


2023
World Tea Culture
Industry Conference

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Rapporteur Notes

 사단법인 한국차문화연합회



CULTURE MASTERS

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The World Tea Culture Industry Conference took place on 13 and 14 May 2023 at the Changwon Convention Center in Changwon City, South Gyeongsang Province, Republic of Korea. Culture Masters, Inc., as a cooperative partner, assigned a rapporteur to summarize the presentations and discussions that took place over the two days.

The summaries appear in the order presented during the event, which differs slightly from the originally published agenda.

Keynote Presentation

Tea as a Mediator of Intercultural Dialogue

Amareswar Galla, UNESCO Chair on Inclusive Museums and Sustainable Heritage Development, Anant National University (Ahmedabad); Emeritus Faculty, The Australian National University (Canberra)

Greetings everyone. It is Amareswar Galla. I hold the UNESCO professorship and chair on Inclusive Museums and Sustainable Heritage Development at Anant National University in India. I am a long-term friend of Korea. I have been coming to Korea for 23 years. It is a pleasure and an honor to receive the invitation from the Korea Tea Culture Association. Thank you very much sir for your invitation also to Cultural Masters, Dr. Seong Yong Park, for facilitating my participation.

I so wish I could be there in Korea, but I have just come from India to Australia, so I'm speaking to you from the Sunshine Coast, North of Brisbane in Australia.

Tea culture—tea drinking, tea making—is a holistic term. It means many things. It is not just the tangible tea, but it is the many aspects of the intangible heritage of tea. It means many things in many cultures, and it has become popular across the world almost in every country.

Historically, tea drinking, and its spread, was associated with Buddhism. That is why you find a very strong tradition of tea drinking in East Asian countries and South Asian and Southeast Asian countries. This is largely to do with the early spread of Buddhism in these countries.

However, there are many indigenous practices of tea making and drinking because at the end of the day, tea making is actually brewing the leaf. Tea is the leaf, te; the original word is te. Te is the tealeaf that is brewed, and there are many different types of leaves that can be brewed.

How it is done—the process and the associated values—differ from place to place. For example, even in places like Ireland, they make nettle tea, which is very different, and if you go to the Kalahari in Southern Africa, you get the rooibos tea. Rooibos of the red-bush tea, which is now very popular not only in Southern Africa, but it is also exported all over the world.

So, in every culture there is a practice of brewing and making tea, but what makes it very special in East Asian countries and those countries that have borrowed tea drinking. Tea making from East Asian countries is the ceremonies associated with intangible heritage associated with tea and tea making, and that is what makes it very special.

But the commercialization and the commodification of tea has diversified. It started with colonialism especially British colonialism. And that is why you find tea estates in Darjeeling where the Lepcha indigenous people were the predominant population in the nineteenth century, but they were displaced. A lot of people from other parts of India and Nepal were brought in to work on the tea plantations, very much like what has happened in Fiji with the indentured laborers from India or Trinidad with indentured laborers from India. So, the British had this habit of bringing in people from outside, displacing the local populations so that they can control them because they brought-in populations are easier to manage.

Now here is an anecdote talking of the British. In the nineteenth century, there was a crisis in London. The breweries of beer were struggling to make ends meet. So, the owners of breweries of beer in London got together for a meeting. They wanted to know why beer drinking has gone down so much in London. You would be surprised to hear the answer. The answer is that Londoners were drinking more of tea coming from China and India and

started drinking less of beer. Why is that? Because a lot of Londoners believed that tea drinking and tea had a civilizing effect. Now, how about that for empire strikes back.

Tea coming from far away Asia was having a civilizing effect on the very colonial minded British of the nineteenth century. I think it is hilarious but also a historical fact.

In different cultures, tea is valued differently. For example, in India, tea is often offered to welcome guests. Tea is also offered on street corners. It is where you go out in the evenings. In Korea, Japan, China, tea-making ceremonies have become very popular. Tea is always offered at the end of a meal in many places.

But tea making ceremonies have become ritualistic, beautifully choreographed in many East Asian cultures. Whereas in a country like Vietnam, cha Vietnam, as it is called, tea has a special significance.

It is about solidarity; it is about camaraderie with them; it is love congregating in streets and drinking tea. During the American war, while they were fighting the Americans, tea was very popular among the people in the struggle. So, tea has a very deep-seated significance for Vietnamese.

There are, of course, many museums of tea making that are coming, and I am hoping the Korea Tea Culture Association would push for establishing a national museum of tea in Korea one day because Korea has wonderful museums, some of the best in the world. And a tea museum would be wonderful. The ones that I have seen, to give you some examples, are the National Tea Museum in Hangzhou, which is a super museum. It explains to you beautifully the different types of tea, tea making, tea drinking, and offers visitors experiences. So, your visitation is experiential where you get to appreciate making and drinking tea, if you will. And then there is Kandy. Kandy in Sri Lanka has the National Tea Museum, which gives the history of tea of Sri Lankan tea and why it is so special, so distinct, so different. There is also another museum near Kandy, in the tea estates itself, which is about the workers on the tea estates. The British, once again, brought in Tamil people from southern India as the workers to displace the local Sri Lankans in the tea estates. Like I said, that's what they've done in Fiji, Trinidad, Darjeeling. So the second museum deals with the workers' lives and culture in the tea estates.

