



Study of Safeguarding Measures
and Challenges of Traditional Dance
Performance in Korea (Ganggangsullae)
and Nepal (Sakela)

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Country : Nepal

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Abstract

The 2003 Convention plays a major role in safeguarding the Intangible Cultural Heritage. It is the first international legal instrument that has focused on the traditional elements of life. To date, more than 508 elements of more than 122 countries have been registered in the UNESCO nomination list of Intangible Cultural Heritage. The number has been increasing every year. It validates the value of the Intangible Cultural Heritage to the world.

The Republic of Korea, which has more than fifty years of history in Intangible cultural heritage preservation, is one of the leading countries in the Intangible Cultural Heritage Preservation. This paper has intended to study one of the UNESCO nominated ICH elements of traditional dance performances i.e. Ganggangsullae of Korea and see the impacts after its nomination. Ganggangsullae has been successfully safeguarded in Korea. Its inclusion in the education curriculum has made it possible to disseminate its historical significance and values to the younger generation. Despite the effort of the state, Ganggangsullae seems to lack the interest of the people. It is an important issue to understand the reasons and find ways to revive its essence rather than being confined to the documents.

Similarly, Nepal being the roof of more than 130 ethnic communities is equally rich in cultural diversity. This paper has looked into the traditional dance performance of the Rai community which is known as Sakela or Sakela Silli. The ethnic communities have been actively playing its role in safeguarding their cultural values and beliefs. Despite being an important cultural asset for the people, it lacks interest from the concerned authorities and the government. The learning from the experience of Korea would be beneficial for Sakela which has been trying to gain interest from the younger generations as well as the government's attention.

Additionally, this paper has studied the role of the community in safeguarding the Sakela culture. It has highlighted the benefit of being on the UNESCO nomination list. Since Ganggangsullae and Sakela are the traditional dance performance that depicts the agrarian civilization, they are studied together. They are not only the dance performance but the history of our ancient culture. It presents an ambitious learning approach for both countries on what can be learned from each other in order to safeguard the essence of these traditions.

Introduction

The first-ever wake-up call to the protection of cultural heritage started after the second world war which had led to the destruction of many architectural buildings and monuments. United Nations Educational, Scientific and Cultural Organization (UNESCO) have adopted various strategies for the worldwide advocacy for safeguarding culture through international cooperation. The international convention popularly known as Hague Convention (1954) was the first international treaty intended solely for the protection of cultural property in the event of armed conflict under the auspices of UNESCO. It solely focused on the cultural properties including the monuments of architecture, arts, books and other objects of historical importance that were affected by the conflict. The convention was more focused on the safeguarding measures of the cultural properties through the establishment of inventories and measures for the protection against the possible hazards. The convention was more of an assurance of the cultural property safety against the occupied territories during the armed conflict. There was the first and second protocol that further elaborated on the provisions of the convention relating to the safeguarding and respect for the cultural property.

In 1970, the *Convention on the Means of Prohibiting and Preventing the Illicit Traffic of Cultural Property* was introduced by UNESCO in an attempt to address the increasing theft in the archaeological sites and museums and prevent the illicit trafficking of cultural property. It focused on the areas of preventive measures, restitution provisions, and the international cooperation framework to strengthen the relationship between state parties.

The *World Heritage Convention*, 1972 was the first convention that addressed the natural and cultural heritage under one statement adopted by UNESCO. It defined cultural heritage as *the ancient monuments, sculptures, and paintings, inscriptions that consists of outstanding value from the historical, aesthetic, ethnological or anthropological point of view*. The main aim of the Convention was to encourage the identification, protection, and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. This convention not only addressed the natural and cultural heritage but also provide technical and economic assistance to safeguard the heritages. It encouraged the participation of the local people and international cooperation and network for the preservation of heritage around the world.

The term “Intangible Cultural Heritage” was introduced for the first time in the *Convention for the Safeguarding of the Intangible Cultural Heritage*, 2003. UNESCO recognized the values of intangible cultural heritage in this convention. The main purpose of the convention was to safeguard the Intangible Cultural heritage, raise awareness at local, national and international levels and ensure respect for the intangible cultural heritage of the communities, groups, and individuals concerned and also, provide international cooperation and assistance.

