



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Original:English

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00444
FOR INSCRIPTION ON THE REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
<p>Republic of Korea</p>
<p>B. NAME OF THE ELEMENT</p>
<p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
<p>Gagok, lyric song cycles accompanied by an orchestra</p>
<p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
<p>가곡</p>

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

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C. CHARACTERISTIC OF THE ELEMENT

C.1. Identification of the communities, groups or, if applicable, individuals concerned

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

- Gagok Inheritance Center
- Korea Cultural Heritage Foundation
- Practitioners

Skill holders:

Yeochang (female voice): Kim Young-gi, Jo Sun-ja

Namchang (male voice): Kim Gyung-bae

Heritage trainers:

Namchang: Lee Dong-kyu, Lee Ok-yu

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

Gagok is not based in any specific region. It is handed down in all areas of Korea. The skill holders are actively engaged in preserving the heritage of *gagok* through The KBS Traditional Music Orchestra, Kaya Center for Korean Music, National Center for Korean Traditional Performing Arts, Department of Korean Traditional Music at Kyungpook National University College of Arts, Department of Korean Music at Yong In University College of Arts, and Deogyoo Pungryuwon. There are performances throughout the country. Gagok Inheritance Center in Masan, Gyeongsangnam-do is a center of many transmission activities.

C.3. Domain(s) represented by the element

Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)

Gagok complies with the definition in Article 2, Clause 1 of the Convention for the Safeguarding of the Intangible Cultural Heritage as “representations and expressions” recognized as part of cultural heritage. *Gagok* is composed of traditional lyric songs accompanied by orchestral instruments. *Gagok* is an example of traditional Korean vocal music, as are *minyo* and *pansori*.

Gagok and its orchestral accompaniment are recognized for their artistic and professional qualities. *Gagok* falls under “b) performing arts” defined within the domain set forth by the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in Article 2, Clause 2.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

Gagok is a type of music that was widely used for character development in the high society of the Joseon Dynasty (A.D. 1392-1897). *Gagok* songs are accompanied by a small orchestra. There are twenty-six songs for men, and fifteen for women. The songs for men are characterized by *geotsori*, or strong, deep, resonant voice. Songs for women are characterized by *soksori*, or high-pitched, thin voice. *Gagok* songs are composed in solemn *ujo* key or melancholic *gyemyeonjo*. *Gagok* uses either ten-beat or sixteen-beat rhythm.

Gagok's artistic and historic value has been preserved by master musicians, who demonstrate sophisticated skill and extreme control. This intangible heritage gives the Korean people pride, and gives its practitioners motivation to transmit their art. *Gagok* has played an important role in the establishment of the Korean identity.

Gagok developed within the specific setting of the high society of the Joseon Dynasty. Conversely, it sings about universal human nature. In this way, *gagok* contains both universal and unique qualities.

Gagok is a window into the history, recreation, and natural philosophy of the Korean people. It is an intangible cultural heritage that has evolved out of high-class culture into a music enjoyed by all.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- d. the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

- a. that the element is among the “practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —”;*
- b. “that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;*
- c. that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;*
- d. that it provides communities and groups involved with “a sense of identity and continuity”; and*
- e. that it is not incompatible with “existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

In Korean music, *jeongga* (translated as ‘right song’) refers to vocal music that falls under *jeongak* (translated as ‘right music’). *Gagok*, *gasa*, and *sijo* are examples of *jeongga*, which were sung by the members of the high society for character development. Unlike other forms of *jeongga*, *gagok* is sung to the accompaniment of orchestral instruments, such as *geomungo* (six-string zither), *daegeum* (large transverse bamboo flute), *gayageum* (twelve-string zither), and *piri* (small double-reed instrument). *Gagok* is highly esteemed for its musical and artistic perfection. *Gagok* complies with the definition of the intangible cultural heritage within the Convention for the Safeguarding of the Intangible Cultural Heritage, as ‘practices, representations, expressions, knowledge [and] skills... that communities, groups, and... individuals recognize as part of their cultural heritage’, as stated in Article 2, Clause 1. *Gagok* fits within the domain of ‘performing arts’ under Article 2, Clause 2 of the Convention.