More recently, tea making has been diversified with many blended teas that you find across the world. A lot of commercial companies try on blending. Blending often means different types of tea being brought together, and they are becoming popular.

And then, of course, there's Chamomile tea if you want to get sleep at night-time. If you want to calm your nerves, there is mint tea. So once again, the concept is one of brewing that brewing is very much associated with East Asian cultures and especially yours in Korea.

So, it is a pleasure to share some of these thoughts with you. However, among all the teas, the Darjeeling tea remains the premier tea. If you take Earl Grey tea, for example, or any of the high-quality teas, they have a blend of Darjeeling. It is how much Darjeeling they have.

But the Darjeeling tea that is used in some of these high-quality teas is leaf tea, which is not very easy to source because there is so much demand for it in India. So, when tea annually is harvested and it is auctioned, especially in the teahouses of Kolkata, international tea buyers fly into Kolkata. But they are finding it very challenging to secure as much leaf tea as they want. Now, the interesting thing is in Darjeeling, Darjeeling tea grows only above 3,000 feet. Most of the Darjeeling tea comes from between 4,500 feet and 6,000 feet. Below 3,000 feet, the tea does not taste the same. It does not have the same aroma. So, there are sociocultural and geographical associations with tea and its attributes if you will.

However, I appeal to you that there is a lot of research that is yet to be done on tea—tea itself, its origins, its spread, tea making, tea-making ceremonies. The intangible heritage of tea making is often limited to tourism and special events where there is a commodification of tea making. But if you actually try to understand whether it's in Korea, Japan or China, tea making ceremonies are significant local indicators of cultural values. These need to be researched and documented. And how does one safeguard some of these intangible heritage assets that we have? But at the end of the day, may I say that tea making, tea consuming, experiencing tea is also associated not

only with pleasure, happiness but also one's sense of place and identity. I wish you all the best for your conference. It has been a pleasure and honor to talk to you.

Thank you for having me. I look forward to hearing about the proceedings and remember three things. One is, hope that Korea would establish a national tea museum. Number two, hope that there is more research done on the background tea and its history not only in Korea, but its relationship with Buddhism and so on and so forth. But also how to safeguard tea ceremonies and all those associated intangible heritage elements with tea, tea making.

Thank you very much.

Session 1

Tea Culture Industry: Current Status and Future Development Strategy

2023.05.13, 13:00–17:30

Moderator: Keum Gi-Hyung, CEO of Cultural Heritage Creative Lab and Former Director-General of Tourism Policy Bureau of Ministry of Culture, Sports and Tourism

Current Status of Japan's Tea Industry and Its Impact on the Economy

Nakahara Junko, Prof. Osaka University, Japan

This presentation explores the relationship between the tea ceremony and Noh theater in Japan, emphasizing their historical development and cultural importance. The shared patronage and influence of Zen Buddhism between these art forms are discussed. The ongoing relevance of this connection is highlighted, including commemorative events for Sen no Rikyu in 2022. The impact of the tea ceremony on tea utensils and cultural exchange during the Edo period is mentioned. The spread of leisure and entertainment beyond restricted audiences during that time is noted, along with the emergence of new forms of entertainment and cultural homogeneity. The importance of cultural connections and cross-industry exchanges is emphasized. The popularity of matcha flavor and its association with the tea ceremony is reflected upon, evoking thoughts about the “things” and “people” influenced by it. The role of daimyos (the ruling class) and local specialties in supporting the wagashi industry is mentioned. Finally, potential research topics related to the tea ceremony and performing arts are suggested. Overall, the presentation provides insights into the historical and cultural significance of the tea ceremony and its connection to Noh theater in Japan.

Current Status of Sri Lanka's Tea Culture Industry and Possible Joint Efforts to Promote a Tea Culture Industry in The World

V. Shanthakumar, Assistant Director of Education, Nuwaraeliya, Sri Lanka.

The history of Sri Lankan tea began with the cultivation of coffee in the early nineteenth century. Coffee plantations were established in the central hills of Ceylon (now Sri Lanka) by British Governor Edward Barnes, who saw coffee as a solution to the colony's financial challenges. However, when the coffee industry collapsed in 1838 due to the abolition of slavery in Jamaica, tea emerged as a viable alternative. James Taylor, known as the father of tea in Ceylon, started a tea plantation in 1867 and opened the first tea factory in 1872. The first shipment of Ceylon tea reached London in 1873, marking the beginning of Sri Lanka's tea export industry. Over the years, Sri Lanka became a major producer and exporter of tea, known for its quality and taste. Currently, Sri Lanka ranks fourth in global tea exports. However, recent challenges, such as a decline in tea production due to fertilizer and weedicide issues, have impacted the industry. Despite the challenges, Sri Lanka continues to prioritize the quality and environmental sustainability of its tea production, with strict adherence to international standards and certifications.