According to the 2003 convention, Intangible Cultural Heritage (ICH) are *the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artifacts and cultural spaces associated therewith that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.*

According to Article 2 of the convention, it had the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals, and festive events;
- (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship

Soon after the introduction of the 2003 convention, the intangible cultural heritages became the utmost priority of most of the states. To date, 178 countries have ratified the convention. (UNESCO, UNESCO). However, UNESCO recognizes the important role of state parties along with the locals, related communities and organizations in safeguarding the ICH. The convention has provided the guidelines for the preservation measures at a national and international level through technical and financial support.

Therefore, UNESCO has recognized the Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to ensure the visibility of ICH where there is an important role of the state to identify and strengthen the community for the ICH preservation.

Significance of the study

According to Article 2 of the 2003 Convention, performing arts is the second domain of ICH. The traditional performances may not always fit into one domain but rather associate themselves with the other domain as they include the rituals or other practices concerning nature and the crafts used during the performances.

Traditional cultural expressions may include music, dance, art, designs, names, signs, and symbols, performances, ceremonies, handicrafts, and narratives, or any other artistic or cultural expressions. (World Intellectual Property Organization)

Traditional performance is one of the customs of expressing the traditional way of communal life. They embrace the holistic approach of the rituals and ceremonies. They have an insignificant value attached to socio-cultural facets. Whether it is a song or a dance, it has a distinct connotation attached to it. This study will look into the major traditional performances in both countries, Korea and Nepal. Sakela is one of the traditional dance performances by the Rai community in Nepal whereas Ganggangsullae is the traditional dance performance in Korea. Therefore, origin or the myths associated with it and the various mutual aspects between these traditions will be studied. Accordingly, this study aims at looking at traditional performances through its socio-cultural aspects. Since this performance falls under more than one domain of the 2003 convention, it will look into the essence of those aspects in those performing communities

Dance (a type of performing art) can be defined as ordered bodily expression with rhythmic movements, steps, and

gestures that express a sentiment or illustrate a specific event or act. Special forms of language are associated with Social Practices, Rituals and Festive Events domain, including gestures and songs. Forms of dance naturally play a key role, as do specific items of clothing, food and stylized skills such as animal sacrifice. (Prof. Tulasi Diwasa, 2007)

"Globalisation can [...] be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa."

(Giddens, 1990)

Currently, globalization is the major drift in every sector whether it is social, cultural or economic. It has been an important tool in upbringing changes whilst connecting them. Often it has been regarded as a significant means for bringing the alteration. While we move forward towards the paths of globalization, our knowledge from the past has been often been evaded. The strong instinct towards the times ahead makes us avoid the knowledge from the earlier days regarding them as an insignificant base for the future. Therefore, looking at the effect of globalization is an important aspect of this research. It intends to learn about the influence of such issues on the culture and its impacts.

Since the ratification of the 2003 convention, the state parties have been actively seeking ways to safeguard ICH in an effective way. The countries that were previously involved with tangible heritage, as well as natural heritage, also initiated a platform to safeguard the intangible heritage that was in different forms of practices and knowledge. It not only acknowledged the practices but also the individuals or the communities that strongly continued those practices.

Article 11 of the convention states that each state party shall take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory. For the development and promotion of ICH, the state plays an important role. It prepares the policies and also promotes the traditions and culture. Nominating an important Intangible Cultural Heritage is also an important effort of the state.

Also, Article 15 of the convention states *Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavor to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.*

It ensures the participation of the communities, groups, and individuals that create and maintain such heritage. Furthermore, it will study the efforts done by the state and the communities to safeguard these traditions. The methods of transmitting the heritage will be considered in this research and see the level of engagement of those communities.

The convention has policies regarding the safeguarding of the ICH at the international level which is described in Article 16 as *Representative List of the Intangible Cultural Heritage of Humanity* and Article 17 as *List of Intangible Cultural Heritage in Need of Urgent Safeguarding*. The state is responsible for proposing the representative list reviewing the significance of such an ICH element for all whereas the committee keeps an update of such element and inscribes such heritage at the request of the state party. Such a proposal is periodically selected for the promotion and safeguarding.

Thus, Ganggangsullae, which has been already nominated in the Representative List of the Intangible Cultural Heritage of Humanity in 2009, will be explored. The research will look into the impacts of nominating an ICH element in the list.

Objectives of the study

- i. To study about the socio-cultural aspects of the traditional dance performance of Korea (Ganggangsullae) and Nepal (Sakela) respectively
- ii. To identify the role of communities and institutions in safeguarding these traditions
- iii. To study Ganggangsullae preservation after being enlisted in ICH.

