



Safeguarding Measures of Traditional Music and Dancing in Korea

An Overview about the Role of Intangible Cultural Heritage (ICH)
Safeguarding Organizations in Korea

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University of the Visual and
Performing Arts

Sri Lanka



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Summery

The Republic of Korea has undertaken systematic efforts to safeguard intangible cultural heritage since enactment of the Cultural Heritage Protection Act in 1962 and implementation of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2005. Korea has a long history of institutions for cultural heritage safeguarding. Korean ICH assets are basically protected under three government organizations known as Cultural Heritage Administration (CHA), Intangible Cultural Heritage Division of the Ministry of Culture, Sports and Tourism, and National Intangible Heritage Centre (NIHC) of Korea. A variety of national institutions have taken charge of transmission, promotion, education documenting and archiving ICH elements in consideration of their domains and characteristics. Those organizations are working collaboratively with each and many other ICH stake holders such as government and non-governmental organizations, education institutions, ICH holders and community people as well as foreign countries and international organizations in the safeguarding process of traditional music and dancing.

NIHC as the main government body and CHF as a UNESCO accredited NGO play an important role while National Gugak center cater as specially designated government organization in safeguarding of traditional music and dancing as an ICH domain in Korea. Research revealed that transmission, promotion, education, training, research, and archiving are the most popular measures taken by those organizations for the safeguarding of traditional music and dancing of Korea. Organizing of cultural exchange and experience program, conduct and support and monitoring for education and training program, organizing various music and dancing performances and exhibitions, collecting and documentation of related information through research and publication, conservation and preservation of those information in specific museums, archives and online databases are the common activities performed by each of those organizations to ensure the prevalence of traditional music and dancing of Korea as an ICH asset.

Key Words: *ICH, ICH safeguarding, ICH safeguarding organizations, Traditional Dance, Traditional Music, Korea*

1. Introduction:

In recent decades there were increased different initiatives in the field of safeguarding Intangible cultural heritage carried out at local, national and international level over the world. Accordingly to the implementing of the 2003 UNESCO convention for the Safeguarding of the Intangible Cultural Heritage, new approach for safeguarding policies has been arisen in all over the world. Republic of Korea is one of leading country who has implemented well established system for the safeguarding of own cultural heritage. Under the provisions of 1962 Cultural Heritage Protection Act of Korea, several systems and policies have been implemented for the safeguarding of intangible heritage as well. After adaptation of 2003 UNESCO convention in the year 2005, Korea has taken important steps such as ICH inventory making, documentation and archiving of ICH elements, fostering the ICH transmission System and raising Public awareness of ICH. (*ICHCAP field survey report in ICH safeguarding efforts in East Asian countries 2009-2013, 8p.*)

Korea is one of the few nations worldwide with a long history of institutions for cultural heritage safeguarding. Korean ICH assets are basically protected under three government organizations known as Cultural Heritage Administration (CHA), Intangible Cultural Heritage Division of the Ministry of Culture, Sports and Tourism, and National Intangible Heritage Centre of Korea. Under these main organizations there are many centers and institutions have been established to undertake for the state mechanism for safeguarding of ICH. (*Kim, 2014*) Apart from the central government the Local governments, Government affiliated institutions and range of non-governmental organizations, associations and individual transmitters also contribute for the ICH safeguarding in Korea. However among those vast range of organizations there are three bodies known as National Intangible Heritage Centre (NIHC), National Gugak Centre and Korean Cultural Heritage Foundation (CHF) play a major role in safeguarding of traditional performing arts of Korea.

This research was intended to study about the role of various organizations in safeguarding of traditional music and dancing as an ICH domain in Korea. Safeguarding measures taken for identifying, inventorying, transmission and monitoring of folk music and dancing of Korea were examined with special reference to National Intangible Heritage Centre (NIHC), National Gugak Centre and Korean Cultural Heritage Foundation (CHF).

2. Literature Review

2.1 Definition for ICH in Koran Law

According to the ICH safeguarding policy of Korea the term of ICH was defined as music, dance, drama, games, ceremonies, martial arts, and other related arts and crafts, as well as the production techniques for food and other kinds of daily needs that historically, academically, and artistically had great value, including products displaying local color. *(Retrieved from http://www.ichcap.org/eng/ek/sub1/pdf_file/east_asia/Republic_of_Korea_2013_01_Safeguarding_System_and_Policy.pdf on 15/09/2016)*

2.2 Legal framework for Safeguarding ICH in Korea

Several landmarks of Korean laws and governmental measure in the process of safeguarding intangible cultural heritage could be recognized as follows.

- Cultural Heritage Protection Act, 1962
- Creation of the Important ICH designation system under the cultural heritage Act, 1964
- Law on Cultural Heritage Fund, 2009
- Adaptation of 2003 UNESCO convention for the safeguarding of ICH in 2005
- The Act on the Safeguarding and Promotion of Intangible Cultural Heritage, 2015

Korea has a long history for intangible heritage safeguarding. After implementation of systems and policies for safeguarding intangible heritage under 1962 Cultural Heritage Protection Act, in the year 2015, Korea took another momentous step with the enforcement of a new act for safeguarding intangible cultural heritage. In keeping with the current situation of intangible heritage safeguarding environment and international trends such as the implementation of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, the new act has been aimed to revise and improve upon intangible heritage safeguarding systems and policies that have existed for over half a century.

