspects need to be considered as follows: 1) preservation: maintain the art in its traditional form to pass down to the next generation, 2) diligent practice: continue to study and perfect the techniques and philosophical principals of Silat, and 3) active promotion: share the art with others to ensure its continued relevance and growth (Md Radzi, 2019). With these three aspects, Md Radzi led the Silat Cekak known to the world with international recognition such as "Largest Silat Performance" by the Malaysia Book of Records on 10 Oct 2010 and the world record holder of "Largest Silat Lesson" by the Guinness World Records on 29 Aug 2015 (Md Radzi, 2019).

Silat taught the practitioner to achieve the purpose of life by carrying out welfare and avoid yourself from despicable nature leading to society and self-damage. Through Silat, basic education embedded and strengthened the Malay socio-culture. Silat has been shown to make society successful with excellent characters and a spirit of love for the country, togetherness, respect for each other and high discipline. Silat practises contain elements of religion, language, customs, arts and history that are inherited from generation to generation. These elements combined led to Silat as the identity of the Malay race.

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Session 2 | 세션 2

Reflection on the Universal Values of Martial Arts as Its Living Heritage

살아있는 유산으로서 무예의 보편적 가치 고찰



Chair

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ICM Governing Board Member
ICM 이사

Presentation 2-1

Kun Lbokator: The Ancient Cambodian Martial Art

쿤 보카토: 고대 캄보디아 무예



Dare Our 다라 아우르

Deputy Secretary-General,
Cambodia Kun Lbokator Federation
캄보디아 쿤 보카토 연맹 사무차장

Presentation 2-1

Kun Lbokator: The Ancient Cambodian Martial Art

Dare Our

Deputy Secretary-General, Cambodia Kun Lbokator Federation

Introduction

Kun Lbokator is an ancient martial art originating from Cambodia, dating back over a thousand years to the time of the Khmer Empire. Known for its combination of strikes technique, joint locks, grappling techniques, and the use of weapons, all those techniques are inspired by the animals, nature, and daily life the humans.

Over the centuries, Kun Lbokator evolved to serve not just as a tool for warfare but as an important part of Cambodian identity, with practitioners adhering to a strict code of honor and conduct.

Kun Lbokator is not just a martial art, it is also associated with the religion and traditions of the people in the community. Cambodians of all generations have used it as a tool to increase friendship and solidarity between people in the village or community through competitions and traditional martial arts performances, these are the traditions of the Cambodian people, especially practiced whenever there are traditional ceremonies.

"Kun Lbokator" is the combination of the words "Kun", "Lbok" and "Tor." "Kun" means Martial Art "Lbok" means pound, hit, or punch. "Tor" means lion, super energy, or superior power. Thus, Kun Lbokator means a combat system to fight against a superior power.

1.The History of Kun Lbokator

If we describe Kun Lbokator it will remind us of what happened in ancient times. We can see the protective structure and protective system of Khmer ancestors through the round village as you see in the picture. According to archaeologists of the Ministry of Culture and Fine Arts, Banteay Khou, or Round Village since 4000 B.C., we consider it a Memot Civilization.

They built the protective moat and constructed the wall from the soil and the important thing is they created the combat movement and weapons for hunting and defending against enemies, beasts, or men from another tribe. so the combat movement or fighting for survival it's developed into martial arts. Even though the name of the martial arts at that time were unknown but it is believed that it's the Cambodia Martial arts that ever recorded.

Later, a story has been told that a martial arts master went to kill a beast in the forest that often came to harass the villagers. This particular event is when the name of Kun Lbokator was introduced, representing the fighting movement created by the Cambodian people, as Kun Lbokator means a combat system to fight against a powerful opponent.

A historical evidence related to the name of Kun Lbokator is found a statue in the temple of Sambor Pre Kok that was carved in the 7th century during the reign of King ISANVARMEN THE FIRST which the statue depicts a man lying on the ground and another man holding a knife to perform martial arts to fight against a beast that is coming to attack him.



7th century during the reign of King ISANVARMEN THE FIRST at SOMBO PREY KOK temple

Kun Lbokator has been with Cambodians throughout the ages and evolved from the first period to the next, the compilation and carving of martial arts sculptures are so detailed that we can see the Sculpture depicting a fight between humans and animals at Baphuon temple that was Built in the mid-11th century by King Udayadityavarman II.

Many martial arts sculptures were carved on the walls of Angkor Wat, including the military structures of King Suryavarman II. (12th century)



Baphuon temple that was Built in the mid-11th century by King Udayadityavarman II.



Angkor Wat temple King Suryavarman II. 12th century

2. Traditional of Kun Lbokator practitioner

With respect to the master or ancestors before training or Competing, some practitioners offer prayers or blessings to spirits or ancestors for protection and guidance, reflecting the deep connection between Kun Lbokator and Cambodia's spiritual traditions.

This ceremony honors the martial arts master's spirit. On occasion, we witnessed practitioners bring weapons to place on the altar and pray alongside them and also featured L'bokator sparring, wrestling, and sword performances. Some participants got processed by the spirit and they did martial arts dance for praying as well.

The uniform is the one of significant parts for practitioners of Kun Lbokator who wear traditional uniforms, often consisting of a *krama*, a checkered scarf tied around the waist or neck, which is an iconic part of Cambodian identity. The *krama* also serves as a symbol of rank or level of expertise, much like belts in other martial arts. traditional dance, Kun Lbokator, traditional music, and religion are connected like a circle.

Traditional dance is a basic of Kun Lbokator position and movement. when you know how to dance you will know how to block and move forward or backward. music connected to Kun Lbokator because it can give a lot of motivation, religion gives us confidence when we fight it's feeling like our master stands behind us we will have no fear.



3. Kun Lbokator: First Century to Angkorian Period

Kun Lbokator's roots are believed to be traced back to the first century, though it flourished most during the Angkorian period (9th to 15th centuries). At that time, it was not only a martial art that was preserved by the citizens but also developed into military training. Warriors of the Khmer Empire, especially during the reign of kings like Suryavarman II. (12th century), Jayavarman VII, practiced Kun Lbokator to defend their territories and expand the empire's influence.

4. Kun Lbokator: Colonial Era (19th and Early 20th Century)

During the French colonial era (1863–1953), Cambodia saw significant cultural changes, and many traditional practices, including Kun Lbokator, were marginalized. The martial arts faced decline as the country became more Westernized, and traditional systems of martial training were gradually replaced by colonial influences.

Despite the colonial suppression, Kun Lbokator continued to be practiced in some rural communities and pagodas. But during that era, we can see how Kun Lbokator was developing into modern combat sports that were less violent and followed the rules and regulations.

5. Khmer Rouge Era and Near Extinction (1975–1979)

The Khmer Rouge regime (1975–1979) brought about one of the darkest periods in Cambodian history. The regime sought to eliminate any cultural expressions they saw as part of the old order, and Kun Lbokator, along with many other forms of Cambodian culture, faced near extinction.

Many martial arts masters were killed, and training was banned. Many masters were killed, and the direct transmission of knowledge was heavily interrupted. This led to a dramatic decline in the number of skilled practitioners, causing Martial arts to almost disappear entirely. Despite the systematic erasure of cultural practices, some masters survived and continued practicing Kun Lbokator in secrecy, preserving what they could of the tradition.

6. Kun Lbokator in the Present

Kun Lbokator, after surviving centuries of conflict, suppression, and near extinction, has experienced a remarkable resurgence in the 21st century. Its revitalization reflects Cambodia's efforts to preserve and promote its cultural heritage. While the martial art has made significant progress. Kun Lbokator was inscribed on UNESCO's Intangible Cultural Heritage list, a milestone that has raised global awareness and increased efforts to safeguard the Kun Lbokator even more.

There has been a push to integrate Kun Lbokator into public schools, promoting it as a cultural education tool. In all cultural activities in the field of education, students often demonstrate Kun Lbokator to show the participation of young people in persevering the cultural heritage. In recent years, Kun Lbokator Federation has been working with Ministry of Education, Youth and Sports incorporating Kun Lbokator lessons into student sports hours weekly throughout the country. It is also practiced in community centers and private schools, helping to ensure that the Kun Lbokator is transmitted to future generations.

Cambodia has successfully used Kun Lbokator as a form of cultural diplomacy. By showcasing it on the international stage, the country highlights its rich cultural heritage and promotes cross-cultural exchange, especially with the country that has similar martial arts styles like Pencak Silat or Arnis and with the country that have historical connections including India China Japan, and French and building Cambodia's reputation in the global community.

7. Significant Kun Lbokator value after being inscribed in the UNESCO Intangible Cultural Heritage of Humanity list

After UNESCO was inscribed on the Intangible Heritage of Humanity list, the movement to support Kun Lbokator got more attention from society, especially the youth, and the participation of the Government. Opportunities for knowledge transfer and knowledge acquisition by the younger generation are becoming more widespread through Preserving community traditions, and development programs of authorities and sports federations.

Cultural Identity and Pride: For Cambodians, Kun Lbokator is a symbol of their national heritage, representing ancient traditions and the resilience of our culture. Its inscription by UNESCO enhances national pride and reinforces the importance of maintaining our unique cultural identity.

Promotion of Kun Lbokator Knowledge: The philosophies embedded in Kun Lbokator, go beyond just fighting techniques. This martial art includes friendship, unity, philosophy, education, discipline, morality, leadership, innovation, physical health, and mental health beyond that, Kun Lbokator also showcase spirituality, traditions, history, religion, pride.

There are rituals in Kun Lbokator that form faith and establish a strong bond between the ancestral soul and the practitioner's inner strength. On top of that, practitioners are influenced by history; Khmer warriors throughout history have produced significant historical moments that illustrate the martial arts. Historical proof of the tactics and methods used in battle in ancient temples makes Kun Lbokator a rich and unique heritage.

Global Recognition of Cambodian Heritage: Being listed by UNESCO brings Kun Lbokator into the international spotlight, allowing it to be recognized alongside other globally significant cultural practices. This listing helps integrate Cambodia's martial arts tradition into the broader global context of intangible cultural heritage.

8. Changing perspective on Kun Lbokator

Kun Lbokator has lived with Cambodians of all generations, and history has left us with many memories of this martial art. There were rallies and losses; the biggest loss for us was when the country was at war; traditional martial arts and culture were banned and eliminated. Much of the data is lost on the inexplicable value of Kun Lbokator, but fortunately, the country is peaceful and offers many opportunities for Kun Lbokator. Following the List of the Intangible Cultural Heritage of Humanity on November 29, 2022, the value of Kun Lbokator was widely disseminated to the population, especially the youth. In turn, they have embraced and maintained this traditional sport well. Negative views are corrected, and positive opinions and education are disseminated.

CONCLUSION

Kun Lbokator's journey from the first century to the present is a testament to Cambodia's cultural endurance and the art's significance as part of the nation's identity. With continued efforts in preservation, training, and global recognition, Kun Lbokator will likely remain an enduring aspect of both Cambodian heritage and the world's martial arts landscape.

Kun Lbokator's revival over the past few decades represents a powerful comeback from near extinction, symbolizing Cambodia's cultural resilience. Traditional art forms, such as Kun Lbokator, face challenges from modernization and commercialization. As for Kun Lbokator in Cambodian society, it is used in the fields of culture, education, and national defence, which is a good factor in the preservation goals. On the other hand, in the field of sports, to comply with modern sports, traditional uniform, technical materials, rituals, and rule and regulations has been compromised to fit in. In Kun Lbokator, there're categories of combat if it is used in amateur sport, it is aligned with the development goal in order to adapt to the development of the world today. On the other hand, Kun Lbokator can also be used in commercialization purposes such as professional fighting match that serve business industry. Thus, the future of Kun Lbokator will depend on a careful balance between preserving its traditional roots and adapting to the demands of the modern world.

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Presentation 2-2

Transforming Vulnerability into Strength - The Way of Martial Arts and Inclusive Taijiquan

취약함에서 강건함으로의 변화: 무도와 포용적 태극권



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Presentation 2-2

Transforming Vulnerability into Strength - The Way of Martial Arts and Inclusive Taijiquan

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Introduction

The inscription of martial arts on the UNESCO list of intangible cultural heritage is a momentous recognition of its profound contributions to humanity's well-being and sustainability. This gesture also celebrates human wisdom, creativity, and determination in developing strategies and promoting shared values to collectively adapt to environmental and social changes and overcome incredible environmental and social challenges.

This paper shares my work in developing and implementing wheelchair and inclusive Taijiquan programs for vulnerable populations across the continent. It aims to showcase the enduring wisdom of Taijiquan, a form of martial arts, in fostering self-confidence, ability, unity, grace, well-being, and the desire for flowing nature for vulnerable populations. In doing so, this paper also demonstrates that martial arts of all forms, including Taijiquan, are not only born from human values but also embody and practice them.

Martial Arts as an Adaptation Strategy

From the beginning, human pioneers faced an enormous and wide range of challenges as they adapted to their natural environment. Compared with the forces of their environmental conditions and the abilities of those countless four-leg predators with whom they competed for the same natural resources, the ability of humans would best be characterized as vulnerable, minimal, disabled, and incomparable. However, relying on a unique and gifted mind and the wisdom gathered by it, our pioneers transformed the vulnerable human body into a force that not only has empowered humanity to overcome formidable natural and social challenges but also has transformed these challenges into their abilities to successfully co-existed with the constantly changing environment. The persistent efforts in overcoming the challenges of natural conditions through the long and hard adaptation journey not only advanced human biological and cognitive developments but also provided them with a wealth of knowledge and wisdom, which laid the foundation for the later developments of increasingly complex adaptation strategies, including the development of martial arts worldwide.

From the cultural and adaptation perspective, the emergence of martial arts exemplifies human creativity in developing methods and strategies to transform their vulnerability into strength, overcoming formidable challenges at both environmental and social levels.

Evolving from basic hand-to-hand fighting techniques to multifaceted healing and empowerment systems, the development of martial arts, including its principles, practice methods, and primary functions, has not only been shaped by cultural philosophies, knowledge, admiration of the natural world, human values and the changing of social and cultural life and contexts but also has become the embodiment of these ideas and practices.

The sustainable development and popularity of martial arts throughout societies and time evidence the effect of its practice in empowering our mind and body and contributing to social and cultural developments. Such profound effects of martial arts on the population and social well-being also underline its ability to unify people of social classes through cultivating and promoting shared human values, which are fundamental and instrumental to the continuation of an organized human journey.

Values, Power, and Nature

Developing and sustaining shared human values for any human group are critical to the success of human environmental and social adaptations. Although early human groups developed values specific to their environment, social and subsistence contexts, and strategies cross-culturally, these values are remarkably similar. These values resonate across various cultures, highlighting our shared humanity and challenges. Throughout time, they have served as the rationales and source of 1) developing individual and group confidence, mental power, and resilience, 2) guiding social collaboration, 3) building social cohesion, 4) developing self-identity, 5) personal fulfillment, 6) creativity, and ingenuity, 7) motivation, and inspiration to navigate the complex social and personal life, etc.

The origin of human values is a complex and multifaceted subject that intertwines early philosophical thoughts, environmental and social challenges, subsistence strategies, the development of social organization, and the ways humans learn about and make sense of life.

However, they were products of humans' efforts to adapt to the natural and social environments. Throughout human history, many early thinkers, from the Thales of Miletus (624-546 BC), Heraclitus (535-475 BC), Empedocles (490-430 BC), Plato (427-347 BC), Aristotle (384-322

BC), to Lao-Tzu (571-471 BC) and Confucius (551-479 BC), and other indigenous philosophers all observed the intimate relationship between the ways of the natural (world) and human social lives. They advocated that humans are not only a part of nature but interconnected with the ever-changing natural world. As the early philosophy of Daoism states, the natural world is everlasting. What makes the natural world everlasting is that the *Dao*, or the *Way* of the natural world, can unify all things and direct them to flow gracefully, navigating through the changes and challenges. Engaging the “unified graceful flow” not only serves as the manifestation of power but also creates power.

Therefore, the concept of “power” and “ability” in the minds of early philosophers is relative and contextual. It is the effect of the flowing and transformative process between opposites – the *Yin* and *Yang*, for example. The terms “yin” and “yang” are not two rigidly defined beings; they are used as metaphors to illustrate the concept of “unity of opposites.”

The relationship between the discernible phenomena of opposites in nature, for example, day and night, four seasons, tall and short, cold and hot, and strange and weak, are neither antagonistic nor tangible. They are mutually inclusive and transform from and to each other like a running river in the spectrum of changes. A running river’s power (*yang*) results from its gentle, continuous, and formless flowing movement (*yin*). Therefore, formlessness, effortlessness, simplicity, and fluidity make the Dao (*yin*) in the natural world a source of all lives (*Yang*). The “*Dao*” refers to the mind in humans.

Therefore, humans must learn from nature to transform their vulnerability into empowerment by cultivating a fluid, formless, and centered mind. This ancient philosophical postulation provides profound enlightenment to humans in their efforts to navigate the powerful and changing environment and social conditions. For humans, physical power and ability are always relative and limited, but the power and ability of the mind can be unlimited.

A Flowing Mind and a Flowing Body: The Birth of Taijiquan

For humans, nature has been a source of both challenges and wisdom. The indescribable and immeasurable amount of power and ability it has, its graceful, flowing, and effortless way of demonstrating its power and cultivating a life for all beings, became the aspiration of early martial artists to develop a form of martial arts to cultivate a power that has “no limit.”