Traditional *gagok* is an original art form that has been sung by the Korean people for a long time, and is distinct from Western vocal music. *Gagok* is vocal music that was popular in the high society of the Joseon Dynasty (A.D. 1392-1897). *Gagok* is composed of twenty-six *namchang*, or songs for men, and fifteen *yeochang*, or songs for women. Thus, *gagok* features both masculine and feminine qualities. All notes in *namchang* are sung in *geotsori*, a strong voice resonating within the body. On the other hand, *yeochang* uses *geotsori* and *soksori*, a high-pitched, thin voice.

Gagok is composed in *ujo*, a key that is solemn and peaceful, or *gyemyeonjo*, which is melancholy. *Gagok* is played in either 16-beat or 10-beat rhythm. Accompaniment is typically comprised of orchestral instruments such as *geomungo* (six-string zither), *gayageum* (12-string zither), *sepiri* (small double-reed instrument), *daegeum* (transverse flute), *haegeum* (fiddle-like instrument), and *jangu* (hourglass drum). *Yanggeum* (hammered dulcimer) and *danso* (bamboo flute) are sometimes included in the accompaniment.

Gagok has been preserved without transmutation for a long time, and it continues to be transmitted through the hands of master musicians. *Gagok* is intangible cultural heritage of great historical and artistic value.

Transmission and reinvention

In the past, *gagok* was sung predominantly by members of the high society. It has since evolved into popular music enjoyed by everyone. This change was fueled by the passion and efforts of the skill holders and their local communities, under the systematic protection of the Korean government. *Gagok* has been transmitted under national protection since November 10, 1969, when it was designated an Important Intangible Cultural Heritage. Currently, three skill holders, Kim Gyung-bae of *namchang*, and Kim Young-gi and Jo Sun-ja of *yeochang*, are continuing the tradition of *gagok*. They are not only committed to spreading the beauty of *gagok*, but are also creating a strong foothold for the future by training new talent. Such efforts by the skill holders and the government have contributed to *gagok* becoming a cultural heritage beloved by all Korean people. The Korean government, the skill holders and the Korean people have great pride in *gagok*, and continue to make faithful efforts in the transmission of *gagok*'s beauty, without violation of any existing international human rights agreement.

Recognition and identity

Gagok, and its artistic and symbolic value, have been preserved and transmitted by practitioners through local heritage training centers. The transmission activities instill pride in the local communities, and this pride motivates the practitioners to pass on the skill. *Gagok* transcends simple recreational culture. It is highly esteemed as cultural heritage of the Korean people that represents the collective identity.

Socio-cultural function

Gagok was popular within the high society of each region, and it was spread throughout the country. The long history of *gagok*'s transmission is valued greatly by the Korean people. *Gagok* serves a true symbolic function, representing the identity of the Korean people.

Modernization and industrialization have caused society to become complex and multifarious. These changes have forced many examples of historical high culture into extinction. Despite these changes, *gagok* practitioners have preserved the aesthetic and philosophy of the traditional high society. They have continued their tenacious efforts to transform the art into popular culture that can be enjoyed by everyone today. Practitioners, their communities, and related organizations are engaged in various demonstrations and promotion activities in order to increase recognition of *gagok*. They are also involved in special *gagok* classes at schools, and educational programs, including weekly *gagok* demonstrations. These efforts aim to preserve the socio-cultural function of *gagok*, which is to promote a sense of pride and identity in the Korean people.

Characteristics of the skill holders and practitioners

Gagok is practiced throughout the country. The practitioners are most active in the areas of Seoul, Gyeonggi-do, and the Gyeongsang-do. The first person to be recognized as a skill holder was Lee Joo-hwan. He began his practice in 1931 when he entered Yi Wangjik Aakbu (Royal Korean Music Institute of the Yi Dynasty) as a member of its third enrolling class. After graduation, he held monthly *sijo* instruction sessions, dedicating his life to spreading the knowledge of *gagok*. Since the death of Lee Joo-hwan, *namchang* and *yeochang* have been recognized separately. Currently, Jo Sun-ja and Kim Young-gi, designated skill holders of *yeochang*, and Kim Gyung-bae, of *namchang*, are continuing the tradition of *gagok*.