This new act scope of intangible cultural heritage, which was earlier limited to performing arts and crafts has been expanded in this new act to a broad spectrum of traditional culture from traditional knowledge and oral tradition to practices and customs. Also, the selection of intangible heritage for safeguarding expanded from the existing value-based system to a needs-based system for endangered intangible heritage. Further in this act intangible heritage transmission will move beyond the current system to diversify the routes especially in connection with university education. According to new act the evaluation and certification of training in intangible heritage, which used to be conducted by the respective bearers and bearer organizations, has been moved to the National Intangible Heritage Center. *(<http://ichcourier.ichcap.org/en/korea-enforces-new-law-for-safeguarding-and-promoting-intangible-cultural-heritage/>)*

2.3 ICH safeguarding efforts in Korea

The Republic of Korea has undertaken many efforts to safeguard intangible cultural heritage since its enactment of the Cultural Heritage Protection Act in 1962 and implementation of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2005.

ICH inventories were introduced in 1964 and have been updated on an ongoing basis. Considerable efforts are being made to identify the various elements of intangible cultural heritage for continuous updating of the inventories. There have been sustained efforts since 1965 to conduct systematic documentation and archiving of ICH elements. A variety of national institutions have taken charge of documenting and archiving ICH elements in consideration of their domains and characteristics. *(Kang, 2005)* The documented

and archived resources are regarded as essential to the safeguarding of ICH, and have been digitized to ensure their utilization as content sources for diverse purposes.

The country has strived to foster individual transmitters and relevant communities of ICH. The transmission system (consisting of masters, teaching assistants, apprentice graduates and apprentices) has been managed at the national level to enable ICH masters to nurture their successors through apprenticeship training systems. In addition, an institutional framework has been established to enable ICH elements to be taught in schools, colleges and universities. As a result of these efforts, about 4000 professional practitioners have been produced so far.

Further efforts have been made to raise public awareness of intangible cultural heritage and enhance its utilization. In order to raise awareness of the importance and value of ICH, government support has been provided for various domestic and overseas performances and exhibitions. In addition, the documented resources (such as videos and digital images) have been utilized for online services (www.k-heritage.tv) cultural content creation and academic research, contributing to increasing the visibility of intangible cultural heritage.

The Republic of Korea has worked for promote international cooperation in the safeguarding of intangible cultural heritage. The 2009 establishment of UNESCO Category 2 Center, Intangible Cultural Heritage Centre for Asia and the Pacific (ICHCAP) is the highest profile example of the achievements gained through sustained international cooperation in the safeguarding of ICH. The establishment of the center will serve as a turning point in the effort to operate systems and activities for ICH safeguarding, facilitating regional cooperation in the safeguarding process. (*Periodic report no. 00781/ Republic of Korea, 2012*)

3. Significance of the Study

Safeguarding of ICH does not mean freezing its form, reviving some archaic practice, or creating multimedia documents for an archive. Rather, safeguarding of ICH means taking measures to ensure the viability of intangible cultural heritage that continues to be practiced and transmitted within the community or group concerned. As the results of globalization and westernization many of cultural practices become standardized and many traditional practices are abandoned. In this context as one of main domain of ICH performing arts are highly susceptible to becoming extinct today.

Although folk performing Arts play key role in cultural promotion activities in respective country it may also result in the developing new traditions of music and dancing, which have been altered for the emerging market demands such as tourism and according to current trends. Modification of the traditional performing arts which is done by the students and researchers in the purpose of education and research also affected to their destruction. At the same time many social or environmental factors may have a serious impact on performing art traditions in all over the world. As an example urbanization and deforestation caused to deprive a community of wood to make traditional instruments used to perform music. (http://ichcap.org/eng/html/02_04_05_02.php) However folk music and dancing as the main component of performing arts play a crucial role in the culture and society rather than just performances. Safeguarding of traditional music and dancing of country is important to convey the history, culture, knowledge and creativity of the nation from generation to generation.

Korea has a well-established system for safeguarding of ICH comparing to Sri Lanka. Even though Sri Lanka adopted 2003 UNESCO convention in the year 2008, the ICH safeguarding mechanism is still in the unstable condition. As an example during past few years, the national body for safeguarding of ICH Sri Lanka was moved several times between Cultural Ministry and Ministry of Education and national

committee for safeguarding ICH has been appointed few times. Some political, social and economic factors highly impacted to this unstable situation and it ever makes unnecessary delays of the ICH safeguarding process of the country. (Perera, Danister, 2015)

Sri Lanka is a rich country in intangible cultural heritage especially in the field of performing arts so called folk music, folk drama, folk dancing and folk festivals. Also Sri Lankan traditional music and dancing embrace practically with many aspect of daily life such as religious, cultural and social practices, beliefs, rituals, rites of passages, folk games and craft works etc. as their essential component. As an example folk songs were used by Sri Lankan villages while they engage in day to day activities such as agricultural works, mining industry, hunting, rowing boats, transporting goods using bullock carts and daily household activities of women to encourage in their works and minimize the tiredness. Therefore it is not only necessary to preserve Sri Lankan folk music and dancing but it is also equivalent important to strengthen them through sustained and coordinated efforts to convey the Sri Lankan traditional culture and history to the next generation and make use the ICH effectively for sustainable development of the country.

