

2010 Field Survey Report

Intangible Cultural Heritage Safeguarding Efforts in Indonesia

In collaboration with Centre for Research and Development of Culture



2010 Field Survey Report | Intangible Cultural Heritage Safeguarding Efforts in Indonesia

Field Survey Report

Intangible Cultural Heritage Safeguarding Efforts
in the Asia-Pacific
2010

Intangible Cultural Heritage Centre for Asia and the Pacific

In collaboration with Centre for Research and Development of Culture, Indonesia

Preface

The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region proposed by the Korean government was finally approved as a category 2 centre under the auspices of UNESCO at the 35th session of the UNESCO General Conference last October. Over the course of the next year, the Centre and the Korean government prepared for the establishment of the UNESCO category 2 centre which is intended to become a hub for the safeguarding of intangible cultural heritage in Asia and the Pacific region.

As a well intentioned objective for the future activities of this centre, ICHCAP initiated the 2009 Field Survey Project of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region.

In 2010, ICHCAP worked in collaboration with institutions from seven countries which include: Bangladesh, Bhutan, Indonesia, Nepal, Papua New Guinea, Philippines, and Tajikistan to carry out the field surveys. The purpose of the field survey project was to obtain a grasp on the current situation of ICH safeguarding, along with specific details on each country's efforts in inventory making and relevant policies, laws, organisations, etc. The centre will continue this project over the next several years to cover all of the countries within the Asia-Pacific region.

The centre will serve Asia-Pacific Member States as an information and networking centre for the safeguarding of ICH. The final report from the project will serve as a resource that will help determine particular needs and provide direction for new cooperative projects for the safeguarding of intangible cultural heritage. It will also be used as a resource for states within the region to strengthen their understanding of intangible cultural heritage of other countries in the region.

Lastly, I would like to express my sincere gratitude to the institutions and researchers who actively cooperated with ICHCAP on the field survey project.

Seong-Yong Park, Ph.D
Executive Director
Intangible Cultural Heritage Centre for Asia and the Pacific



Contents

Intangible Cultural Heritage Safeguarding Efforts in Indonesia

Preface	001
Introduction	005
Field Survey Report	
I. Safeguarding system & policy	008
II. Intangible Cultural Heritage Inventory	015
III. Relevant Organisations	022
IV. Meetings on Intangible Cultural Heritage	029
V. The Representative List of the Intangible Cultural Heritage of Humanity	050
VI. List of Intangible Cultural Heritage in Need of Urgent Safeguarding	072
VII. Register of Practices which Best Reflect the Principles and Objectives of the Convention	075
VIII. Living Human Treasures Systems (LHTS)	082
IX. Pending issues & urgent needs on safeguarding of ICH	084
List of co-researchers	089

Annex 1 | Reference Materials

- | | |
|--|-----|
| • Community Involvement for safeguarding of ICH in Indonesia | 093 |
| • Digitalisation of ICH Materials | 095 |

Annex 2 | Photographs

Introduction

Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognised as it represents the evolvement of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritage has become vulnerable to deterioration. In particular, rapid social change and globalisation have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2010 is the second year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.

Field Survey Report

I . Safeguarding system & policy

1. National Law

A. Definition of intangible cultural heritage

Indonesia has ratified the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. Accordingly, Indonesia has accepted the definition of Intangible Cultural Heritage mentioned in the Convention, namely: “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity...consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.

B. Title of law

- Article 32 of the 1945 Constitution, which states that the State shall advance Indonesia’s national culture amongst world civilization, guaranteeing freedom of the community to maintain and develop their cultural values;
- Act No. 5 of the year 1992 concerning the Cultural Property;
- Presidential Regulation of the Republic Indonesia No. 78 of the year 2007 concerning Acceptance of the Convention for the Safeguarding of the Intangible Cultural Heritage;
- Memorandum of Understanding between the Department of Culture and Tourism and the Department of Justice and Human Rights No.

PKS.46/KS.001/MKP/07 and No. M-12.UM.06.07 concerning Safeguarding, Development and Utilization of Intellectual Property of Traditional Cultural Expressions of the Indonesian Nationals; and

- Joint Ministers' Declaration of the Ministry of Home Affairs and the Ministry of Culture and Tourism No. 42 and No. 40 of the year 2009 concerning Guidelines on the Safeguarding of Culture.