Scope of the Study

Sakela and Ganggangsullae are the traditional dance performances since time immemorial. These traditional dance performances are celebrated during the planting & harvest season portraying our agrarian society. It also represents our close relationship with nature and our respect towards them.

Sakela and Ganggangsullae are the traditions that have been celebrated in Nepal and Korea respectively. This study will identify the safeguarding approaches of these traditions in their respective countries. Since Ganggangsullae has already been nominated in the ICH List of UNESCO, it will find the safeguarding approaches of UNESCO after being nominated and how it will help in keeping them thriving. Additionally, it will identify the necessity of nomination of Sakela in the UNESCO List.

Methodology

The research method is qualitative. For the primary data collection, the following three methods were used: Semi-Structured Interview, Key Informant Information (KII) and Case Studies.

For the secondary data, various published articles on the website and the books were studied with main focus on the convention and policies of each state on safeguarding ICH

Limitations

Many interviews of Nepalese respondents were conducted via telephone, Skype call, and emails due to cost and time constraints. It was difficult to conduct an extensive literature review on Ganggangsullae since many documents were available only in the Korean language.

Discussions

Socio-Cultural Aspects

Ganggangsullae

Ganggangsullae is the traditional dance performance that was held to wish for substantial harvest especially in the first full moon and the eighth full moon of the lunar calendar. (Ganggangsullae, Thanksgiving Festival). It is a seasonal harvest ritual popular in the south-western part of Korea which is performed on the eighth lunar moon also known as Thanksgiving Day. The sun symbolizes the males, and the moon symbolizes females, and the physical features of women in a rounded form, so Ganggangsullae is imitating among the magical personalities that reflect ancient aesthetics. (Heritage, 2004)

Women wear traditional attire called Hanbok and perform Ganggangsullae in a circle. They hold each other's hand and turn rounds and sing "Ganggangsullae" with one voice. (Kim, 2005) They repeat each verse repeatedly and dance where they reflect their life in a farm or fishing, including unrolling a mat, catching a mouse or tramping on roof tiles. Ganggangsullae starts slow and eventually the speed is increased. The music and dance steps become faster. All the women can participate in the dance and enjoy it. It was the break to the young women who were governed by strict government rules. It was only the Chuseok night, where they could go out and dance with other women freely. It is an important tradition drawn from the rich culture that was prevalent in daily life in the countryside. (Intangible Cultural Heritage, UNESCO)

Ganggangsullae is said to be originated during the Korean-Japanese War when Admiral Lee Sun- Sin used Ganggangsullae as his strategies against Japanese troops to win the war. He used disguise tactics by making women wear the soldier's uniform and made them dance. Under the full moon, many women danced around the fire at the center. It looked like many soldiers were guarding the camp and helped Admiral Lee to win the battle. This incident inspired many women to perform Ganggangsullae. From that day, it has been succeeded to commemorate the success against the Japanese during Chuseok Holidays. (Wha, 2005)

There are different views regarding the origin of Ganggangsullae. It is said that in ancient times when people believed that the sun, moon, and Mother Nature controlled the universe, they held rituals pleading the heavens for a bountiful harvest during Chuseok. They perform Ganggangsullae during the Chuseok and Daeboreum when the moon is at its brightest form. It is prevalent in the Southern Jeolla province. (Ganggangsullae)

Daeboreum is the first moon festival celebrated in Korea. People hold a special bonfire and prepare traditional foods in this festival. They prepare special food known as Ogokbap with 5 special grains and share with their loved ones around them. It is believed that sharing their foods would bring them good luck throughout the year. They crack various kinds of nuts in the morning. There is a myth that cracking these nuts would keep their teeth healthy for the year and prevent skin problems like boils.

Chuseok is celebrated on the 8th full moon of the lunar calendar. It is also known as the Harvest festival or Thanksgiving festival in Korea. They perform the ancestral rites known as Charye in the morning and eat Songpyeon which is a type of rice cake with different fillings in a moon shape. They have different rituals throughout the day that

includes Ganggangsullae, Beolcho, Seongmyo, Ssireum, etc

Sakela

Sakela is not just the traditional dance performances conducted during the Udhauli and Ubhauri festival but also a depiction of civilization, history, and identity (Rai, 2016). It is the main festival of Kirant Rai people in Nepal. According to the Holy book of Kirant '*Mundhum*', a year of 365 days is divided into two phases Ubhauri (going up) and Udhauri (going down). (We all Nepali)

Ubhauri usually falls under the first full moon of Baisakh month (April/May) which means going up. In the past, people use to migrate towards the mountain region to avoid the hot climate and Malaria epidemic in the Terai region. The people start the crop plantation during this season and migrated towards the mountains after performing the Ubhauri. The Ubhauri is performed for seeking blessings from the ancestors and paying homage to the nature for good rainfall and crop plantation.