Overview of Vietnam's Tea Industry

Nguyen Van Hai, CEO Hong Hai Department Store, Vietnam

Vietnam's tea industry is a significant player in the global market, with a 5 percent market share and expected revenues of \$3.4 billion in 2023. However, it faces challenges such as climate change impacting tea yields and quality, declining productivity, and a lack of branding and innovation. Efforts are being made to address these challenges, including the “Greening the Vietnam Tea Industry” project supported by the United Nations Environment Program and the Rainforest Alliance, promoting sustainable farming practices. The Vietnam Tea Association is also working on branding, research, and product innovation to improve the quality and market image of Vietnamese tea. Vietnam's tea industry is making progress in sustainability and innovation and is expected to achieve positive outcomes in the future.

Vietnam and South Korea have deepened cooperation in various sectors, including agriculture. South Korea is Vietnam's third-largest trading partner and one of the main importers of Vietnamese agricultural products. The two countries aim to reach a bilateral trade volume of \$100 billion by 2023. Korean companies have invested in high-tech and sustainable agricultural projects in Vietnam, such as smart farming and organic production. Technology transfer, joint research and development, and agricultural cooperation agreements are also part of the collaboration. Vietnam and Korea are promoting agricultural tourism to support local farmers and enhance cultural exchange and tourism.

Vietnam has a rich tea culture, with tea being an integral part of daily life and social gatherings. Green tea is the most popular type while oolong tea and scented tea are also consumed. Vietnamese tea culture emphasizes hos-

pitality, respect, communion with nature, and meditation. Tea connoisseurs pay attention to the water used for brewing, select quality tea leaves, and use various tea utensils for the brewing and serving process.

Kenyan Tea Trends and Cooperation Opportunities

Kipkosgei Toroitich, Charge d'Affaires, Embassy of the Republic of Kenya, Seoul

The global tea industry has witnessed significant growth in production and consumption over the last two decades, resulting in more than double the production of tea. Notably, green tea has experienced remarkable acceleration during this period. Africa has also seen substantial growth, particularly in green tea production. This expansion can be attributed to the significant increase in tea cultivation areas, nearly doubling over the past two decades as well.

In Kenya, the tea industry plays a vital role in the country's socio-economic development, providing livelihoods for over half a million farmers and making a positive impact on the nation's GDP. Kenya stands as the world leader in black CTC tea exports. Kenyan tea industry leaders are actively seeking partnership opportunities with counterparts in other nations, especially in the Korean tea industry. Efforts have been made to enact legislation ensuring tea quality to support both quality standards and the expansion of export markets.

Past, Future, and Present of Tea in Indonesia

Eko Prilianto Sudradjat, Commercial Attaché, Indonesian Embassy

Tea, a widely consumed beverage, originated in China and later spread to other areas. It is grown in border regions of Laos, China, Burma, Thailand, and India. Indonesia has emerged as a major global tea producer, with leading export markets including Britain, Russia, and Pakistan.

Tea cultivation in Indonesia dates back to 1684, and large-scale plantations were established in the nineteenth century. Presently, Indonesia is the sixth-largest tea producer globally, specializing in black tea, although some green tea is also grown. Tea holds a significant role in Indonesian meals and social gatherings. The tea industry in Indonesia is managed by both estate crops companies and smallholder farmers.

In 2020, the average tea productivity in Indonesia was 1,136 kilograms per hectare. The Indonesian Tea Association (ATI) reports an average yearly domestic processed tea sales of IDR10 billion (US\$74,427). Brewed tea, tea bags, and ready-to-drink tea are the commonly marketed tea products in Indonesia.

Indonesia's tea exports outweigh imports, with a ratio of 65 percent export and 35 percent import between 2014 and 2018. However, the growth rate of exports has shown a decline of approximately 7.80 percent per year. The import duty on tea in Indonesia is only 20 percent, lower than the standard 40 percent set by the World Trade Organization (WTO) and reduced to 0 percent under the IKCEPA agreement. In contrast, countries like Vietnam impose higher import duty rates of up to 50 percent.

Session 1 Q&A

Audience question: In addition to the economic benefits, do you have some examples of interrelationships of tea culture with other cultural elements in the lives of the people living in your countries, like for example, with festivities, crafts, producing ceramics, porcelain. What economic benefits come from producing the raw materials?

Eko Prilianto Sudradjat: Like I said before, tea culture is not originally from Indonesia. But in Indonesia, like on the island in Sumatra, they have like their own reverence as a cultural of drinking tea. Usually, tea is a main part in some ceremonies like weddings. People in Indonesia feel that tea is a health drink. Perhaps everyone is familiar with [jang]; it is an herb in Indonesia. It is for medicine. It has been inherited from our ancestors, and tea is one of them. We are comfortable using tea as I think we are more familiar with the culture of Indonesia by using tea for communication. So, for communication like on, like what now I'm talking to you was I present myself as a person from Indonesia. I tell you the story of tea. This is how I treat tea in Indonesia. This is how we communicate. So, if you are going to Jakarta, West Java, or East Java, you can understand tea and appreciate its value. It

is very easy to communicate over tea; tea is a tool. It is a very powerful drink in Indonesia it is a medicine and a conduit for communication.

V. Shanthakumar: My friend, your question is very interesting. There are major producers of tea in the world, nearly seventeen countries. My view is that all these countries have their culture related to tea, and as my friend from Indonesia put it, tea always builds friendship, so it is called chai. People get together to have chai—tea; they drink tea, not beer. But now you have tea-beer as well. But what we can do, we as tea-producing countries can get together and exchange and sample other things in our cultures. Then we can bring out a common tea culture among tea producers. That is my point.