The skill holders consider their artistic faculty not as a personal gift, but as a calling to continue the heritage of their communities and nation. They are proudly involved in the active transmission and performance of *gagok*.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly. Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

Not to exceed 1,000 words.

Gagok is considered one of the most artistic forms of Korean vocal music. *Gagok* songs are acclaimed for their advanced musical compositions. *Gagok* music boasts refined balance that combines orchestral accompaniment and lyrical patterns in its composition.

As with many other forms of intangible cultural heritages, the practice of *gagok* is diminishing within communities, and this waning recognition is threatening the support for its transmission. Under these circumstances, inscription on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity will provide a great opportunity to ensure visibility and raise awareness of *gagok*. Inscription will bring pride and honor to the practitioners of *gagok*. It will also increase the public's interest in and enjoyment of *gagok*, creating new demand for the intangible cultural heritage. The inscription of *gagok* on the Representative List of the Intangible Cultural Heritage will contribute to increased practice of *gagok* and renewed efforts in its transmission.

Respect and encouragement for cultural diversity

Gagok uses music as a medium for the expression of human nature. *Gagok* contains universal truth and can be communicated to other cultural bodies as a form of human expression. On the other hand, *gagok* has unique characteristics distinguishable from any other type of music in the world. *Gagok* songs were an interpretation of the nature and the era, with the specific cultural background of the Joseon Dynasty's high society. *Gagok* contains qualities of both universal and original culture. Inscription of *gagok* on the UNESCO Representative List will allow the formation of a musical common ground, which will facilitate understanding of Korea's intangible cultural heritage. When the unique sound of *gagok* is shared with the world, a more refined musical culture will be produced. It will increase cultural diversity, and demonstrate the great influence of the UNESCO Representative List on the promotion of and respect for cultural diversity.

Respect for creativity and inspiration

Acquiring the skill of *gagok* takes much time and effort. The songs in *gagok* are composed of refined melodies. *Gagok*'s elegance is expressed through extreme restriction. Through *gagok*, one can peek at the history, the soul and the aesthetic of the people, the mentality of the generations, and their philosophy on nature.

Gagok began in the noble class culture. Its *namchang* and *yeochang* songs have evolved into songs that can be widely enjoyed by performers and listeners alike. The history of *gagok* is exemplary for various areas of art, and it will inspire creation of new cultural heritage throughout the world.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

Various efforts have been made for the safeguarding of *gagok*, a representative traditional Korean vocal music, since it was designated Important Intangible Cultural Heritage in 1969. Along with national support, *gagok* is being preserved and transmitted through heritage education and demonstrations organized by the skill holders and by private organizations, such as Gagok Inheritance Center and Korea Cultural Heritage Foundation.

The skill holders are scouted, protected and managed by the Korean government. The skill holders are engaged in monthly heritage education of trainees, and provide intensive training during the summer and winter months. In addition to practitioner training, *gagok* classes are also offered for the general public.

Gagok Inheritance Center, located in Masan-si, Gyeongsangnam-do, is dedicated to *gagok* transmission. Each year, over 20,000 people take public classes, and over a thousand people have gone through practitioner classes. Twenty-four regular performances so far have attracted over 18,000 attendees. Gagok Inheritance Center has been producing great results in increasing visibility and recognition of *gagok*, and facilitating dialogue about *gagok*.

Korea Cultural Heritage Foundation, a non-governmental organization known for its protection and application of intangible cultural heritage, organizes diverse performance events for the dissemination of *gagok*. The organization is making contributions to the exposure of the general public to *gagok*. The best examples of performances sponsored by the Cultural Heritage Foundation include 'Special Events Hosted by Heritage Practitioners', 'Traveling Performances of Intangible Cultural Heritage', which target culturally isolated audiences, and 'Going to See *Gut* (shamanistic ritual)', in conjunction with local festivals. Through the performance of *gagok* at these events, its identity and visibility is secured, and a positive environment for transmission is created.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs..