C. Section/Division in charge

- Coordinating Ministry for People's Welfare (Fokal Point)
 - Deputy Minister for Coordination in the Fields of Culture, Tourism, Youth and Sports, Assistant Deputy for Cultural Affairs
- Ministry of Foreign Affairs
 - Directorate General for Multilateral Affairs
 - Directorate for Social and Cultural Affairs and International Organizations for Developing Countries
- Ministry of Culture and Tourism
 - Directorate General for Cultural Values, Arts and Film
 - Directorate of Traditions
 - Directorate of Arts
 - Direktorat for Belief in the One Supreme God
 - Technical Executive Units, Offices for Safeguarding of History and Traditional Values
 - Directorate Jeneral for History and Archeology
 - Directorate for Historical Values
 - Resources Development Board for Culture and Tourism
 - Centre for Research and Development of Culture

D. Amendments

There has been no amendment on these regulations yet.

E. Particular article(s) related to ICH

In general, it can be said that there has been no regulation yet directly mentioning the term intangible cultural heritage. Up to now, all of the regulations abovementioned implicitly categorize the intangible cultural heritage under terms of "cultural property", "culture", or "traditional cultural expressions". However, there is a notion to establish a specific regulatory measure on intangible cultural heritage. A research activity concerning this issue is under consideration.

F. Responsible organization/department

- Directorate General of Cultural Values, Arts and Film
- Directorate General of History and Archaeology
- Resources Development Board for Culture and Tourism
- Centre for Research and Development of Culture

G. Contact details

- Please note. We have given below the contact details for the main departments responsible for technical matters related to intangible cultural heritage.

1) DIRECTOR GENERAL OF CULTURAL VALUES, ARTS AND FILMS, MINISTRY OF CULTURE AND TOURISM OF THE REPUBLIC OF INDONESIA

- Name : Drs. Tjetjep Suparman, M.Si
- Add: Jalan Medan Merdeka Barat No. 17, Jakarta 10110, INDONESIA
- Tel: +62 21 3838441, 3838445
- Fax +62 21 3804026
- Email: suparman_tsp@yahoo.com

2) DIRECTOR GENERAL OF HISTORY AND ARCHEOLOGY, MINISTRY OF CULTURE AND TOURISM OF THE REPUBLIC OF INDONESIA

- Name: (Mrs.) Ir. Aurora Tambunan, M.Sc
- Add: Kompleks Kemdiknas, Gedung E, Lt. IV
- Jalan Jenderal Besar Sudirman, Senayan , Jakarta 10270, INDONESIA
- Tel: +62 21 5725035
- Fax. +62 21 572 5578

3) RESOURCES DEVELOPMENT BOARD FOR CULTURE AND TOURISM

- Name: Deputy Minister Dr. Ir. I Gde Pitana, M.Sc
- Add: Jalan Medan Merdeka Barat 17, Jakarta 10110.
- Tel: +62 21 3838615
- Fzx: +62 21 38617001
- Email: kabadan.budpar@gmail.com.

4) Centre for Research and Development of Culture

- Name : Director, Drs. Harry Waluyo, M.Hum
- Add: Kompleks DIKNAS, Gedung E, Lt. 9

- Jalan Jenderal Besar Sudirman, Jakarta 12170, Indonesia
- Tel: +62 21 572 5518 Fax. +62 21 572 5529
- Email: harry.waluyo@budpar.go.id

5) Information sources

- Position: Directorate General for Cultural Values, Arts and Film
- Name : Basuki Antariksa, SH (Researcher)
- Affiliation: Ministry of Culture and Tourism
- Mobile. +62 818205077 ; +62 81910556332
Drs. Harry Waluyo (see contact information above).

2. Cultural Policy

Policy for Development in the Field of Culture (2004-2009)

A. Purpose

The direction of policy in development of national culture for 2005 – 2009 is as follows.

- To push the creation of a conducive climate for development of culture.
- To increase effectiveness in the government's role as regulator and facilitator in development of culture.
- To solidify collaboration both locally and overseas in the field of culture.
- To solidify management of development of culture.

B. Duration: 2004 – 2009

C. Relevant projects

Please provide as much detailed information as possible

Note: All of the following programmes are executed by the Ministry of Culture and Tourism and its various sections and technical execution units all over Indonesia. These programmes in some cases may involve other ministries and local government, and of course the communities concerned. The beneficiaries are the people of Indonesia, and specifically communities of intangible cultural heritage.