As ancient wisdom prescribes, to achieve this power, one must cultivate a fluid, formless, gentle, calm, centered, and engaged mind, like the Dao for the natural world. This mind can become the body and effortlessly make the body flow like water. By unifying all parts of body movements, including breathing, the mind can transform the body into a system, creating a force of four ounces (body) to deflect one thousand pounds (challenge).

This form of martial arts was first categorized as internal martial arts. Later, it was named Taijiquan.

The name Taijiquan consists of two concepts. Taiji refers to the ultimate supreme, a state of being that can give birth to immeasurable power. Quan means fist or method.

Taijiquan thus refers to a practice method of cultivating a state of mind that produces immeasurable power. Manifested through the metaphor “a force of four ounces deflects one thousand pounds,” Taijiquan practices intend to cultivate a calm and fluid mind to unify all body parts (four ounces) and direct its movements, creating energy (a force) to embrace and transform the external force (one thousand pounds). Shaped by centuries of drastic social changes, wars, and uncertainties, Taijiquan movements have been constantly modified, transforming it into a multifaceted mind and body healing and empowering art benefiting people of all health conditions beyond cultural boundaries.

Modern Times and Modern Challenges

In the modern era, rapid social changes and technological advancement have dichotomous effects on our lives. On the one hand, they have profoundly improved economic productivity and social conditions and transformed our way of life. Still, at the same time, they have intensified the complexity of social structure and engagement and stratified human ability. The prevalence of worldwide conflict, economic instability, increasing social and gender stratifications, urban violence, fast-paced and multitasking-orientated working environment, ageism, and ableism presents ever-daunting challenges, requiring individuals to navigate a rapidly changing landscape while striving to maintain their physical, mental, and emotional fluidity and well-being.

Especially the prevalence of ageism, genderism, and ableism have created a powerful effect in minimizing the value of what we all have and the fact that the human body and mental tendencies are fundamentally fluid, diverse, and changing. The propensity to socialize and moralize binary classifications of the human body and mental conditions, such as “healthy and unhealthy” and “normal and abnormal,” have not only reinforced the rigid and stigmatizing views about individuals who have those conditions but also created social and psychological constraints and challenges for them to fulfill their values and engage in life with confidence and integrity.

According to the data provided by the World Health Organization, mental health decline accounts for a significant portion of the global burden of disease and injury. It contributes to approximately 16% of the overall burden of disease and injury in individuals aged 10-19 years. Worldwide, mental health disorders affect 1 in 4 people, depression is the leading cause of disability, and suicide is the second leading

cause of death among 15-29- year-olds. In 2021, healthcare organizations in the U.S. declared a national emergency in children’s mental health. The picture would be even grayer for the vulnerable population.

Approximately 1.5 billion people worldwide live with a physical, mental, sensory, or intellectual disability, about 80% of which are in low-income and middle-income countries.

According to recently published data by the Center for Disease Control & Prevention in the U.S., adults with disabilities reported mental distress 4.6 times as often as those without disabilities.

Ancient Wisdom with Modern Application

While all traditional practices carry cultural significance and historical value, their sustainability is often attributed to their adaptability to social, cultural, and environmental changes and their potential impact on upholding core cultural values. The long history and the continuing sustained effects of Taijiquan practice on the well-being of our mind and body in the modern era are credited to its invaluable wisdom of strengthening the body through empowering the mind. The central conceptual idea that provided the foundation for the development of Taijiquan is the proposition that, though the human body’s abilities or powers are limited and relative, the power of the mind is unlimited. Taijiquan does not view the body’s power as a tangible and quantifiable entity that only focuses on muscular strength and anatomical perfection. Instead, it sees power and body condition as fluid and contextual, manifesting the ability of an integrated and gentle mind and body to flow as a system. This unique approach, which redefines strength and turns vulnerability into a power source, empowers the mind and benefits all bodies. As the continuation of evolving social complexities in which our mind and body conditions and capabilities are increasingly fragmented and contested by social challenges, this unique approach and practice will undoubtedly continue to provide vital contributions to the empowerment of contemporaries in navigating through modern social life in which the narrowly and rigidly defined and practiced concepts of ability and normality challenge the human potential, creating the vulnerability of so many.

Dancing in the Chair – the Beauty of Wheelchair Taijiquan

On September 5, 2008, fifty wheelchair Taijiquan practitioners dressed in white silk uniforms and moving in slow, graceful harmony performed the “Thirteen Postures of Wheelchair Taijiquan” on the main stage of the Beijing 2008 Olympics/Paralympics Cultural Festival, one of the kickoff events for the opening ceremony of the Beijing 2008 Paralympics the next day.

“They moved so beautifully, and it was so inspirational—as if they were dancing in the chair,” was how one of the reporters on the scene described them.”

This wheelchair Taijiquan performance was organized by the Beijing 2008 Olympics Committee and the China Disabled People’s Federation (CPDF). The focus of developing this wheelchair Tai Chi Chuan program is more than to practice Taijiquan in a wheelchair. It also intends to make the practice a transformative, empowering, and flowing experience. To achieve this purpose, the routine of the 13-posture Wheelchair Taijiquan program incorporated the forward rolling push of the wheelchair and the making of 90 and 180-degree turns between specific transitional movements, enhancing and highlighting the dynamics and flow of the practice while giving particular artistic effects.

We conducted a study to explore the practice experience of these wheelchair Taijiquan participants. The team asked each participant to provide a list of noticeable changes they have experienced since participating in the wheelchair Taijiquan. Of the 49 respondents, 173 positive changes were reported, ranging from physical improvements to enhanced social and psychological well-being. Of these 173 experienced changes, 53% were in the physical/body well-being category, and 47% were in the social and psychological well-being category, including improved self-confidence.

The project team also conducted a focus group interview with a smaller group to explore why many participants experienced a positive change in self-confidence through the practice.

When asked why so many people felt that participating in the wheelchair Taijiquan had improved their self-confidence, some shared that the enhanced physical and emotional conditions through the practice provided them great confidence in managing their family and social lives. Many also said they were encouraged to practice wheelchair Taijiquan in public places since the practice does not highlight their disabilities and gives them a sense of normalcy. A male participant commented: “When we practice at the park every morning, people look at us with admiration, and it makes me feel so proud and confident. Now I always look forward to going out to practice Wheelchair Taijiquan.” When asked why practicing at the park was so important, a female participant added: “That is where [ablebodied] people practice Taijiquan in the morning, and we wanted to show them that we [people with disabilities] also can perform Taijiquan, and we can perform it beautifully.”

During the conversation, a participant said he felt like a bird while practicing the wheelchair Taijiquan. After I asked how so, he explained: “it would be hard for people who do not use a wheelchair to imagine how we [wheelchair users] perceive the concept of space.

Before making every move, I must calculate how far I can go. My physical and mental spaces are determined by how far and high I can reach. The circular movement of Tai Chi Chuan changed my mental image of my physical boundary. I can move gracefully and infinitely when I am practicing the wheelchair Tai Chi Chuan, which makes me feel [like] I am so free.”

One practitioner from a rural region of the country shared this sentiment, “People like me” had never dreamed that one day we could be invited to demonstrate “our ability” and to have “our disabled body” appreciated on an international stage. For me, I had always been depressed about my disability since I was a young girl. I was always concerned about how others would look at me, and I often perceived myself as a burden to my family and society because of my disability. Being selected to participate in the wheelchair Taijiquan demonstration for the Paralympics was the greatest gift of my life. It tells people like me that we are not a burden and can contribute to society and the world just like others.

Empowering through the Nature Connection: Working with Inner City Youth

Many inner-city youth face innumerable and daunting health risks across the globe. Broken family care structures, widespread street violence, poor economic conditions, and lack of resources continue to contribute to the rise of many health, behavioral, and emotional challenges. Developing practical, suitable, and sustainable intervention programs that effectively alter the current trend is imperative and challenging. With the support of a grant from the U.S. Health Resource and Service Administration (HRSA), we collaborated with the Boys & Girls Club in a metropolitan area in the Southeastern region of the United States to introduce a unique, short, adaptive Taijiquan program to a group of inner-city youth who attended the summer camp hosted by the Boys & Girls Club. One of the aims of this project was to explore how Taijiquan practice could influence participants’ perceptions of power. Twenty-five youths, 14 girls and 11 boys aged 7 to 14, participated in this 8-week-long program. This 8-week Taijiquan was attended by 25 adolescent campers, 14 female and 11 males, aged 7 to 14, with each session lasting 30 minutes and held once a week. Considering the age of this group, we created a four-movement Taijiquan program form in which two movements were from the Yang style and two from the Chen style Taijiquan programs. By mixing the graceful, slow, and flowing Yang-style Taijiquan movements with the fast and dynamically expressed energy of the Chen-style Taijiquan movements, this program intended to give the participants an embodied experience of the power of embracing and unifying through gentle flow while enjoying a simple but fun and engaging introduction to the art of Taijiquan. Taking the truism of “a picture is worth a thousand words” to heart, the program used familiar images to clarify the complex ideas. The project’s instructional process chose nature metaphors and similes to guide learning and practicing the four Taijiquan movements. Shortly after completing this project, a program evaluation team conducted two focus group interviews with a sample of participants: four girls and six boys. The team asked each group what they remembered the most from participating in the class. The following table illustrates the top ten items provided by the participants.

Table 1. The Impact of Adaptive Taijiquan Practice to Inner-City Youth N=10

Girls Group	Boys Group
Yield and redirect	Yield and Redirect
Rooting is to maintain one’s balance.	Gentle with Balance
Calm but focused	Focus
Gentle but with direction	Flexible like Bamboo
Yield like bamboo, redirect like a wave	Stand like a Tree
Stand like a Tree	Moving like Water
Flow like Water	Golden Rooster (stands on one leg)
Golden Rooster (stands one leg)	Look through the Wall
Sit like a Mountain	Push the Mountain
Punch like a Whip	Deflect Distractions

They were then asked to identify the top three phrases they thought were important for their everyday lives. For the girl’s group, “Flow like water” was selected by everyone; the second one was “yield and redirect,” selected by 3 out of 4 girls, and the third-ranked was “Punch like a whip” and “yield like bamboo” each received two votes. When the evaluation team asked why they thought “Flow like water” was the most important theme for everyday life, all four girls agreed that this simile helped them stay calm throughout the day or whenever they got stressed.

For the boys’ group, “Deflect distractions” received all six votes; “Focus” and “Golden Rooster stand on one leg” each with five votes. The boys’ discussion for “Deflect distractions” and “Focus” were essentially the same. Both had real-life applications in avoiding violence, focusing on school/home responsibilities, and having courage.

Inclusive Taijiquan for Disabled Veterans

Like people with disability in the general population, veterans with disabilities, including PTSD, also face unique challenges in meeting their health, including emotional needs. Based on the understanding that this population is diverse in both body/physical and mental conditions, a short inclusive Taijiquan program was developed to make the Taijiquan practice suitable for all physical/body conditions. Focusing on “yielding and redirecting” through gentle and flowing movements with deep breathing, this program offers four different practice modalities to practice the same choreographically sequenced seven postures (movements), including 1) walking, 2) seated, 3) standing, and 4) the wheelchair practice modalities. Another feature of this program is that participants can choose any of the four methods in a group practice setting and synchronize each movement while moving together in unison. The intended goal of this approach is to promote individual empowerment through experiencing the effect of social & emotional bonding and unity. The underlying idea for these practice modalities is that, regardless of our differences in physical abilities, we can all practice Tai Chi Chuan to create a flowing, expanded, graceful, unified energy and to empower our minds and bodies.

From 2017 to 2023, the project team, funded by seven consecutive years of grants from the U.S. Department of Veterans Affairs, partnered with the VA Healthcare system and implemented this program at 85 VA medical centers nationwide. This inclusive Taijiquan has become one of the most popular mind and body empowerment programs among disabled veterans in the country.

Throughout the seven years, we conducted many interviews with program participants, including healthcare providers/instructors, to learn the program’s effect on their well-being.

Following are the summaries of some key themes that emerged from these interviews, reflecting how adaptive Tai Chi Chuan practice can empower practitioners by meeting their needs and perceived life values despite their disabilities.

1) A Sense of Healing and Wellbeing

The positive impact of practice on the mind and body is one of the most popular benefits participants shared: reduced bodily pain, increased range of motion, improved general wellbeing, sleep quality, and mental focus. A practitioner shared that practicing wheelchair Taijiquan was the few occasions he did not feel his body pain. Some participants who did not use a wheelchair but enrolled in the training due to their back and leg joint injuries told us that the practice helped ease the fear of body movement (Kinesiophobia) and helped them regain their confidence in engaging in physical movements. One participant added, “The practice brought me back to my golf game.”

A female Veteran who endures both physical and mental challenges. After a few years of participation, she shared,

“I have several problems, which range from back problems, some paresthesia, things along the lines of suffering from depression, and that exacerbates my PTSD. So, when I come here, it’s like a reprieve from everything else; it helps ground and center me...I often feel numb to the world, what’s going on, and things like that, and just being here helps me reconnect with myself because you have no choice but to feel what you’re doing while you’re doing it here. It’s very thought-provoking and body-inducing. My first time here, I came in a wheelchair, and now I’m using a cane. It’s been amazing.”

2) A Sense of Ability

The sense of ability is another fundamental and shared value, giving us motivation and well-being and shaping how we experience and engage with the world. When we believe we are capable, we’re more likely to take on challenges, pursue goals, and actively engage with life. The positive changes in mind and body well-being experienced by many participants also contributed to their enthusiastic motivation. For many participants, for example, the turning and wheeling of the wheelchairs as a part of Taijiquan movements gives them a sense of ability and power. A healthcare provider who frequently uses this program working with her veterans/patients shared with us,

“Wheelchair Tai Chi Chuan provides the participants a sense of transformation and empowerment. The wheelchair (or other assistive device) is an integral part of the movement, adding dynamic and beauty to the form. It turns a disability into a capability. It is powerful and inspiring to watch veterans performing the sequence in unison, all breathing and moving as one.”

Another healthcare provider/instructor stated,

“By making the wheelchair movements an integrated part of their Tai Chi practice, the participants improved self-esteem by feeling more empowered and not limited by their mobility device. Making the form inclusive for people in wheelchairs, traditional barriers can be broken that would typically exclude them from enjoying the benefits of Tai Chi practice.”

3) A Sense of Renewed Warrior Spirit

One veteran told me that when sitting in a chair, flowing with those gentle martial arts moves alongside others, it “is the only time I do not feel disabled.”

The enduring appeal of martial arts for many stems from a blend of physical, cultural, and philosophical elements that resonate with our innate drive to “overcome” on various levels. Many participants with disabilities (and healthcare providers) shared that low self-esteem is quite common among individuals with severe physical disabilities. The sense of losing one’s sense of value because of disability and enduring the pain kept many socially less engaged. The gentle, circular, and flowing movements of adaptive Tai Chi can give participants a renewed body and spirit. Many veterans told us that providing implications in martial arts for these slow and gently flowing movements makes the practice experience more “close to home” and enjoyable. A veteran participant commented, “The slow, gentle, and circular movements help me embrace and redirect forces, which is also the beauty of martial arts application in life.”

Although many healthcare providers do not have martial arts practice experience, they share the importance of using this strategy with their veterans. They recognize that many veterans appreciate the strength, beauty, and discipline that martial arts training requires.

Showing the martial arts applications of these movements makes the learning and practice of the movement more appealing, as many veterans often have difficulty visualizing the benefit of the slower movements.

One healthcare provider/instructor commented,

“Though I do not have a martial arts background, I know that many veterans I work with do. Often, when an individual experiences an injury or disease that causes disability, they are also left with a sense of vulnerability. The martial arts aspect of Inclusive Tai Chi Chuan can restore a sense of strength and counteract the vulnerability that an individual with a disability may be experiencing.”

4) A Sense of Community and Unity

One of the unique features of inclusive Tai Chi Chuan is that the same seven sequenced movements can be practiced using standing, sitting, walking, or wheelchair modalities. In a group practice setting, participants can choose any of the four methods to practice and synchronize each movement while moving together in unison. One veteran told me during a break of practice, when she saw everyone in the class, in a wheelchair or standing or sitting, and using one arm or two arms, flowing together in sync with the music, she felt so happy and empowered that she forgot where she was and why she was here.

Many participants reported that the camaraderie developed during the practice made them want to return after each class. They elaborated that there are no differences in body and health conditions or divisions in social situations and views when they practice together.

There is only a shared collective flow, forming a unified energy that feels beautiful and powerful.

A participant shared,

“The class was very enjoyable... Not only did Tai Chi help me physically with the exercises and mental things, but I also found it almost as rewarding to meet and connect with other veterans. I find that it is almost as rewarding as the exercise and the brotherhood that we have as veterans. It’s special and like nothing else I’ve done in life.”

A healthcare provider/instructor told us,

“In my experience leading Tai Chi groups where Veterans are both seated and mobile, the group comes together as one. All Veterans have a warrior heart, soul, and spirit. Veterans seated or using a wheelchair in the group reported feeling empowered as part of the group process. With the ability to teach the form from a standing, walking, seated, or wheelchair position, ALL Veterans in the group can move and flow as one.”

5) A Sense of a Part of Nature

Metaphors and similes shape our perceptions about life and the world around us.

Positive metaphors and similes that convey uplifting, inspiring, or optimistic ideas and images can evoke feelings of hope, growth, and healing, communicating complex ideas and concerns in a more engaging and relatable manner.

