

# The Tangible Validation of Intangible Cultural Heritage in Museums

Zoh, Minjae\*\*

The Gochang *Pansori* Museum, South Korea\*

**ABSTRACT** The UNESCO World Heritage Convention's categorisation of heritage as 'tangible' and 'intangible' via their separate conventions in 1972 and 2003 respectively has arguably cemented a rather 'black and white' understanding and approach of heritage as either tangible or intangible. However, when it comes to valorising, registering, or exhibiting national and/or heritage in museum spaces, the intangible requires the tangible and vice versa. In other words, the tangible needs the intangible theories and stories, and the intangible needs the tangible validation of its tradition. This article examines the contents and display methods of the Gochang *Pansori* Museum in South Korea, a museum dedicated to the preservation and commemoration of South Korea's oral tradition called *Pansori*. *Pansori* was officially inscribed in 2008 on the Representative List of the Intangible Cultural Heritage of Humanity (originally proclaimed in 2003). Before this, in 2001, the Gochang *Pansori* Museum was established on the grounds of the old residence of the patron of *Pansori*, Shin Jae Hyo, to preserve and promote the oral tradition as well as to validate its history. The museum contains over 1,000 pieces related to *Pansori* and various tangible methods have been implemented to provide the visitors with a *Pansori* experience as well as to visually and tangibly validate its tradition and history. This article looks into the importance of the tangible space, objects, and display methods in exhibiting and validating the oral

---

\* This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2020S1A6A3A02065553).

본 연구는 International Institute for Asian Studies, *The Newsletter* 93 내용을 보완했음을 밝힘.

\*\* HK Research Professor, SNUAC

tradition through the Gochang *Pansori* Museum. The core aim is to emphasise how the value and validation of intangible cultural heritage are dependent and heightened by tangible evidence and documentation.

**Keywords** Intangible, Tangible, Heritage, Validation, *Pansori*, South Korea

## 1. Introduction

Since the establishment of The Convention Concerning the Protection of the World Cultural and Natural Heritage in 1972 by UNESCO, the World Heritage Convention has been instrumental and influential in spreading “heritage consciousness” around the world (Labadi and Long 2010: 6). Following the 1972 Convention, the idea that the legacies we inherit “stem both from nature and culture” has arguably been cemented globally (Lowenthal 2006: 81). A significant moment and movement in terms of heritage consciousness that followed was in 2003 with the Convention for the Safeguarding of the Intangible Cultural Heritage. This 2003 Convention formulated a legislative framework for preserving the so-called ‘intangible heritage’ (Carboni and de Luca 2016: 108).

The dedicated convention for intangible cultural heritage did not form overnight. UNESCO’s commitment to the specific field of non-material cultural expressions records a long history (Bortolotto 2007: 21). Efforts to save, protect, and preserve the world’s living cultural heritage have existed for several hundred years, but the specific idea of an international legal instrument formally goes back to the 1950s (Kurin 2018: 67). To underpin some of the efforts that led to the official founding of the Convention for

the Safeguarding of the Intangible Cultural Heritage in 2003, in 1971, a year before the founding of the Convention concerning the Protection of the World Cultural and Natural Heritage, a document was drafted by UNESCO with the motivation to establish an international instrument related to intangible cultural heritage. Another significant year was 1989 with the Recommendation on the Safeguarding of Traditional Culture and Folklore which was the first international normative instrument (Aikawa 2018: 137). Following various other continued efforts, in 2000, the World Culture Report on “cultural diversity, conflict and pluralism” underlined the importance of “intangible cultural heritage” and this opened a wider debate on the definition and dimension of heritage (Bortolotto 2007: 26). Moreover, there was the creation of an index for the registration of the intangible heritage, called in 2001 “Masterpieces of the Oral and Intangible Heritage of Humanity” (Carboni and de Luca 2016: 108). It was in 2003 that the Convention for the Safeguarding of the Intangible Cultural Heritage became official.