1) PROGRAMME FOR DEVELOPMENT OF CULTURE

The objective of this programme is to increase understanding and appreciation of the people of Indonesia regarding cultural values which have developed in all districts, as a basis for culture-conscious development to be carried out among others through the following basic activities:

- Increase of development of character and humanitarian action of the nation
- Increase in safeguarding of traditions
- Development of customs and traditions of communities
- Execution of policies of development of cultural values in all parts of Indonesia
- Support for development of local cultural values

- Execution of coordination, technical and administrative service for development of cultural values.

2) PROGRAM OF MANAGEMENT OF CULTURAL DIVERSITY

This programme is mainly aimed at increasing the participation and appreciation of the public in the field of safeguarding, development and utilization of arts and film through the following basic activities:

- Development and Conservation of the Arts
- Development of Film
- Development of the National Gallery
- Support for the holding of local festivals/cultural events
Pendukung
- Support for the development of diversity of local culture
- Execution of coordination, technical and administrative services for management of cultural diversity.

Policy Direction of Development of Culture (2010-2014)

A. Purpose

In order to carry out the policy direction of Increasing Awareness and Understanding of Identity and Character of Our Nation, the following strategy will be carried out:

- Increasing internalization of cultural values which support development of character and humanitarian action of our nation
- Increase of revitalization and reactualization of cultural values
- Increase of empowerment of communities of traditional customs
- Increase in internalization of history and national awareness.

B. Duration: 2010-2014

C. Relevant projects

1) INCREASING PUBLIC AWARENESS OF DIVERSITY AND CREATIVITY OF CULTURAL VALUES, ARTS AND FILM

In order to carry out the policy direction of Increasing Public Awareness of Diversity and Creativity of Cultural Values, Arts and Film, the following strategy will be carried out:

- Increasing facilities for development, deep study and performance of arts and culture in big cities and district capitals
- Increasing attention and participation of the government in programmes of art and culture initiated by communities, and pushing the development of appreciation of pluralism of culture
- Increase of appreciation of works of art, culture and film
- Increase of creativity and productivity of the practitioners of arts, culture and film
- Increase in the quality of management of the National Gallery
- Increase in the quality and quantity of services of the Film Sensor Institute
- Increase in utilization of the results of research into traditional history.

Intangible cultural heritage may be said as economically less feasible to be seriously managed in a developing country for there are enormous problems that must be overcome in a short term period, such as poverty, physical infrastructure, health problems etc. Nevertheless, for the long term interests, and particularly to ensure a sustainable development goal, a priority should be put on the preservation and promotion of intangible cultural heritage. There may be two effective means to achieve this objective. First, school curriculum should add more space for intangible cultural heritage education. It will enable people to absorb the importance of their cultural values since early ages. A research has shown that the highest level of capacity to absorb values of a person is up to 10 years old. It means that cultural education is a critical issue in elementary school. Second, a rather costly but also very important is to encourage a development of “cultural funds” that would stimulate people to learn or develop intangible cultural heritage and to provide a reward for maestros or “living human treasures” to preserve, promote and develop intangible cultural heritage. Sources of the funds could be shared by companies through CSR (Corporate Social Responsibility) mechanism or government budget.

II. Intangible Cultural Heritage Inventory

1. National inventory

The activity of inventory of the cultural heritage of our nation had begun since the era of kingdoms and the colonial period, and has been carried on since Indonesia proclaimed its Independence on 17th August 1945, by various stakeholders, both within the government, non-governmental organizations, universities and private individuals.

Efforts have been made since 1976 to conduct a complete inventory of intangible cultural heritage through the Inventory and Documentation of Local Culture Project. The name of this inventory activity was later changed several times, among others, it was called the Integrated Culture Information System (SIKT), conceived by Prof. Dr. Edi Sedyawati (then Director-General of Culture), and the Culture Map conceived by Prof. Dr. Sri Hastanto, S. Kar (then Director-General of Cultural Values, Arts and Film). However, these inventories experienced several impediments..

Since September 2009, Indonesia has a system of inventory of intangible cultural heritage, coordinated by the Directorate General for Cultural Values, Arts and Film of the Ministry of Culture and Tourism. The inventory programme also involves Technical Executive Units called Offices for Safeguarding of History and Traditional Values. The inventory system has been drafted in the form of a book entitled *“Practical Handbook for Inventory of the Intangible Cultural Heritage of Indonesia”*..