Over the years, many healthcare providers have shared their experiences using this strategy in their clinical practice. A healthcare provider/instructor commented,

“When emphasizing “Sit like a mountain, stand like a tree, flow like a river,” I found many participants were able to increase a sense of internal local control, self-efficacy, and self-empowerment.”

Another healthcare provider/instructor said,

“Picturing nature or a movement simulating an activity helps to learn postures and create flowing motions. This allows participants to understand the motions and move easily and with less frustration or pain.”

6) A Sense of Beauty and Power

“When I practice wheelchair Taiji, I felt like flying with my chair... I felt so free and powerful.” - A wheelchair Taijiquan practitioner.

In 2022, we conducted a small study to explore the patterns of healthcare providers’ initial impressions of wheelchair Taijiquan. One hundred

and forty healthcare providers, many of whom are veterans as well, participated in this study. Most of them did not have Taijiquan practice experience, and very few had seen a demonstration of a wheelchair Taijiquan. Before introducing this program to them, we demonstrated the 7-posture inclusive Tai Chi Chuan program using the wheelchair modality. Then, we asked the participants to list three short phrases or words that best characterize their impressions of the demonstration.

After conducting a statistical analysis of lists the 140 healthcare providers provided, we identified five major categories of impressions: flow, power, calm, mindfulness, and aesthetics. In the category of Aesthetics, the listed items also included phrases such as “artistic,” “beautiful,” and “graceful.”

Conventionally, these impressions are usually least likely associated with wheelchair movements. The prevalent use of social categories such as disability and disabled body often denotes a negative impression of people with different body conditions. The design of this inclusive Taijiquan program makes an assistive device a tool for body flow and creating beauty, changing our perception about the function of these assistive devices and promoting a positive outlook of the practitioner and their participation.

Conclusion: A Flowing Mind, Body, and Spirit

“Flowing is not just a principle of the Tai Chi Chuan movement. It is also a way of life.” - a veteran participant.

The six thematic benefits shared by program participants were all the effects of flowing movement. Being in flow is a way of describing the Taijiquan movement. It is also the way we describe nature and define beauty. In both the natural and social worlds, flow is the process of cultivating and a result of power. In the natural world, flow is said to be powered by the Way of Nature, the “*Dao*” prescribed by ancient thinkers. In the social world, flow at the social and individual levels is powered by our minds. Therefore, when our minds are tranquil, fluid, centered, unified, and flowing, so will our bodies.

The increasing social complexity in its structure, stratification, rules, and moralities, as well as the demands for multitasking, consumerism, ableism, and ageism in modern times, have presented enormous challenges for maintaining a tranquil and flowing mind and body at both social and individual levels. Embodied by the essential universal values, the continuing popularity of many forms of martial arts, including Taijiquan, in modern times and throughout the world not only demonstrates the role that these practices can play in empowering our mind and body to navigate the complex and challenging social landscape, but it also underlines the importance of upholding these universal values to continue to our journey with graceful flow despite our vulnerabilities.

The wheelchair and inclusive Taijiquan introduced here also serve as a practice and metaphor. They imply that though our body’s abilities or powers are limited and relative, facing the challenge of the complexity of modern times and the future, the power of the mind is unlimited. To empower the body and our ability to engage in the complex and challenging social life, we must empower the mind. A calming and flowing mind not only can effectively unify the body parts, turning them into a gently flowing system, but it can also lead the flowing system to create a “soft and embracing” force (four ounces) harnessing “one thousand pounds” of external challenges.

Flow is at the heart of martial arts and part of Taijiquan’s enduring legacy. In 1971, during an interview with Pierre Berton, the host of The Pierre Berton Show, Bruce Lee offered the following statement, encapsulating the philosophy of flexibility, adaptability, and the power of being fluid in practicing martial arts and engaging in life.

“Empty your mind, be formless, shapeless—like water. Now you put water in a cup, and it becomes the cup; you put water into a bottle, and it becomes the bottle; you put it in a teapot, and it becomes the teapot. Now water can flow, or it can crash. Be water, my friend.”

Presentation 2-3

Cultural Value of Archery: Tenacious Vitality Based on Universality and Diversity

활쏘기의 문화적 가치: 보편성과 다양성에 기반한 끈질긴 생명력



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Presentation 2-3

Cultural Value of Archery: Tenacious Vitality Based on Universality and Diversity

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Introduction

Archery is one of humanity's greatest cultural heritages, with a long and rich history. It is estimated that humans began using bows and arrows about 65,000 years ago. As a highly universal culture found almost everywhere in the world, archery has developed in various ways, influenced by regional conditions and needs.

Archery revolutionized human capabilities, playing a crucial role in hunting and warfare. Its significance often extends beyond the mere function of a weapon; it has become an important element of rituals and festivals in many countries. It has also evolved into a sport and leisure activity, as well as a form of mental and physical education. In this way, archery has become deeply embedded in the cultural fabric of humanity.

The principles of archery are simple, allowing it to develop as one of the most universal cultural practices. The purpose and use of archery have expanded, with diverse types of bows and arrows being devised. Communities have identified and developed various potentials of archery, advancing it as a significant cultural practice. These efforts continue to this day, making archery deserving of the title of a living cultural heritage.

After the introduction of firearms in the 16th and 17th centuries, the importance of archery as weaponry declined rapidly around the world. However, the cultural vitality inherent in archery did not vanish. Despite various historical, social, and cultural challenges, the vitality of archery remains strong in many parts of the world. Various archery traditions have persisted, evolved, or even been revived after periods of discontinuity. This enduring vitality highlights the value of archery as a representative living cultural heritage of humanity.

In this presentation, I will first examine some cases that demonstrate the resilience of archery culture. Then, I will suggest two important characteristics of archery: its universality and diversity, which I believe are the sources of its vitality. Finally, I will share the significance of the designation of Korean Traditional Archery as a national intangible cultural heritage and discuss our tasks and challenges in this regard, particularly in relation to UNESCO's Intangible Cultural Heritage inscription program.

I. The Enduring Vitality of Archery Culture

Some European countries and the United States initiated the transformation of traditional archery into an international sport. It was adopted as one of the 19 sports in the second Olympic Games held in Paris in 1900. However, it was dropped from the Olympics after four events from 1900 to 1920 due to confusion over the rules and a lack of organizational capacity.

In 1931, the World Archery (WA)² was founded, and through continuous efforts such as standardizing equipment and game rules, archery successfully re-entered the Olympics at the Munich Games in 1972. The WA also increased interest by adopting exciting tournament formats. In addition to organizing Olympic archery events, the WA hosts the World Archery Championships every two years. It has diversified its events to include compound bows, barebows, and has expanded archery styles to include indoor and field archery, thereby broadening its appeal. Starting with seven countries in 1931, the WA has grown to more than 160 affiliated member associations representing around 30 million archers worldwide.

Here, we see the successful transition of war archery into a popular international sport. It's important to remember that this transformation has had a positive impact by drawing attention to various traditional archery cultures around the world. An increasing number of countries and regions are showing greater interest in their traditional archery cultures, making efforts to identify, respect, preserve, and develop unique identities within their own archery traditions.

In recent years, traditional archery has experienced a notable resurgence across Europe, with many people drawn to it as a way to reconnect with their cultural heritage. Numerous countries have rich archery traditions, and the revival of interest in historical events has spurred greater participation. The European Historical Open (EHO) is a significant event in the traditional and historical archery calendar. It is an annual competition that gathers archers from across Europe and beyond to compete using traditional bows and arrows, often replicating historical designs.

Last August, the European Historical Open (EHO) 2024 was held in Poland, with participation from over 200 archers representing 17 different countries.

In Asia, traditional archery is also thriving.

The Asian region, with its long history and diverse cultures, has a rich tradition of archery. Although many of these traditions were once prominent, they lost their competitiveness as weapons with the advent of firearms. In most cases, traditional archery was forgotten and disregarded as a marginal cultural practice, and its value was not properly recognized.

Fortunately, there have been efforts to repurpose archery as a leisure or sports activity, as well as a cultural and educational pursuit. Interest in traditional archery cultures has been increasing, and efforts to recognize its cultural value and revive it are steadily being made. These initiatives are expected to help achieve a deeper and more complete understanding of traditional archery as a proud cultural heritage of humanity. I would now like to briefly explore the vitality of archery culture as it has developed in some parts of Asia.

Mongolia and Central Asia

In Mongolia, following its independence in 1911, archery rapidly regained popularity as one of the three traditional games practiced at the Naadam festival, along with wrestling and horse racing. In 2010, the Mongolian Naadam festival was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Recently, Central Asian countries have shown a keen interest in their traditional archery practices. In 2012, Turkic-speaking countries decided to host the "World Nomad Games (WNGs)" with support from UNESCO. The games were hosted in Kyrgyzstan up to the third Games, and in 2022, Türkiye hosted the fourth Games. The fifth Games were successfully held in September 2024 in Astana, Kazakhstan, with around 300 archers from 35 countries participating in traditional target archery events. The World Nomad Games are expected to play a significant role in the international revitalization of traditional archery.

Türkiye

Türkiye has a long history of archery, with traditional archery well documented by the Ottoman Turks (1299–1922). In the Ottoman era, archery was not just for warfare but also an important means of training the body and mind. However, this culture rapidly declined with the fall of the Empire. Recently, efforts to preserve and revive traditional archery have led to its registration on the UNESCO List of the Intangible Cultural Heritage of Humanity in 2019.

Bhutan

Since joining the United Nations in 1971, Bhutan has adopted archery as its national sport and has promoted it nationwide. Traditional archery has become the most beloved sport and a significant cultural element for all Bhutanese. Bhutan's success in recognizing and promoting the intrinsic value of traditional archery as both a national sport and a cultural heritage is exemplary.

Southeast Asia

Interest in traditional archery is also increasing in Southeast Asia. In Indonesia, the traditional archery practice known as *jemparingan*, which began in the 18th century in Yogyakarta on the island of Java, continues to this day. This style of archery is characterized by a unique sitting posture with legs crossed and requires traditional Javanese attire.

In Malaysia, there is also growing interest in traditional archery. Recently, the official recognition of the Traditional Archery Association Malaysia (TAAM) marks an increase in governmental support for the sport.

Japan

Japan has developed a unique art of archery using an asymmetrical longbow known as the *yumi*. After the Meiji Restoration in 1868, archery was systematized for educational purposes and was introduced as a subject in school curricula in 1895. It was then promoted and spread among the general public. The practice was renamed from *Kyujutsu* (archery technique) to *Kyudo* (the way of the bow), emphasizing the philosophical and disciplined aspects of the art.

China

China boasts a long and rich archery culture. However, with the advent of firearms, the use of the bow diminished, leading to a decline in the status of archery after the Opium Wars. The Cultural Revolution (1966–76) nearly wiped out traditional bow-making workshops. Fortunately, in the late 20th century, passionate efforts to restore and revive traditional archery began. In 1998, artisans rediscovered Yang Wentong, the ninth-generation bowyer of the traditional bow workshop Ju Yuan Hao (聚元號), and supported the revival of traditional bow and arrow production. Ju Yuan Hao has since been registered as a "Chinese Intangible Cultural Heritage," and extensive efforts have been made to revive traditional archery culture, including the restoration of rituals such as the *Xiangshe* (鄉射) ceremony from the Zhou dynasty. Traditional archery has been adopted as an educational subject in many universities and schools, and in 2019, the "China Education Modernization 2035" plan explicitly mentioned the promotion of traditional archery in physical education.

Korean Traditional Archery

The history of archery among the Korean people is long and rich. Depictions of archery can be found in the *Bangudae* Petroglyphs in *Ulsan*, estimated to be from 7,000 years ago, as well as in the Hunting Mural from the *Goguryeo* tombs of the 5th century. Many historical records describe the Korean people as skilled in both making and using bows. Notably, the *gakgung* (Korean horn bow) is praised for its exceptional performance and elegant design.

Korean archery played a crucial role in military contexts, yielding outstanding results. However, its significance extended beyond military functions, evolving to serve ceremonial purposes as well. Archery became a key element in communal rituals and festivals, enjoyed by all community members regardless of age or gender.

The educational significance of archery has also been recognized and increasingly emphasized. During the *Goguryeo* period (37 BC–AD 668), young students at *Gyeongdang* (youth schools) were taught both the Confucian classics and archery. During the Joseon Dynasty (AD 1392–1897), archery was further developed not only for training the mind and body but also for cultivating a righteous spirit.

By the latter part of the Joseon Dynasty, civil archery fields known as "Hwalteo" began to emerge. These unique spaces allowed people to practice archery for various purposes, including leisure, sport, education, and social activities. This diversity of functions is a significant reason why Korean archery has survived without interruption. In "*Hwalteo*," archers shoot arrows at targets set 145 meters away, one of the longest distances in target archery worldwide. This long-range practice is thought to be effective for forgetting the target and focusing the mind.

Most *Hwalteos* are managed by their members with some support from local governments. As of 2023, there are 393 such ranges across the country, with 32 of them being over 100 years old. Although archery is flourishing, the focus has recently shifted toward competitive target shooting, raising concerns that the cultural and educational values inherent in traditional archery are gradually being lost.

Fortunately, the government recognized the cultural significance of Korean archery by designating it as a National Intangible Cultural Heritage on July 30, 2020. This was an important step toward preserving and advancing the cultural value of Korean archery.

II. The Source of Archery Culture's Vitality: Universality and Diversity

As previously discussed, the popularity of modern archery, including Olympic archery, is increasing day by day. Alongside this trend, traditional archery is also experiencing a resurgence. Its various values, beyond its function as a weapon, are being reexamined and reevaluated. Where does the vitality and resilience of archery culture, even after long periods of neglect, come from? I believe the source of this vitality lies in the immense universality and diversity of archery itself. Let me begin with the universality of archery.

1. Universality: Archery for All

The principles of archery are simple and easy to grasp. You attach a string to a long stick, push the stick with one hand, pull the string with the other, and release the arrow. That's all. This simplicity makes archery accessible to everyone, everywhere. The bow serves not only as an effective weapon but also as a recreational tool and toy that people of all ages and genders can enjoy. In many myths and old stories, we see babies, children, adults, and the elderly engaging in archery. This inclusivity sets archery apart from other weapons like swords and spears.

In fact, archery was the first sport to include a women's event at the St. Louis Olympics in 1904. In the 19th century, many women's colleges in the United States actively promoted archery as part of physical education. In many Hwalteo, the traditional Korean archery fields, you can see women, children, and older individuals all participating in archery.

Archery was also featured in the first Paralympic Games held in Rome in 1960, playing a pioneering role in the development of the Paralympic movement. Archery had already proven effective in the rehabilitation of injured soldiers after World War II. In the Paralympics, individuals with various disabilities, including spinal injuries, visual impairments, and cerebral palsy, can participate in archery. More recently, archery has been used not only for physical rehabilitation but also for enhancing psychological well-being, such as boosting confidence and improving concentration.

2. Diversity

Another key characteristic of archery is its diversity. Archery has evolved in highly varied ways, adapting to the environments and needs of different regions, and this diversification continues today. The uses of archery have expanded considerably. Although its military role has disappeared, archery has grown into an important international sport and is becoming increasingly popular in hunting and leisure activities. It also plays a central role in community festivals and is valued for its educational benefits, including physical and mental training. Its applications even extend to health improvement and therapy. There is great diversity not only in bows and arrows but also in archery techniques, styles, shooting methods, locations, distances, and targets.

There are few regions without myths or legends related to archery, and there is significant variation in archery festivals, games, equipment, attire, rules, procedures, and the etiquette and culture of archery. This diversity is a source of archery culture's vitality and resilience and is believed to be a driving force for the creative development of archery culture in the future. The revival and innovative advancement of diverse traditional archery practices can greatly enrich humanity's future, representing a significant blessing.

III. The Significance of Korean Archery's Designation as a National Intangible Cultural Heritage and Future Challenges

On July 30, 2020, Korean traditional archery was designated as a National Intangible Cultural Heritage. Although the gungsijang (craftsman of bows and arrows) had been designated as a National Intangible Cultural Heritage in 2009, this was the first time that archery itself received such recognition.

The Cultural Heritage Administration stated, "Archery is a cultural practice that exists not only in our country but also worldwide. However, Korean archery has uniquely maintained its traditions from ancient times to the present day. The methods of making and handling bows, the techniques of shooting, and the attitudes and mindset during archery all represent the cultural heritage unique to our nation."

The Administration also expressed its intention to actively support traditional archery, stating, "We plan to promote academic research and programs to revitalize archery as a cultural heritage, allowing the public to share its value and participate in its preservation."

Many archery organizations and members, including the Korea Traditional Archery Association, warmly welcomed the designation. They hope that this recognition will increase interest and pride in the cultural aspects of Korean archery and facilitate the widespread sharing of archery culture both domestically and internationally.

In 2021, the Korea Traditional Archery Society was established to promote research and educational activities for the preservation and development of archery culture. The society is also working to strengthen international cooperation in the field of traditional archery. Last September, it organized a Korean delegation to participate in the 5th World Nomad Games Target Archery Competition in Astana and co-organized a special seminar on traditional archery as a shared heritage in cooperation with UNESCO ICHCAP.

Korean Traditional Archery Communities' Interest in UNESCO Intangible Heritage Listing

Korean traditional archery communities have shown a strong interest in pursuing UNESCO Intangible Heritage status. This designation is of great significance as it could substantially boost both domestic and international recognition of Korean archery culture, as well as increase government interest and support. However, there is intense competition among various cultural heritage candidates within the country seeking UNESCO listing, which requires significant resources and time for preparation.