However, certain elements of intangible cultural heritage of performing Arts have been faced the danger of disappearing with vast range of cultural, Social and environmental changes and standardization of culture with globalization. Invariably, with the transformation of the Sri Lankan society with those modern developments most of folk music and dancing traditions are also in danger of disappearance or transformation. Hence unfortunately, not sufficient attention had been possible to be devoted to ICH over the last several decades in Sri Lanka and due to intensity of the harmful influences of so-called modernization, westernization and globalization not much fruitful results could be gathered. This in fact is a common problem confronted not only folk music and dancing but also by almost all the aspects of ICH in Sri Lanka exposed to this epidemic. Therefore the urgent need has been arisen to introduce proper mechanism to preserve and propagate this aspect of ICH because anymore neglect would be result in the gradual disappearance of valuable cultural aspects such as folk music and dancing.

Therefore certain measures should be taken by all concerned to safeguard the folk music and dancing traditions of the country. This study was indented to reveal the safeguarding system of traditional music and dancing of Korea and also aimed to outline the role of government bodies, government affiliated institutions and Non- governmental organizations in the process of safeguarding folk music and dancing traditions. Therefore findings of this study will be useful to identify the responsible bodies and the safeguarding measures which could be implement in the Sri Lanka for the safeguarding of folk music and dancing. Further this research will helpful to enhance the ICH safeguarding policy and activities of Sri Lanka and streamline the national mechanism of safeguarding ICH of the country.

4. Objectives of the Study

This study will aim

- To identify the various organizations designated for the safeguarding of folk Music and Dancing in Korea.
- To identify the specific role of designated organization and their activities performed for the safeguarding of Performing Arts as an ICH domain.
- To investigate about the measures taken for the safeguarding of folk music and dancing in Korea.
- To understand the collaboration between ICH stake holders in the process of safeguarding of traditional music and dancing.

5. Indented Outcomes

Outcomes of this research are intended under following three categories.

1. To Researcher

Researcher will be able to know about the folk/ traditional music and dancing in Korea and its safeguarding system.

2. To Researcher's Origin Country

To foster the ICH safeguarding mechanism of Sri Lanka with reference to ICH safeguarding policy and system of Korea

3. To Host country/ Institution

Korean government/ ICHCAP will be able to contribute for enhance of ICH safeguarding system of Sri Lanka.

To identify the researches reviews about the safeguarding measures of traditional music and dancing in Korea.

To share the ICH related information, Knowledge and experience with researcher and respective country

6. Methodology

6.1 Method of data collection

Exploratory research method which is conducted to gain better understanding about situation was used as the research method in this study. This study was outline about the role of various organizations and their activities performed for the safeguarding of traditional/ folk music and dancing in Korea. The following coherent set of methodologies were used for collect the data for this research

- Field study for participatory observing and interview with the person and organizations
- Literature review for secondary data collection

6.2 Limitation of the Research

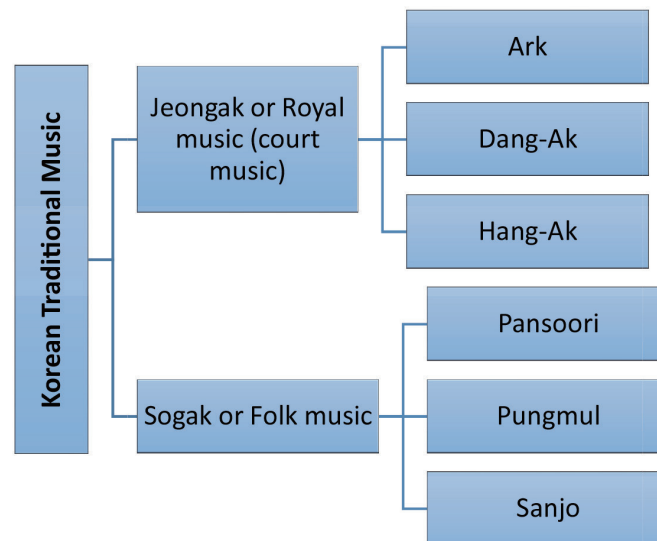
A number of government bodies, government affiliated institutions, non-governmental organizations and associations could be recognized that working for ICH safeguarding in Korea. Almost all those organizations are working for safeguarding of traditional performing arts of the county because it is one of main domain of ICH. Hence this study will be limited to focus the role of only three main organizations considering their field of designated and main activities they performed in the safeguarding of ICH such as documenting, education and research, transmission, promotion, preservation and monitoring as follows.

