

## An interview of Young Ho Yun, director of the Hyo Jeong Cultural Center

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*Question: Could you talk about how Mother envisions the arts bringing about a revolution in the culture of heart?*

True Mother began referring to the revolution in the culture of heart in 2015. She first publicly spoke about it when she went to Europe for the fiftieth anniversary of their mission work. She mentioned this at each opportunity, beginning from the Holy Wedding anniversary.

When I look back, I recall that after the three-year mourning devotion that Mother endured, she began speaking about the key word, "hyo jeong," essentially, the filial heart that children have toward their parents. She has been emphasizing hyo jeong as the basis for firmly establishing Cheon Il Guk, which she believes should be done through culture.

When we reflect on the concept of hyo jeong, a child's filial heart, though loving their children comes naturally to parents, children may struggle to feel a filial heart. True Mother felt this and understood that for children, education was essential in enabling them to appreciate the value of hyo jeong and the depth of their love for their parents.

Mother felt the best way to teach hyo jeong is through culture. Yet when we look at culture, until now Satan has been at its center. Mother is not trying to bring about a new culture but to bring about a revolution to change the center of our present culture from Satan to our True Parents.

We have seen that the True Parents have been investing effort beginning with the Little Angels in the 1960s. Based on this they established the Hyo Jeong Cultural Center.

In earlier times, we used the ballet and the Little Angels, which we could consider pure forms of art. Mother is now expanding that concept. Within the Hyo Jeong Cultural Center, we have several subcommittees that include the ballet and dances but also a subcommittee under Dr. David Eaton on singing, such as choirs. We cover videos, on topics such as marital arts. We even have electronic games. Mother is trying to touch all areas included within culture as means of establishing the culture of heart. The cultural providence under True Mother is amazing!

*Question: The musical is a powerful medium.*

What is important is that Mother did the initial planning of this musical, beginning from the title, the theme and the entire musical; the content was co-produced, planned by the Hyo Jeong Cultural Center. The Hyo Jeong Cultural Center building is being erected right now, but the directors of the subcommittees are quite active and we worked together to plan the entire musical under Mrs. Wonju McDevitt.

Mrs. Wonju McDevitt, along with a stage director, an expert in media and I went to Las Vegas as Hyo Jeong Cultural Center subcommittee members to see what kind of technology they use in their performances there. At the time of the launch of IAPP in Washington DC last December, True Mother was in Washington DC and New York and Las Vegas. When she went to Las Vegas, she instructed us to go to particular shows so we could see what technology they use that we could use in the musical. Preparation had already begun way before that. You could see many new technological innovations in the musical. We used the most recent technology due to True Mother's instructions.

The stage director has been working for the past twenty years at the Korean National Theater and the other person, too, is a recognized expert in the Korean media field. They are all working within the Hyo



*Question: What process did you go through?*

The creative process for the musical began with True Mother first setting the theme. We did not create the plot first. We created the storyline and then based on the storyline we created the plot and the narratives. As you could see, at first an image of Cheon Jeong Gung appeared.

We made that the first image because True Parents could be victorious through their Holy Wedding. Through their Holy Wedding, completion of the ideal of True Parents took place.

We tried to explain that concept, too, through the Watergate and Danbury incidents. Father could work even on the outside while he was inside Danbury, because Mother was out there. Even though he was in Danbury, Mother was working with him outside.

Particularly, after Father's Seonghwa, because we have had H1 and H2 issues, many problems were happening and people had doubts that our church could develop. We could look at them as people doubting, as Peter had doubted Jesus. In the musical, this was Peter's faction.

What we tried to explain began first with Cheon Jeong Gung, which is a place where two people become one, symbolizing that God's dream, or True Parent ideal was realizable. It is not Cain and Abel, but True Father and True Mother. That's very important. The focus was on God's only son and God's only daughter meeting one another. We tried, through that concept, to retranslate all of history, which Mother has often spoken of in her messages.

*Question: What other points did you wish to convey?*

Before Father passed away, he prayed and said he had completed everything. That we know the actual significance of what Father meant when he said he had accomplished everything is important, because if we misunderstand that, it can cause different interpretations and problems.

Mother often says that sending Jesus to earth was not Jesus' responsibility but God's responsibility and dream. Unfortunately, we know that Jesus was unable to have the marriage supper of the Lamb during his lifetime. He was able to experience sibling love but not conjugal love or parental love, so he could not accomplish the True Parents ideal.

We usually call Mother the third Eve, but when we look closely, Mother is actually the second Eve, the only person that came after Eve, not the third Eve. Her responsibility was to be able to meet Father, so they would be able to fulfill the True Parents ideal together. The focus of what the musical conveyed is that when Father said he had achieved everything, he was speaking of having achieved the True Parents ideal. It is important to understand that.

*Question: Could you gauge the audience response?*

One of the best friends of the president of Senegal was among the audience; he is a government minister named Diop. He was watching the musical and he was so moved that he just stood up in the midst of the musical, and he asked, Who is this? He knew Mother's name, but he didn't know who Mother was exactly or who True Parents were. He wanted to know who True Mother was in essence, who she really was.

Senegal is a Muslim country; 99 percent of the population is Muslim. This person is a Muslim leader of seven million people in Senegal. Muslims have their own scripture, the Koran, but it has Bible stories, so they have an understanding of God's providence and the people in the Bible.