When considering the approach for UNESCO listing, it may be worthwhile to explore the possibility of collaborating with other countries that share a common archery culture to pursue a joint inscription. Korean archery shares several similarities with the archery traditions of Central Asia, including the use of the gakgung (horn bow), dangung (short bow), and the thumb-draw technique, suggesting a history of significant cultural exchange between these regions.

In the nomadic cultures of the northern regions, mounted archery was highly valued, which necessitated the use of short bows. The gakgung was a powerful short bow, and the thumb draw technique was developed to safely draw such a strong bow. Beyond these shared characteristics in bows and techniques, there are also numerous myths and stories related to archery. Archery plays a vital role in community rituals and festivals, and it has served various educational functions, including physical and mental training.

Currently, information about these shared archery cultures remains basic and limited. Therefore, joint efforts are needed to conduct more diverse, in-depth, and systematic research and comparative studies, particularly focusing on regions with shared cultural heritage. Such research would not only support future efforts to achieve a joint UNESCO intangible heritage listing but also foster a sense of historical and cultural solidarity. It would help strengthen ties among countries in these regions that have been forgotten or have lost their connections.

Thank you.

¹ Hwalssoji is Korean term for archery.

² World Archery was founded in 1931 in Lwow, Poland, which is now known as Lviv, Ukraine, as the Fédération Internationale de Tir à l'Arc (FITA) by delegates representing seven countries. The name is re-branded as World Archery in 2009.

Memo

Horizontal lines for taking notes.

Presentation 2-4

Joint Inscription of Ssirum (Korean Wrestling), Intercultural Understanding and Peace

남북 씨름의 공동 등재: 문화 간 이해와 평화



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Presentation 2-4

Joint Inscription of Ssirum(Korean Wrestling), Intercultural Understanding and Peace

Deoksoon Kim

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Introduction

While peace can be achieved through various means such as military power, economic wealth, or cultural influence, my presentation will highlight how the joint inscription of Ssirum as a shared cultural heritage on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity contributes to peace through dialogue and mutual understanding among cultures.

The Concept of Peace

What is the peace we truly seek? Is it merely the absence of war? UNESCO, established after World War II in 1945, is an international organization dedicated to achieving global peace. The UNESCO Constitution states, "Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed," highlighting the importance of education, science, and culture in preventing war and building peace.

Moreover, Norwegian peace scholar Johan Galtung provides a more profound definition of peace by categorizing violence into direct, structural, and cultural violence. According to Galtung, when structural and cultural violence are eliminated, and societies experience creative transformations that foster mutual understanding, friendliness, and harmony, we can achieve what he calls "positive peace." It is in the realization of this state that we can say we are truly on the path to peace.

On the other hand, Baekbeom Kim Gu, in Baekbeom Ilji ("My Wish"), emphasized that "culture is the power to bring happiness to oneself and others." He underscored the importance of culture as a means to achieve peace, expressing his hope that Korea would cultivate the power of culture rather than relying solely on economic or military strength. Culture, therefore, serves as a vital tool for fostering mutual understanding.

However, mutual understanding is not automatically achieved through culture alone. It is when cultures engage in open exchanges and collaborate in various ways that dialogue and understanding are truly promoted. I firmly believe that this kind of intercultural dialogue and understanding plays a crucial role in resolving conflicts through non-violent means.

Shared Cultural Heritage in Central Asia and Joint Inscription

In this context, I believe that the joint inscription of shared heritage on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity provides a framework for mutual understanding and cooperation. The joint inscription process enhances the cultural identity shared by the participating countries and reinforces the necessity of cooperation. Furthermore, through the joint inscription process, a high level of collaboration is established between the involved nations, fostering ongoing cultural exchanges and dialogue. This kind of cooperation plays a significant role in building peaceful relationships based on mutual trust.

Central Asia is a leading region in fostering cooperation through the joint inscription of shared cultural heritage on the international stage. In fact, 57% of the UNESCO Representative List of the Intangible Cultural Heritage of Humanity from Central Asia is inscribed jointly, which is significantly higher compared to other regions—13% globally, 8% in Northeast Asia, and 14% in Southeast Asia.

Moreover, Central Asian countries do not stop at merely listing their cultural heritage jointly with UNESCO. They actively strengthen practical exchanges and cooperation through traditional cultural festivals such as the World Nomad Games. These efforts serve to expand mutual cultural understanding. For instance, at the 5th World Nomad Games held in Astana, Kazakhstan, in early September this year, over 3,000 participants from 90 countries gathered to enjoy various nomadic traditions, including traditional wrestling, archery, strategy games, and folk activities. Such events play a vital role in fostering mutual understanding and cooperation through shared cultural heritage.

The Characteristic on the Joint Listing of Ssiruem

Meanwhile, ssireum (traditional Korean wrestling) was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity as a joint listing by North and South Korea during the 13th Intergovernmental Committee meeting in November 2018. The inscription was unanimously approved by the 24 Intergovernmental Committee member states. Ssireum is a traditional Korean martial art, game, and sport where two participants engage in a wrestling match, grabbing each other's waistbands or trousers, and using strength and skill to topple the opponent. This practice has long symbolized the community culture of the Korean people, expressing communication, social solidarity, and cultural identity.

However, the joint inscription of ssireum by North and South Korea did not follow the typical multinational nomination procedure. Initially, both Korea submitted separate applications, but it became the first case of joint inscription due to the political context of peace and reconciliation. The decision at the 13th Intergovernmental Committee recognized the exceptional nature of this joint listing. UNESCO Director-General Audrey Azoulay stated that this joint inscription marks "a highly symbolic first step towards reconciliation between the two Koreas, reminding us of the power of cultural heritage as a bridge for peace building between both Korea."

The Process of Joint Inscription of Ssireum

The joint inscription process for Ssireum began with the voluntary will of both countries, but due to political motives, it became an example of a joint inscription achieved through exceptional procedures. The process unfolded as follows:

Discussions on the joint inscription of Ssireum began at the Northeast Asia Sub-regional Cooperation Meeting held in Mongolia organized by the UNESCO ICHCAP in 2014.

During this meeting, Ro Chol-su, Deputy Director of North Korea's National Heritage Protection Administration, explained North Korea's planned UNESCO listings and first raised the possibility of a joint inscription of Ssireum between North and South Korea.

Our team had prepared for this meeting over two years, and there were many complications surrounding the participation of the North Korean delegation. In fact, this was one of the most rewarding meetings I attended in my decade of work with UNESCO. However, despite subsequent working-level talks between North and South Korea, no substantial progress was made. Then in March 2015, North Korea submitted an independent application for Ssireum to be inscribed by UNESCO, prompting South Korea to submit its own application for Ssireum to the Representative List of the Intangible Cultural Heritage of Humanity in March 2016. However, at the 11th Intergovernmental Committee meeting in 2016, North Korea's application was deemed to require supplementary information, and North Korea submitted a revised application in 2017. Under UNESCO's review regulations, both South Korea's application submitted in 2016 and North Korea's revised application submitted in 2017 were evaluated simultaneously in 2018.

In April 2018, the inter-Korean summit was held at Panmunjom, fostering a mood of reconciliation between North and South Korea. Later, during President Moon Jae-in's state visit to France in October, Audrey Azoulay, the Director-General of UNESCO, proposed a joint inscription between the two Koreas. Following this, discussions regarding the joint inscription progressed rapidly, with a UNESCO envoy being dispatched to Pyongyang.

Finally, at the 13th Intergovernmental Committee meeting in December 2018, representatives from 24 intergovernmental committee member states assessed that traditional Korean wrestling (ssireum) shared similar cultural and social significance in both Koreas in terms of its transmission and practices. Additionally, the decision was viewed as contributing to peace and reconciliation on the Korean Peninsula, leading to a unanimous decision for the joint inscription.

Ultimately, an exceptional process between North and South Korea was carried out due to political motivations, resulting in the successful joint inscription of ssireum as a shared cultural heritage. This serves as a fitting example of UNESCO's goal to protect intangible cultural heritage through international cooperation.

After Joint Inscription?

What has happened since ssireum was exceptionally inscribed as a symbol of peace and reconciliation between North and South Korea? Unfortunately, since the joint inscription in 2018, there has been no actual exchange or cooperation between the two Koreas regarding ssireum. While the outbreak of COVID-19 in 2019 posed physical challenges to interaction and collaboration, the situation has largely been influenced by the political circumstances between the two Koreas. The breakdown of the North Korea-U.S. summit in Hanoi in February 2019 caused a cooling of the reconciliation atmosphere, and since then, no progress has been made in terms of cooperation on ssireum. This illustrates the limitations of the joint inscription as a symbol of peace and reconciliation, showing how political tensions have hindered any further exchanges.

Revitalizing International Cooperation on Ssireum

Should ssireum exchanges and cooperation be left solely to the political situation between North and South Korea, or should we find other ways to advance exchanges, given that ssireum was inscribed as a symbol of reconciliation and peace beyond political boundaries? Of course, alternative approaches that align with the original intention of the joint inscription must be explored. Though not exhaustive, I would like to propose three small but feasible solutions.

First way is to expand the number of countries involved in the joint inscription of ssireum by North and South Korea. This means adding

other countries with forms of wrestling that, although different in style, share similar functions and roles to that of ssireum. If ssireum was initially a matter of inter-Korean exchange, this would broaden the framework to include multilateral cooperation. By transforming the issue from a bilateral to a multilateral and international one, it could help reduce the extent to which ssireum exchanges are influenced by the political situation between the two Koreas.

Second one is to actively participate in international traditional cultural festivals that include ssireum. Although ssireum differs in name and style, many countries in regions like Mongolia, Central Asia, and Eurasia enjoy similar wrestling traditions. This creates the possibility of broader ssireum exchanges with other nations. Showcasing each country's unique wrestling styles and gathering them in one place would offer a fascinating opportunity to experience humanity's long-standing physical culture. For example, North and South Korea could actively participate in events like the World Nomad Games recently held in Kazakhstan. By collaborating with the organizing committee of such festivals, they could invite both Koreas simultaneously, creating opportunities for practical exchanges.

Third way is to promote exchange and cooperation activities with international cultural organizations such as UNESCO. In particular, through active collaboration with the UNESCO Beijing Office, which oversees five Northeast Asian countries, indirect initiatives such as research on ssireum and exhibitions in third countries could be explored. While there may be limitations due to UN sanctions on North Korea, as UNESCO is a specialized UN agency, various methods can still be considered.

Conclusion

Ssireum is a festival of the body, where individuals collide with their bare bodies, understand their opponents, and release their strength. Through multilateral international exchanges and cooperation activities related to ssireum, I believe that we should create opportunities and spaces where North and South Korea can interact and work together, thereby expanding mutual understanding. Furthermore, not only should there be exchanges and cooperation between the two Koreas, but through international cooperation involving similar forms of wrestling, we can move closer to the active peace we seek, which is the non-violent resolution of problems based on mutual understanding. Thank you

Session 3 | 세션 3

Challenges after being Inscribed as the Intangible Cultural Heritage of Humanity

인류무형문화유산 등재 이후 과제



Chair

Matthias Röhrig Assunção

마티아스 뢰리히 아순상

Professor, University of Essex

에식스 대학교 교수

Presentation 3-1

Martial Arts in Kazakhstan: Revival and Role in Modern Society

카자흐스탄 무예: 부흥과 현대 사회에서의 역할



Rustam Muzafarov

루스탐 무자파로프

Vice Chairman, Kazakhstan ICH National Committee

카자흐스탄 무형문화유산 국가위원회 부위원장

Presentation 3-1

Martial Arts in Kazakhstan: Revival and Role in Modern Society

Rustam R. Muzafarov

Vice Chairman, Kazakhstan National ICH Committee

Martial arts did not lose its importance in the modern world. On opposite, these sports demonstrate its social diversity and adaptation capability. The scholars enriched the theory and teaching method that allows these ancient martial sports to remain effective socialization system in the modern world.

There is no doubt today about the historical essential role of the nomadic peoples in cultural exchange between different parts of the world. Nomads facilitated the spread of knowledges and cultural skills. In the absence of modern means of communication, it were nomads who ensured the interaction of various ethnic and cultural communities. This fact emphasizes the importance of nomadic migrations in the safeguarding and promotion of the world heritage.

Traditional sports and national games provide a significant contribution to the national identity and shaping of customs and traditions.

The original fun or traditional types of physical activity remain to serve the basis of traditional games. One continues to observe it during the calendar holidays, festive events, special events or religious rites. Most of it happen during the national or local festivals with manifestations of epic oral masterpieces, folk music and dances. These festive events normally include the fairs of crafts and artisans collections. However, the traditional sports and games constitute the most spectacular part of these events since ancient times - horse racing, wrestling, lifting weights, agility competitions etc. The studies of this emporium *ludorum* phenomena is of great interest both for academicians and public audience [1].

UNESCO has declared the traditional games as a solid part of the cultural heritage of humanity. This recognition reaffirmed the importance of the traditional games and sports in the reproducing of ethnocultural identity and cultural diversity and cultural transfers between generations. In 2005 UNESCO General Conference had recommended to the Member States to define and establish the mechanisms of the information exchange about the traditional games and the countries' efforts on its safeguarding. The World Nomadic Games were inscribed by the Kyrgyz Republic to the UNESCO Representative List in 2021. Kyrgyzstan had hosted the international competitions since its establishment - in 2014, 2016, and 2018. The 4th World Nomad Games were held in Iznik, Turkiye. 3 thousands athletes from 82 countries were competed in 13 sports. The 5th World Nomad Games were conducted quite recently in Astana, Kazakhstan. This time more than 2,000 participants from 98 countries met at sports arenas for 21 type of sports and attended the social and academic venues. It include horse races, national types of wrestling, traditional intellectual games, competitions in martial arts, traditional archery, national types of hunting with birds, horse racing, folk games, as well as exhibition performances in ethnic sports.

These Central Asia games continue the ancient martial sports tradition which was inherited from the ancient nomadic peoples - Huns, Syanbi, ancient Turks, Khitan and other. Martial arts included competitions in strength and dexterity, archery accuracy, horse riding. These games were an important element in the upbringing of the younger generation of warriors in the military-oriented ancient nomadic societies of Central Asia. Religious ideas were characterized by a visible war cult and military affairs. The epic creations which were developed by the first nomadic states of Central Asia provide the strong reflection of the era of heroic warriors.

The nomadic lifestyle defined the distant location of the tribes and settlements which impacted on the capabilities to defend it in case of the enemies' invasion. Eventually, it was impossible to join forces in a short time period to protect against wild animals or hostile actions of strangers. The nomads had to rely only on their own strength and therefore the archery skills became indispensable not only for hunting, but also for defense. Not only men - warriors and hunters, but also by women and children owned the archery skills. Experienced elder people transferred the skills of craftmaking and repairing weapons, shooting. This knowledge has been used at hunting, and also for protecting herds and families. Women possessed developed the same of archery and took part in hunting. Nomadic *ethnopedagogy* included the transfer of moral principles, customs and traditions to children, training them with the necessary labor skills, horse riding. But it also necessarily required the Turkic peoples to be capable to shoot from a bow and ride horse. This knowledge was passed from generation to generation almost up to the twentieth century.

When the nomadic society gained the feudal features, the festival did not lose its sacrifice tribe qualities, but it had been acquired the additional function of a military check-up. This was conducted by khans and noyons for selection of candidates for their military squads. Martial arts and games were accompanied by feasts, arranged at the end of campaigns, round-up hunts, on the occasion of the consecration of the banner, the wedding of the ruler, the birth of his heir, etc.

Nowadays about 40 types of **equestrian games** can be observed in Kazakhstan. It includes horse racing, *zhorga* (a horsemanship demonstration), *kokpar* (a game where players try to capture a goat carcass; the Kyrgyz style of it is inscribed to the UNESCO Representative List), and *kyz kuv* (a game where a young man tries to catch a girl on horseback). These most popular games can be added with the list of over than 20 equestrian games with a visible presence of martial arts: saddling a horse, *audaryspak* (a game where two riders try to flip each other off their horses), tug-of-war, and other. There are also games linked ti rites and rituals: bone stealing, *tabak tartu* (a game where a rider attempts to take a plate from a pole), and several household type's games: *arkan tartu* (lassoing), *bugalyk* (bridling, or bringing a horse under control), and throwing a *shalm* (a type of felt hat). There is an ancient game called *mushe shabu* or *mushe tartu* game (gift racing or gift receiving). Young men, *zhigits* approach girls or young women and asking for a gift. They mention the girl's own name or the name of the bride selected by her. The invited girl then chases after the *zhigit*. The term *mushe* refers to the gift that the *zhigit* receives from the girl. In *Qyz qashsar* game two families compete over a girl [2]. Playing *Qamshy tartu* the rider must throw the whip so that it lands on the line, which is drawn on the ground. Participants ride off for several hundred meters and then race towards the target. Salma is one of the martial arts competitions where three participants agree on the weapon to be used for the fight, such as a club, a mace, a whip, etc. The competition takes place on horseback, and the losers are gradually eliminated until the only one winner remains.