And Udhauri is celebrated during the full moon of Mangsir month (November/ December), which means going down as people migrate to the Terai region to escape cold weather in the upper mountainous region. The Kirantis celebrate this day as a harvest festival where they thank their ancestors and nature for a good harvest and offer the newly harvested crops to their ancestors.

The special ritual is performed before starting the Sakela. The Kirantis believe in Shamanism. The Nakchho is the Shaman who delivers the prayers of the Kirantis to their ancestors. They offer chicken and a Saruwa¹⁾ in designation to nature and their ancestors before they start the performance. Then Silimangpa²⁾ and Silimamma³⁾ along with Nakchho start the performance along with the traditional musical instruments



Pic 1: Offerings for the Sakela prayer @SumnimaParuhangYuwaClub

1) An alcoholic drink made from the fermented millet.
 2) Male lead to guide the steps in the group in performance
 3) Female lead to guide the steps in the group in performance

Dhol⁴⁾ and Jhyamnta⁵⁾. The group of men and women in their traditional attire follows the lead and perform in a circle in front of the Sakela shrine. Every sill⁶⁾ they perform is the mimic of the daily life of Kiranti people and how they lived their life in the past interacting with nature.

According to the Kirant mythology, Sumnima and Paruhang are the two archetypes or the primordial parents of Kirantis. It is said that Paruhang who lived on Heaven fell in love with Sumnima on the earth and he sent a beautiful comb to her as an offer to marry her. But Paruhang left Sumnima in a hut on the bank of the Dudhkoshi river after four children were born. One day when Sumnima was searching for food for her children, she found a creeper. It was found to be full of power and happiness. She made a Buti (a kind of necklace) out of it. It stimulated to speak truth whoever saw it. One day, Paruhang returned. She gave him the Buti. He started expressing the truth about his disappearance. He told him that he was watching at heaven and earth from the top of Mount Everest and meditated. He then swore her that he would not leave her again. This made Sumnima pleased and she danced in happiness. It is believed that her blissful dance is the Sakela dance. (Wikipedia, 2019)



Pic 2: Sakela Performance in the School Field @SumnimaParuhangYuwaClub

Impacts on Sakela due to globalization

The current era of globalization, with its unprecedented acceleration and intensification in the global flows of capital, labor, and information, is having a homogenizing influence on local culture. While this phenomenon promotes the integration of societies and has provided millions of people with new opportunities, it may also bring with it a loss

4) A kind of drum

5) A kind of musical instrument like a cymbal

6) Dance steps in Sakela which is the replica of human interaction with the nature

of uniqueness of local culture, which in turn can lead to loss of identity, exclusion and even conflict. (UNESCO, Globalization, and Culture) Globalization can have both positive and negative impacts on our traditional culture. While the world has been opening up all the possible doors for developmental activities and mutual cooperation, it has also been facing the challenges of the modernization wave that has a constant influence on the culture.

Culture identity is established on the core values shared in a living society. (libri, 2017) It includes our language, costumes, and lifestyles. Since culture is dynamic in nature, it cannot be frozen in a state. It may get influenced by the geographical features or interactions among the people of different communities. Our traditional arts and performances have been an essential theme for the culture. It has been directly or indirectly impacted by the wave of globalization.

Balancing the benefits of integrating into a globalized world against protecting the uniqueness of local culture requires a careful approach. (UNESCO, Globalization, and Culture)

The main challenge amidst globalization is to keep the essence of the culture intact. During the interview with the experts, it has been found out that the tradition of Sakela which was once the religious aspect of human civilization has been the fashionable inclination to the youths. They are more focused on dancing and having fun rather than understanding the meaning of each step of the dance. It questions the safeguarding practices and its extent. The culture exists but the spirit has been slowly diminishing.

