

## PROMOTION OF INTANGIBLE HERITAGE IN TOURISM THROUGH THE MEDIUM OF DANCE EDUCATION

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**Abstract.** Culture and cultural heritage are the back bone of any society and a prominent resource of tourism. Fine arts are the integral part of culture tourism. These fine arts are classified as audio – visual and performing arts. Dance, dram and music are the major component of performing arts, be they classical, semi classical, folk, theatre, modern and contemporary. Here classical dance education is based on two inseparable factors like two faces of the same coin namely entertainment based and value based. Cultural and heritage tourism is growing very fast at international level. It has to expand and extend its services effectively. To achieve its goal, tourism is confining merely to entertainment. If tourism wants to surge forward and expand further, it has to rise from the entertainment level and adopt the other side of the coin of dance education, which is value based and contributes immensely to the sustained growth of tourism.

**Key words:** dance education, tourism, culture and cultural heritage

### AIMS

Analysis of all the aforesaid concepts in the light of human values Creating an awareness of the importance of dance education in tourism are the main aims of the paper.

In this direction, as a dance practitioner, danceologist, choreographer and writer, I have analysed:

1. Multifaceted, universal and educative values of dance education, which are beyond the ken of science and scientific experiments in the context of world culture and its integration with world tourism.
2. Importance of dance education in the total personality development and all-round development of mankind.
3. Its adoption in tourism and benefits.
4. Which are the values it adds to tourism?
5. How it widens the scope, creates extra income sources and increases tourist flows in tourism.
6. How it reaps socio-economic benefits. (Three fold benefits; socio-political and cultural).
7. Also analysed the potential solutions for sustenance and growth of the same.

This is a new investigation in the field of intangible heritage education and comprises a number of positive schemes in relation to cultural tourism.

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## INTRODUCTION

Culture and cultural heritage are prominent resources in any society and industry. Tangible heritage may be considered as a material manifestation or symbol of cultural expression, either traditions of living society or those of past societies occupying the same area.

It is well known that tourism is growing and has a profound impact on cultural heritage. Cultural heritage is serving as a tourism attraction, while tourism is leading to socio - economic support for management of this heritage.

The world tourism organisation predicts that cultural tourism will be one of the five tourism market segments in the future and notes that growth in this area will present growing challenges in terms of managing visitor flows.

Cultural tourism has great potential to foster understanding and respect among different cultures and, in the long term, it is a medium for creating and preserving peace.

Today, in my paper, I am not discussing topics which are already designed and well established such as cultural heritage, its divisions, features, plans, concepts, role and funding, marketing, management and so on. Here I discuss the universal and educative values of Bharathanaatyam in the context of world culture and its integration with world tourism.

At first, one may wonder what classical dance is. What are its universal and educative values. How it promotes tourism and so on. This is a new topic in this direction. Results have to be acquired only by self - experiences. As a performer, trainer, choreographer, writer and thinker what I have analysed is immensely useful to the industry. Although it seems to be an impetuous digression from the relevant issues, it comprises positive schemes in relation to cultural tourism.

Classical Bharathanaatyam is a prominent inclusion in the intangible heritage of tourism. It has multifaceted, universal and educational values, which are beyond the ken of science and scientific experiments.

To comprehend how this area promotes cultural tourism and can attract more tourists, it is necessary to know its universal and educative values. which are embedded in it. To know these values and promote them in tourism, one has to understand this subject to the core compulsorily and should have deep knowledge about the definition of classical dance, who are the beneficiaries, why and for whom it is necessary, the area of benefits, how to derive the benefits, methodology of dance education, its contemporary values, what are the reasons for insensitivity towards these values and solutions, motivating methods and so on.

It is recognised on all hands that Bharathanaatyam has sprouted from the four Vedhaas. During the period of Bharathamuni, author of Naatyashaasthra Nruthya has developed with the Abhinaya element of Naatya coupled with Nrutha. To support this view we can cite Kohala's version that Nrutha is more ancient than Nruthya and the root words of Nrutha and Nruthya.

In the history of Indian classical dance. Nruthya items were known as Uparupakaas. Radical social, racial, religious, political changes and regional

cultural diversity have profoundly influenced them, so much that the Uparupakaas have taken various forms of classical dances. On the basis of region, culture and traditions they are named Bharathanaatyam, Kathakkali, Mohini Attam, Kuchipudi, Odissi, Kathak, and Manipuri and conferred the status of national classical dances of India.