Name of the body	Designated for	Specific activity/ activities focused
National Intangible Heritage Centre (NIHC)	Intangible heritage	Safeguarding, transmitting, and fostering ICH
National Gugak Centre	Cultural heritage	Education, research, develop and Promote the traditional dance and music
Korean Cultural Heritage Foundation (CHF)	Performing Arts	Preservation, promote and develop of cultural heritage

7. Findings

7.1 Traditional music of Korea

Traditional music of Korea has been classified in different ways according to their origin, nature and style. Most popular categorization of them is dividing as Jeongak or Royal music and Sogak or Folk music. Royal music was performed by the noble class in the court, so that it also called Court music as well. Folk music was performed by general peoples. Court music/ Jeongak can be divided into Aak, Dang-ak and Hyang-ak and Korean folk music can be divided into pansori, pungmul and sanjo. (*Korean Traditional Music and Dance, 1995*)



- **Aak**

Aak was brought to Korea in 1116 and was very popular for a time before dying out. It was revived in 1430, based on a reconstruction of older melodies. The music is now highly specialized and uses just two different surviving melodies. Aak is played only at certain very rare concerts, such as the Sacrifice to Confucius in Seoul.

- **Dang-ak**

Modern dangak, like aak, is rarely practiced. Only two short pieces are known; they are springtime in Luoyang.

- **Hyang-ak**

By far the most extant form of Korean court music today, hyangak includes a sort of oboe, which is a small bassoon, called a piri and various kinds of stringed instruments.

- **Pansori**

Pansori is a long vocal and percussive music played by one singer and one drummer. Lyrics tell one of five different stories, but are individualized by each performer, often with updated jokes and audience participation.

- **Pungmul**

Pungmul is a Korean folk music tradition that is a form of percussion music includes drumming, dancing, and singing. Most performances are outside, with dozens of players, all in constant motion.

- **Sanjo**

Sanjo is played without a pause in faster tempos. It shifts rhythms and melodic modes during the song. The tempos increase in each movement. The general style of the sanjo is marked by slides in slow

movements and rhythmic complexity in faster movements. Sanjo is entirely instrumental music that shifts rhythms and melodic modes during the song. Instruments include the changgo drum set against a melodic instrument, such as the gayageum or ajaeng. (https://en.wikipedia.org/wiki/Music_of_Korea)

Meanwhile, some researchers divide Korean traditional music into four groups so called Korean folk music, aristocratic chamber music, Korean court music and religious music. (Keith, 2012)

Korean folk music includes: Dongbu folk songs that are mostly simple and bright songs, but their style varies according to the region they originate from; Pansori, also called Korean Opera, is performed by one singer and one drummer and the lyrics tell different stories; Nongak, which is a rural form of Korean percussion music performed by twenty or thirty drummers together; Sanjo is instrumental only music that combines rhythms with melodic modes.

Aristocratic chamber music was aimed at entertaining members of Korean aristocracy informally and it can be either entirely instrumental, or sang by male and female singers in a style called kagok.

Court music is a music form whose origins can be traced back to the beginning of the ChosonDinasty in the XIV century. Korean Court music includes: Aak, imported from Chinese ritual music; Hyang-Ak, purely Korean performed with Korean string instruments and a Korean oboe called Piri; Dang-ak that is a mixture of Korean and Chinese influences.

Religious music is based on Buddhist and native shamanistic rituals. One example of Music on a Korean stage Korean religious music is Sinawi or Shinawi, which is music improvised by a musicians ensemble during shamanistic rituals.



Pansori - Folk Music



Dang-Ak - Royal Music

Image © Google

7.2 Traditional Dances of Korea

Korean dance, along with the music associated with it, was developed in ancient times as part of rituals and celebrations. The rituals were performed in honor of the ancestors or gods of heaven and earth or shamanic ceremonies in order to ensure harmony with supernatural beings. Over time the dance became a ritual for the entertainment genre. This process is common in many parts of the world. From the time of the ancient tribal societies, dance was an expression of aesthetic sensibility expressed through body movements with the use of mental and physical power. Using the body as a vehicle, people feel comfortable, happy and energetic. The ancient dances became more refined from the Three Kingdoms period, after the arrival of Buddhism and Confucianism. In general, traditional Korean dances can be divided into four categories as;

1. Court dances
2. Ritual dances
3. Folk dances
4. Professional entertainers.(Lee, 2008)

Court Dances

The court dances were performed in celebration of the court for the glorification of the virtues of the king. It was the way of entertainment of the royal family and nobility.



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Court dances divided into two categories, Dang-AkJeongjae or foreign dances (Chinese) who adapted with little modification and Hyang-AkJeongjae or native Korean dances. There are more than ten sub categories under these two main styles as shown in the following chart.



Ritual Dances

These styles include Buddhist, Shamanistic, Confucian and Funerals dances. The exquisite ritual dance presented at the royal ancestral shrine and Confucian shrine is Ilmu (dance linear) which is divided into civil and military dances. Buddhist dances originated during the Joseon period. Three building blocks are in Jakbeopmade important Buddhist ceremonies: Nabichum (dance of the butterfly); Barachum (dance of the cymbal) and Beopkochum (dance of the drum of the law) are the main styles of Buddhist dances. These teach Buddhist principles and are performed by monks specializing in song and dance. The charismatic shamanic dances are regional variations. These were tools to pray for good fortune and spiritual powers to call in order to expel demons and disease and to purify the souls of the dead.