The major challenge that may arise to continue this tradition is the migration of people to different places of the world and because of this; sometimes people won't be able to keep up with the tradition and tend to forget about it. - Dipesh Rai

It is believed that culture can be well protected and preserved only if we are empathetic and respect the culture of each other. Even if we live in one place and share many cultures, it is hard to put everyone in one verdict. In Nepali we have a saying, “Tarkari pakauda ta vada bajihalxa ne”, which means when we cook something, it is evident that it makes some sound. Similarly, when people of different cultures come together, there might be some variances that make it problematic to put everyone in one single parallel line.

Other communities also participate in Sakela- Smriti Rai

The above line has two meanings, whether the tradition can be celebrated together with other communities or it creates chaos within the community. It depends on the understanding and openness of the people. When the globalization has hit hard in every country, it is apparent that we share many things together. The culture cannot be confined to only one community or region. It becomes the shared value of all the people living together. It not only helps in making people understand each other culture but also, creates a shared platform to keep peace in a state.

According to the Ancient Chinese literature, the original Ganggangsullae was found in Mahan's rural customs that existed about 2000 years ago. (Heritage, 2004) It has passed onto long human history from generation to generation.

It reflects the traditional male-centered society in the past where females were mostly confined within the house. Ganggangsullae was only the time when the females were allowed to express themselves freely and dance in the public sphere on a full moon night. They were able to enjoy without any limitations at that time.

During the research, it was found out that it could be used as art therapy to help patients with depression. It has been part of the elementary music curriculum and also practiced in many middle and high schools, and universities as well as national festivals. (Heritage, 2004)

Although it is difficult to watch the performance in its local periphery, it has safeguarded as an important intangible cultural property. So, it has been spread out beyond the traditional sphere and performed in different national festivals to keep it alive. The easy accessibility to the internet and social media has been playing an influential role in keeping this tradition alive. Its inclusion in the Education curriculum can be regarded as the successful approach of safeguarding culture. (Periodic reporting, 2011)

Role of communities and their efforts

A community is a group of people living together who share common values, beliefs or behaviors. It plays an important role in performing and safeguarding culture. The communal we feeling is the strength of a community. Any development or safeguarding is not possible unless everyone has unity in decision making. Likewise, the community plays an influential power in preserving and promoting the culture.

Sakela has been passed down from thousands of years to the coming generations. It is the performance where different age groups can come together and dance. UNESCO can play an influential role in safeguarding and promoting. Tirtha Raj Mukarung Rai (Member, Nepal National Ethnographic Museum)

Sakela, which was once the only traditional dance inside the periphery of the Rai community in Nepal, is danced in the United Kingdom, America, and Australia by those communities. It has been gaining international attention as well. It has flourished its cultural wings in the sky of the global world. The umbrella organization of the Rai community, Kirant Rai Yayokhkhaha has been organizing the event in different parts of the world. It is one of the successful community organizations that have been actively seeking ways to preserve the culture and traditions of the Rai community. It shows the role of the community in safeguarding these practices. The community has a bigger and important role in keeping the traditions alive.

I think the community plays a great role in safeguarding a tradition. It can create awareness about the tradition and list of strict rules and regulations, to-dos and not to-dos, come up with ideas to spread the knowledge about it and ways to preserve it. They can do meetings and workshops; inform the people taking part in the competition that they shouldn't have any hard feelings if they lose. Dipesh

Article 15 of the convention states the participation of communities, groups, and individuals to ensure the widest possible participation to create, maintain and transmit such heritage, and involve them in its management. Although Nepal has not been able to enlist its ICH elements for inscription, every community has been playing an active role in safeguarding the practices and ensuring its transmission to the coming generation. Nepal being a multi-ethnic, multi-religious, multilingual and multicultural country, there is the number of rituals and customs that people follow. Having ratified the convention, it is necessary to keep them inclined with the preamble of UNESCO.

The interest is more on traditional attire rather than learning about Sakela. Smriti Rai



Pic 3: Kiranti females in their traditional attire @Dipa Rai

Sakela, which is said to be originated during the early civilization of humans, has its own essence in the Rai community of Nepali culture. It marks an important day of celebration for life. The praying of nature for the bountiful harvest and seeking blessings from ancestors during the performances attests the perimeter of people which is closely associated with nature and their respect for each other. The globalization has made the world feel smaller and closer. We get to connect with people from different corners in an easy way.

My community has been celebrating Sakela with great pomp twice a year by retaining as much authenticity as it can. We celebrate it for almost a month on the first occasion, every evening in an allocated space, where people from various backgrounds come together and observe the dance form. They're also allowed to join in and learn the dance form. On the second occasion, we celebrate it just for a day but with the same energy and acceptance. Not just that, we follow each and every procedure with utmost respect so as not to hurt the sentiments of the pioneers of this dance form.