The inscription of *gagok* on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity is expected to have positive effects, including wider recognition of traditional Korean music, and increased awareness of cultural diversity. However, excessive commercial performance planning may harm the authenticity of the intangible cultural heritage. Heated competition among practitioners and increased demand for heritage training can clash with the traditional pedigree. It is also possible that inscription on the UNESCO Representative List may create a hierarchy among different intangible cultural heritages within the field of traditional music, impeding positive transmission. In order to prevent such problems, the Korean

government devises and exercises various safeguarding measures.

a) Practitioner information management system (pending)

Construction of an online information management system is under development. The system will comprehensively manage information on practitioners under national protection, and their transmission activities. It will replace the existing offline system, centralizing the human resources management of *gagok*, and create a database of the transmission path (from skill holders to heritage trainers to trainees). This will help create a positive environment for the transmission of traditional music.

b) Regular monitoring (in progress)

With consideration for the ever-changing characteristics of the intangible cultural heritage, regular tracking of transmission activities, and collection of data on transformation trends, in the form of photographs, video, and reports, are necessary in order to prevent losses in the future. Through regular monitoring of annual public *gagok* performances, the overall condition of transmission is recorded, including the practitioners' capacities and changing trends in their practices. Records of performances before and after *gagok*'s designation as Important Intangible Cultural Heritage, and collection and compilation of lineage data, are essential materials for ensuring transmission.

c) Chronicle of events (in progress)

To ensure safe transmission to the next generation, *gagok* performances are recorded meticulously and thoroughly. In 2008, documentaries and literature featuring the current skill holders were produced. These documents are scheduled for regular updates.

d) Construction of collaborative system for academic research with related organizations (in progress)

In order to create a positive environment for transmission of *gagok* in the future, there must be continuous support for academic research. The National Research Institute of Cultural Heritage of the Cultural Heritage Foundation, a policy research organization for the Cultural Heritage Administration of Korea, is working on creating a collaborative system with the National Center for Traditional Performing Arts.

e) Policy publication (pending)

If *gagok* is inscribed on the UNESCO Representative List, a hierarchy within the music field of the intangible cultural heritage may form, discouraging a positive environment for transmission. As a precaution, the Cultural Heritage Administration of Korea plans to publicize the Convention for the Safeguarding of the Intangible Cultural Heritage and the objectives of the inscription on the Representative List, through policy mail and its homepage.

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

The practitioners of *gagok* have perfectly preserved the heritage, and continue to pass it on to their successors. They participate actively in various education programs and concert projects, so that anyone can access and experience the beautiful spiritual vibration unique to traditional *gagok*.

The *gagok* skill holders and Masan City have given financial and administrative support to spread and publicize *gagok* at home and abroad. They share a sense of crisis that knowledge of *gagok*'s tradition and history is becoming rare, and they are committed to preserving and promoting the practice of *gagok*. Skill holder Jo Sun-ja is reinforcing the transmission and education within her regional community. Masan City aided the foundation of the Gagok

Inheritance Center, and the community is supporting the preservation and practice of traditional *gagok* by installing *gagok* classes in schools.

Gagok Inheritance Center was founded in September, 2006. Various performances and traditional music education programs are held at the Inheritance Center.

Skill holder Kim Gyung-bae, a professor at the Kyungpook National University, is devoted to academic research and successor training.

Skill holder Kim Young-gi, who is leading the transmission and popularization of *gagok*, is a member of the KBS Traditional Music Orchestra.

Through creative activities within organizations such as Korea Gagok Lyricists' Association and Korea Lyric Song Society, *gagok* is being reinvented, and its cultural identity continues to evolve. The various communities committed to transmitting *gagok* show strong will to continue the heritage autonomously, without depending on national safeguarding measures.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

Gagok is an example of traditional Korean vocal music, and it symbolizes the originality and artistry of the Korean people. Since its designation as Important Intangible Cultural Heritage in 1969, *gagok* has been protected and managed by the Korean government. The designation came about not long after the establishment of the Cultural Heritage Protection Act, in 1962, indicating the importance of the preservation of *gagok*.