### **WHAT IS CLASSICAL DANCE?**

Classical means shaasthria. It may be interpreted as science and shaasthria as scientific. Besides, they have been used in the sense of disciplined. Both the meanings are appropriate to classical dance. Bharathanaatyam or any other classical dance has to be learnt methodically and with rigorous discipline. The methodology of classical dance education fetches many scientific benefits physically, mentally and intellectually. Scientific results can be obtained to derive the benefits of enhanced performance of body, mind and brain through rigorous and disciplined classical dance training. On account of these reasons it is appropriate to call this classical or shaasthriya Nruthya.

### **DEFINITIONS**

According to Bharatha, "Dance is a method to present the ways, deeds, facts of this universe in an audio - visual form". Vedhic education itself evolved as Naatya by absorbing the sportive, yogic, entertaining and audio-visual elements.

It is a practical - oriented art form, which infuses courage into the timid, enthusiasm into the valiant, imparts knowledge to the ignorant and erudition to scholars.

'Bhartaham kovidham'. While on the one hand dance is a medium, which provides entertainment, on the other hand it enhances communicative skill.

Dance is an experimental art. Since this originates from the vedhaas it is immortal.

The entire universal activities are embedded in it.

It takes us towards the positive goal.

Dance is meant for this world, which has all types of beings.

Dance is a powerful medium.

Dance is a universal language.

Dance is an act of communication.

Dance is divine.

### **VALUE OF CLASSICAL DANCE EDUCATION**

There is a dire need for analysing these eulogies scientifically and creating an awareness of the importance of classical dance in day- to - day life. Classical dance education has universal, eternal and educative values.

The values embedded in these eulogies have become eternal values, which are venerated on account of their multifaceted benefits from cradle to grave, in all

ages, throughout life and at all times. If the individual, community and all segments of society practise this art they derive uniform benefits bereft of any kind of discrimination. Therefore these values are recognised as universal values.

### **WHY AND FOR WHOM IT IS?**

If man wants to achieve tangible progress in life, he has to summon three kinds of capacities, Shaaririka (physical), Bhoudhika (related to cranial activities, i.e. intellectual) and Maanasika (in relation to the mind, i.e. mental). One has to practise and achieve these capabilities on one's own. Neither can these capacities be purchased nor can they be acquired through medical sources and laboratory experiments. Even if any one of these capabilities is dwarfed, one cannot achieve expected results in life. If physical strength is more in some people, their intellectual capacity may be little and vice versa. Without willpower these capabilities are of no avail. If one has to harness all these capacities at the same time, one has to hark back to the ancient methodology of dance education. Judged from this angle, classical dance education system is of paramount importance for the present generation. Hence it is necessary for the full – fledged development of humanity.

### **MULTIFACETED BENEFITS OF DANCE EDUCATION**

When art becomes classical, it works at the non-aesthetic, aesthetic, yogic and philosophical levels and is beneficial accordingly. The dance, which is not confined to mere entertainment and which takes us to philosophical heights, is called classical. All other benefits are contingent on materialistic benefits because it is important that man has to develop physically, intellectually and mentally to derive aesthetic benefits. The multifaceted benefits of classical dance education in relation to physical, mental and intellectual aspects may be classified as physical, mental, intellectual, social, educative and contemporary. To understand these benefits it is essential to understand the methodology of classical dance education.

### **METHODOLOGY OF CLASSICAL DANCE EDUCATION**

In the training of classical dance after prayer, some exercises should be done compulsorily to warm up the body. They are called 'Anga saadhane' or 'vyaayaama'. Exercises done before dance training will be immensely useful to warm up, make the limbs flexible and retain control of movements get the requisite grace for the presentation.

Besides these exercises, training in Adavus, which are the basic elements of dance, is given. This kind of training will be imparted in three speeds and five jaathis spanning over four years.

Thus the training in Adavus completes in four-year period. Thereafter small jathis and dance items are taught. By that time, the student would have attained the capacity to dance for about two hours. After this training, higher level dance items

which can be performed for about two hours on the stage are taught. That means the student will have the capacity to dance for about four hours continuously.