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Folk Dances

These dances are more linked to people's lives. They come from a variety of communal rituals. When and who were made, of course, is unknown. Spontaneously emerged over the years, and their styles vary from region to region. The recipe must for folk dances is a topic from the lives of workers, giving them their own unique regional flavor. While the court dances were intended artistic quality and offered special sequences in choreography, folk dances were improvised, revealing something unpolished style.

These include the impressive Talchum (mask dance dramas) which were transmitted to all parts of the country and of which there are 13 types, of which BongsanTalchum and SongpaTalchum are the best known. They are also Seungmu (Dance of the monk), Seungjeonmu (Dance of Victory), Salpuli (Dance to cleanse the spirit exorcism dance), Taepyeongmu (Dance of Peace), Miyalhalmichum (Dance of older women), ChaesangSogochum (Dance of the drums), Nongak (Dance of farmers). There are also farmers spontaneous dances are accompanied by work songs.



Image © Google

New Traditional Dance

Buchaechum (Dance of the fans) created by Kim Bong Baek which was first presented publicly in 1954 is one of popular new traditional style dance. This type of dances typically run by a group of dancers wearing brightly colored hanbok. They use fans painted with flowers. In the choreography, are representing figures using fans. For example flowers, butterflies and waves.



Image © Google

7.3 ICH safeguarding organizations in Korea

The Cultural Heritage Administration of Korea (CHA) is the official government agency tasked with the safeguarding of all sort of cultural heritages in the Republic of Korea. As the central government agency responsible for the preservation, management and utilization of intangible cultural heritage, the CHA maintaining major divisions, centers and organizations to implement national and international level ICH safeguarding measures in the country. National Intangible Heritage Center (NIHC) is the main national body responsible for the policy making and research for ICH safeguarding, established under the ICH division of CHA. Korean cultural heritage foundation (CHF) and Intangible Cultural Heritage Centre for Asia and the Pacific under UNESCO Category 2 Center (ICHCAP) also another significant organizations working for safeguarding of ICH under the CHA. While CHF working for preserved and enhanced the Korean traditional culture locally ICHCAP is facilitating for sustained international cooperation in the safeguarding of ICH as well as operating systems and activities for ICH safeguarding in Korea. Korean National University of Cultural Heritage is only university established under CHA which is aim to study and research in of culture in common.

Ministry of culture, sport and tourism also plays an important role in transmission and promotion of the ICH in the country. National Gugak center and National university of Arts are two main organizations established under the ministry. Those two organizations are especially dedicated for education, research, transmission and promote ICH related to Korean Arts, Dancing and Music. Apart from the central government the Local governments, Government affiliated institutions and range of non-governmental organizations, academic associations and research institutions also contribute for the ICH safeguarding in Korea. Main government bodies designated or related for safeguarding of ICH and some organizations working for safeguarding traditional music and dancing of Korea can be recognized as follows.



7.3.1 Role of the National Intangible Heritage Center (NIHC) in safeguarding of Folk Music and Dancing

NIHC was established in year 2013 as a comprehensive policy organization for intangible cultural heritage in Korea with the purpose of extending the right of people of Korea to enjoy the culture and protecting cultural diversity. National Intangible Heritage Center (NIHC) is the first complex administrative institution for safeguarding and transmission of Korean ICH. The primary roles of NIHC are safeguarding, transmitting, and fostering ICH through research, performances, educational programs, support for the masters of ICH, archiving, exhibitions, and extension of the market of traditional crafts. NIHC actively cooperates with the nations of Asia-Pacific, Africa, Europe, and America as a hub of Korean ICH and a core of international network of ICH.

NIHC uses the strategies of establishing the system of virtuous circle for the preservation and utilization of ICH, supporting the transmission, promoting the value of ICH exchange activities among experts at home and abroad and developing the visibility and the bond of sympathy through activation projects to achieve their mission of to be the global complex cultural institution for the safeguarding, inheritances, exchanges, and revitalization of ICH. Supporting for the transmission of ICH, promoting research and education, promote and exchange of ICH are the main tasks of NIHC. Under these tasksthey do following activities for the safeguarding of traditional music and dancing of Korea.

1. Supporting transmission

NIHC plan and support various projects for intangible heritage inheritors to actively participate in transmission activities. They contribute to enhance the right to enjoy culture by expanding the relevant awareness and participation of public through a wide range of promotion activities. Research, training and diverse events such as seminars, performances, and exhibitions conducted by the NIHC in cooperation with local governments also aimed to protect and revitalization of traditional music and dancing as well as promotion and transmission.

They have established a bottom-up structure strategic plan to protect and transmit traditional music and dancing by implementing projects such as the “Intangible cultural heritage Jiggy” program, based on public awareness towards the protection of regional ICH. For the enhance of transmission of the folk music and dancing, While protect the intellectual property rights of successors’ traditional musicians and dancers, NIHC engaged in planning and evaluation of transmission programs of traditional music and dancing. While protect the intellectual property rights of successors’ traditional musicians and dancers.