The history of **bow and arrow** goes back to prehistoric times. The oldest known bows were made of elm around 6000 BC and of yew around 3300 BC. It is known that there are two main type of archery bows based on material and method of bow-making: self-bow and composite-bow [3,4]. Composite archery bows have been well known and used by Asiatic societies for thousands of years [5]. The Turkic composite bow, made of wood, horn, sinew and glue - is one of the most famous and powerful bows in the world. To construct this type of bow, sinew was glued to the back (tension side) and horn to the belly (compression side) of preferred wooden core [6,7]. Sadaq Atu is an ancient art of shooting the horsebow by the Kazakh nomads (sadaq – bow). The horsebow and arrows played a leading role in Kazakh war equipment, as a distance combat weaponry complex. In this light, the understanding of the art of making and shooting the Kazakh horsebow is becoming a very important subject for the cultural identification of Kazakhstan. Unfortunately, today it is practically lost. Most known Kazakh horsebows belong to two types: lesser and large horsebows. Both types are composite recurved horsebows. Kazakh horsebows were made of wooden base, enforced with sinew, working in tension, on the side opposite to the shooter; and the horn plates on the side facing the shooter, working in compression. The shooting from Kazakh horsebows was done using so-called Kazakh Draw (Mongol Draw). With this draw the string is held and drawn by a right hand's thumb, and the arrow is placed on the bow grip from the right side. For protection of thumb the Kazakh archers wore special rings – thumb rings [8]. Kazakh bows were designed and made specifically for shooting from a horseback. It required high level of training and coordination of the warriors. The origin of this nomadic martial art was within the Salburyn - winter hunting festival, the field school of martial arts and army cooperation. Like other Central Asian nomads, the Kazakhs used the Parthian Shot. This is when the mounted archer shoots rearwards on the move, with the twist of his torso. However, due to historical circumstances, the knowledge of this once widespread Kazakh tradition was almost lost by the dawn of the twentieth century. However, hundred years later, the horseback archery is undergoing the dynamic revival in many countries, including Kazakhstan. The National Sadaq Atu Federation was established in 2019 by less than 50 archery enthusiasts. Now, in five years later, the national Sadaq Atu federation consists of 2,000 adult members and has its branches and clubs over the whole Kazakhstan.

Qazaq Quresi (**traditional wrestling**) is a type of wrestling that requires players to battle it out on foot, the objective being to get the opponent's shoulders on the ground. It is a traditional practice where trainers would coach young boys who would then take part in local contests. These days, *quresi* in Kazakhstan is a national sport practiced by men and women, up to professional level. International competitions also take place, such as the annual tournament the *Kazakhstan Barysy*, which broadcast in more than 100 countries. Sports clubs, which may also be affiliated to schools, ensure the transmission of *quresi* in Kazakhstan, as well as via master classes run by experienced *quresi* wrestlers. The minimum age of learners can be as young as 10 and no restrictions apply concerning the background of participants. There are 10 clubs and 13 sports schools at the moment in Kazakhstan. *Qazaq Quresi* also has a place in traditional folklore in Kazakhstan. The wrestlers, known as Baluans, have been regarded as strong and courageous and depicted as such in epics, poetry and literature. It also helps to build tolerance, goodwill and solidarity amongst communities.

The importance of *Qazaq Quresi* in traditional sports is mainly conditioned by the increased interest of population in national culture; its contribution to national heritage preservation and revival, to cultural restoring and education.

The Kazakh people call as *Batyr* who are engaged in wrestling, who have mastered the art of wrestling, their courage and bravery. The word *Batyr* entered to the Turkic languages from Persian, this word has the meaning 'wrestler'. In the old Turkic language, there is a term '*Alyp*'. The scientist Alkey Margulan connects the origin of the word *Batyr* with the concept of 'balbal' (stone figure): a big, strong, giant man. Kazakhs use this word to name a 'big, strong man, authoritative among the people, strong, supporter' [10]. In the past, wrestlers to improve their strength and fighting skills lifted heavy stones, objects, and livestock with other people. Stones raised by wrestlers are called 'Baluan taş'.

Traditional women's wrestling competitions are prominent in the cultures of Asian and European peoples. Women's wrestling is a remnant of ancient ritual mysteries dedicated to the Mother Goddess. Today, they are present among more than thirty nations worldwide. Among the Turkic-Mongolian cultural sphere, women's wrestling competitions continue to maintain their significance. They have been documented in ethnographic contemporary times among the Bashkirs, Kazakhs, Crimean Tatars, Kyrgyz, Tuvans, Yakuts and Mongols.

Wrestling competition between a young man and a woman within the context of marriage games are represented across the vast Eurasian space in historical retrospectives. Descriptions of these matches are found in the epic heritage of equestrian peoples—Germanic and Turkic epics. One of the vivid historical evidences about them is the story of Khutulun-Chaha (Tutulan-aga), the great-granddaughter of Genghis Khan. The tradition of mixed matches remains resilient in contemporary ethnography.

The memory of women's wrestling, including *audaryspak* (mounted wrestling), serves not only the safeguarding of this phenomenon but also its relevance as part of the heritage of equestrian peoples. In Kazakhstan women's wrestling, *Qatyn qures*, was historically an integral part of calendrical and funerary rituals. Even at Soviet era, *Qatyn qures* was included in the program of the *Shopan Toi* local rural festival. But unlike ancient traditions of the Kazakhs, young women are prohibited from participating in matches.

Games and sports related to the nomadic culture reflects the traditions in the immensity of the Great steppe. Originated during the Mongolian and the Golden Horde eras, these games are now cultural projects deserving competition, and, moreover, ethnic identity. Kazakhstan, in its partnership with other Central Asia states, tries to improve its identity and to promote an image outside this region.

At present the traditional sports and games in Kazakhstan are integrated to the national sport and physical training system. They play an important role in youth mobilizing, promoting healthy lifestyle, cultivating the patriotic education and the respect of national history and traditions. Annually there are up to a thousand various traditional sports competitions overall the country, such as a *Qazaq Quresi*, *Togyzqumalaq*, *Asyk Atu*, *Qoqpar*, *Baiga*, *Tenge alu*, *Jamba Atu*, *Audaryspaq*, *Qusbegilik*, *traditional archery* and *Zhekpe-Zhek*. All these sports are officially recognized and inscribed to the National Register of Sports of Kazakhstan.

Martial arts first appeared as a human surviving tool and transferred to a powerful socialization, education and person's moral ethics development tool nowadays. Hence, martial arts came a long way and continue playing the significant role in modern Kazakhstan society.

Pictures



Picture 1. Place of the Opening of the 5th World Nomad Games (8 September 2024, Astana, Kazakhstan)



Picture 2. Opening of the 5th World Nomad Games (8 September 2024, Astana, Kazakhstan)



Picture 3. Opening of the 5th World Nomad Games (8 September 2024, Astana, Kazakhstan)



Picture 4. Presidents and Honorable Guests at the Opening of the 5th World Nomad Games (8 September 2024, Astana, Kazakhstan)



Picture 5. National delegations at the parade at the Opening of the 5th World Nomad Games (8 September 2024, Astana, Kazakhstan)



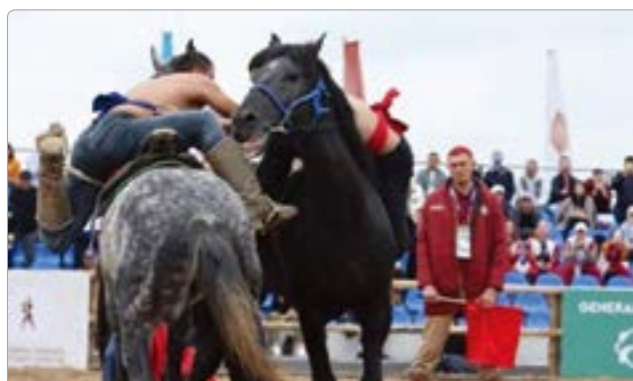
Picture 6. Qusbegilik Masters (Falconers) (8 September 2024, Astana, Kazakhstan)



Picture 7. Kazakh Horse Riders (8 September 2024, Astana, Kazakhstan)



Picture 8. Final Round of Traditional Archery Competition (10 September 2024, Astana, Kazakhstan)



Picture 9. Adyrspak – Horseback Wrestling (10 September 2024, Astana, Kazakhstan)

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Presentation 3-2

Capacity Building and Empowerment of Youth through Martial Tahteeep as ICH for People Sustainable Development

지속가능한 발전을 위한 무형문화유산으로서
타흐티프를 통한 청소년 역량 강화



Neiven Wagdy Eshak Ghaly

니븐 워디 에샤크 갈리

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교육과정 개발 책임자

Presentation 3-2

Capacity Building and Empowerment of Youth through Martial Tahteeep as ICH for People Sustainable Development

Neiven Wagdy Eshak Ghaly

*Culture Development Program Manager & Curriculum Development Officer,
Association of Upper Egypt for Education and Development*

"Tahteeep as a heritage Martial sport is a approach to sustainable development by educating young people and raising awareness to prepare future generations to know and believe that,

Our Heritage is our human identity and our responsibility spreading and promoting it in worldwide societies is a declaration of cultural identity and acceptance of other cultures is an acceptance of the other identities, and diversity.

This enables us to co-exist in peace and unity with an understanding of the importance of integrating of human roles to be citizens living in one world with a common roots and future to make our world a better place."

Neven Wagdy

Association of Upper Egypt for Education and Development
2024

>> Preface and Introduction

- Monitoring and preserving diverse cultural heritage are one of the most important principles of sustainable development, as intangible heritage is a "renewable energy" that calls for encouraging research and innovation in the field of intangible heritage preservation, as research in this field is still not enough.
- It is not limited to protecting these vocabulary and intangible heritage elements despite their current importance, but also researching their ability to be updated and modernized away from fixing them in rigid envelopes. This is by reviving, valuing and introducing them, to be among the daily reality of human being by highlighting their historical and cultural value, to emphasizing the richness and diversity to employ in development plans and strategies.
- The young generations and their participation in the whole methodology are the most entrusted in preserving the heritage and I focus here on their participation and not their education. Their partnership strengthens their sense of ownership that develops the value of responsibility of preserving their identity and heritage to transferring to future generations.

>> AUEED background

- The Association of Upper Egypt for Education and Development (AUEED), civil society association registered at the Ministry of Solidarity under No. 576/2009, operating in Upper Egypt since 1940, and it is one of the first civil society institutions that began working in Egypt, with the aim of developing the countryside in Egypt and improving the conditions of the farmer, by introducing the residents of the capital and cities to the extent of the low living and educational conditions of the people of Upper Egypt, and mobilizing them to support poor and marginalized villages. The association currently works in more than 500 villages in Upper Egypt.

>> AUEED Mission

- Empowering local communities through quality education and development programs with a special focus on children, women and youth. We work towards a more socially responsible society in Upper Egypt through building partnerships, promotion of team spirit, volunteerism and justice.

Culture development program in AUEED

The association aims through this program:

- To develop the intellectual, cultural and artistic awareness of children, youth and adults in Upper Egypt, and to consolidate the values of coexistence, citizenship, tolerance and peacebuilding, by providing an environment that allows interaction, mutual learning and free expression, to enable them to exploring themselves, their potentials and abilities through the use of all available tools and technical capabilities, to become partners in responsibility towards a comprehensive and sustainable societal renaissance.

Background:

- The cultural development program began in the mid-eighties through the public libraries established in the villages and cities' working sites by the association. The program developed significantly by turning libraries into cultural centers that support children and youth's arts and cultural creativity.

Ongoing learning journey of the cultural development program in Upper Egypt as part of the path of sustainable development 2030

In line with the United Nations Sustainable Development Goals 2030, the program works to ensure that all learners acquire the knowledge and skills necessary to support sustainable development, including multi-methodological education (sport and arts) to achieve sustainable development, sustainable lifestyles, human rights, gender equality, promoting a culture of peace, non-violence, global citizenship, appreciation of cultural diversity and the contribution of culture to sustainable development by 2030.

>> Programme strategies for heritage preservation

Strategy I:

Cultural Diversity Strategy aims to consolidate and support the values of tolerance and coexistence within societies through sports and arts.

The association adopts through the cultural program several guidelines of the Convention in Support of Global Diversity as follows:

- (1) The principle of respect of human rights and fundamental freedoms: It is impossible to protect and promote cultural diversity unless human rights and fundamental freedoms, such as freedom of expression, information and communication, are guaranteed, and individuals can choose their cultural expressions.
- (2) The principle of solidarity and international cooperation: The international solidarity and cooperation should aim to empower all countries, especially developing countries, to create and promote their own cultural expressions, including their emerging and established cultural industries, at the local, national and international levels, by building bridges and relations at the national, regional and international levels.
- (3) The principle of complementarity of economic and cultural aspects of development: Because culture is one of the main drivers of development, the cultural aspects of development are no less important than its economic aspects for individuals.
- (4) The principle of sustainable development: The association considers the sustainability of the protection, promotion and preservation of cultural diversity through a strategic plan that takes into account the sustainability, growth and prosperity of all its activities in the protection and preservation of the intangible human heritage.
- (5) The principle of openness and balance: The association considers all measures to support the diversity of cultural expressions, through safe spaces for our target groups within schools and workplaces to encourage openness to other cultures in the world.

Strategy II:

Preserving, reproducing and promoting the cultural heritage aims to consolidate knowledge and belonging through the Egyptian Martial tahteeb and empower the youth to preserve the Egyptian identity and pass it on to successive generations, through which it adopts the principle of equal dignity and respect for all cultures:

The protection and promotion of the diversity of cultural expressions presupposes the recognition that all cultures, including the cultures of persons belonging to minorities, and ensuring that girls participate fairly and equally with boys in the revival of their country's heritage in a framework of appreciation and respect through educational and awareness lessons that take place during the teaching of the Martial sports curriculum and the multiple curricula produced by the association.

>> Tahteeb game history in AUEED

AUEED has been sponsoring the stick game/martial (Tahteeb) for more than 30 years (Ceremonial Tahteeb) aiming at preserving the intangible Egyptian cultural heritage and Egyptian identity and raising this awareness among youth. With the discovery of the roots of the game that extends back to the ancient Egyptian civilization, practiced as one of the self-defence games, provided the opportunity for girls in Upper Egypt to practice and participate in reviving the heritage of their country. The association has accomplished many activities as follows:

- The Tahteeb game was registered on the UNESCO List of Intangible Cultural Heritage in 2016
- For more information and to view UNESCO's decision on game registration at AUEED request and documentation, please visit the following link: https://ich.unesco.org/en/decisions/11.COM/10.B.10?fbclid=IwAR3dgNX7qk1TPWDoc2LDfh_cn-dX8rJkOLLIFLjIgmym9xHiCNEB40onCel
- The association now sponsors and implements two types of tahteeb (Ceremonial tahteeb – martial tahteeb)

>> A historical reference for Martial sport

Reference of the historical game that is based on the stick game (tahteeb) in ancient Egypt:

- Tahteeb was used as a form of martial arts. Then it has evolved in its performance since then into a festive game with the symbolism and values associated with this practice remaining until now, and the festive Tahteeb at the level of Egypt was a game limited to men only, until the association began to include girls to provide a space for Egyptian women to participate in the practice of Tahteeb and participate in the revival of her country's heritage. The reference for women's participation in this game came from inspiration from the murals of ancient Egyptian temples and tombs, which recorded on their walls drawings explaining women's participation in this game, as a sport of self-defence, and their participation began after the association registered the game in the list of intangible human cultural heritage in 2016, at AUEED request and the Egyptian National Commission for UNESCO. Currently, the association sponsors and practices two types of tahteeb (festival tahteeb practiced by boys only and sports practiced by girls and boys).

- The association also developed an educational curriculum for training and teaching to practice martial sports as an educational and humanitarian model and to instil the values of belonging and preserving the Egyptian identity to protect and promote intangible cultural heritage. The curriculum is used to teach sports skills and values in primary schools and communities for children and youth (including girls) in 5 governorates of Upper Egypt.

>> The Martial Tahteeb approach in the cultural development program and its role in youth (girls & boys) capacity building and empowering them to preserve the Egyptian heritage and identity for sustainable development

Therefore, we, AUEED are on a journey of partnership with our sons and daughters through this curriculum as follows:

Why Martial Sports (tahteeb) curriculum?

The association after registering the Tahteeb as an intangible human heritage in UNESCO, thought about making a qualitative shift in the practice and training of Martial sport (Tahteeb) upon realizing the added value provided to local communities, especially since AUEED have supported stick game (Tahteeb) in Upper Egypt for more than 30 years. The association found that the time had come to give the target groups from girls the opportunity to practice this heritage, while providing equal space for girls and boys. This was within the comprehensive vision of education and sports and consolidating positive values through sports with the participation of specialists and graduates of the faculties of physical education working in AUEED schools, and upon empowering them to practice the martial sports (Tahteeb) game, they set the rules of the game and integrated heritage with sports in practicing, training and promoting the game.

What is the purpose of the curriculum implementation?

- The martial Tahteeb will be a approach of sustainable development by spreading awareness among the young and educating future generations: The heritage is identity and spreading and promoting it in societies and the world is a media and announcement of cultural identity and accepting other cultures and their diversity is accepting the identity, culture and diversity of others and empowering us to live together in peace and unity in a better world.
- AUEED vision for the methodology of education and teaching through martial tahteeb curriculum.
- Our broader vision of sports is the ability to bring people together as a catalyst for peace and social development. Sports can help develop the potential of individuals, societies and countries. It encourages people to grow, and a tremendous engine that helps overcome barriers that separate the gender but can build bridges of communication between opinions that would not otherwise have communicated.

What are Martial Tahteeb curriculum goals?