Inventory of intangible cultural heritage is based on a form containing 17 data fields which contain information regarding each element of cultural heritage inventoried. This form is compliant with the 2003 Convention and contains a number code and 17 data fields:

- Number Code
- Name of Element
- Alternative Name(s) of Element
- Name of Person Reporting
- Place and Date of Report
- Agreement of the Community, Group or Individual to the Inventory Entry
- Brief History of the Element

- Names and Contact Details of Communities, Groups, or Individuals Responsible for the ICH Element
- Names and Contact Details of Teachers or Maestros of the Element
- Geographical Location of the Element
- ICH Domain(s) of the Element
- Brief Current Description of the Element
- Present Condition of Safeguarding of the Element
- Safeguarding Efforts To Date
- Suggestions from Teachers, Maestros or Community Members for Safeguarding Measures
- Documentation, References
- Whether information about the element may be made available freely, or if there are any traditional restrictions regarding access to the element, which need to be respected.

The inventory system is planned to be filled through offline and online systems. The offline system is conducted manually by filling in all the data fields in the intangible cultural heritage inventory form abovementioned. This form is written in MS Word format, to be filled in by the person making the report, and is then handed in to the Secretariat for Inventory of Intangible Cultural Heritage at the Directorate General for Cultural Values, Arts and Film. The online system is planned to be entered directly through the website www.budaya-indonesia.org.

“Practical Handbook for Inventory of Intangible Cultural Heritage of Indonesia” was published in September 2009. From that time, the work of inventory of intangible cultural heritage has been based upon the form contained in this handbook. To conduct this work, the Directorate General of Cultural Values, Arts and Film has formed a Working Group and drawn up a working plan. In August 2010, the Directorate General of Cultural Values, Arts and Film has issued Decree of the Director General of Cultural Values, Arts and Film No.424/SK/NBSF/VIII/10 regarding Organization of Inventory of Intangible Cultural Heritage to Working Units and Technical Executive Units within the scope of the Directorate General of Cultural Values, Arts and Film in the Matter of Safeguarding the Cultural Heritage of Indonesia. Technical Executive Units called Offices for Preservation of History and Traditional Values are located in the following province.

Offices for Preservation of History and Traditional Values	Provinces Covered by the Office
Banda Aceh, Aceh	Aceh, North Sumatra
Riau Islands	Riau Islands, Riau, Jambi
West Sumatra	West Sumatra, Bengkulu, South Sumatra
Bandung, West Java	West Java, Lampung, Banten, DKI Jakarta
Yogyakarta	DIY Yogyakarta, East Java, Central Java
Bali	Bali, West Nusa Tenggara, East Nusa Tenggara
West Kalimantan	West Kalimantan, East Kalimantan, Central Kalimantan, South Kalimantan
South Sulawesi	South Sulawesi, West Sulawesi, Southeast Sulawesi
North Sulawesi	North Sulawesi, Gorontalo, Central Sulawesi
Maluku	Maluku and North Maluku
Papua	Papua and West Papua

Broadly speaking, the working plan of the activity of inventory of intangible cultural heritage is as follows:

- After the work of inventory under this new system has become operational in 2010, the goal is to inventory as many of elements of intangible cultural heritage as possible, spread throughout the 33 provinces of Indonesia..
- Assistance activities in various areas, with the purpose of helping stakeholders in various areas to fill in the form of inventory of intangible cultural heritage.
- The process of inventory involves all the stakeholders; namely, local governments, NGOs, communities, social groups and individuals to report on elements of intangible cultural heritage. Thus the work of inventory is not only the responsibility of the government.
- Collaboration with the administrator of the website www.budaya-indonesia.org in order to involve communities, social groups and individuals in inventory of intangible cultural heritage.
- A verification team will be formed of experts in the various fields which are the domains of inventory of intangible cultural heritage. This team has the duty of avoiding legal and social problems which might arise, and also to examine the substance of the inventory data.
- The issuing of inventory numbers to each element of intangible cultural heritage reported. This work is yet to be completed.
- Inventory data compiled on elements of intangible cultural heritage will be classified according to who will use the data; namely, UNESCO, types of documents recorded as intangible cultural heritage of Indonesia; the government, as a basis for planning and decision making, researchers, as

a source for research, development of science, and as teaching material from elementary to tertiary levels.

A. Inventory information

1) Title

Pencatatan Warisan Budaya Takbenda Indonesia (Inventory of Intangible Cultural Heritage of Indonesia)

2). Number of inventories

One (1)

3) Number of designated items

The inventory team is presently working on 1727 records. Not all of this data has been completed and verified.