In this learning process students should concentrate their attention on various senses at a time. For example: One has to dance at the same time in consonance with the movement of neck, eyes, facial expression, hand gesture, diverse footwork, playback music as well as according to the meaning of the literature. Thus, it is possible to concentrate on various senses and exhibit various movements, moods and sentiments continuously at the same time. One will acquire the capacity to think what one should do now and next simultaneously. By doing so, learners are able to learn many topics and develop concentration power to a great extent. Apart from this, for a dance student, each class is like an examination because in every class to learn a new lesson one has to practise from the beginning till one has learnt. This method enhances total personality to a high level.

Methodical training is of paramount importance in order to attain mastery over these. By methodical training all the movements are learnt one by one and the process goes on. Thus it would be possible to combine the different gestures and expressions which can be shown at the same time. Besides, in this training and practice, attention is paid to stage performance also. A dance practitioner will attain the capacity to practise dance ranging from 10 minutes to four hours.

The physical, mental and intellectual benefits that accrue from this method, which is an essential element of learning and practice of classical dance, are as follows.

### **PHYSICAL BENEFITS**

- Students will obtain a sturdy and beautiful growth of their body and an attractive personality.
- By continuous practice of dance endurance enhances.
- The power of resistance will increase due to enhanced endurance.
- The students can engage themselves in day-to-day activities with alacrity.
- Physical defects like flat-feet, bow-legs, crooked legs, elbows, hunch back and facial contortions, lip biting and so on can be rectified by continuous and methodical practice of classical dance.
- By this practice, the body will be automatically rid of lack of hunger and weakness.
- As mentioned above, due to the endurance of the body immunisation increases, thus keeping at bay cough, cold, weakness, fever and breathing trouble. About 80 percent of physical ailments can be cured.
- Because of the *increased stamina*, the power of resistance reduces the chances of a person falling prey to infectious diseases.
- By dancing for a few hours, due to sweat the toxic elements in the body will be expelled and the body becomes pure.
- The capacity to endure physical strain can be achieved by all.

- Besides, by utilising their leisure properly the youth can avoid unnecessary waste of time, use of narcotic drugs and falling victims to bad company.
- The young and the aged can reduce extra body weight and maintain their dignity besides physical beauty.
- By practicing dance aged persons can be cured of ailments incident to old age like weakness, sleeplessness, lethargy, dullness, pain in hands and legs, lack of hunger and so on.
- They can even rid themselves of chronic diseases like blood pressure and so on.
- No praise is too high for the immense physical benefits that accrue from classical dance.

### **BEHAVIOURAL MANIFESTATION**

Many mental and intellectual benefits flow from the practice of classical dance. If mankind comprehends properly what dancers and dance experts have carefully stated, no one need repent for not having learnt classical dance and all those who have grasped it thoroughly will definitely wish to learn dance.

The inner capacity of the brain is called Budhishakthi. Its activities are called Bhoudhika. As the brain power increases capacity of focusing, grasping, assimilation, memorising and accurate power of execution enhances.

In today's world however, we lead a life of a truncated personality and a stressful life. Mental peace is very difficult to achieve due to the pressure of work and social conditions. To lead a perfect life and become a complete personality we need to have a healthy body, healthy mind, healthy thought, willpower and work efficiency. These are vital to lead a good life.

Apart from external appearances of a person, the proper functioning of the nervous system, the cells and purity of thought are also important in the development of a complete personality. Dance aids in this radical transformation.

The greatest power is that of the mind. Individual growth in different areas of human resource will have to be centralized in being fed by the intellect. Ability to influence oneself, another, a group or a society itself is possible only where there is intellectual development. Efforts to develop the intellect are possible not only through scholastic education but also experiential learning. Support of the mental skill is vital in quick reactions and spontaneous decisions. Dance education provides all the necessary elements to enhance such personality. Hence it plays a vital role in the development of human brain and mind.

### **INTELLECTUAL**

- Practice of this kind of classical dance fosters development of all the faculties pertaining to the brain. Since all the parts of the brain are activated through this process, complete development of the brain is possible.
- As the brain strength increases, brain power also increases.

- The power of concentration enhances.
- Owing to increase in brain power, the focusing capacity develops.
- This enhances the grasping capacity. Since brain power increases, one can comprehend the exact meanings of subjects.
- Thus practice of classical dance enhances brain power. After concentration and grasping power the brain gets the power of assimilation.