- (1) To preserve the ancient Egyptian heritage from the Pharaonic era to the present time, and to publish and promote it locally and globally, and transfer it to future generations.
- (2) To contribute to addressing the various issues in Egyptian communities in Egypt (the most marginalized places and need special developmental attention)
- (3) To expand the circle of playing the game for girls equally with boys as a heritage sport for self-defence.
- (4) To raise the awareness of communities about the historical roots of the game.
- (5) To authentic the positive principles and values of this sport and have access to all Egyptian and international communities.
- (6) To develop a clear curriculum and manual for those who wish to practice the martial sport (tahteeb).
- (7) To develop clear rules and laws codified for the practice of martial sport (tahteeb).
- (8) To learn about the history sequence of martial sport (tahteeb).
- (9) To know the rules and laws of the martial sport (tahteeb).
- (10) To structure sports training for the stages of the game.

How do we apply it?

- In addition to all the above and confirming the depth of the idea and curriculum, sport is an expression of life, activity and vitality. Dynamic meditation methods aiming at reaching a balance between the four bodies (physical, mental, emotional, and spiritual body): as long as the left hemisphere of the brain is in an active state, the human being is immersed in the physical world and separate from the subconscious mind, therefore meditation is the means of communication with the world of the unconscious, and this connection does not occur unless there is balance and harmony between the four bodies as indicated by one of the inscriptions from the cemetery of "Khairoyi, Basasif, Western Mainland Luxor in Luxor - Egypt"
- The process of human development by focusing on the four aspects and practicing the martial tahteeb achieves the goals and purposes of life that require effort and activity mentally, spiritually, physically and emotionally according to a system of values (responsibility - respect - empathy - self-control - respect - appreciation - acceptance of difference).

How do we build the human being?

- Building human being (boy / girl) without discrimination through the martial Tahteeep provides the opportunity to practice through a unified curriculum based on three main pillars: "physical, psychological, moral and cognitive" growth, where young girls and boys are acquainted with their heritage and roots with all valuable treasures that express the Egyptian human identity to communicate to future generations to play their role with others out of understanding and knowledge of the importance of transferring the experience in all its dimensions of exploring themselves.
- The correct practice of all the above reflects on our societies where we live and enables our daughters and sons to preserve their identity and heritage to transmit to future generations and to promote cultural awareness of the importance of our heritage.

What is our strategic vision?

- Raising new generations that understand the antiquity and depth of their cultural heritage, its distinction and its ancient roots that began with the Egyptian civilization, which is one of the oldest civilizations that was a cradle and source of inspiration for the many civilizations that followed it. It is a civilization that is more than 5,000 years old. In turn, these generations continue to transfer the heritage to successive generations and successive generations to consolidate the Egyptian identity.
- The strategic vision is realized from now on achieving the vision starting from the current reality according to a codified sports curriculum directed to children and youth.

Who is the target of the approach/curriculum?

- Children: 12 years old - 18 years old
- Boys and girls: 19 years old: 25 years
- Adults: 26 years old: 45 years old

Targeted geographical areas:

- Governorates: Menya - Assiut - Sohag - Luxor - Qena
- Communities: 9 communities – 10 teams – total target 300 players
- Menya: 2 Community, 3 teams: AUEED Bayadeya school (primary school - development center) – Doman school (preparatory school)
- Assiut: 2 Community, 2 Team: AUEED Nekheila school (Primary School) – AUEED Sedfa school (Primary School)
- Sohag: 3 communities, 3 Team: Sahel Tahta (Development Center) – AUEED Sahel Tahta school (Primary School) - Gerga (Development Center)
- Luxor: 1 Community, 1 Team: Nag EL Seyagh school (Primary School - Development Center)
- Qena: 1 Community, 1 Team: (Development Center)

What are the stages of the empowerment training curriculum?

Stage 1: the application of codified criteria for the selection of players:

- Value Criteria
- Psychological criteria
- Physical Criteria

Stage 2: preparation and formation (psychological - cognitive - skills)

Stage 3: Empowerment for Knowledge, Practice and Control of the Stick

Stage 4: the ability to fencing with full skill (individual - double)

Stage 5: Ability for collective performances with delivering a message to communities

What are the learning outcomes?

(1) Knowledge Outcome:

Learning the historical roots of the Egyptian Tahteeep game and its roots starting from 5000 years since the beginning of its formation until now. The journey of practising the Egyptian of the game in its successive historical stages and its development since the Pharaonic era in different stages of time until reaching its practice in the governorates of Upper Egypt during the last hundred and fifty years as a symbol of masculinity and a festive appearance within societies down to the turning point where AUEED developed the practice of tahteeep as a martial sport upon succeeding in registering the game file in UNESCO in the list of intangible human heritage in 2016 and the involvement of practicing Egyptian girls in game.

(2) Skills outcome:

Physical skills:

- Physical construction and fitness through specialized sports exercises for players
- Psychological rehabilitation of overcoming fear, control and self-control and in the stick during practice to ensure the safety of players
- Enabling the techniques of practicing the game with the stick (singles - doubles - collective performance formations)

Psychological skills:

- Intelligence
- The player enjoyed the components and elements of attention "sharpness, distribution and concentration of attention
- The player enjoyed a high reaction speed
- The player has a high degree of sensory-motor perception "sense of distance, sense of time, sense of different parts of the body"
- The fencer should be patient and strong in determination
- Enjoys upholding the fighting instinct and self-defence based on the values of the game
- Has a high degree of willpower, impulse control and the ability to control the stick
- Has high observation power and speed of anticipation of the actions of his competitor
- Has the ability to analyse the movements of the opponent and the speed of decision-making to make sound and non-random reactions
- Passion for learning and practicing the game

(3) Value Outcome:

- Enjoy sportsmanship and accept defeat as a step in the learning and practice of the game
- Self-esteem and the abilities we acquire
- Respecting the other, appreciating his abilities and not using his weaknesses
- Integrity and the honour of practicing without deception - adherence to the rules of the game
- Control emotions and body to keep the opponent safe

Methodology:

- Education through sports is a methodology that monitors the age characteristics of the target group to deal according to a sports curriculum based on (peaceful education methods, the values of sport itself, the ability to acquire cognitive and behavioural skills and enable proper exercise accordingly)
- Then empowering process of achieving development and peace takes place in promoting tolerance and respect and empowering women, youth and individuals, who in turn are the real change agents and drivers of societies for the better towards sustainable development.

>> Social Responsibility & Procedures

The threat to the intangible cultural heritage of some communities around the world and the reduction of its sustainability and preservation requires institutions concerned with heritage preservation to:

- Developing strong media content to encourage local communities to contribute to the preservation and documentation of intangible cultural heritage.
- Introducing intangible heritage in school educational curricula, and this is what AUEED has already achieved in its work sites.
- Updating heritage according to a scientific approach, in-depth research and creative vision that moves heritage from consumed memory to productive future.

>> Tahteeep Initiative outcomes

- We have been able to empower girls to practice it and participate in reviving the heritage of their country through Martial tahteeep.
- Empowering and building the capacity of 20 Athletes to be cadres and assistant coaches as a second line after the main coaches to guarantee sustainability and spirit of initiative.
- The association developed an educational curriculum for training and teaching to practice the Martial Tahteeep as an educational and humanitarian model and to inherit positive values through sport and preserve the Egyptian identity to protect and promote Egyptian intangible cultural heritage.
- The Tahteeep curriculum is used to empower 150 children in 12 primary schools from total 35 school Owned by AUEED in Upper Egypt
- Curriculum is used to train total of 90 Athletes (40 female & 50 male) in AUEED community centres in 5 governorates.
- This year we for the first time in equality between girls and boys succeeded to:

Presentation 3-3

Kok-Boru: Tradition, History and Challenges

코보루: 전통, 역사, 그리고 과제



Cholponai Usuabaliyeva-Gryshchuk

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Presentation 3-3

Kok-Boru: Tradition, History and Challenges

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Abstract

Kok-Boru, an equestrian sport deeply intertwined with the cultural heritage of Kyrgyz nomadic people, it has transformed from a ritualistic practice into a professional sport recognized internationally. With its roots in the ancient hunting practices and warrior training of nomadic Turkic people, the game has evolved into various forms, which remain culturally significant today. As Kok-Boru continues to gain international recognition, particularly through events like the World Nomad Games and inscription in the Representative List of the Intangible Cultural Heritage of Humanity under UNESCO's 2003 Convention, it faces numerous challenges such as gender imbalance, animal rights concerns, and over-commercialization. Additionally, the high cost of horses required for the sport and the ongoing internal disputes over rules between countries further complicate its growth. Despite these challenges, Kok-Boru remains a symbol of Kyrgyz identity and resilience, reflecting the strength of its nomadic roots.

Keywords: Kok-Boru, equestrian sport, Alaman-Ulak, warrior training, totem, martial arts, intangible cultural heritage

The deafening roar of the crowd breaks the stillness of the air, sparks of joy and pride sparkle in the adrenaline-filled eyes of the fans. The air is saturated with a mixture of sweat and the tart freshness of the earth. The hooves kick up dust, that swirls in the soft rays of autumn sun, turning into a misty curtain through which dozens of rearing horses rush. Pupils dilated, nostrils burning like hot coals, they fly like wind carrying their riders in traditional skullcaps with whips clenched in their teeth. At that very moment the whole world disappears for both of them except for the flickering carcass in the distance. Their heart beat in unison – their souls merging into one swift movement.

Kok-Boru is a traditional equestrian game of the Kyrgyz, also widely known as Ulak-Tartysh (Goat Dragging), Torpok-Tartysh (Calf Dragging), Alaman-Ulak (Crowd Goat Dragging), and Jer-Ulak (Ground Goat Dragging) across Kyrgyzstan. It is a highly competitive, fast-paced, and physically demanding game played on horseback. The objective is for two teams, or individuals ulakchys – players during Alaman-Ulak, to compete over a goat carcass (or a calf carcass in the case of Torpok-Tartysh, where torpok means calf) and attempt to place it into the tai kazan – a large circular pit used as the goal. The standard professional team consists of 12 players and 12 horses, while in traditional crowd games, up to thousands of players can participate. The game is played within a set time, and the team or individual player that scores the most points by successfully throwing the carcass into the goal wins [5]. Kok-Boru represents the highest manifestation of the spiritual bond between a man and his horse and is a core element of Kyrgyz identity.

Kok-Boru was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity under UNESCO's 2003 Convention in 2017 [15]. However, the inscription process as well as Kok-Boru's past, present and future have its fair share of challenges can be better understood by examining its overarching historical, spiritual and cultural significance for the Kyrgyz people.

I. Country profile



Figure-7: The Book *Pehlivan*

The Kyrgyz Republic is a landlocked country in Central Asia, lying between the Tian Shan and Pamir mountain ranges. It borders by Kazakhstan to the north, Uzbekistan to the west, Tajikistan to the southwest, and China to the east. Approximately 94% of the country is above 1,000 meters (m) elevation, and 40% is above 3,000 m. Over 80% of the country is within the Tian Shan mountain chain and 4% is under ice and snow. Kyrgyzstan is farther from the sea or ocean than any other individual country in the world [19]. With a population of around 6.5 million, the Kyrgyz people take pride in their history and intangible cultural heritage that is reflected in their indigenous knowledge, epic heritage, customs, rituals and practices, traditional music, cuisine, games and craftsmanship, particularly in felt-making and weaving. The Kyrgyz culture is both vibrant and resilient due to people's strong connection to their nomadic roots, especially their undeniable bond with their horses – the wings of the Kyrgyz. However, the Kyrgyz today are striving to maintain a delicate balance between tradition, religion and modernity in the face of rapid global changes.

II. Origin and History

There are a number of various versions as to the roots and origin of Kok-Boru among communities, practitioners and researchers, but many agree that the game's history goes back centuries and is based on the indigenous spiritual beliefs, hunting practices and warrior training culture of nomadic Turkic people. The name of the game is self-descriptive and invites reflection.

Kok-Boru means Blue Wolf, where *kok* – blue and *boru* means wolf. According to elders and cultural practitioners, the wolf, or Kok-Boru, holds a central place in the spiritual life of the Kyrgyz and other Turkic peoples. It is considered a totem animal and a messenger of *Tengri*, the sky god [2]. The sacredness of the wolf as a totem is also reflected in the Kyrgyz epic trilogy *Manas*, where it is depicted as a spirit protector – *the kyrk chiltens*, or forty guardian spirits of *Manas*. The wolf was seen as a protector and guide, symbolizing strength, resilience, and leadership [4].



Image credit: Kiyiz Duino, via official Facebook page

According to other beliefs, the goat, or *ulak*, was originally a sacrificial animal offered to the guardian spirits and the Creator, as the goat is traditionally considered a messenger of the underworld [1]. Indigenous practitioners in Altai believe that Kok-Boru was originally a ritualistic performance in which ancestors mimicked the hunting and social behaviors of wolves. The wolf pack's qualities, such as loyalty, teamwork, and leadership – were manifested in the game, teaching players the values of responsibility, cooperation, and non-aggression within the community [2].

Another belief holds that in the predominantly warrior culture of ancient nomads, Kok-Boru likely evolved from a ritualistic practice related to hunting and military training, where the behavior and hunting techniques of wolf packs were mimicked. This practice served as a training ground for warriors to develop their horsemanship, leadership, strength, agility, endurance, resilience, coordination skills, as well as military tactics, strategic planning, and teamwork. Most importantly, warriors strengthened their bond with their horses, which were considered extensions of their bodies and wings of their souls [3]. These skills were essential for survival and combat in warfare. The game is also believed to have been part of military rituals, where participants showcased their skills by competing for an animal carcass, symbolizing victory and conquest [4]. However, another popular belief among the general public suggests that Kyrgyz nomads used to fend off wolves that frequently attacked their herds in the mountain pastures by chasing them down, beheading them with a wooden stick, and tossing the carcass from one rider to another, hence comes the name's reference to a wolf. Later, of course, this wolf-hunting practice eventually evolved into a traditional horseback game, with the animal carcass changing from a wolf to a goat, becoming known as *Ulak-Tartysh* [7].

The field notes of notable Russian ethnographers from the early 19th century demonstrate that Kok-Boru was played during significant events such as weddings, mourning ceremonies, and large social gatherings. It played a central role in social life, uniting communities and reinforcing social bonds. The game transcended its origins as a ritualistic practice and became a key element of Kyrgyz national identity, carrying strong social and cultural significance [8]. However, along with other traditional cultural practices, Kok-Boru faced certain challenges under the Soviet rule, as part of its efforts to modernize and control the cultural practices of local indigenous communities. Despite the Soviet regime's tireless efforts to suppress it, the game's cultural significance resiliently endured. Kok-Boru communities continued to safeguard its practice in rural areas just enough for it to experience a revival after the disbandment of the USSR. A new chapter for Kok-Boru began with the introduction of new rules, most notably the requirement of throwing the goat carcass into a goal, called *tai kazan*, on a field similar to a football pitch. This idea, initiated in late 1996 by the brilliant filmmaker Bolot Shamshiev, helped formalize the game and make it more structured, particularly for official competitions and championships [20]. Nevertheless, the traditional form known as *Alaman-Ulak* also continued to thrive alongside the modernized version.

III. Kok-Boru's Variations and its Resemblance to Martial Arts



Image credit: Alain Schroeder, via Sputnik Kyrgyzstan

The Kok-Boru players – *ulakchys* – believe that the spirit of the game runs in the blood of the Kyrgyz people and is the essence of Kyrgyz cultural identity, that inevitably manifests itself in one way or another over time [18]. In today's globalized and highly technological society, given the game's cultural relevance and enduring popularity among people of all ages, the *ulakchys'* statement might hold true.

Today, the internationally recognized version is the classical Kok-Boru that is played on specially prepared hippodromes with standardized and defined rules and teams of professional players on specially trained horses competing against each other. Each team has 12 players and 12 horses with 4 players from each team taking the field at a time with a possibility of player substitution without stopping the game. The game is played over a set period of time, usually 3 sets of 20 minutes with 10-minute

break in-between. The team that scores the most points by successfully throwing the carcass into the goal wins. There are specific requirements for the weight of the goat carcass as well. The standard size is 32-35 kg, but provided the playing field is muddy, then the weight can be reduced to 27-30 kg. Classical Kok-Boru is played during official tournaments, championships and cups at the national and international levels as a professional equestrian sport [5].

The traditional version of the game is *Alaman-Ulak* (*alaman* – crowd/mass, *ulak* – goat), which involves a large number of players, sometimes up to 2 to 3 thousand players at a time. As a rule, *Alaman-Ulak* is played over a vast field to accommodate the number of participants. The rules are less formalized with no teams competing against each other. In *Alaman-Ulak* anyone who wishes to play can try, from amateurs to professionals of all ages, can join, and each player competes individually to win the prize. The player who scores a certain number of goals by throwing the goat or calf carcass into the pit is declared the winner and receives the designated prize [13]. The goat carcass used in *Alaman-Ulak* is slightly heavier than in classical Kok-Boru – about 40 kg. Sometimes calf carcasses are also used that weigh up to 80 kg. It is one of the most popular forms of Kok-Boru played during major events, celebrations, anniversaries, and festivals. The game can be organized by local communities or individuals celebrating life events and serves as an excellent example of traditional community self-organization. It is customary for community elders to bestow their blessings on the players and chant prayers before the game begins. As a rule, after the game the goat meat is cooked and shared by the community [14].