2. Education of ICH

NIHC works to present opportunities and venue for the transmission and study of ICH through various education programs. They provide various intangible heritage training courses to lay the groundwork for successive practitioners to maintain and transmit intangible heritage systematically and offer opportunities for people to participate in intangible cultural heritage education of traditional music and dancing to practice them in their daily lives. They Support and evaluate for educational programs of inheritance centers and college with inheritance programs. ICH management school governed by NIHC offer “Heritage Education” program for foreigners and young people so that make them understand about Korean ICH. Following chart is shown the ICH training programs which they have conducted in year 2014.

Field of ICH	Rituals & ceremonies	Martial Arts	Dancing	Plays	Music	Total
No. of participants	08	01	03	10	08	30

This chart shows that out of total, majority of participants (11) have been trained for dancing and music. NIHC supports for 59 education centers in 45 cities over the country to promote ICH education programs including traditional music and dancing.

3. Performances and exhibitions

NIHC prepare performances to provide easier access to rare forms of intangible heritage. They create opportunities to broaden the understanding of intangible heritage through special performances by trained performers of Important Intangible Heritage and invited foreign living heritage around the world. Every Saturday evening they conduct public performance related to ICH specially in the field of Folk music, drama or dancing

Examples:

Buckcheongsaja Norium (Lion mask dance of Bukcheong)

Gayagum Sanjo and Byeongchang (Free style Gayageum solo, music and singing)

Traditional folk performance of Namsadang nori

The Cheoyongmu mask dance and gagok lyric song

Yecheon Tongmyeong Nongyo (Farmers’ Song of Tongmyeong, Yecheon)

NIHC engaged in planning performances to activate each region's intangible cultural heritage and they also monitor the public events of performing Arts. They offer high quality exhibitions and vivid experiences to bring intangible heritage to daily life. Three exhibition halls named as Permanent Exhibition Room, Planning Exhibition Room and JungbongComplex Exhibition Room are managing for permanent or special exhibitions to provide in-depth experiences of ICH within historical and cultural context by displaying relevant works, artifact and records. Musical instruments, Music and dancing costumes and mask related to ICH asserts inscribed in UNESCO representative list are displayed here.

4. Managing archives and Promotion of research

NIHC prepare the basis for intergenerational transmission by accumulating basic data for the safeguarding of ICH, through surveys, research and documentation with regards to intangible heritage, which often in a standardized form. The collected data through this process is utilized in various ways including content for education and broadcasts.

They systematically collected and manage scattered ICH data and build a single database. Traditional music and dancing related information also gathered and stored in database. They operate digital archive in order to better utilize various intangible heritage documentation and data to be linked in as an intangible heritage data service made available to the public as a hub of relevant information. They support to academic research conduct in the field of ICH and publish reports of projects in academic journals, books and newsletter etc.

5. Exchange and cooperation

NIHC inspire a sense of national identity among overseas Korean communities and contribute to self-motivated efforts towards the dissemination and transmission of intangible heritage in foreign countries, by operating overseas courses and invitational training programs targeted at expatriate Korean communities. They support for international performances, exhibitions and sales etc. to enhance the transmission of ICH. NIHC also cooperate with private sector and support for public-private cooperation projects under a successor's supervision and cooperation projects with international organization such as UNESCO, and WIPO.

Examples:

Intangible Heritage Cooperation Project with Korean Nationals in Central Asia

(Uzbekistan–Jinju Geommu)

Invitation training Program for Korean Nationals in Central Asia

7.3.2 Role of the Korea Cultural Heritage Foundation (CHF) in safeguarding of Folk Music and Dancing

Korea Cultural Heritage Foundation is a public institution affiliated to Cultural Heritage Administration established in 1980. CHF was accredited by UNESCO in the year 2010 as an international NGO in the field of intangible cultural heritage. The main purpose of the Foundation is to protect and preserve Korean cultural properties, develop them in a creative manner, and propagate and utilize them, so that Korean traditional culture is preserved and enhanced. CHF consist three main organizations known as important intangible cultural properties training center, Korea house and Korea Cultural House (KOUS). Since 1980, CHF has executed various projects that involve traditional ceremonies, arts, crafts, foods, performances, and exhibitions; diverse cultural experiences; educational and publishing activities; and tourism products, including the traditional wedding experience. The main safeguarding measures taken by the CHF are drawn under four main objectives as follows.

Preservation and reproduction

Promotion and enhancement

Transmission and education

Revitalization

They conduct various cultural experience and educational programs, exhibitions, public and special performances, preservation projects and international cooperation activities as the measures for achieving those objectives.

1. Cultural Experiences

The Foundation develops and operates Korean traditional cultural experience programs for elementary, middle and high school students as well as the general public at Training Center for Important Cultural Properties, Korea Cultural House and Korea House. Under this program they have included training on traditional ceremonial music and dancing as well. Onsite cultural experiences and international cultural exchange programs contribute to safeguarding of traditional music and dancing as an intangible cultural heritage asset in Korea.

2. Performances and promotion contests

The traditional performances staged in the Important Intangible Cultural Heritage training Centre, Korea Cultural House and Korea House are designed to enhance and promote intangible cultural heritage. Traditional Performances are conducted in two ways. The Traditional Ceremony Reproduction Project consists of a series of regular performance and special performance of Korean traditional music performed by featuring maestros (or group) and various ICH holders. “PungryuHanmadang” is one of regular performances of blend in traditional music and dancing conducted at the training Center for Important Cultural Properties.