Gagok is protected and managed under the special law of the Cultural Heritage Protection Act. In the system prescribed by this Act, the government gives financial support for general transmission activities, including the construction of a transmission lineage system, heritage education, demonstrations, and the foundation of heritage training centers.

In addition, indirect support for and collaboration with related organizations, such as the National Center for Traditional Performing Arts and Cultural Heritage Foundation, are being reinforced. The Korean government is committed to creating a positive environment for the protection, practice, and transmission of *gagok*, and to promoting *gagok* as a representative form of Korean Intangible Cultural heritage.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals in the nomination process

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

The nomination of *gagok* for the 2010 UNESCO Representative List was made possible by the participation of many communities, groups, and individuals. In December, 2008, *Gagok* was selected for nomination through verification and careful review under a committee of specialists and the Cultural Heritage Committee. In June, 2009, official consent was documented (see 5.b).

This form was completed after carrying out interviews with skill holders and ensuring their thorough understanding of the nomination for inscription on the Representative List. Skill holders and communities submitted recorded materials of their recent activities, and they participated in video field recordings for submission. They are communicating actively amongst themselves and sharing ideas to promote their cause. The *gagok* skill holders and related organizations understand the significance of and the support necessary for this nomination and take great pride in it.

The nomination of *gagok* for inscription on the UNESCO Representative List was carried out with the participation of practitioners and related communities. The skill holders, related organizations, such as *Gagok* Inheritance Center and Korea Cultural Heritage Foundation, and

nationally recognized practitioners have shown great interest in and support for the nomination of *gagok* for inscription on the UNESCO Representative List for the Intangible Cultural Heritage of Humanity.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

documentation attached

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

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5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”.

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined “with the participation of communities, groups and relevant non-governmental organizations” and Article 12 requiring that inventories be regularly updated.

The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Gagok is an Intangible Cultural Heritage designated and maintained by the Korean government. The official designated name is “*Gagok*, Important Intangible Cultural Heritage Number 30.” *Gagok* was recognized as intangible heritage for its historical, artistic, and academic value. It was designated an Important Intangible Cultural Heritage on November 10, 1969. Prior to the designation, two of the most renowned experts on traditional music, Seong Gyeong-lin and Kim Ki-su, carried out research on *gagok*. *Gagok* also went through an evaluation process by the Cultural Heritage Committee. Since the designation of *gagok* as Important Intangible Cultural Heritage, four skill holders have passed away. The inventory of *gagok* elements has been maintained through continuous efforts in successor training and monitoring. Thus the state party has fulfilled its safeguarding role for *gagok*, to “identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups

and relevant non-governmental organizations,” as listed under Article 11. (b) in the Convention. Regular update of inventories, as prescribed in Article 12 of the Convention, is executed by the Korean government under Article 45 (regular monitoring) of the Cultural Heritage Protection Act. The act regulates the updating of relevant lists, based on the regular monitoring of the intangible cultural heritage.

DOCUMENTATION

a. Required and supplementary documentation

	Main Documents	Format	Method of Submission
Photos	10 images	Resolution: 300 dpi Format: raw, tiff, jpeg	Internet/ Mail
Video	edited video (10 min.)	Resolution -726x572 (PAL) -720x480 (NTSC) Format: DVD, Mpeg	Internet/ Mail

b. Cession of rights including registry of items

Required cession of rights provided.

c. List of additional resources

Web sites:

- National Research Institute of Cultural Heritage (www.nrich.go.kr)
- Cultural Heritage Administration of Korea (www.cha.go.kr)
- Korea Lyric Song Society (www.igagok.org)

Printed materials:

Gagok (Yeochang): Research Report for Intangible Cultural Heritage, issue #95. 1972.

Jang Sa-hoon and Kang Han-young, Cultural Heritage Administration

Gagok: Research Report for Intangible Cultural Heritage, issue #56. 1968.

Sung Kyeong-lin and Kim Ki-soo, Cultural Heritage Administration

CONTACT INFORMATION

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B. Competent body involved

Kim, Hong-dong

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Kim, Sam-ki

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SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Yi Kun Moo

Title: Administrator, Cultural Heritage Administration of the Republic of Korea

Date: August 31, 2009

Signature: <signed>