In dance concentrating on several subjects at the same time and remembering dance sequences for several hours one after the other one has to perform. The power of assimilation of the brain enhances due to this process.

The capacity of memorising, remembering assimilated topics and timely recollection develops. By paying attention to so many subjects and the process of mulling over what should be done now, what should be done next goes on so that what should be done definitely in life one after the other will occur automatically.

These benefits cannot be derived from any other type of activity. Thus classical dance must have originated to activate and enhance the physical, mental and intellectual development. The preceptors of yore, bearing in mind the development of total personality, seem to have found the need for classical dance and introduced it for perfect development.

### **MENTAL**

Self-confidence automatically sprouts in human beings due to the physical and intellectual growth as mentioned above. Common sense also increases. One begins to understand definitely the rights and wrongs of everyday life. One can be rid of tension, derive mental peace and blossom into a full-fledged personality. Since all the myriad tendencies and matters are embedded in dance when one practises it worldly wisdom enhances.

Dance goes a long way in enabling a person to maintain vim and vigour in the face of everyday drab routine, which is fraught with domestic and social entanglements and problems pertaining to one's vocation. Moreover, it will be possible to maintain mental equilibrium.

The inner stamina which flows from the practice of dance imparts the requisite power to surmount any obstacle which one may have to face in this tension-ridden age. Practice of fine arts is an antidote to the clash of hope and despair.

### **EDUCATIONAL**

Dance education makes a man a refined personality. By rooting out inertness and crudeness it purifies the mind and ennobles it. Since a highly cultured man is the foundation of a secure society, training in dance provides elevation of soul. It goes very far in bringing about cultural transformation in tune with the spirit of the times and ushering in healthy social changes.

Educationally, its values are useful in several stages. It gives the above mentioned benefits to students at their educational level. Thus students in schools and colleges can obtain high marks by concentrating their attention on studies. They can work for hours on end and achieve their goal. With the enhancement of self-confidence and concentration, they find their work very pleasant and can achieve positive gains.

Today our younger generation is facing many problems related to their studies like grasping, storing, memorizing etc., they can solve their problems by taking this education as their hobby. They can work for hours on end without any strain and achieve their goal.

### **SOCIAL**

Social benefits are very important. The dormant feelings among gentle spectators are tapped, felt, purged, subjected to introspection, becomes immaculate and the mind feels the aroma of experience and enjoys, which becomes Rasa (aesthetic relish). This is very useful during all the stages of life.

A child up to five years does not have moods like lust and anger and so on except laughing and crying. As it grows, feelings like lust and anger develop at many levels in accordance with the atmosphere and environment. In some cases these feelings are rooted in persons very strongly. When these unwanted feelings reach a climax, tragedies are bound to happen. If dance training is imparted from the seventh year itself these obnoxious qualities can be kept at bay under the guidance of an able preceptor. Dance medium is the only panacea for rooting out these wicked qualities.

### **MODERN AGE**

This is the age of movies, television, E-mail and internet. One can derive benefits from this education by utilising qualities like grasping quickly, ability for expression, camera facing, etc.

#### **REASONS FOR INSENSITIVITY TOWARDS THESE VALUES**

- People view everything from the mundane point of view.
- People have confined themselves merely to their environment and requirements.
- By marketing gimmicks, unqualified people are fooling the elite.
- Lack of interest and faith in spirituality, God and so on.

*Especially students pose several questions related to this education like*

- What is classical dance?
- What are its benefits?
- Is it not sheer waste of time and money?
- Is it not a strain too?
- Since we have to learn several subjects in order to eke out our livelihood is it not a burden too?



- Can we not have entertainment easily through other media?
- Are not break dance and disco sufficient for physical fitness?

Thus we notice utter neglect of these values which are vital to the development of humanity. So there is a dire need to create awareness among the present generation, youth and children about these benefits.

Assuredly, this will provide ample motivation to people and there is no doubt a civilised society can be created if our people are familiarised with these educational values embedded in this system.

### **DANCE EDUCATION AND TOURISM**

Classical dance, which is replete with so many features and is an integral part of tourism, is confined merely to entertainment. In order to raise it above the level of entertainment, there is an imperative need for broadcasting the benefic results of dance education.