With the formal establishment of the two conventions and the coining of the terms “tangible heritage” and “intangible heritage,” the category of “cultural” heritage, in particular, has arguably become a rather black and white approach and understanding with there being either tangible cultural heritage and/or intangible cultural heritage (Amali et al. 2022: 980). There are, of course, structural and managerial needs and benefits to the existing framework and conventions as tangible sites and intangible customs require different attention and expertise. However, there is also a need to acknowledge and discuss that when it comes to valorising, registering or exhibiting heritage, the tangible and intangible aspects of heritage become merged. In other words, tangible heritage requires intangible theories

and stories, and intangible needs tangible documentation or evidence in order to be visually validated and valorised. To explore the concept of the tangible validation of intangible cultural heritage specifically in the context of museums, this article examines the contents and display methods of the Gochang *Pansori* Museum in South Korea. There are some existing studies on the topic of museum displays of intangible cultural heritage (for example, Aliviztou 2006, Nikolakopoulou et al. 2022, Yoshida 2004), but the focus is mainly on the importance of the preservation of intangible cultures around the world and what roles museums have in this regard. For example, the digital preservation of intangible heritage-related records is an occurring topic and concern. However, more attention is needed in tangibly and visually presenting intangible cultural heritage in museums as this can ultimately enable visitors to widen their understanding of the custom through visual documentation. As intangible heritage is formless, providing a tangible form to match can elevate the understanding and also increase interest.

*Pansori*, most simply explained, is a passed-down oral tradition — “a Korean dramatic art form through which an epic story is sung and narrated by a singer to the accompaniment of a drum” (Jang 2001: 99). To preserve, commemorate and exhibit *Pansori*, a dedicated museum was established in 2001 within the grounds of the old residence of Shin Jae Hyo, the patron of *Pansori*, who taught and trained many of Korea’s best known *Pansori* singers. That the museum was built within the grounds is a significant part of the museum’s appeal. The museum contains over 1,000 objects related to *Pansori* and through the tangible space, objects and display methods, this article looks into the importance of the “tangible” in validating and valorising intangible cultural heritage.

The structure of this article is as follows. The following section looks into some of the discussions on tangible heritage and intangible heritage. Next, a brief historical overview of *Pansori* will be presented, followed by a review of the tangible space, objects and display methods of the Gochang *Pansori* Museum. The concluding section summarises the importance of the tangible when it comes to exhibiting and validating intangible heritage and argues for the need to approach heritage beyond its category and criteria. On the whole, through the case of the Gochang *Pansori* Museum, this article aims to argue how the value and validation of intangible cultural heritage in museum spaces is deeply dependent and heightened by tangible evidence and documentation (Zoh 2022).

## 2. Discussions on Tangible Heritage and Intangible Heritage

As noted, UNESCO's World Heritage Convention has been highly influential in spreading "heritage consciousness" around the world, and this consciousness refers partially to how scholars and practitioners categorise, approach, and understand heritage. This section looks into some of the discussions on tangible heritage and intangible heritage, paying close attention to how the existing framework has predominantly been shaped and guided by UNESCO's definitions and frameworks.

To first start with the UNESCO World Heritage Convention's definition of cultural heritage, it is as follows:

Cultural heritage includes artefacts, monuments, a group of buildings

and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable, immobile and underwater), intangible cultural heritage embedded into cultural, and natural heritage artefacts, sites or monuments.

UNESCO's definition of cultural heritage is categorised into the tangible and then the intangible. Accordingly, scholars have benchmarked UNESCO's definition to explain the terms "tangible heritage" and "intangible heritage." The term tangible heritage has been explained to refer, in general, to all the material traces such as archaeological sites, historic monuments, artifacts, and objects that are significant to a community, a nation, or/and humanity (Hassan 2020: 10489). Moreover, the term has been explained to be used often "to distinguish" such heritage elements from "intangible heritage" that was recognised by UNESCO in 2003 to refer to practices, representations, expressions, knowledge skills, as well as instruments, objects, artifacts, and cultural spaces associated therewith of living communities (Hassan 2020: 10489). A key characteristic of intangible heritage, as expressed in the 2003 Convention, has been noted to be its inclusiveness and its living and constantly evolving nature, as opposed to the more static nature of monuments and archaeological sites (Alivizatou 2012: 35). In this regard, UNESCO's definition has led scholars to explain "tangible heritage" and "intangible heritage" by pointing out how they fundamentally differ. Scholars also directly reference the convention to explain the intangible cultural heritage; that it refers to a living force that is "transmitted from generation to generation" and "constantly recreated by communities and groups" in response to their social and physical environments (Ruggles and

Silverman 2009: 2).