Institutional Mapping for Sakela

There are more than 20 organizations under the Kirant Rai Yayokha Organizations that work solely for the cultural

preservations. Some of them are Kirant Rai Yayokha Artists Association, Thulung Rai Samaj, etc. They work under the auspices of Kirant Rai Yayokha in the field of culture and its promotion. All these organizations are run by the donations received from the people of the community living in the country or abroad.

Institutions Involved	Their roles in preserving traditions
Kirant Rai Yayokha	Sakela performance in each district in Nepal and international platform where the Rai community resides.
	They conduct Sakela competition in each district as an attraction to the younger generations
	They conduct workshops and seminars to disseminate the importance of culture and also provide dance

The nomination of the ICH elements in the Representative List of Intangible Cultural Heritage of Humanity

Within the framework of the 2003 convention for the safeguarding of the Intangible Cultural Heritage, there are two lists.

They are:

- a. Representative List of the Intangible Cultural Heritage of Humanity
- b. A representative list of Intangible Cultural Heritage in Need of Urgent Safeguarding

Article 16 of the convention states that In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States Parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity and The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this Representative List. (UNESCO)

These lists help in the better promotion of our cultures and help in safeguarding them. It acts as a tool to gain the attention of the public and concerned authorities on an international level.

While Nepal has ratified the Convention in 2010, it still lacks in disseminating the information about the intangible cultural heritage and its values. Upon interviewing the youths from the same Rai community, it was found out that most of them did not know about the UNESCO convention and its lists. It is highly important for people to know about the status of such cultural heritages. While the people retain pride in being a multicultural country, it is necessary to understand the global value of such cultures and traditions.

I don't know about the nomination and ICH lists of UNESCO. We have been diligently following what our ancestors did. These are our culture and it is our responsibility to safeguard them. I am proud to be Kirant and our culture is our identity. We will do anything to preserve it for the coming generation. - Rebisha

In Nepal, the community has been an influential power in safeguarding and continuing the culture and traditions. The Ministry of Culture, Tourism and Civil Aviation is the major body that looks for the cultural sector in the state.

Cultural Policy Act, 2067 defines the term tangible and intangible cultural heritage in Nepal. This is the only separate cultural policy act in Nepal that looks upon the Intangible cultural values. Since the first constitution of Nepal, “Government of Nepal Act, 1948”, Article 4 of fundamental human rights has described freedom of religion and the freedom on religious trusts to look after the cultural expenses. Cultural rights are the fundamental rights of the citizen rather than being the separate norms of responsibilities for protection. Since then, the government of Nepal has been prioritizing the ancient monuments and historical places relatively than the cultural values. It is the community that has identified the importance of their cultural values and has been fulfilling their cultural responsibilities without any miss. It has been the major factor in safeguarding the culture. After the ratification of the 2003 Convention on safeguarding Intangible Cultural Heritage in 2010, the Constitution of Nepal 2015 has more rules and regulations in regard to the protection, promotion, and study about cultures and traditions of different ethnic communities. It has given the community more freedom and rights on continuing their rituals that have helped in safeguarding them effectively.

Senior practitioners of Sakela are slowly decreasing and the young generations are least bothered about their cultures. If we perform Sakela regularly, people will be aware of the meaning and value of thousands of years old tradition handed down by the older generations. Hari Bangsha Kirant (Member of Nepal National Commission for UNESCO, Ministry of Education, Science and Technology, Government of Nepal)

The first legal document for the protection and promotion of tangible and intangible culture was proclaimed in 1962 as Law no. 961 in Korea. It is known as Cultural Properties Protection Law (CPPL). Its main purpose was to preserve the culture that was on the verge of threat due to industrialization wave in the country. It covered both tangible and intangible culture. This law was more focused on preserving the folk cultural properties to enrich the Korean people’s cultural identity.

The term “Intangible Cultural Heritage” 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 that displayed local color and intangible culture. (Park)

Soon after, the Cultural Properties Administration was established that initiated on documenting the Important Intangible Cultural Properties (IICP) which was later changed to Cultural Heritage Administration. It is the main government body that aims for the safeguarding of the Intangible Cultural Heritages. In addition to it, various other legislations were implemented to designate the Important Intangible Cultural Heritage, Recognition of Master and the Selection of teaching assistants. The five-year master plan was implemented for the preservation, management, and utilization of Intangible Cultural Heritage.