If only tourists, who are lured by entertainment, comprehend its basic salutary aspects, they will definitely think in the direction of learning this art and come in huge numbers to learn it.

One should have regular training for eight to ten years in order to complete it. Foreign students cannot stay for such a long period. In case a plan is chalked out to reduce the ten years course and enable them to attain the same standard of proficiency during the curtailed period, undoubtedly tourism will undergo a sea change. That is, a plan, whereby the standard of the lessons which can be learnt during the ten year period is maintained by continuous practice for four or five years at the rate of just two months in a year should be evolved. In that case, foreigners can derive benefic results by undergoing training during their vacation. I have done the spadework in this method in India itself successfully. Surprisingly, some interested students have been able to complete the lessons of the three years of syllabus within a span of three months and have been benefited immensely. Such students will have to practise for six to nine hours a day. Thus it will not be difficult to become proficient by practising for four to five years during the vacation and derive the benefits of ten years training.

This method of training which comes under OVERSEAS ARANGETRUM PACKAGE includes accommodation, training fees structure, educative tours, and preparation of different grades of budgets i.e., 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> (economic budget) and giving wide publicity to this scheme. This will go a long way in attracting foreigners. Besides, fruitful education and entertainment they may go back with full satisfaction derived from this education. There is no end for entertainment. However happy and merry a man may be, he will not be satisfied and goes on in search of newer and newer adventurous games. That is because the thirst for knowledge of the soul, which is the storehouse of knowledge, remains unquenched. This is the highest order of philosophy of our culture. When man's soul is satisfied with this education he may relax and go back with utmost satisfaction. It is only when man's total personality development i.e. physical, mental and intellectual takes place, happy mood and self - confidence become

his own and tranquillity abides in him. Since all these factors are found in classical dance education, it is possible to put an end to search for adventurous entertainment.

### **METHODS TO BE FOLLOWED**

- Definite formulation of the OVERSEAS ARANGETRUM PACKAGE proposals.
- Publicity through lecture demonstrations in foreign information centers, colleges, schools, governmental directorates, internet-email and such media. Through such training the intelligentsia, students, researchers and tourists can be easily attracted.
- Setting up classical dance institution in each tourist centre and appointment of competent Gurus after training them for the ARANGETRUM OVERSEAS PACKAGE.
- Evolving a scheme whereby ten years' syllabus can be taught in four years' vacations and three years' lessons in one year. Thus students can become proficient in four vacations.
- It is not possible to dance continuously from five to eight hours in the beginning. Practical-theory viva and byhearting the shlokas with gestures should be chalked out methodically for five to eight hours training in a day.

### **THREE FOLD BENEFITS:**

By doing so, the Gurus of different forms of dance will be benefited and unemployment problem prevailing in the dance community will be solved. Besides, it will ward off migration of the dance community to distant places in search of livelihood and ensure the growth of traditions. In turn, the dance community is enriched and thereby becomes prosperous.

In respect of this training tourists who visit our country during holidays will have to spend consecutive four vacations. The modalities of the income to tourism can be worked out by the tourism department. Further, it will be immensely beneficial to promote industries like Indian food, accommodation, automobiles and hotels. They themselves can have awareness about the statistics regarding the profits that accrue from this education.

Lastly, since the present set – up is quite ignorant about the benefits of classical dance education, the benefits of this training will provide solutions to the physical, mental and intellectual problems plaguing mankind.

Perhaps it is possible to draw the people's attention towards this art by ridding them of material feelings which have taken root in the human mind through several programmes described above. Tourism should not be confined merely to entertainment. If tourism has to surge forward and expand, it should make people imbibe the greatness of the arts of the respective areas and reap the benefits. By this it is helpful in maintaining respective cultural roots intact, stable and disseminating it everywhere. Moreover, is it not the bounden duty of tourism industry? From this point of view, the present paper is quite different and

immensely useful. Undoubtedly, man's life becomes beautiful and meaningful, if this art which is the only principal medium for fetching huge gains to tourism industry, tourists and dance community by cherishing its values and bringing unprecedented prosperity to mankind is given prominence.



*In this world of sick hurry and divided  
aims practice of fine arts is an antidote to the  
clash of hope and despair*  
- Jaya.

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