Audience question: Just another example from a drinking culture is from Europe. Europe can be divided into two parts—wine drinking and beer drinking. I mention this because my friend from Sri Lanka mentioned about beer. This comes from the different areas; one growing grapes, which is the wine culture. This would be from the south of France and the general Mediterranean area. So then we have a culture, a culture of wine. And then the other areas like Netherlands and Nordic regions, and Germany, they have a different agricultural area, focusing on grain, which is used for beer production, so they have a beer drinking culture. So my question is, with tea-drinking culture it is about how it developed in traditional culture through interactions abroad, like India, Sri Lanka, and there are special cultural practices and social interactions, even in Vietnam, and this is why my question was about tea culture and how we will discuss in more detail about tea culture and festivities and examples of future cooperation.

Keum Gi-Hyung: Thank you very much. That wasn't so much a question as much as it was a commentary on the culture of wine and beer and how they became intangible assets. And it is interesting that wine culture is not inscribed on the UNESCO lists yet. We should not always be limited to just our own culture, because we all have our own unique drinking cultures, and this is why tea festivals and different related events from different cultures can be brought together, especially with tea culture and to have a UNESCO multinational nomination to celebrate the diversity of tea culture generally.

Audience question: Thank you all for your interesting presentations; I really enjoyed them all. As the discussion today is about the industry of tea in the region. The tea industry in Vietnam still has a lot of challenges, especially in quality, in particular with the use of pesticides. That has been a constraint on Vietnamese tea to be exported in different markets like the EU, or Japan, or the US. So, I would like to ask the panel whether their countries have had similar obstacles, and if so, how have you coped with them? As we know there are different standards and requirements for different markets.

Nakahara Junko: Thank you for your interesting comment about tea and culture. Tea and tea culture are key products, so every country has different varieties of teas. So we put value to each tea from each country, each cultural and original tea. So the pride of each country also has added value.

Kipkosgei Toroitich: In Kenya, our process, most of our tea is tested by government agencies; we also collaborate with the Kenya Bureau of Standards, which means that the tea that is packaged is suitable not only for local consumption but also for international markets. Most of our tea factories, we encourage them to be [inaudible] so they work through the entire process so that the tea that is produced and packaged for export are also available for local markets. They meet the required standards. With contraband products, we have a robust agency that looks into what comes into the country, so that it does not infect.

V. Shanthakumar: In Sri Lanka, we too suffer from the adaptation of tea. They are bringing in low-grade tea from outside, and they are mingling and selling it as one brand. But we have a selective tea board, so with exporters, the tea board controls the quality of tea, and through that they filter through everything, and they promote only the best quality tea to our major importers.

Keum Gi-Hyung thanks the panel and talks briefly about the checks and balances employed to ensure that quality tea products are exported. He also mentions that it is important to consider these factors tomorrow when talking about the multinational nomination to the UNESCO lists. He then thanks the guests for their attention and closes out the session.

Session 2

Tea Culture Industry: Current Status and Future Development Strategy

2023.05.14, 14:00–17:30

Moderator: Park Seong-Yong, CEO of Culture Masters. Inc.

Moderator's Introductory Remarks

Today marks a significant day for the adoption of the Changwon Declaration, a culmination of this conference. This session will delve into the vital subject of promoting tea culture diversity, a crucial aspect woven into the fabric of the Declaration's content.

Because two people were unable to be present yesterday, we have included them to today's agenda. To commence, I invite Mr. Robert Keter to deliver his presentation.

Kenyan Tea

Robert Keter, CEO, EMROK

Tea production and consumption have significantly increased globally over the past two decades. Production has doubled from 3.059 billion kg in 2001 to 6.269 billion kilograms in 2020, with an average growth rate of 3.9 percent per year. Consumption has also risen from 2.995 billion kilograms to 5.879 billion kilograms in 2020, at an average growth rate of 3.7 percent per year. Green tea has been a key driver of increased output, growing at an average rate of 5.9 percent annually while black tea (CTC and Orthodox) has grown by 2.5 percent per year.

Africa has experienced a growth in tea production as well, from 466 million kilograms in 2001 to 795 million kilograms in 2021, with an average growth rate of 3.8 percent per year. Africa accounts for approximately 13 percent of global tea production. The expansion of planted areas globally has contributed to increased tea supply, with a growth rate of 3.3 percent per year from 2.720 million ha in 2001 to 5.075 million ha in 2020. In Africa, the planted area has expanded at a rate of 2.9 percent per year, from 234,672 ha to 399,784 ha.

Kenya plays a vital role in the tea industry, with over 650,000 farmers and about 6.5 million people relying on it for their livelihoods. Tea contributes 2 percent of Kenya's GDP and 4 percent of its agriculture GDP, earning the country approximately USD 1.1 billion in exports annually, accounting for 28 percent of the world's tea exports. Kenya predominantly exports tea, with 92 percent going to international markets.