Alongside the UNESCO nomination on Intangible Cultural Heritage, Korea has its policy on recognizing and designating the important intangible cultural heritage and the ICH holders that have further strengthened the safeguarding process of ICH in the country. Such a list is regularly updated and provided access to the public so they can get timely information and be aware of it. To promote the public awareness of the ICH, Cultural Heritage Administration provides public education, supports performers and also provides information to the public. Both

Central and local government provides financial support on the promotion of ICH to enhance visibility and public understanding. ICH education is the part of secondary and tertiary curricula to ensure a systematic ICH education. International cooperation for sharing knowledge and experiences is part of their ICH safeguarding and promotion.

Similarly, the National Intangible Heritage Center (NIHC) under the affiliation of Cultural Heritage Administration and International Information and Networking Centre for ICH in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) has been working actively in safeguarding, supporting transmission and building regional networks to among the Asia-Pacific regions.

Korea ratified the 2003 Convention in 2005. This further alleviated the ICH safeguarding process of Korean Intangible Cultures. There were several amendments in the cultural policies that improved the existing inventory system of Intangible Cultural Heritage by making innovative changes in documentation

The following measures have been taken at the national level to implement the 2003 convention in the Republic of Korea.

- i. ICH Inventory at the national level
- ii. Archiving and documentation of ICH
- iii. Supporting transmission of ICH
- iv. Raising awareness of ICH
- v. Promoting international cooperation

The following table shows the number of elements listed on the UNESCO Representative List of Humanity till now:

Year	UNESCO Representative List of Humanity
2018	Traditional Republic of Korean Wrestling (Ssireum/ Ssirum)
2016	Culture of JejuHaenyeo (Women Divers)
	Falconry, a living human heritage
2015	Tugging Rituals and games
2014	Nongak, community band music, dance and rituals in the Republic of Korea
2013	Kimjang, making and sharing kimchi in the Republic of Korea
2012	Arirang
2011	Jultagi, tightrope walking
	Taekkyeon, a traditional Republic of Korean martial art
	The weaving of Mosi (fine ramie) in the Hansan region
2010	Daemokjang, traditional wooden architecture
	Gagok, lyric song cycles accompanied by an orchestra
2009	Cheoyongmu
	Ganggangsullae
	JejuChilmeoridangYeongdeunggut
	Namsadang Nori
	Yeongsanjae

2008	GangneungDanoje festival
	Pansori epic chant
	Royal ancestral ritual in the Jongmyo shrine and its music

Table 1: UNESCO Representative List of Humanity, South Republic of Korea

Ganggangsullae was performed in National Folk-Art Contest in the 1970s and it received President Award in National Folk-Art Contest in 1976. Following this, it got exposure to a big platform and many people became interested in it. (Ganggangsullae, 2008)

Ganggangsullae was nominated in the Representative List of Humanity in 2009 AD. It was transmitted traditionally by women through oral dissemination but after the nomination, Ganggangsullae Preservation Association was formed. It established a strong oral transmission process. It has also been in the music curriculum of elementary schools. (Periodic reporting, 2011)

After being nominated in an ICH List, there were progressive steps taken in order to promote and preserve it. The above paragraph is the latest information on Ganggangsullae which was submitted on Periodic reporting of UNESCO in 2011. Since then, another report was submitted in 2017 after six years that doesn't have any information on what the status of the nominated ICH is. That report includes a plan on what they will be doing on promoting and preserving ICH further. It is an important aspect to understand the status of the nominated ICH and to find out what can be done to further enhance its presence in society.

The following procedures were looked into when Ganggangsullae was nominated for inscription on the Representative List of Intangible Cultural Heritage of Humanity.

- R.1: Ganggangsullae offers its practitioners a sense of identity and provides a channel of free expression for the women who have been passing it on from generation to generation
- R.2: The inscription of Ganggangsullae on the Representative List would give an example of intangible heritage as a resource for the invigoration of friendly and harmonic bonds between human beings and would promote respect for cultural diversity and human creativity while encouraging continuity among practitioners
- R.3: Various safeguarding measures propose that national institutes of culture, universities and private organizations act jointly to guarantee protection and promotion of the element
- R.4: The element has been nominated with the involvement of the practitioners and skill holders who have given their free, prior and informed consent through a signed letter of consent
- R.5: The element is designated as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.