UNESCO's definition can be argued to have resulted in the diverging of cultural heritage into tangible and intangible as well as the merging of the two aspects to holistically understand "cultural heritage." To examine some of the definitions that have merged the two aspects, musical instruments, for example, have been used to underpin the central components of both the tangible and intangible heritage; how music as intangible cultural heritage frequently overlooks the importance of conserving traditions inherited from the past and making live performances possible in the present, while curating instruments as tangible heritage often neglect their functions for making music (Howard 2022: 32). Another example given is the case of the human production such as an artefact that has been explained as the result of the interaction between a person, a set of tools and a technique/ strategy, "all of which are involved in producing an item during an act" (Carboni and de Luca 2016: 109). Elaborating on this, the object is explained to have heavily relied on intangible elements such as specific techniques and particular social arenas for its identity (Carboni and de Luca 2016: 109). As such, there exists the idea that intangible culture produces tangible cultural objects, which, in turn, require intangible culture (Ito 2003: 1). This is to claim that any/all culture, in its earliest stage, starts from the intangible. Ito argues that it goes without saying that intangible culture makes the background of tangible cultural property, such as monuments and sites (Ito 2003: 2).

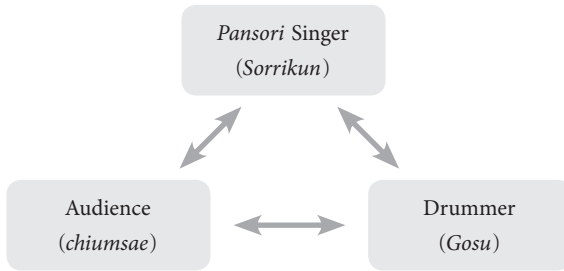
However, this is not to claim that the World Heritage Convention has managed to completely clarify or finalise what cultural heritage means. Numerous scholars have discussed the ambiguity of heritage as a concept; that how the term is understood is "always ambiguous and never certain"

(Harrison 2013: 6) and that it is a “broad and slippery term—used to describe anything from the solid to the ethereal” (Harrison 2013: 5). Moreover, defining heritage has been described as a “challenging task” and that it has become even more challenging when a “living” dimension is added to it (Wijesuriya 2018: 43). Thus, defining or explaining cultural heritage remains to be multidimensional and often conflicting.

### 3. *Pansori*: A Brief Historical Overview

The term ‘*Pansori*’ encompasses a combination of two Korean words: *Pan* meaning ‘a place where people gather’ as well as also being the Korean word for ‘mat’ where people could sit on, and *sori* literally meaning ‘sound.’ The origin of *Pansori* is difficult to pinpoint by exact date and location but the common agreement is that its practices began around the end of the 17<sup>th</sup> century through to the 19<sup>th</sup> century (during the Joseon Dynasty, 1392-1910) around the Jeolla province in Korea. Performances ranged from marketplaces or courtyards along with other entertainments such as acrobats, tumblers and clowns (Um 2008: 25). In its early days, *Pansori* is known to have been performed outdoors and the essence of this art form was the “triple act.” There would be the singer (*Sorrikun*) and the drummer (*Gosu*) providing the action and the audience (*Chuimsae*) providing the reaction. Together, the interaction between the three would create a triple act (Figure 1). This interaction enabled *Pansori* to have an impromptu style—making every performance different and intimate. Another important aspect of *Pansori* in its early days was that there was no stage or platform that differentiated the singer from the audience. This ‘eye level’





[Figure 1] The Triple Act of *Pansori* (Author Image)

was crucial in the community that a *Pansori* performance created.

*Pansori*, initially, was a ‘lower class’ form of entertainment—developed, performed and enjoyed by the lower class. Entertainers on the whole during the Joseon dynasty were referred to as “*Gwangdae*” which implied “entertainer.” Entertainers were not highly regarded at the time. The fundamental reason for this disrespect had connections to the Confucian-culture during the Joseon Era which centered around the idea that dignity, reputation, honour and a generally well-bred person were most respectable. With “entertaining” supposedly going against these themes, *Gwangdaes* were usually people from the lower class (Shim 2004). *Pansori* recital tales were passed down by word of mouth and were an impromptu form until eventually the oral tradition was recorded into a literary composition by a man named Shin Jae Hyo (1812-1884).