Although Kok-Boru may not be thought of as a martial art that is, as a system devised for hand-to-hand combat or self-defense, it can nevertheless be viewed as a martial practice in terms of its historical role as a method of training for warriors that demanded high level of physical training and put great emphasis on discipline, teamwork, and combat-like skills [6]. Riders needed to practice controlling their horses, and horses learned to interact while engaging in close-quarter struggling, just as warriors would on the battlefield. The game can be seen as a form of ritualized warfare whereby men and their horses could simulate battle conditions and hone their reflexes and strength [3]. Since Kok-Boru is a forceful and contact-driven game where players literally grapple and wrestle with each other to get the carcass of the goat, resembles common techniques of similar to martial arts, especially those that specialize in throwing and grappling.



Image courtesy of Kok-Boru Federation via official website

The wolf is a symbol of leadership, strength, and protection, and playing Kok-Boru was a means for participants to assume this role, much like how martial artists strive to embody the ideals of their own disciplines. Thus, the emphasis on physical mastery and the symbolic connection to combat that originated in ancient warrior cultures give Kok-Boru many qualities akin to those of classical martial arts [10].

IV. Kok-Boru's Challenges: Past and Present

While Kok-Boru might be popular among the general public in Kyrgyzstan and be a source of pride, it raises certain concerns and controversies as viewed by the international community. There are grave disagreements among members of the International Federation of Kok-Boru that continue seriously to beset them. According to some ICH experts, the initiative of the concerned communities to inscribe Kok-Boru in the Representative List of intangible cultural heritage of humanity was, in effect, shrouded in controversies and disputes among countries which share Kok-Boru as common cultural heritage in attempts to ascertain its international recognition. In the case of Kok-Boru, shared cultural heritage might have individuated countries, rather than united, all because of the element's deep cultural and social significance.

It was during the examination and evaluation process by the members of the Intergovernmental Committee that the nomination file for Kok-Boru underwent significant scrutiny and critical attention because of the concerns over its intrinsic risk potential to the players and horses lives. Whereas the ulakchy or the players voluntarily chooses to engage in the game with full knowledge of its danger, the horses do not have that choice and knowledge. According to the experts, Kok-Boru celebrates a form of toughness verging on cruelty and reflects a utilitarian view and use of animals. It was emphasized that as a form of traditional entertainment, it contains too many elements reminiscent of warfare and combat. However, these challenging and serious concerns notwithstanding, the Kok-Boru's ritualization of fierceness and strength utilized in physical confrontations, like in many martial arts, is regulated by rules and codes of conduct. Although the game might seem to be chaotic and even have elements of expressed aggression, nevertheless it is governed by a shared understanding of honor and sportsmanship, when all the strength and fierceness is channeled into a controlled, respectful framework. Thus, Kok-Boru was inscribed in 2017 as a traditional horse game and cultural heritage of Kyrgyzstan [9].

The inscription of Kok-Boru in the Representative List has significantly enhanced its international recognition, underlining its importance as a sign of Kyrgyz nomadic culture. The recognition increased the role of Kok-Boru in international competitions, especially in the World Nomad Games, a cultural and competitive highlight. The heightened visibility meant that Kok-Boru has gained international attention to promote the sport and the continuity of the Kyrgyz traditions and heritage onto the international arena. However, with the growing international popularity of the game, the Kok-Boru communities face serious challenges to balance traditional aspects of the game with the modern demands to standardize the rules to mirror the international sport standards and eliminate the use of the real goat carcass due to ethical concerns. Additionally, there is an ongoing internal disputes over the rules within the members of the international Kok-Boru federation, namely Kazakhstan and Kyrgyzstan, with former advocating to shorten the match time and the remove the tai-kazans, allegedly for safety concerns. However, Kyrgyzstan, as the most important and leading nation behind Kok-Boru's popularity, is strongly against these changes, arguing that they will rob the game of its essence and entertainment aspect. But compromise is necessary for Kok-Boru to continue growing in popularity in other parts of the world [11].



Image courtesy of Kok-Boru Federation via official website

With the increased professionalization of Kok-Boru and its players, there are concerns of its becoming too commercialized. The increasing prize money, sponsorships, media attention and establishment of professional leagues have certainly raised visibility for the game, but there is a danger of turning it into a commercial event, robbing it from its cultural roots and community-based spirit. For example, at the 2016 World Nomad Games, the prize fund for Kok-Boru reached up to 40,000 USD, a significant sum in Kyrgyzstan, which has led to concerns about the impact of large monetary incentives on the nature of the game [21]. This growing commercialization has sparked debates about how to balance modernization with preserving the cultural integrity of Kok-Boru. Another challenging aspect of growing professionalization – raising demand for high-quality, which are quite expensive to acquire. It might result in disparities where the

richer teams will have a competitive advantage over the others since they may afford better horses. The small teams will be on the disadvantage trying to be at par with the others. Excessive horse prices intended for Kok-Boru are a problem for many players, especially when the sport is being professionalized more and more. A horse intended for Kok-Boru needs to be really well-trained, agile, and strong because it withstands very heavy work during the game. That's what makes it expensive; the price is upwards of \$15,000 USD [10]. The great prices make such horses, which are themselves elite athletes, out of the reach of many players, especially rural players. The cost of training, feeding, and maintenance further raises financial barriers for players and teams alike. If we take into account the lack of adequate infrastructure and opportunities for training in rural areas, then over professionalization hinders the growth and development of Kok-Boru at the grassroots level.

Kok-Boru being a traditionally male-dominated game, one of the most noticeable challenges which it faces today is gender imbalance. Although Kyrgyz women also grow up alongside horses in traditional households and master horseback riding, women have always remained excluded from the game with men. This imbalance in gender affects the sport to turn more inclusive while balancing the strong traditions within the sport. However, there are emerging stories of young girls challenging this male-dominated practice and breaking social and cultural norms, which gives hope for a more inclusive future of the game [12].

The Kok-Boru's future depends on its ability to embrace inclusivity, navigate commercialization, and address ethical challenges, all while holding onto its rich cultural significance as a reflection of Kyrgyz history and identity. As it continues to evolve, Kok-Boru has the potential to grow into a global sport that remains true to its roots, ensuring the continuity of a cherished nomadic tradition.

Image courtesy of Turmush.kg



Presentation 3-4

Challenges after being Inscribed as the Representative List of the Intangible Cultural Heritage of Humanity: Turkish Traditional Archery

인류무형문화유산 대표 목록 등재 이후 과제: 터키 전통 활쏘기



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Presentation 3-4

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>> Introduction

In the early 20th century, with the end of the institutional activities of Istanbul Okmeydanı Archers' Lodge, traditional Turkish sports archery fell into a long sleep. After this date, the traditional archery heritage lived among individual bearers for a long period of time and could not find the widespread and centralized support it was looking for. In 1937, a revival attempt that lasted only two years failed due to lack of resources and the difficulties brought about by the conjuncture of the period. However, a period of successful revitalization had begun by the 2000s.

The second revival of Traditional Turkish Archery in 2004 began with the efforts of traditional archery enthusiasts who came together through their individual endeavors. Eager and persistent in revitalizing the heritage, this group's efforts led to a series of successive achievements. Subsequently, the *Okçular Vakfı* (The Archers Foundation), which began its activities in 2013 at the Istanbul Okmeydanı Archers' Lodge - restored with the support of the central government - quickly became the leading institution for Traditional Archery in the country. [1] Driven by this progress, Traditional Archers, numbering in the thousands by 2017, united under various associations and unions to advocate for the inclusion of Traditional Turkish Archery in the UNESCO ICH Representative List.

Another desire of Traditional Archers is to have a national sports federation like other sports branches in the country. In this way, it might be possible to spread the traditional archery heritage throughout the country and transfer it to future generations in the right way, and it will also become sustainable. On the other hand, it will also be possible to solve the identity problem arising from the fact that it has been seen as a cultural and folklore activity since the beginning of the 20th century and therefore has not found a place among the federated sports branches. This centuries-old expectation of Traditional Archers was fulfilled with the establishment of the Turkish Traditional Archery Federation (TTAF) in 2019 [2]. At the 14th Session of the Intergovernmental Committee hosted by Colombia in December of the same year, Türkiye's application was discussed, and it was decided to register "Traditional Turkish Archery" in the UNESCO ICH Representative List [3]. This decision was of course recorded as one of the milestones of Traditional Turkish Archery heritage.

Turkish Traditional Archery Federation is one of the institutions that will follow up on the responsibilities and duties brought about by being on the UNESCO ICH list. In accordance with the principles of UNESCO, the Federation started to work to spread Turkish Archery throughout the country without discrimination of any race, color, gender, language, religion, political or other opinion, national or social origin, property, etc. In this context, committees consisting of experts have been established, regulations for training, competitions, clothing, etc. have been formed and published. The most important of these is to revive the Traditional Turkish Archery sport, which had no women representatives in history, by establishing regulations and supporting initiatives that ensure equal participation for women today.

Subsequently, coach training courses, referee courses and seminars, and competitions were organized across the country. The total number of athletes, coaches and referees in the country as of August 2024 and their gender distribution are given in the table below:

Table 1: Turkish Traditional Archery Federation sportsperson numbers (August 2024)

	Women	Men	Total
Licensed Archer	9,871 (45%)	12,112 (55%)	21,983
Active (Renewed Lic.)	4,289 (47%)	4,811 (53%)	9,100
Trainer (Level I & Level II)	449 (36%)	799 (64%)	1,248
Referee / Umpire	147 (36%)	262 (64%)	409

Traditional Turkish Archery is basically practiced in two areas: "Target Archery" and "Long Distance Shooting" [4]. The rules and principles governing these competitions are organized to ensure age and gender equality. TTAF carries out the regulation of Traditional Turkish Archery in the country by using the powers granted to it by law.

Basically, there are several main reasons why different conditions are set for men and women in sports and why age categories have emerged: Physiological differences between men and women or between age groups, such as muscle mass, body structure, and endurance; health and safety risks caused by competition conditions that are not suitable for the physiological characteristics of the athlete's age and gender; and performance differences that may arise due to biological factors are some of them. [5] The main goal here is to reveal the ability and performance required by the sport without limiting the potential of the athletes according to their age and gender.

I. Regulations for Target Shooting

In target shooting competitions, the categories are divided into four: children, junior, youth and adult [6].

Table 2: Traditional Turkish Archery, outdoor target shooting categories.

Age	CHILDREN			JUNIOR	YOUTH	ADULT	
	8 - 9	10 - 11	12 - 13	14 - 15	16 - 17	18 and above	
Distance (m)	25	30	35	40	50	60 (Female)	70 (Male)
Qualification shot	7A x 7rnd			9A x 7rnd			
Elimination shot	-		7A	9A			
Point	Hit or miss						
Target size (cm)	110H x 77W x 20D						

*A: number of arrows shot, rnd: round, series of shot.

As can be seen from the table, parameters such as shooting distance, target size, scoring, etc. are the same for men and women in the U18 categories and gender distinction only emerges in the prize distribution.

In the 18 and above category, men shoot at a distance of 70 m while women shoot at a distance of 60 m in the outdoor. It is a fact that strong bows will be needed to shoot the arrow at the ideal speed and trajectory to hit targets at this distance in outdoor competitions. Due to the physiological and biological differences depending on gender, shortening the distance for adult women by 10 meters seems to be in line with the principle of equality. When the rules were first enacted, few number of female athletes who could shoot an arrow accurately at a distance of 70 m made such a regulation necessary.

In indoor target archery competitions, the distance is 18 meters for all age and gender groups.

II. Regulations for Long Distance Shooting:

In the history of Traditional Turkish Archery, the competition branch that has set records has been flight shooting. It is noticeable that today's competition regulations in this field are handled very sensitively. This is because long-distance shooting requires special consideration of gender and age groups, as it demands both muscle strength and advanced motor skills in the drawing and releasing stages.

The aim of the regulations is to ensure equality in the performances of adult male and female archers and age groups, while safeguarding the traditional characteristics of the sport. In this direction, it is noteworthy that the first classification in flight-shooting is based on the weight of the bow and therefore the muscle strength to draw them.

Unlimited draw-weight category

It is a category where archers can compete with a bow of any strong draw-weight. For this reason, in order to prevent any sports injuries and health problems, young and elderly archers were excluded from the category, and only adult women and men were allowed to compete.

A second classification was made according to the material from which the bows were made and divided into two as "Composite Bows" made of organic components and "Synthetic Bows". In the "Unlimited Organic Composite Bows" category, no distinction was made between male and female athletes. The fact that the number of athletes competing in this category is quite low is thought to be the main factor in not making such a distinction. However, requests and suggestions from female archers suggest that a separate classification should be made for women in this category, where it is impossible for them to compete with male athletes.

The Unlimited Synthetic Bow Category is separated for male and female archers. This ensured equal access to the prize & recognition. Although it is sometimes observed that female archers shoot their arrows at much better distances than male, men have longer shot distances due to their physiological structure in this category, where muscle power is naturally important. As of August 2024, the distance record in this category for men is 571.84 m, while the record for women is 470.62 m.

Limited draw-weight category

This category is a classification in which the draw-weight of the bows used during shooting is limited to a specified value. The force measurements of the bows are taken after the full draw of the arrow to be shot by each competitor, that is, after the arrow-point is drawn to the back of the grip. In the measurement made in this way, the bow force should not exceed 35 lb for aged 13 and under, and the bow force should not exceed 50 lb for aged 14 and above. Competitions with 50 lb limited bows are further divided into three age groups:

- >> **Limited 35 lb draw-weight**
 - 13 age and above
- >> **Limited 50 lb draw-weight**
 - Between 14 and 17 age
 - 18 age and above adults
 - 50 age and above veterans

The physiological and biological differences that male and female athletes may encounter during shooting are balanced by limiting the bows' draw-weight. This is because these bow weight values are around, and sometimes even below, the bow used by archers in target shooting. Hence the distance that the arrow will reach is determined by the equipment and especially the performance of archery, which includes technical and motor skills. For these reasons, all of the limited bow-weight categories are mixed in which male and female athletes can compete together and there is no gender discrimination.

This mixed category structure in traditional archery is especially preferred and emphasized by female athletes because it is a branch where both genders can compete under equal conditions and women can win medals ahead of men.

>> **Equality Debate**

Although the distinctions in competition regulations aim to establish a physical balance between male and female athletes, they have also brought about debates on equality. Equality does not always mean applying the same conditions; sometimes it is necessary to apply different conditions to ensure a fair competition environment. However, while the physical differences of female athletes are taken into account, it is also essential to ensure that these do not limit their potential.

Despite increasing opportunities for women to participate in sports, it is also common and well-known fact that they remain underrepresented in leadership positions at all levels [7] [8]. This issue is particularly important to discuss when revitalizing Traditional Turkish Archery.

>> **Materials and Methods**

>> **Survey on Gender Equity in Opportunities**

A Gender Equity in Opportunities survey was studied with a group of Traditional Turkish Archery athletes, coaches, referees and enthusiasts. In the online survey, the participants were asked to select the most appropriate choice. Open-ended responses were also collected on certain aspects. In the profiling section, demographic information such as age, gender, city and their professional relationship with traditional archery were collected for analysis. No identifying information was kept, and feedback was processed anonymously.

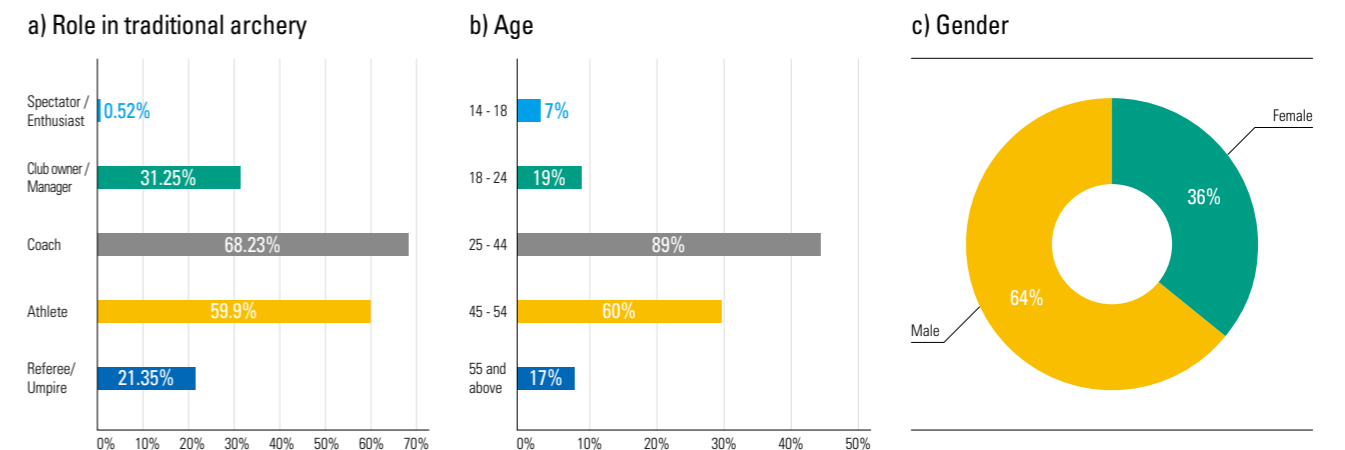


Figure 1: Respondents' roles in archery (a), age (b) and gender (c) distribution.

A total of 192 people participated (F: 69, M: 123) in the survey, with a predominance of age between 25-54 years (77.6 %), 64% male and 36% female. In the "role in traditional archery" section, where more than one selection could be checked, the respondents were predominantly coaches and athletes (~60%), indicating that the target group was reached. Geographically, the participants are distributed in 48 provinces across the country.