Figure 1: Inscription Process of Ganggangsullae archived from UNESCO List

When an intangible heritage is included in the UNESCO’s Representative List of Humanity, appropriate protection measures are established. The most important impact would be an international recognition that increases the interest of

the community or the people to safeguard them. They will receive financial and technical assistance for the protection of such an element. In the long run, the representative list can be seen as the aggregation of a list of National Intangible Cultural Heritage. (UNESCO and Heritage)

The role of the community and the state is equally important to preserve and promote an ICH. In Korea, the government has been actively seeking ways to preserve the traditions but some part of the traditions is on the verge of vulnerability. Despite the strong policies and support from the government, the active role and the interest of the community is equally important. Ganggangsullae can be important learning on what efforts were taken to reach them to the UNESCO list and what we're lacking to make it frozen after that time.

Conclusions

Traditional dance performances are an embodiment of our history and culture. It is important to preserve this form of tradition as it can entertain and educate any generations of people

The community has been playing an important role in preserving tradition. One of the findings is that although Sakela is the tradition of the Rai community only, it has been celebrated equally by the people from other communities as well. This has brought diverse communities together meaning that Sakela is a platform that builds harmony among the people from different communities as well. However, the young generations are not properly informed about the history of Sakela. If Sakela is enlisted in the UNESCO ICH list then the efforts to educate youths will be strengthened through international support. ICH enlisting will not only be beneficial to the Rai community but also set an example to safeguard good cultural practices for many ethnic communities of Nepal. The distinctive legislations for the cultural policies are exclusive in Korea that have been successful in safeguarding their tradition and Nepal can learn greatly from Korea to strengthen its policy system regarding the cultural heritage.

However, despite the Korean government's effort, Ganggangsullae has been confined to documents only. This clearly shows that combined effort from the relevant community and government is necessary along with the support of UNESCO. The Rai community has been keeping the tradition alive but this will exist meaningfully for a longer time only if the government and UNESCO come into the scene. The government and UNESCO in partnership can focus on making strong cultural policies and creating an environment to safeguard and promote culture. This will also be instrumental in strengthening cultural tourism in Nepal.

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전통 무용 보호 조치와 당면과제 : 강강술래와 사켈라(SAKELA)를 중심으로

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요약

2003년 협약은 전통 생활의 무형적 요소에 중점을 둔 최초의 국제적 법적체제로, 무형유산 보호에 주요한 역할을 하고 있다. 현재까지 약 122개국의 508개 종목이 유네스코 무형유산 목록에 등재되었으며, 매년 그 수가 증가하고 있다. 무형유산의 가치가 세계적으로 인정받고 있음을 알 수 있다.

50년이 넘는 무형유산 보호 역사를 가지고 있는 한국은 무형유산 보호에 앞장서 왔다. 본 연구에서는 유네스코에 등재된 한국 전통 무용인 강강술래와 등재 이후 현황을 살펴본다. 강강술래는 한국에서 잘 보존되어 왔다. 강강술래가 교육과정에 포함되면서 젊은 세대에게 해당 전통의 역사적 중요성과 가치를 확산할 수 있게 되었다. 하지만 정부의 노력에도 불구하고 강강술래에 대한 사람들의 관심은 부족해 보인다. 따라서 그 원인을 파악하고 강강술래가 실제로 다시 연행될 수 있도록 하는 방안을 모색하는 것이 중요하다.

약 130개의 민족 공동체로 구성된 네팔은 풍부한 문화다양성을 가지고 있다. 본 연구는 라이족의 전통 무용인 사켈라(Sakela, 또는 Sakela Silli)에 대해서도 살펴본다. 네팔의 여러 민족 공동체는 적극적으로 자신들의 문화적 가치와 신앙을 보호해왔다. 사켈라는 네팔의 중요 문화재이지만, 정부와 관련 당국의 관심은 부족한 상황이다. 한국의 경험은 사켈라에 대한 정부와 젊은 세대의 관심을 제고하는 데 있어 도움이 될 것이다.

또한 본 연구는 사켈라 보호에 있어 공동체의 역할을 들여다보고, 유네스코 목록 등재의 장점을 논의하고자 한다. 강강술래와 사켈라는 모두 농경문화에 기반한 전통 무용일 뿐만 아니라 고대 문화의 역사를 나타낸다. 본 연구는 한국과 네팔이 서로의 경험을 통해 전통 무용을 보호할 수 있는 학습적 접근법을 제시한다.