Shin Jae Hyo (Figure 2) is known as the theorist and patron of *Pansori*. He took on the task of manually and theoretically recording the oral tradition into literary narratives (Shim 2004). In many respects, this act of Shin of writing down the oral tradition and documenting the stories into tangible books can be interpreted as the first official tangible-isation of the intangible tradition (Zoh 2022). Social-class wise, Shin was neither



[Figure 2] The Bust of Shin Jae Hyo  
Displayed in the Gochang *Pansori*  
Museum (Author image)

aristocratic nor lower class and Shim (2004) claims that this position enabled him to become acutely aware of the conflicts and moral problems within the Joseon society. Twelve repertories were constructed by Shin—all of which contended with the social hierarchy during the latter part of the Joseon Era. Traditional *Pansori* became designated as an Intangible Cultural Asset by the Korean Ministry of Culture in 1964 and was also proclaimed as one of the UNESCO Masterpieces of Oral and Intangible Heritage of Humanity in 2008 under the official title “The

*Pansori Epic Chant*” (Um 2008: 26).

#### 4. The Gochang *Pansori* Museum: The Tangible Space, Objects and Display Methods

To review the tangible space, objects and display methods of the Gochang *Pansori* Museum, as noted, it opened its doors in 2001 as the first and only *Pansori* museum in Korea (Kim 2019: 64). Walking into the museum, the display starts with a history room with information panels, leading the visitors into the room with historical records and 3D artwork, and then into the recreational area. The final part of the display emphasises the ongoing history of *Pansori*.

#### 4.1. The Tangible Space and the Objects Inside the Museum

First, in terms of the tangible space, there is significance in both the Gochang region and the physical grounds of the museum. In terms of Gochang, it is located in the North Jeolla Province within South Korea (Figure 3). *Pansori* is deeply associated with the Jeolla province, as it was where the art form is known to have derived. Although *Pansori* is associated with various areas within South Korea for its practices and growth (i.e. Jeonju, Gunsan, Namwon, etc.), Gochang has very particular roots and connections to the oral tradition. The roots and connections are directly related to the life and works of Shin Jae Hyo who taught and trained some of Korea's best known *Pansori* singers in his house in Gochang. The museum was built within the grounds of Shin's house which was designated in 1979 as National Folklore Cultural Heritage (CHA: Sin Jae Hyo's Historic House, Gochang – Heritage Search).

In terms of the actual grounds of the museum, the *Sarangchae* (an annex where men used to study or welcome guests) was renovated and open to the public as part of the museum. This means that the tangible space of the museum has been presented to carry both physical and symbolic significance. Within the grounds of the museum is the actual museum building which, as noted, houses over 1,000 pieces of artefacts related to *Pansori*. This includes personal



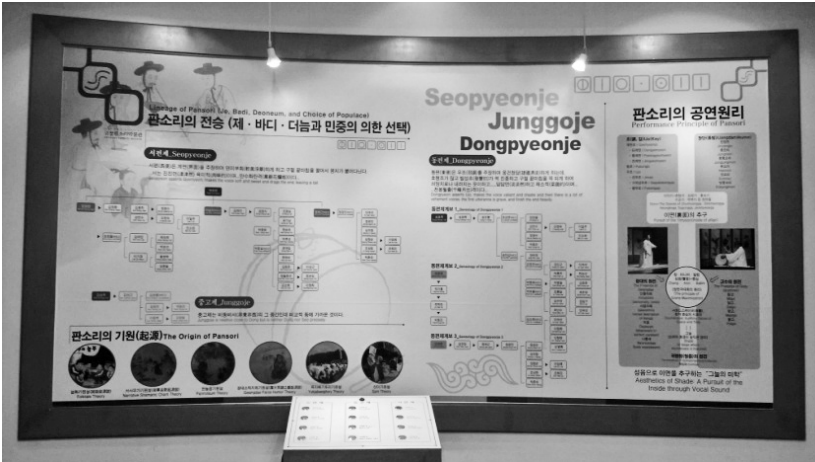
[Figure 3] Map of South Korea  
Pinpointing the Location of Gochang  
(Author Image)

possessions once owned by Shin Jae Hyo as well as a few renowned *Pansori* singers, predominantly Kim So Hee. However, it is important to note that the structure of the grounds has gone through alterations. For example, the *Sarangchae* which has become one of the crucial features within the grounds of the museum, was only one part of Shin's house that was used to teach and train *Pansori* singers. The rest of the grounds have been replaced by a large concrete building (the museum building) which is a sharp contrast to the restored *Sarangchae*. There was also originally a pond behind Shin's old house but the pond was filled, then repaired, and purified in 1979 and additional stonework became repaired in 1986 (Source: Academy of Korean Studies – Local Culture Electronic Exhibition). Thus, when it comes to the historical significance of the actual grounds, such factors need to be contextually understood and considered.