Opportunities for partnership between the Kenyan and Korean tea industries exist. Kenya has seen an increase in demand for Orthodox teas, with 18 licensed tea factories producing them. Partnership opportunities include machinery supplies, investment in licensed factories, and skill development for Orthodox and Specialty Tea production. Additionally, the Kenyan tea industry seeks support in value addition, packaging, brand development, and promoting local consumption to enhance per capita consumption and cultivate a tea-drinking culture.

A proposed Common User Facility within a Special Economic Zone is suggested for tea value addition, including warehousing, blending, tea bagging, packaging, and branding. The project aims to facilitate contract packaging at affordable costs and enhance the development of tea brands.

Commentary

Moderator: My apologies for the mispronunciation; it is Keter, not Kitter. Thank you for clarifying and your understanding.

First and foremost, Mr. Ketel introduced the tourism industry in Kenya for the first time. His comprehensive presentation effectively covered the wide array of opportunities available in Kenya's tea industry, emphasizing the promising investment prospects that lie ahead.

Development Strategy for Trend-Based Tea Industry and Tea Culture Industry

Lee Seung Hyung, Director of Samnong Research Institute, Korea

The tea industry in Korea has been stagnant despite its long history and steady consumer base. However, recent trends such as increasing environmental pollution, a preference for safe food, and growing interest in healthy beverages indicate that the tea market is expected to continue growing. The fourth industrial revolution, which involves the convergence of offline and online worlds, presents an opportunity to promote the growth of a new tea culture industry. The domestic tea industry has seen an increase in production volume and value, with green tea cultivation and processed green tea products experiencing some fluctuations. The global tea market size has been steadily increasing and is projected to reach \$266.7 billion by 2025. The domestic tea market has shown a tendency to increase interest and consumption, especially due to health-related concerns. Consumer expecta-

tions include healing/lifestyle leisure, health orientation, and good taste. Global trends include healthy beauty tea, the growth of ready-to-drink tea beverages, and the targeting of the younger consumer segment. Development strategies for the tea industry involve infrastructure improvement, development of different types of tea products, and the convergence with the bio industry. The development plan for the tea culture industry includes engaging programs, tea culture education, and incorporating healing and leisure values into tea ingredient production and product development. Overall, fostering the tea industry and tea culture industry while adapting to consumer trends and engaging with various mediums is crucial for their growth and success.

Commentary

Moderator: Dr. Lee delivered an exceptional presentation, offering valuable insights into the current state of the tea industry in Korea and the evolving tea culture. Notably, there were several intriguing proposals put forward during the session. Particularly in today's dynamic industries, developing products based on consumer-centric trends has emerged as a fundamental approach.

It's crucial for us to continue nurturing the distinctive aspects of our tea culture while contemplating ways to expand its reach. This aspect holds significant importance in the overall development of the tea industry.

Yesterday, Mr. Lee Hae-rang, a talented gayageum player, also highlighted the healing properties of tea and suggested its incorporation. I believe it is crucial for us to continue emphasizing and strategizing around this aspect. I express my gratitude for the range of valuable suggestions provided.

On the Representative List of the 2003 UNESCO Convention

Park Weonmo, Director for Cooperation and Networking, UNESCO-ICHCAP, Korea

This presentation gives an overview of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, focusing on South Korea's traditional tea culture as a potential candidate for UNESCO's Representative List. The Convention defines intangible cultural heritage and outlines safeguarding measures. It explains the evaluation criteria for listing and the application process, which requires community participation and national inventory inclusion. The UNESCO Convention List already includes tea culture-related items from various countries. Recommendations suggest separate or joint inscription processes for South Korea's tea culture, considering cultural differences and intercultural dialogue. The evaluation process prioritizes elements with fewer applications and multinational joint nominations. Overall, the presentation offers insights into the Convention and recommendations for the inclusion of South Korea's tea culture on the UNESCO Convention List.

Commentary

Moderator: In reality, there are several administrative procedures that may not be of great interest to discuss at length. However, it is worth noting that significant efforts have been undertaken in the cultural realm, particularly in relation to UNESCO, encompassing various initiatives.

This becomes particularly crucial when considering the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Tea culture, as observed in the past few days, especially with early engagement, has demonstrated remarkable synergy and effective collaboration between the warehouse and the association. Such collaboration highlights the essence of community participation, which stands as one of the key elements within UNESCO's framework for safeguarding intangible heritage.

Considering the endeavor to have tea culture listed as an Intangible Heritage of Humanity by UNESCO, I believe that Changwon City's exemplary community participation and organic cooperation serve as a global model worth acknowledging.

Charcoal (Chrysanthemum Charcoal) of Tea Oil: A Necessity of Tea Stone High-End Charcoal Production and Environment

Komatzu Asami, Professor, Kobe Arts and Technology University, Japan

Korea, Japan, and China have a shared culture known as DADO, which encompasses various aspects of tea and its production. In DADO, fire plays a crucial role, and charcoal is the preferred fuel for making tea. Charcoal is considered an important medium that connects these three countries. In Japan, the control of fire, known as TANG, is essential for brewing delicious tea, whether it's MATCHA or SENCHA. Charcoal is valued not only for its practical use but also for its artistic value in the tea room. Japan has developed a unique charcoal culture

within the realm of DADO, where the shape, quality, and placement of charcoal are carefully considered. The Kurogawa district in Hyogo Prefecture is known as Japan's top production area for high-quality charcoal used in DADO. The IMANISHI family is the sole remaining charcoal producer in the region, and efforts are being made to preserve the natural environment suitable for charcoal making. Despite challenges such as the decline in demand during COVID-19 and the impact of natural disasters, the tradition of producing high-quality charcoal continues to be upheld in Japan.