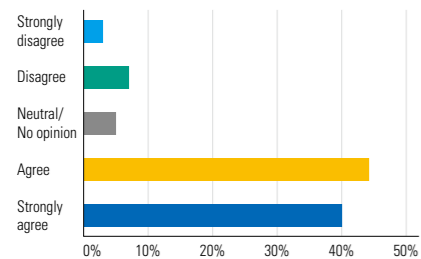


Figure 2: Geographical coverage of respondents. Blue regions: Cities of the respondents.

Results

The survey aimed to understand the extent to which the regulations in Traditional Turkish Archery provide gender equity in opportunities, and to determine how the establishment of TTAF and the listing in UNESCO ICH affect gender equality. For this purpose, the perceptions and experiences of key actors were gathered.

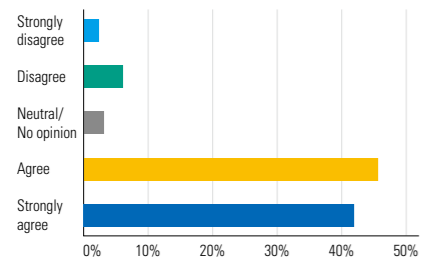
Q1: "Women are provided with sufficient opportunities and facilities to practice Traditional Turkish Archery"



	RESPONSES		
	TOTAL	FEMALE	MALE
Strongly disagree	3% (6)	4% (3)	2% (3)
Disagree	7% (14)	10% (7)	4% (9)
Neutral / No-opinion	5% (10)	7% (5)	4% (5)
Agree	44% (85)	54% (37)	39% (48)
Strongly agree	40% (77)	25% (17)	49% (60)

A significant 84% of respondents agree with this view. Women are 9% less likely to agree compared to men (79%-88%). The role in archery did not result in a significant difference in responses. The rate of those who expressed a negative opinion is around 10%.

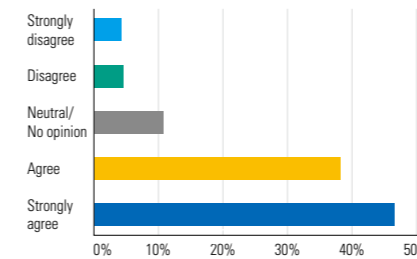
Q2: "Traditional Turkish Archery competition regulations are such that women can compete on equal terms"



	RESPONSES		
	TOTAL	FEMALE	MALE
Strongly disagree	3% (5)	4% (3)	2% (2)
Disagree	6% (12)	6% (4)	7% (8)
Neutral / No-opinion	3% (6)	3% (2)	3% (4)
Agree	46% (88)	58% (40)	39% (48)
Strongly agree	42% (81)	29% (20)	50% (61)

The average level of agreement with this view is also significantly high at 88% (F: 87%; M: 89%). The fact that there is no significant gender difference in responses suggests that this view is overwhelmingly supported by both male and female respondents.

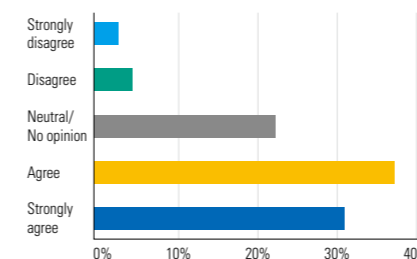
Q3: "Turkish Traditional Archery Federation (TTAF) makes a POSITIVE contribution to women's access and equal participation in traditional archery"



	RESPONSES		
	TOTAL	FEMALE	MALE
Strongly disagree	4% (8)	4% (3)	4% (5)
Disagree	5% (9)	6% (4)	4% (5)
Neutral / No-opinion	10% (20)	9% (6)	11% (14)
Agree	36% (70)	49% (34)	29% (36)
Strongly agree	44% (85)	32% (22)	51% (63)

Consistent with the first two responses, 80% (F: 81%; M: 80%) of respondents agreed that the influence of the TTAF, responsible for regulations, is positive. Similarly, female participants showed a 9% lower level of agreement with this argument.

Q4: "The inclusion of Traditional Turkish Archery on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity has contributed POSITIVELY to women's access and equal participation in traditional archery"

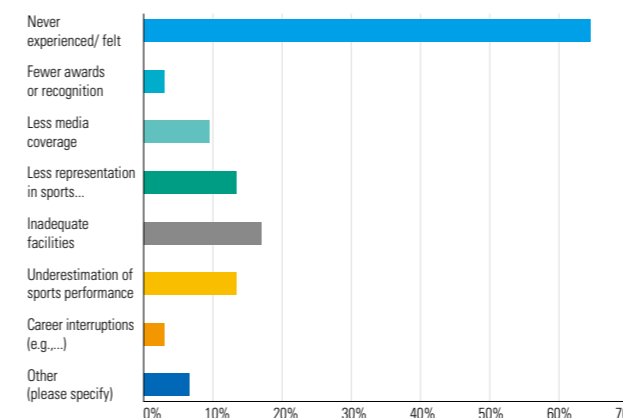


	RESPONSES		
	TOTAL	FEMALE	MALE
Strongly disagree	3% (6)	3% (2)	3% (4)
Disagree	5% (10)	3% (2)	7% (8)
Neutral / No-opinion	23% (44)	25% (17)	22% (27)
Agree	38% (72)	42% (29)	35% (43)
Strongly agree	31% (60)	28% (19)	33% (41)

The responses to this argument, which aims to measure the perception of the impact of the UNESCO ICH listing, are slightly different from the previous ones. While the average rate of agreement was around 69% (F: 70%; M: 68%), an interesting point is that about 1/4 of the respondents had no opinion on this issue.

Q5: Have you ever experienced / felt NEGATIVE discrimination in Traditional Turkish Archery because of your gender?

If yes, in which areas? (You can mark more than one)



	RESPONSES		
	TOTAL	FEMALE	MALE
Never experienced / felt	65% (124)	54% (37)	71% (87)
Fewer awards or recognition	3% (6)	3% (2)	3% (4)
Less media coverage	10% (19)	7% (5)	11% (14)
Underrepresentation in sports management	14% (26)	25% (17)	7% (9)
Underestimation of sports performance	14% (26)	20% (14)	10% (12)
Career interruptions (e.g., pregnancy, military service)	3% (6)	6% (4)	2% (2)
Other (please specify)	7% (13)	12% (8)	4% (5)

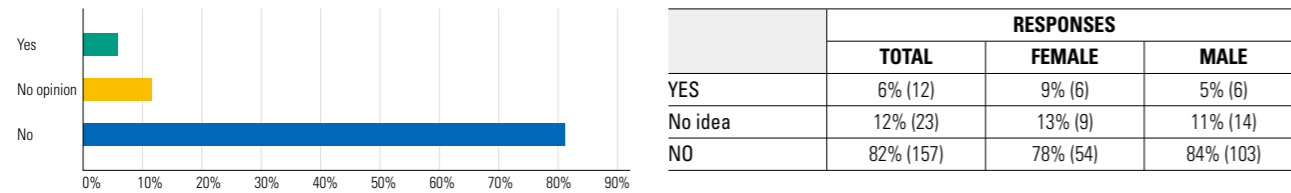
A significant majority of the participants reported that they had never been subjected to/felt negative discrimination because of their gender (65%).

The issue where women reported experiencing discrimination the most was underrepresentation in sports management (25%). This was followed by the complaint that their sports performance is underestimated (20%).

The open-ended issues specified by the women respondents in the "Other" section are; the local sports administration's preference to work with mostly male coaches, the clubs' composition of the competition teams with a predominance of male athletes, the claim that there is a perception that male coaches are more knowledgeable, and the lack of a special working area for women in sports facilities.

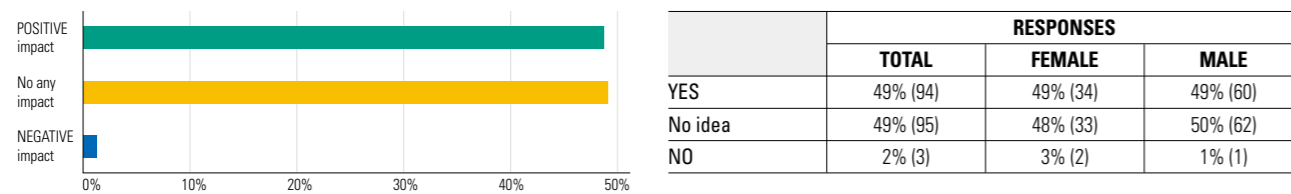
The only issue where men reported being discriminated against on the basis of gender more than women was receiving less media coverage.

Q6: Have you ever experienced or felt POSITIVE discrimination in traditional archery because of your gender?
(extra financial incentives, training opportunities, privileged travel and accommodation, special media attention, sponsorship opportunities, etc.)



Only 5% of men and 9% of women reported experiencing positive discrimination.

Q7: To what extent the inclusion of Traditional Turkish Archery in the UNESCO Representative List of the ICH of Humanity has affected TTAF's activities and decisions based on gender equality in sport.



Half of the respondents think that UNESCO ICH Listing has no impact on TTAF's activities related to gender equality. The rate is the same for both male and female respondents. Possible reasons for this feedback also require consideration in the discussion.

>> Discussion and conclusions

In the early 20th century, with the end of the activities of Istanbul Okmeydanı, the center of Traditional Turkish Archery, this heritage lost its institutional framework and was interrupted. After a failed revival attempt in 1937, the second revitalization attempt took place in the 2000s. This movement, which started with individual efforts in 2004, developed in a systematic and planned manner with the Archers Lodge, which was reactivated in 2013. As a result of these developments, Traditional Turkish Archery, as a living heritage, found its place under the roof of UNESCO in December 2019.

Established in February of the 2019, the Turkish Traditional Archery Federation became the umbrella organization of Traditional Archers in the country and started to organize its activities at the highest level to revive and spread this heritage. The first efforts in this field were the gathering of professional working groups and commissions to establish regulations.

One of the key activities of the Federation has been to address the regulations in such a way that women are equally represented with men in Traditional Turkish Archery, in which women were not included in the historical infrastructure. As a result, 5 years later, 47% of active licensed athletes are women and 53% are men. However, women are represented at a lower percentage of 36% in terms of choosing referee and coach positions. An important point here is to inquiry the reasons that prevent women from participating in referee and coach courses at the same rate, despite their high interest in this.

In the survey, women seem to agree that they are provided with sufficient opportunities and facilities to practice this sport (79%) and that the competition regulations are such that women can compete on equal terms (87%). 81% of the respondents also approve of the practices of the Federation in this regard. On the other hand, women emphasize underrepresentation in sports management (25%) and underestimation of sports performance (20%) as areas where they experience negative discrimination based on gender, albeit at low rates. Therefore, addressing and resolving the gender discrimination that may emerge at these points should be among the priorities of decision-makers. At this point, the Federation, clubs and provincial sports representatives of the Ministry have a duty.

Another important point that draws attention in the survey is the perception of the participants about the impact of UNESCO ICH on Traditional Turkish Archery. Approximately one in three respondents disagreed that the inclusion of Traditional Turkish Archery on the UNESCO Representative List of the ICH contributed positively to women's access and equal participation in the sport. Additionally, 50% of respondents stated that it had no impact on TTAF's activities related to gender equality. This issue requires further analysis.

As it is known, the 14th Session of the Intergovernmental Committee, hosted by Colombia, recognized "Traditional Turkish Archery" as a living heritage on 12 December 2019. Approximately three months after this date, Türkiye also entered an extended lockdown due to the COVID-19 pandemic, which significantly impacted the entire world. This situation hindered stakeholders, who would ordinarily collaborate and coordinate

on Traditional Turkish Archery, from convening. Although TTAF continued its activities under challenging circumstances, synergy between institutions related to Traditional Turkish Archery could not be established for an extended period. As a result, the desired progress in developing projects and programs, conducting joint safeguarding and promotion activities, and planning awareness and capacity-building initiatives in collaboration with UNESCO ICH was not achieved.

Nonetheless, the institutions involved have acknowledged this issue and have redirected their focus accordingly. The Turkish Traditional Archery Federation, the Archers Foundation, and relevant ministries and departments will develop and implement the 'Conservation Action Plan' for Traditional Turkish Archery within 2025.

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Special Session | 특별세션

2024 UNESCO ICM Martial Arts Education Prize Laureate

2024 UNESCO ICM 무예교육상 수상자의 주제 발표

Judo for Peace South Africa - Youth leadership development through Judo. A successful showcase case we can replicate elsewhere?

남아프리카공화국에서의 평화를 위한 유도 -
유도를 통한 청소년 리더십 발달, 보편적으로 적용할 수 있는 성공 사례인가?



Roberto Orlando 로베르토 올란도

Judo for Peace Commissioner,
International Judo Federation
국제유도연맹 평화를 위한 유도 위원회 위원

Judo for Peace South Africa – Youth leadership development through Judo. A successful showcase case we can replicate elsewhere ?

Roberto Orlando

Judo for Peace Commissioner, International Judo Federation

Judo for Peace in a nutshell:

Judo for Peace South Africa is a programme funded by the International Judo Federation in collaboration with UNHCR. The focus of the programme is to use judo as a platform for Communities to meet, collaborate and contribute to the **Social Cohesion, Youth and Gender Empowerment, Child Protection** of both local and refugee communities in South Africa. Here in South Africa, our main partners are Nike, Three2six, Future Families, Grassroots Soccer, Judo South Africa. As for today, we are present in Johannesburg with 7 clubs and in 5 schools whereas other satellite clubs are in Durban and Cape Town.

Our Vision is to fulfil the dreams of Jigoro Kano Shihan (founder of Judo)

- to see a brighter future through the application of the teaching of Judo
- mutual help for a better society. The Judo moral code also assists in this, as it teaches the Judoka: courtesy, courage, honesty, honour, modesty, respect, self-control, and friendship.



Judo for Peace counts on the support of several partners: Institutional, Private, international, governmental and community based. Here above the organizations we collaborate with, some of them are donors, other just partner we do events with. The network of the collaborators shows the potential of judo to work at different level in the society and to mobilize diverse people and synergies for the same aim of developing a better society.

WHY Judo...

Judo is at the same time a sport, a self-defense discipline and a life style; being the Judo moral code an integral part of the everyday teaching in the dojo. Friendships, Respect, Self-control are the fundamentals of judo. Judo practitioners learn to work with others in selfless spirit in full respect of rules



Judo as a platform to reach greater and higher objectives.

Sport is a way of socializing and bringing people together. With Judo for Peace we enjoy the sport and we use it to bring the attention of youth on wide variety of topics – gender base violence, environment, human rights, gender relations, nutrition. Being judo a well respected educational method it lends itself to variegated used and it is thus an ideal vehicle to convey important messages to youth – in this case very much applicable to the Sustainable Development Goals such as Good Health and Well-being (3), Gender Equality (5), Partnership for the Goals (17).



Judo is a human right! Reaching out youth is a key component of the Judo for Peace mission. The right to sport is decisively a human right and reaching out kids in townships and in government schools is a necessary action to make sport more fair and to contribute to a fairer society.

Judo rests on the founder's principle of Jita Kyoei "Mutual Benefit". In judo the practitioner is constantly reminded of the importance of "giving" before "taking" as a way to learn to benefit the society through the betterment of ourselves. The Sensei plays a paramount role in giving practical example and practice of this principle during the judo sessions. Higher belts are actively engaging assisting newcomers to learn judo technical and moral elements. The judoka learn to improve himself not to achieve personal gains but to put his/her skills at the service of the society.



We celebrate diversity and a balanced gender relation in our dojo. The fact that in judo boys and girls practice together offers a great opportunity to work on gender relations and promote the respect of diversity – in this case of gender but as well of cultures. Dedicated sessions and events are instrumental to foster the participation of girls and minority groups – it is the case of the muslim population in South Africa. The coaches are constantly reminded to stress on the judo moral code during their classes and to promote the respect of each other while on the tatami.





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In Judo for Peace we can make great use of the motivation of individuals and leverage on local and international synergies to develop self-sustainable projects.



With a very limited amount of funds we can shine. This is the Judo for Hope centre in the biggest township of Johannesburg – built in collaboration with the Embassy of Japan and Judo South Africa



With the help of a local Private Foundation – belonging to a South African Tile Company - we are now able to reach out kids in a rural schools. The well-known name of Judo as an educational martial art helped in the process of fundraising and obtaining the trust of the Italtile foundation.

Can Judo South Africa be a replicable showcase?

Our answer is a big **YES!**
Each country has a its peculiarity but there are some patterns that can be followed and best practices that can inspire other countries. Each program is an experience in itself but after a SWOT analysis opportunities can be identified targets set.



Common patterns include:

- Search for synergies with the involvement of diverse stakeholders (private, institutional, governmental, community based) at different level. Support can come in different forms and not necessarily in terms of funds
- Identify priority topic for the Judo Program (refugees, women empowerment, social cohesion)
- Develop effective communication strategies

Best Practices:

- Use of Judo as a social cohesion method
- Stress on the Judo moral code in and out of the mat
- Creating coaches among practitioners
- Coaching according to the Judo moral code and with a strong emphasis on diversity, gender relations and Jita Kyoei

The South Africa in the forefront of Sport for Development

On the spotlight of Sport for Development

Donors – institutional, Corporate, National and International – potentially interested to engage in sport for development

Panel Discussion | 패널토의

Solidarity, Vision and Action for Sustainable Development through Martial Arts

무예를 통한 지속가능한 발전을 위한 연대, 비전과 실행 방향



Centre
Under the auspices
of UNESCO



International Centre of Martial Arts
for Youth Development and Engagement
under the auspices of UNESCO