“Palmujeon” and “Yeinyoljeon” are another regular performance including traditional dance, song and music. Special performance on Wednesdays (KOUS) Daily performance of Korea House, MyeonginMyeongchang (Korea House) and “Goodboreogaja”, Korean shamanic performance are some popular performances representative of traditional music and dance of Korea conducted by CHF. They plan and organize specialized performances for various social and age groups such as poor people, pregnant women, youths etc. to make them close with traditional musical entertainment.

Main facilities of Korea House include five buildings of Haeringwan, Munhyangru, Chwiseonru, Nogeumjeong, and Cheongujeong, and the overall outline of each building is a style of Jagyeongjeon. The Korea House Arts Performance that has been staged for over 32 years is the most time-honored show that has been performed over 16,000 times and has been enjoyed by more than 1,600,000 people from all around the world. This project has had a high impact to make popularize the Korean performing arts throughout the country and all over the world.

Cultural Foundation also engaged to promote traditional dancing and music by conducting contests among school children and youth. National Traditional Korean Music Contest for Children and National Youth Madangnori are some examples for national level contests.

3. Education programs

The educational program aims to help for the public to acquire a better understanding of the importance of cultural heritage and by extension preserve and continue Korean cultural traditions in everyday life. “Experience of traditional culture works” is an educational course for searching for identity of traditional culture by utilizing continuing education and preservation, transmission and understanding of traditional culture including performing arts. Danso (a short bamboo flute), Pansori (a type of traditional Korean music) are some courses they conduct to promote traditional music of Korea. Samulnori (traditional music played by musicians), Janggu (Korean traditional drum), Danso (a short bamboo flute), Talchum (a mask dance), Pungmul (instrumental music) and Korean folk dancing courses have been offered as vocational training for teachers who teach dancing and music.

4. Hands-on traditional cultural experiences

Hands-on practical trainings programs for traditional cuisine handcraft such as decorative knotting and paper making, performing arts activities such as mask dance, pungmul (folk music) are conducted at the Korea house and KOUS. Those training were designs for foreigners as well as local peoples to understand and make use the ICH in their daily lives.

5. Reproduction of Cultural Traditions

CHF strives to exhibit the splendid traditional culture of Korea to tourists through preservation and restoration, and accurate reproduction of cultural traditions such as royal court ceremonies in Joseon Dynasty including royal music and dancing traditions. At the same time they involved a project of reproduction of old song and musical forms in a CD format for preservation of endangered traditional music.

6. Preservation of cultural properties

CHF support some program of Preservation of Important Intangible Cultural Properties (living treasure). It gives the opportunities to designated ICH holders to engage teaching and training activities at the training centers. While continue the tradition to next generation, also they grant the preservation fund for ICH stakeholders for supporting expenses incurred from national and overseas performances and exhibitions presented by initiators (groups) such as possessors (including groups) of Important Intangible Cultural Assets, and teaching assistants to train so as to inspire the will to pass on the properties and to prepare a systematic support system.

7. Publications

CHF has been published approximately 40 books related to cultural heritage including traditional performing arts. They produce and distribute high quality cultural related video contents through their web channel “K-Heritage.tv”.

8. International cooperation

The CHF has been devoted to the international cooperation for the protection of intangible cultural heritage as UNESCO accredited NGO. Vietnam, India, Philippines and Mongolia are the main countries where the NGO works with CHF. Korea cultural center at Incheon Airport exhibit and gives the experience about Korean traditional heritage to the foreigners. The organization involved in the activities related with the management of the Urgent Safeguarding List and advisory services on the international support for the protection of international intangible cultural heritage.

7.3.3 Role of the National Gugak Center in safeguarding of Folk Music and Dancing

The National Gugak Center (Formerly: National Center for Korean Traditional Performing Arts) is the governing body established in year 1950 to preserve, promote and develop traditional Korean performing arts. While the head quarter of Gugak is located in Seoul, it manages three branches known as National Center for Korean Folk Performing Arts, Jindo National Gugak Center, and the Busan National Gugak Center. The vision of the Gugak center is to create the new tradition of performing arts based on the old and contribute to world culture and bring back the traditional arts into people’s daily lives and promote them further to the rest of the world. The spirit of Korean traditional music and the artistic expressions of emotions are highly alive in the various music and dances presented by the National Gugak Center. Education, Research, Performance and Transmission of Korean traditional performing arts are the main objectives of National Gugak center.

1. Performance

The National Gugak Center maintains a variety of assets ranging from the long standing traditions of royal music and dance including the court music, dance and folk music, as well as the contemporary

traditional music which will be the new tradition in future. There are four exclusive and pre-eminent performing groups in the National Gugak Center known as Court Music Orchestra, Folk Music Group, Dance Theater and Contemporary Gugak Orchestra.