Prof. Sunhee Park provided supplementary comments to clarify points made by Prof. Komatzu Asami who presented in her native Japanese language.

Commentary

Moderator: Thank you, Prof. Sunhee Park for your assistance. I found Prof. Komatzu Asami's presentation on tea to be highly fascinating, especially in relation to yesterday's presentation on tea culture's influence on Japanese masquerade culture and other cultural phenomena. I was particularly intrigued by the discussion on the evolution of charcoal chrysanthemums, which are now utilized in tea production.

Tea-Drinking Traditions among the People of Central Asia

Sabira Kulsariyeva, Leading Researcher, Kazakh Research Institute of Culture, Kazakhstan

Tea holds significant cultural and social importance in Central Asia, encompassing the former Soviet territories. Its history in the region dates back centuries and is intertwined with the Silk Road trade routes. Tea serves as a means of communication and unity among the diverse peoples of Central Asia. Certain customs are shared across the region, such as immediately offering tea to guests and never drinking tea alone without an invitation. Central Asia's varied climates and cultural differences influence tea preferences and consumption habits. The two main types of tea consumed are black and green, each brewed using specific techniques. Black tea is typically served strong, while green tea is brewed milder and provides thermo-regulative properties. Tea is accompanied by various treats, including bread, nuts, raisins, apricots, halva, and traditional sweets like navat. Tea-drinking etiquette varies slightly among the different Central Asian countries, but it commonly involves passing tea bowls through those seated nearby and expressing reverence with a bow. Tea ceremonies hold particular significance during celebrations and family gatherings, contributing to the cultural identity and social cohesion of the region.

Commentary

Moderator: During my visits to Kazakhstan over the past 15 years, I had the pleasure of experiencing the local tea and enjoying the delicious nut foods that accompanied it. These culinary delights were closely intertwined with the traditional culture of Kazakhstan, and I found great enjoyment in indulging in them. Your presentation has reminded me of these fond memories and sparked a desire to visit again. I sincerely appreciate the valuable information you shared and commend you for your hard work. Thank you.

Tea/Chai: An Identity and a Narrative in the Case of India

V. Jayarajan, Chairman, Folkland, India

Tea has a rich history and cultural significance in India. The British introduction of tea from China led to the establishment of tea plantations in Assam, making India a major tea producer. Today, India is the second-largest tea producer globally, with a strong domestic market. Assam, Darjeeling, and Nilgiri teas are popular varieties.

Tea has become a symbol of social interaction, with tea shops serving as gathering places for discussions. Tea even played a role in a national political campaign. Despite growth in production and exports, challenges remain. Production costs have risen, climate change threatens tea production, and there are concerns about overproduction and competition from China. Other issues include the codification of tea, small-scale producers, flavored tea, untapped tea tourism, and problems with the e-auction system.

Preserving the intangible values of tea culture is crucial alongside recognizing its tangible benefits. Understanding tea's role in daily life and social interactions will help conserve this cultural heritage.

Commentary

Moderator: Although it is regrettable that Dr. Jayarajan was unable to attend the event, his video presentation provided an exceptionally meticulous overview of India's tea culture and industry. I extend my gratitude to him for sharing this insightful video with us. His emphasis on competition and its connection to the achievement

of the UN Sustainable Development Goals was thought-provoking. Furthermore, his exploration of Indian tea house culture, which may seem foreign to outside cultures, was particularly intriguing. I appreciate the effort he invested in delving into the nuances of India's tea culture and industry.

Strategy for Multinational Nomination on Tea Culture

Alisher Ikramov, International Institute for Central Asian Studies, Uzbekistan

The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage encourages multinational nominations for the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity. It emphasizes the importance of multinational nominations in promoting international cooperation. The brief history of tea culture explains how tea traveled along the Silk Road, becoming a popular beverage in many countries and giving rise to diverse tea cultures. It also highlights the different types of tea and their characteristics. The section on Tea Culture and Sustainable Development Goals emphasizes the economic and social significance of tea production and consumption, particularly in developing countries. It mentions the designation of International Tea Day by the United Nations and the role of tea in rural development, poverty reduction, and food security. The section on Tea Culture: Production and Consumption provides an overview of tea production and consumption trends, including projections for future growth. It also mentions the impact of COVID-19 on the tea market. The section on Multinational Nomination Form outlines the required information for submitting a multinational nomination for intangible cultural heritage.

Commentary

Moderator: Alisher Ikramov has dedicated more than twenty-five years to working with the UNESCO NATCOM in Uzbekistan. Throughout his extensive tenure, he has developed a profound understanding of UNESCO's processes and programs, particularly concerning the 2003 Convention. His expertise has been instrumental in offering valuable strategies for multinational nominations, and his engagement and contribution pertaining to tea culture is eagerly anticipated as we move forward.