#### 4.2. The Displays Methods

The museum has exhibited *Pansori* by incorporating various methods including information panels, 3D artwork, display of soundtrack records of *Pansori*, preserved documents of Shin Jae Hyo's books in which he recorded the literary compositions of *Pansori*, interactive technology, and so on. To extract into some of the displays, firstly, Figure 4 is an information panel, detailing the theoretical and geographical aspects of *Pansori*. This display is at the forefront of the museum and as can be seen, there are buttons placed in front of the panel to work interactively with the panel.

These buttons hold recordings of *Pansori* recitals from different parts of Korea. Although the oral tradition was on the whole developed and performed predominantly within the Jeolla province, *Pansori* became



[Figure 4] Information Panel on the Theory and Geography of *Pansori* (Author Image)

practiced in other places (such as Chungcheong province). There are differences in the dialect and these buttons enable visitors to hear differences in *Pansori* style depending on the region (Zoh 2022). This display therefore reveals both visually and audibly the diversity of *Pansori* styles. This display style tangibly and also audibly provides and presents a form of structure to an oral tradition for visitors—communicating how a sound derived from a historical period, in different regions and with theoretical studies.

Information panels have also been used to present and commemorate individual *Pansori* singers during the Joseon Dynasty (Figure 5). This section is exhibited in a gallery style. Displaying the past singers of *Pansori* not only honours their works but also in many respects validates its history and practice. Intangible heritage fundamentally needs and depends on devoted specialists to practice and pass down the tradition. Therefore, by exhibiting names and photographs of past *Pansori* singers, this display tangibly reveals not only information about these singers but also informs



[Figure 5] Panels Commemorating Past *Pansori* Singers (Author Image)

of the history of the practice of *Pansori*—furthermore validating its tradition and, by doing so, enhancing its value.

*Pansori* singers have also been presented in different periods. The museum has categorised singers according to their historical period and Figure 6 shows the renowned *Pansori* singers during and after the Japanese colonial period. During the colonial period, Korea was deprived of its sovereign rights. The Japanese during this time “Japanised” Korea which entailed (amongst many things) discouraging the Korean language in the early days and then later forbidding the Korean language (Nahm 1988: 22). This display therefore presents singers who managed to continue the oral tradition by singing and performing in the Korean language through difficult and threatening times. Such time scales once again visually put into perspective how *Pansori* was passed down; validating its history and practice.

The next part of the museum exhibits 3D artwork (Figure 7). These small 3D figures are displayed in clear glass boxes—capturing scenes of *Pansori* performances during the Joseon Dynasty. From the left, a singer performing to the Upper class (*Yangban*) is depicted. The right captures



[Figure 6] Renowned *Pansori* Singers after Liberation



[Figure 7] 3D Artwork of *Pansori* Scenes (Author Image)

*Pansori* being performed outdoors. Such artwork communicates the different settings *Pansori* had when it was performed during the Joseon Dynasty. The methods of using artworks in museum displays are arguably often more effective and educational than written panels. They assist in helping visitors to visualise past practices as well as understanding the stories behind their practice. Once again, this is an example of how the intangible tradition becomes validated and explained by tangible works.



[Figure 8] Preserved Soundtracks of *Pansori* (Author Image)

Next, Figure 8 showcases the soundtracks/audio records of *Pansori*. The tangible records are in many ways the physical and tangible evidence of the passed down intangible heritage. In other words, the records physically and tangibly hold and preserve the intangible tradition.

At the centre part of the museum are displayed the preserved books of Shin Jae Hyo—the books in which Shin recorded *Pansori* into literary compositions. As noted, these books can be regarded as the initial acts of the tangible-isation of *Pansori*.

Moving further into the museum there is a section that enables the visitors to play the *Pansori* drums. Visitors are allowed to experience being a *Pansori* drummer (*Gosu*). There is also a screen with recordings of a *Pansori* singer and drummer giving a virtual lesson. The visitors can attempt playing the *Pansori* drums.