The National Gugak Center's outstanding artists feature the music and dances of the royal palaces as well as the folk music that has been the part of daily lives of the common people. The Court Music Orchestra passes down Korea's royal and elegant music including court music, Folk music and Creative Gugak music (Korean traditional music) while the dance theater group preserves and promotes the history and tradition of various Korean dance styles including court dance, folk dance and creative dance. The folk music group consists of Sanjo, folk songs, chorus singing, and festivals. The Contemporary Gugak Orchestra is based on traditional Gugak and is heavily promoted through performances.

The Yeak-dang (main theater) and Umyeon-dang (small theater) are the main Gugak theaters which are complemented by The Museum of Gugak and Gugak Education Center. Architecture of those theatres gives the good experience to the audience of being in an ancient Korean performing house. On the 2nd floor of the Reservation Hall, there is a separate children's playground, which allows for quiet enjoyment of the music in the performance hall for the parents. Umyeondang (small hall) was designed to accommodate performances which were held outdoors. The performing space can be adjusted to fit the needs of the production. The National Gugak Center Outdoor Performance Stage is also called the "Star Welcoming Stage." Many traditional performances are usually held on traditional holidays in this yard.

2. Promotion

Marketing and promotion team implement strategies for promote the traditional music and dancing among the general public. They support to organize special performances according to different group of community such as children, students, youths, pregnant women, senior citizens, disables etc. They always keep close their activities with publics having relationship with printed media and web resources such as social media. Also they provide free membership system and package system to attract more audience for performance.

3. Education

Furthermore, by conducting research of the long tradition, they not only bolster the preservation and transmission of it, but also elevate these treasures to entirely new heights. In addition, the National Gugak Center offers diverse educational programs to promote Korean traditional music locally and abroad. Gugak center offered training courses for music teacher to learn about folk music and internship programs and volunteer program with universities to make popularize the folk music among young generation. As examples Janggu (Janggu - Hourglass shaped drum), Beginner's Gayageum (12 string plucked zither - Beginner's), Intermediate Gayageum (12 string plucked zither - Intermediate) and Haegeum (Haegeum - 2 string spike fiddle) courses have been offered for foreigners.

4. Academic Research and workshops

The National Gugak Center fulfills research projects on all aspects of Gugak, including restoring Korean traditional music scores, audio archives, and establishing the standards of Gugak education. They especially strive to restore and reproduce Gugak instruments through acoustic study and in-depth multilateral research based on archives of old documents and historical data. In addition, they are at forefront of carrying out active research activities including establishing the Gugak annual report, collection of academic dissertations, and Gugak glossary. Gugak also hold international academic conferences, and are establishing a system of Gugak knowledge for future generations.

The National Gugak Center annually holds 2 week intensive Korean traditional music workshop for music professionals overseas to provide better understanding of Korean music and to encourage them to incorporate elements of Korean music into their professional activity.

5. Archives and Museum for preservation

Gugak museum gives the great experience of more information about traditional Korean music and musical instruments. Videos on history of Korean music, traditional musical instruments and other Gugak related videos are always exhibited there. This museum is highly beneficial for the students and researchers who study about traditional music, music history and musical instruments of Korea.

The research team of the Gugak center is doing project for collecting hidden information about traditional performing arts of Korea and so then preservation and dissemination of them for the research and education purposes. The data preserved as documents in archives room and preserved in digital form under the joint project with google archive. Gugak data can be retrieved from “archive.gugak.go.kr”. At the same time all the information about Gugak center’s programs such as performance events, research and publications are record and publish on the web as open data.

8. Conclusion

This research aims to study about the measures taken for the safeguarding of traditional music and dancing in Korea. An overview about ICH safeguarding activities of three leading ICH safeguarding organizations of Korea known as National Intangible Heritage Center (NIHC), Cultural Heritage Foundation (CHF) and National Gugak Center were carried out in this study. The main objective of NIHC is safeguarding of ICH, supporting for the transmission of ICH, promoting research and education in ICH and exchange ICH. CHF is working for three main objectives defined as preservation and reproduction, promotion and enhancement and transmission and education of cultural heritage in the country. As a specially designated organization for performing arts, the national Gugak center particularly focus to promote, develop, transmission, education, and research of traditional music and dancing in Korea.

Overall, each of those organizations have been engaged in the activities for transmission, promotion, education, training, research of traditional music and dancing of Korea for ensure the prevalence of them as an ICH asset. Study reveals that each of these organizations has mainly focused for supporting and organizing of various performances and educational programs of traditional music and dancing considering different social groups to promote and make close the traditional performing with the people’s daily life. They use audio visual media and internet as well as printed media to promote and publish their performance among general public. Online television channel “K- heritage tv” of CHF is one of best example for this. NIHC and CHF collaborate with other countries and local and international NGO’s to promote and exchange Korean Traditional music and dancing among other countries as well.

While NIHC and CHF more focused promotion and transmission as safeguarding measures for performing arts, the national Gugak center mostly dedicated for education, training and research in the field of traditional music and dancing. Almost all organizations have been engaged in documentation, recording and archival activities for the preservation of traditional music and dancing in Korea. It reveals that those organizations working collaboratively with each and other government organizations such as ministry of culture and tourism, universities, schools and NGOs as well as foreign countries and international organization like UNESCO and WIPO.

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