The Current Status of Tea Culture Industry in Vietnam and Future Development Strategy

Nguyen Duc Tang, Center for Research and Promotion of Cultural Heritage, Vietnam

Tea has a deep-rooted history in Vietnamese culture, symbolizing hospitality, respect, and tradition. Archaeological findings indicate tea consumption in Vietnam dates back thousands of years. Throughout its history, tea culture in Vietnam has been influenced by Chinese domination, French colonization, and the Vietnam War. French influence led to large-scale tea production and the establishment of tea plantations, boosting Vietnam's tea industry. After the Vietnam War, the industry was rebuilt, and tea production increased significantly.

Today, Vietnam is a major player in the global tea market, with about 80 percent of its tea output exported to over a hundred countries. The country is known for its diverse tea varieties. Despite its success, the tea industry in Vietnam faces challenges such as small-scale production, limited investment, quality standards, and the conservation of rare tea varieties.

To ensure sustainable development, the Vietnamese government has implemented trade policies, financial incentives, and loans for exporters. The industry aims to improve product quality, increase safety certifications, promote Vietnamese tea brands globally, and establish strong linkages between processing enterprises and farmers. The goal is to expand the tea industry, increase export value, diversify tea products, and support tea farmers in adopting sustainable and quality supply chains.

The industry also emphasizes training, capacity building, and the use of integrated pest management practices. Additionally, localities are encouraged to develop safe tea production areas and utilize scientific and technological advancements. By implementing these measures, Vietnam aims to further enhance its position as a major tea producer and exporter on the global stage.

Commentary

Moderator: I have come across numerous fascinating stories about Vietnam's tea culture. Despite the geographical distance between Vietnam and Korea, there is a strong sense of kinship in their shared spirit. The depth of Vietnam's Confucian heritage is evident, as tea permeates every aspect of life. It becomes apparent that this con-

nection is deeply intertwined, with tea being used for various purposes, from cleansing the body to worshipping it as a deity. The influence of tea extends beyond everyday life, shaping the dynamics of the world.

Session 2 Q&A

Moderator: Because we had to include a few extra speakers today, we have gone over the time allotted for our session. However, I'd like to invite any comments from the audience.

Audience question: Experts from around the globe, who have played a significant role in cultural development, gathered to share their invaluable insights. Even in Korea, a country with a rich history of tea culture, we have established a tradition of honoring our ancestors on New Year's Day, contributing to the wonderful culture we have today. Representatives from diverse nations worked tirelessly, making the endeavor to inscribe the World Intangible Heritage a truly valuable and historically significant achievement. Chairman Ko Sung-bae's exceptional leadership in organizing the conference left us all pleasantly surprised by its seamless execution.

It is crucial to highlight the importance of character education, which can be cultivated through tea culture. As we continue to progress rapidly, the tea ceremony serves as a unique avenue to explore humanity and uphold human values in an increasingly interconnected world.

Moderator: I appreciate your recognition of the significance of character education, which was also emphasized by Dr. Lee earlier. Your words are truly inspiring, and I thank you for your thoughtful remarks. The two-day conference has played a crucial role in igniting a global dialogue to advance tea culture and has provided a platform for future international collaboration. I extend my heartfelt gratitude to the attendees for your participation. I especially want to thank the staff of the Korean Tea Culture Association and Chairman Ko Sung-Bae for their efforts in hosting this meaningful gathering.

Declaration Signing Ceremony

The goal of the Changwon Declaration on Promoting World Tea Culture is to encourage a multinational nomination for tea culture to support the UN 2030 Sustainable Development Goals—namely, to reduce extreme poverty (Goal 1), fight against hunger (Goal 2), empower women (Goal 5), and use sustainable terrestrial ecosystems (Goal 15). The five representatives signing the declaration are Seong-Bae Ko, Korea Tea Culture Association; Alisher Ikramov, International Institute of Central Asian Studies; Seong-Yong Park, Culture Masters, Inc.; Eok-Kung Kim, International E-Sports Committee; and Nguyen Duc Tang, Center for Research and Promotion of Cultural Heritage

Moderator: Park Seong-Yong, CEO of Culture Masters. Inc.

The World Tea Culture Industry Conference has yielded a significant achievement in the form of the Changwon Declaration for the Promotion of World Tea Culture. The organizers collaborated with twelve experts from ten countries to draft the declaration during the meeting. Subsequently, after careful review and incorporating valuable feedback, the final draft was prepared on May 13 and 14.

In acknowledgment of the collective efforts of all the participants involved in the drafting process, a signing ceremony will now be held. The heads of the five participating organizations will sign the declaration, symbolizing their commitment and support to its principles.

Ko Sung-Bae, Chairman of the World Tea Culture Conference Organizing Committee

With the successful adoption of the Changwon Declaration, the conference, featuring a diverse range of programs, has concluded smoothly. We extend our heartfelt appreciation to everyone who dedicated their efforts to ensure the success of all the events, with special gratitude to our overseas participants who traveled from afar. Moving forward, we remain committed to taking consistent steps toward addressing the discussed issues.

Tomorrow, we have planned visits to the Hadong Tea Culture Expo, Sanggye Temple, and KAI, a state-of-the-art science park. Through this itinerary, we aim to showcase the convergence of the agricultural sector, representing tea culture, with cutting-edge science rooted in intangible cultural heritage. We hope you thoroughly enjoy your journey and experience this unique fusion.