The surrounding interior of this display resembles the inside of a cave and this has relevance to the practice of *Pansori*. During the Joseon Dynasty (particularly so during the 18th century when it was predominantly an outdoor performance), *Pansori* singers often trained in caves near waterfalls to master the sound required for the art form. The nature of *Pansori* performances, being held outdoors in loud areas such as marketplaces,





[Figure 9] *Pansori* Compositions by Shin Jae Hyo (Author Image)



[Figure 10] *Pansori* Drums (Author Image)

meant that singers had to be very loud—penetrating through the everyday outdoor sounds. This process of mastering the sound was referred to as “*tteukeum*”—when the *Pansori* singers reached and mastered the required sound by penetrating the sound of a waterfall with their voices. To inform the visitors about this process, the museum has a *tteukeum* experience room where visitors can enter a room and sing into a microphone that tracks the volume of the voice. Above the microphone is a device that measures the volume, encouraging the visitors to attempt *Pansori*. As part of the aesthetic, the room can be seen as a recreational area with the cave, waterfall and also a life-size model of a *Pansori* singer training. This style of (3D life-size) display enables the visitors to learn about *Pansori* in three-dimensional ways and also to a certain extent experience the oral tradition—a display that urges visitors to see and also themselves practice the art of mastering the sound of *Pansori*.

As part of this display area, there is also a space where visitors can listen to recordings of *Pansori* (Figure 12) using headphones. The museum has used tangible tools to preserve and present the intangible tradition,



[Figure 11] *tteukeum* Experience Room

Lastly, Figure 13 is display located near the exit of the museum. This display, again in a gallery style, presents the renowned *Pansori* singers throughout the years. A few points are communicated via this display. The first is that *Pansori* was passed down by the efforts of these singers. Another point communicated in this display is through the blank frames. By the intentional blank frames positioned after the past singers, the visitors are able to understand how *Pansori* remains a living intangible oral tradition—that the blank frames will be filled by dedicated and devoted singers in the future.

To summarise, the Gochang *Pansori* Museum has used tangible methods to preserve, exhibit and educate visitors on the oral tradition. As examined, various methods have been used to visually validate *Pansori*'s history through preserved books, records and related objects, to enable



[Figure 12] *Pansori* Audio Recordings (Author Image)



[Figure 13] *Pansori* Singers through the Years and Future *Pansori* Singers (Author Image)

visitors to hear the dialects of *Pansori* using buttons, to encourage participation (*tteukeum* experience room and the *Pansori* drum-section), and to enable visitors to experience the *Pansori* scenery during the Joseon dynasty through recreational displays. On the whole, the display methods are interactive and informative. However, to critique the overall display, two points can be raised. The first is that the current display focuses predominantly on the history and tradition of the oral tradition, meaning that there is little emphasis on the 'living' aspect. Although there is a display with empty frames to suggest that *Pansori* is an ongoing oral tradition, the museum primarily focuses on paying homage to the past *Pansori* singers (especially Shin Jae Hyo). *Pansori* has come a long way since the Joseon era but according to the museum's current display, it can appear that *Pansori* is a Joseon-specific asset. With UNESCO's intangible cultural heritage convention placing the core emphasis on the 'living heritage,' the current display will need to expand in its scope to communicate how the oral tradition is a *living* tradition and how *Pansori* has evolved through the centuries to the current day. This is all the more the case as *Pansori* has been inscribed as the world's intangible cultural heritage.

The second critique is that some of the display methods fall behind the innovative museum trends of the present. The Gochang *Pansori* Museum uses sensory methods that tick the box of going beyond the conventional display method of 'seeing,' but increasingly, there are museums around the world that are implementing innovative methods to enhance their displays and to include more groups of people. For example, multi-sensory solutions have been seen as the most promising for all groups of people, such as people with disabilities, the elderly and young people and others (Harada et al. 2018: 2221). This means that collaborations are being

conducted in many museums between curators with experts in brain science and other sensory-related fields to experiment and implement new updated methods of display to heighten the visitor experience. The Gochang *Pansori* Museum can benefit from updating its display methods to align more with recent display trends.

## 5. Concluding Remarks

To conclude, through the Gochang *Pansori* Museum, this article examined the importance of the tangible when it comes to exhibiting and validating intangible heritage and argued for the need to approach “cultural heritage” beyond its category of “tangible” and “intangible.” As noted, UNESCO’s conventions for tangible heritage (1972) and intangible heritage (2003) have paved the way for scholars and practitioners to categorise and separate the two and make them into different sub-fields within the study of cultural heritage. Indeed, there are benefits to this on a managerial level, as tangible and intangible heritage require different expertise for preservation and promotion. In the cases of both tangible and intangible cultural heritage, much of the emphasis tends to be on what they are, their historical significance and how they can be protected and preserved. These are all important factors, but there is a need to widen the understanding and approach and to acknowledge and discuss that when it comes to valorising, registering or exhibiting tangible or intangible heritage, it is fundamental that the two become merged.