When Mother came again and spoke in front of the parliamentarians on February 4, she strongly told everyone they had to become tribal messiahs and national messiahs. That moved him so deeply that he said he would do everything he could to change Senegal and to convey that message to Senegal. What we did was just an interpretation, showing history from a providential point of view, but it moved these people's hearts.



*Question: This musical can move people from all over the world.*

Mother has been hoping, through culture, through the musical, to educate and do mission work. This musical was so successful that Mother directed that it be performed in the Manhattan Center in New York City. We intend to go in early April to make necessary plans to make it work.

What is important in the musical is children. You need to have actors and actresses, dancers, everyone to fill in the musical. This is the most difficult part: to recruit people. This began during Father's Seonghwa anniversary last year, when Mother conducted the Hyo Jeong Special Workshop, presided over by True Parents. You remember, 1,200 students gathered from around the world. That was the first time that Mother showed her concept of hyo jeong through an actual performance.

What was important was that when they gathered, they were all so moved. They were all so excited and they were aligned with True Parents through that. Later, I told Mother that they wanted to open an arts camp. You need to understand True Parents to be able to use culture to convey True Parents' heart. So the Hyo Jeong Cultural Center took the initiative to open an arts camp. The kids that came then were mostly Korean and Japanese; not many came from overseas because of the difference in time and the suddenness of the workshop. About a hundred kids gathered. In the morning they would be learning True Parents' live courses, Divine Principle, etcetera and in the afternoon they would have a full arts training -- vocal training, dance training and rehearsals. It was a complete arts camp, plus True Parents life courses -- the philosophical side.

Among the hundred students was a Korean student, Eun-jeong Pak. She had throat cancer. The doctors said she needed surgery but if she had surgery she could lose her voice. Her dream was to be a singer, so she thought that if she was going to lose her voice, she would like to use it for True Mother for the last time before having surgery. During the forty-day arts camp, she did well. After the musical, she had surgery, the cancer has been removed, but she did not lose her voice.

The arts workshop was successful because the kids aligned so well and were so excited. At the closing ceremony, True Parents were not present but they cried in front of True Parents' photo for an hour and a half. They cried and they prayed. That's how long it took them to just say good-bye to True Parents and to one another. That's how united they were.

Afterward, they wanted to promote this culture camp, so they came again to Chung Pyung for two days. Based on that, we launched what we called the Hyo Jeong Culture Art Troupe. We have launched it now in Korea and Japan but we also want to launch it in America and different parts of the world. Mother has instructed that in the Manhattan Center the musical performance center on this art troupe.

It will be in English. We also plan to launch a global Hyo Jeong Culture Art Troupe. After having the musical in the Manhattan Center we plan to have a culture tour, go to Africa and different continents, parts of the world to convey the musical and the message through culture.



*Question: Were the students that came chosen because of their talents?*

They were all beginners. They had to train hard. You can imagine how exhausting it would have been.

They really did well. Do you remember the Seonghwa performance last year? The stage, which was round, had a three-tiered curtain. This meant the idea of becoming one. Later you saw Father's photograph coming down, meeting Mother, and then you had a light shining on them. This symbolized the three years of mourning devotion.

After that, Mother offered flowers to True Father. When she turned around, the chandelier came down and she walked down eight steps. Then, she gave her speech on the platform. These eight steps meant a new beginning, restarting again. The theme itself was to make our filial heart for Heaven

become light for the world. Based on the three years of mourning devotion, we should now convey to the world, in the form of light, shining hope to the world.

Mother was able to set up a model of culture through performances. I studied Buddhism. Within Buddhism you have a performance called *yeon sang jae*, it's a dance performance that conveys a speech by Buddha. Korea sees this as a national cultural treasure. It is important that we also see to it that Mother's message within a performance style becomes a national treasure. The key is Mother's entrance.

That is why, when we prepared this performance, we made sure that the stage isn't seen until Mother appears. All of that was arranged to convey the understanding that True Mother and her message is of essential importance. In this light, I feel that True Mother is awesome, truly great! She is very sensitive to culture. David Eaton mentioned that culture should come through God's feminine side, so it should come through True Mother.

*Question: I find Mother's work very inspiring because she is preparing young people for the future, to lead the world.*

Mother has been emphasizing raising young talented leaders. We can see she has been conducting many programs including the Wonmo Pyeongae Scholarship program, the UPA program, Top Gun, Crane's Club... This year she has been focusing more on the Sun Hak Hagwon. They surveyed all of our educational institutions around the world and found that we have around forty educational institutions including elementary schools, middle schools, high schools and universities.

For that reason, Mother launched the Youth and Student Federation for World Peace; she wanted to bring them together. Through this Sun Hak Hagwon, I think we also want to develop textbooks to educate young people about True Parents and their philosophy.

We have always been emphasizing three pillars: witnessing, creating an environment for witnessing and raising young people.

For creating an environment, you can consider IAPP, Peace Road, ICUS, UPF, etcetera, as one package. For witnessing, Mother has been emphasizing our fulfilling our tribal messiah mission. In the area of raising young people, Mother is focusing on the Sun Hak Hagwon and the Youth and Student Federation for World Peace.