Special Session

Joint Drama Production on Tea Culture

2023.05.14, 10:30–12:30

Moderator: Kim Eok-kyung, Secretary-General of
the International Esports Committee (IEC)

IMPORTANT NOTICE: *Regrettably, due to unforeseen diplomatic circumstances, Ahang Yingji, the delegate representing China, could not attend our event. Nonetheless, we have included a comprehensive summary of Ahang Yingji's submitted paper. It is at the conclusion of this section. The full paper is available in the official publication distributed at this conference. We appreciate your understanding regarding this matter.*

Korean-Chinese Collaboration Drama: The Love Story of King Gongmin and Princess Noguk

Gong Sung-jin, CEO of Seven City Korea and Former Director of Cultural Industry Division, Korean-Chinese Cultural Association

“The Love of King Gongmin and Princess Noguk” is a Sino-Korean co-production drama that aims to showcase the rich tea culture and history of Korea. The drama revolves around the love story between King Gongmin and Princess Noguk, set in the Goryeo dynasty. Despite the challenging political circumstances between Korea and China, this drama serves as a starting point for expanding civil exchanges between the two nations.

The narrative follows the story of Princess Noguk, who comes from China's Shandong province to Changwon, Korea, and her encounter with the honorable Gongso teacher. The drama portrays their love story, as Princess Noguk endures hardships while held captive by the Yuan Dynasty. The love between Princess Noguk and King Gongmin transcends time, making it an epic historical drama that aims to touch audiences, including the MZ generation.

This ambitious joint drama project represents the first substantial collaborative work between Korea and China. It assembles a creative team consisting of renowned directors, writers, actors, and experts from both countries. The drama's production aims to significantly influence the cultural development and exchange between Korea and China, leaving a lasting legacy in Sino-Korean history.

The drama is planned to have sixteen episodes and will be broadcasted on KBS in Korea and CCTV in China. Filming locations include various places in Changwon and Gyeongnam in Korea, as well as Shandong Province and Beijing in China.

The production is supported by notable figures such as Liu Yuhui, Wei Xusheng, Zhang Mingzhi, and Gong Sung-jin, who contribute their expertise and experience to ensure the drama's excellence. The Korea Tea Culture Federation plays a crucial role in the production and aims to internationalize tea culture by hosting the World Tea Academic Conference and promoting tea-related tourism.

Overall, “The Love of King Gongmin and Princess Noguk” holds great significance as a cultural exchange and historical drama that aims to captivate audiences with its compelling narrative and promotion of Korean-Chinese collaboration.

Commentary

Due to Ahang Yingji's absence, Kim Eok-kyung and Gong Sung-jin had a brief impromptu discussion with some audience participation. Highlights of that conversation are below.

Mr. Kim and Mr. Gong both concurred that the proposed project holds immense significance in fostering a profound appreciation for tea and its cultural heritage. It is noteworthy to highlight that despite Ahang Yingji's unfortunate absence and the circumstances surrounding it, a resolute message was conveyed affirming the unwavering commitment and enthusiasm of all involved parties toward the project. They eagerly anticipate progressing with the Joint Drama Production of Tea Culture once the external factors have been resolved.

During the discussion, an audience member expressed a desire for the filming to commence in Changwon City. While this option remains under consideration, it is crucial to emphasize that various ideas are being explored and deliberated upon as ongoing talks between the two nations persist. It is essential to underscore that the primary objective of this project is to promote harmony and unity, rather than fostering division.

The Glory of China's Reaction (Popular Korean Dramas Overseas)

Ahang Yingji, Head of China Drama Examination Bureau and former Director, Chinese Culture Center in Korea

As noted above, this paper wasn't presented at the conference.

The Glory, a Korean drama produced by Netflix, has gone viral in China, sparking widespread discussion and parodies on Weibo, China's largest social networking site. This is notable as Chinese audiences typically favor romantic comedies and romances from Korea. The drama gained high recognition even before its broadcast, possibly due to the success of Netflix's Squid Game and the popularity of its lead actress, Song Hye-kyo. Chinese viewers, particularly women, expressed a keen interest in the fashion and makeup featured in The Glory.

International reactions to The Glory have been positive, with viewers praising its outstanding script, acting, and gripping storyline. Media outlets in Hungary, Argentina, Germany, and China lauded the drama for its meticulous revenge plot, heartbreaking yet captivating experience, and its ability to move hearts with stories of struggle and new beginnings. Observers have noted that Korean content, including The Glory, goes beyond mere entertainment, often reflecting social issues. Works like Parasite and Squid Game have showcased this trend, and The Glory can be seen as part of this socially relevant wave.

In related news, Korean films, which were banned in China for seven years due to the THAAD controversy, have made a triumphant return. The Korean Film Promotion Committee established a dedicated theater in Beijing, where screenings sold out within seconds. This marks a significant shift in the Chinese film market, which had been dominated by Japanese films. The dedicated theater will showcase fifteen highly anticipated Korean films that were unable to release during the ban, providing Chinese audiences with a diverse selection of Korean cinema until the following month.