The Gochang *Pansori* Museum can be used as one case to examine how the two become merged: how the tangible space, objects and display

methods play a crucial role in validating and enhancing *Pansori's* history and tradition (Zoh 2022). In other words, it is the tangible documentation and physical evidence that visually validates the oral tradition's history and tradition. Museums and cultural organisations have long been concerned with the preservation of oral traditions and folk cultures (Alivizatou 2012: 18) but this concern has predominantly focused on the "act" and "practice." There is a need to expand this focus by widening the understanding of intangible cultural heritage with its tangible remains and vice versa for tangible heritage with its intangible theories and stories. The nature of intangible cultural heritage is that it is formless; that it is a practice and an act. Thus, the fundamental advantage of visually and tangibly displaying intangible cultural heritage is that visitors could have a visual form and reference to add to their understanding of that intangible cultural heritage. The understanding of *Pansori*, for example, can be heightened by visually observing and touching the drum and fan that were used for performances.

## References

- Aikawa, Noriko. 2018. "An Historical Overview of the Preparation of the UNESCO International Convention for the Safeguarding of the Intangible Cultural Heritage." *Museum International* 56 (1-2): 137-149.
- Alivizatou, Marilena. 2012. *Intangible Heritage and the Museum: New Perspective on Cultural Preservation*. London: Routledge.
- Alivizatou, Marilena. 2006. "Museums and Intangible Heritage: The Dynamics of an 'Unconventional Relationship.'" *Papers from the Institute of Archaeology* 17(0).
- Amali, Lanto Ningrayati, Muhammad Rifai Katili, and Wandu Ismail, 2022. "Preservation of Intangible and Tangible Cultural Heritage Using Digital Technology." *Indonesian Journal of Electrical Engineering and Computer Science* 28(2): 980-986.
- Blake, Janet. 2000. "On Defining the Cultural Heritage." *International and Comparative*

- Law Quarterly* 49(1): 65-85.
- Bortolotto, Chiara. 2007. "From Objects to Processes: UNESCO's 'Intangible Cultural Heritage.'" *Journal of Museum Ethnography* 19: 21-33.
- Carboni, Nicola and Livio de Luca. 2016. "Towards a Conceptual Foundation for Documenting Tangible and Intangible Elements of a Cultural Object." *Digital Applications in Archaeology and Cultural Heritage* 3(4): 108-116.
- Harrison, Rodney. 2013. *Heritage: Critical Approaches*. London: Routledge.
- Harada, Tazuru, Hideyoshi Yanagiasawa, Soudan Gressier, and Camille Jean. 2018. "Museum Experience Design Based on Multi-Sensory Transformation Approach." *Industrial Design: 2221-2228*.
- Hassan, Fekri. 2020. "Tangible Heritage in Archaeology." In *Encyclopedia of Global Archaeology*, edited by Claire Smith, 10489-10492. Springer.
- Howard, Keith. 2022. "Musical Instruments as Tangible Cultural Heritage and as/for Intangible Cultural Heritage." *International Journal of Cultural Property* 29: 23-44.
- Ito, Nobuo. 2003. "Intangible Cultural Heritage Involved in Tangible Cultural Heritage." In 14<sup>th</sup> ICOMOS General Assembly and International Symposium: 'Place, Memory, Meaning: Preserving Intangible Values in Monuments and Sites,' 27-31 October 2003. Victoria Falls, Zimbabwe.
- Jang, Yeonok. 2001. "Pansori Performance Style: Audience Responses and Singers' Perspective." *British Journal of Ethnomusicology* 10(2): 99-121.
- Kim, Seongsik. 2019. "Suggestions for the Development of Gochang Sori: Focusing on the Local Reality of Gochang Area." 판소리 학회 [Pansori Research Association]. 47: 33-65.
- Kurin, Richard. 2018. "Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: A Critical Appraisal." *Museum International* 56(1-2): 66-77.
- Labadi, Sophia. 2013. *UNESCO, Cultural Heritage, and Outstanding Universal Value. Value-based Analyses of the World Heritage and Intangible Cultural Heritage Conventions*. Altamira Press.
- Labadi, Sophia and Colin Long. 2010. *Heritage and Globalization*. London: Routledge.
- Lowenthal, David. 2006. "Natural and Cultural Heritage." *International Journal of Heritage Studies* 11(1): 81-92.
- Mazel, Aron, Gerard Corsane, Raquel Thomas, and Samantha James. 2017. "From the Bottom up: The Identification and Safeguarding of Intangible Cultural Heritage in Guyana." In *The Routledge Companion to Intangible Cultural Heritage*, edited by Michelle Stefano and Peter David, 81-96. London: Routledge.
- Nahm, Andrew. 1988. *Korea Traditions & Transformation: A History of the Korean People*. Hollym.
- Nodoro, Webber. 2018. Conservation and Management of Archaeological Heritage Re-

- sources. In *Sharing Conservation Decisions: Current Issues and Future Strategies*, edited by Alison Heritage and Jennifer Copithorne, 15–26. ICCROM.
- Nikolakopoulou, Vasiliki, Printezis Petros, Maniatis Vassilis, Kontizas Dimitris, Vosinakis Spyros, Chatzigrigoriou Pavlos, and Koutsabasis Panayiotis. 2022. “Conveying Intangible Cultural Heritage in Museums with Interactive Storytelling and Projection Mapping: The Case of the Mastic Villages.” *Heritage* 5(2): 1024–1959.
- Ruggles, Fairchild and Helaine Silverman, eds. 2009. *Intangible Heritage Embodied*. Springer.
- Shim, Joon Hee. 2004. History of Pansori, Pansori: Commemorating Designation as a Masterpiece of Oral Tradition and Intangible Heritage of Humanity by UNESCO in 2003. Seoul, Korea, National Centre for Korean Traditional Performing Arts.
- Um, Hae-kyung. 2008. “New “P’ansori” in the Twenty-first Century Korea: Create Dialects of Tradition and Modernity.” *Asian Theatre Journal* 25(1): 25–57.
- Wijesuriya, Gamini. 2018. “Living Heritage.” In *Sharing Conservation Decisions: Current Issues and Future Strategies*, edited by Alison Heritage and Jennifer Copithorne, 43–65. ICCROM.
- Yoshida, Kenji. 2004. “The Museum and the Intangible Cultural Heritage.” *Museum International* 56(1–2): 108–112.
- Zoh, Minjae. 2022. “The Tangible Validation, Preservation, and Promotion of South Korea’s Oral Tradition Pansori in the Gochang Pansori Museum.” *International Institute for Asian Studies*. The Newsletter 93.

원고 접수일: 2024년 1월 16일, 심사완료일: 2024년 1월 30일, 게재 확정일: 2024년 2월 6일



초록

# 유형 물질을 통해 검증되는 무형문화재 전시

고창 판소리 박물관

조민재\*

유네스코 세계유산협약은 1972년과 2003년 각각 별도의 협약을 통해 유산을 ‘유형’과 ‘무형’으로 분류함으로써 유산에 대한 유형 또는 무형의 ‘흑백’ 이해와 접근 방식을 확산시켰다고 볼 수 있다. 그러나 박물관 공간에서 ‘유산’을 전시할 경우에는 무형에는 유형 물질이 필요하며 그 반대의 경우 유형에는 무형의 이야기와 이론이 필요하다. 즉, 유형에는 무형의 이론과 이야기, 무형에는 그 전통과 역사를 검증해 줄 유형의 형태들이 필요하다. 본고는 전라북도 고창에 있는 ‘판소리’ 박물관의 전시 방법을 검토한다. 판소리는 2008년(원래 2003년 선포) 인류의 무형유산으로 등재되었다. 이에 앞서 2001년 판소리를 기록하고 가르친 신재효 선생님 옛 거주 터에 구전 전통의 보존과 진흥, 그 역사성을 입증하기 위해 고창 판소리 박물관을 건립하였다. 고창 판소리 박물관에는 판소리와 관련된 1,000여 점의 작품을 소장하고 있으며, 방문객들에게 판소리 체험을 제공하고 더 나아가 판소리의 전통과 역사를 시각적, 유형적으로 검증할 수 있도록 다양한 유형의 방법을 구현하고 있다. 본고는 고창 판소리 박물관을 통해 무형문화재를 전시하고 검증하는 데 있어 유형의 공간과 사물, 전시 방법의 중요성을 살펴 보았다. 고창 판소리 박물관 사례를 통해 무형문화유산의 가치와 타당성이 어떻게 유형의 증거와 문서에 의존하고 강화되는지를 보는 것이 핵심 목

—

\* 서울대학교 아시아연구소 HK연구교수

표다.

주제어 무형, 유형, 유산, 검증, 판소리, 한국