4) Frequency of designation

Inventory items to be updated at least once every 2 years

5) Date of most recent update

Not yet relevant, as inventory system was only established in 2009.

B. Establishment of an expert advisory panel

A verification team is being formed to avoid any legal or social problems which might arise from the inventory work, and to review the content of the inventory items.

C. Responsible governmental organisation (national/local governmental)

- The Secretariat of all activities related to inventory of intangible cultural heritage within the Directorate General of Cultural Values, Arts and Film is handled by the Directorate of Traditions, and coordinated by the Secretariat of the Directorate General for Cultural Values, Arts and Film of the Ministry of Culture and Tourism.
- Address of the Directorate for Traditions::
- Komplek Kemdiknas Gd. E Lt. 4,
- Jl. Jenderal Sudirman, Senayan, Jakarta 10270.
- Telephone and facsimile: +62 21 5725579, 5725542.
- Address of the Secretariat of the Directorate General for Cultural Values, Arts and Film
- Gedung Sapta Pesona Lt. 11
- Jl. Medan Merdeka Barat No. 17, Jakarta 10110.
- Telephone +62 21 3838394 Facsimile: +62 21 34830225.
- The organizer of the inventory of intangible cultural heritage has the following tasks:
- Responsible Person of Working Unit and Technical Executive Unit:
 - To chair meetings and coordinate the execution of inventory of elements of intangible cultural heritage;

- To report periodically the results of the activity of inventory of intangible cultural heritage to the Director General of Cultural Values, Arts and Film
 - To make recommendations regarding elements of intangible cultural heritage to be nominated to UNESCO for inscription on the lists established under the 2003 Convention for Safeguarding Intangible Cultural Heritage
 - To carry out revitalization and reactualization of intangible cultural heritage whose supporting communities are reducing in numbers, or are identified as being threatened with extinction.
 - To coordinate law enforcement in efforts to safeguard the intangible cultural heritage of Indonesia..
- Executive Coordinator :
 - To coordinate and carry out inventory of intangible cultural heritage;
 - To coordinate and carry out documentation of varieties of intangible cultural heritage;
 - To coordinate and carry out consultative and facilitative functions with regard to safeguarding, development and utilization of the intangible cultural heritage of Indonesia.;
 - To coordinate and collect the aspirations of communities in efforts for safeguarding of intangible cultural heritage of Indonesia..

D. Designated heritage

1) Categories

- oral traditions and expressions, including languages as vehicles for ICH, folk stories, ancient manuscripts, traditional games;
- performing arts, including visual arts, theater, vocal arts, music and film;
- social customs and traditions, rites and festivals, including traditional economic systems, systems of social organization, traditional ceremonies;
- knowledge and practices related to nature and the universe, traditional knowledge, local genius, traditional medicine;
- traditional craftsmanship, including painting, sculpture, architecture, dress, clothing, traditional food/cuisine/drinks, traditional modes of transportation.

2) Criteria

- Not presenting for inventory cultural elements which contravene existing regulations and laws of the Republic of Indonesia.
- Respecting customs regulating access to certain parts of ICH, especially sacred and secret knowledge and skill.
- Inventory of elements of cultural heritage should be general and concise. For specific matters, interested parties will be invited to contact the communities/ organizations/ associations/

institutions/ *paguyuban* associations/ social groups or individuals having the intellectual property rights regarding the respective elements of intangible cultural heritage.

- Web-based databases of Indonesian intangible cultural heritage should use satisfactory data security systems such as firewall, antispam and antivirus.

2. Non-governmental inventory

At the present moment, there do exist many inventories of intangible cultural heritage which have been compiled by various stakeholders, both manually as well as online, including inventories compiled by

- Government ministries;
- Provincial and district municipal governments;
- Universities, particularly the Arts Universities in Surakarta, Yogyakarta, Bandung and Denpasar, Bali;
- Community organizations and NGOs;
- Private Individuals.

To give details of all these inventories in a country as vast and diverse as Indonesia would take many years of research and would be beyond the scope of this report. Therefore, we will just give some a few examples of such inventories. It is the intention of the Inventory of Intangible Cultural Heritage of Indonesia project to establish meta-data links with some of these inventories.

One good example of such an inventory is the Indonesian Wayang Database Centre (www.wayang-indonesia.com) established and maintained by the Indonesian National Wayang Secretariat (SENA WANGI).

III. Relevant Organisations

1. Governmental organisations

A. Ministry/department

- 1) Coordinating Ministry for People's Welfare (Fokal Point)
 - Deputy Minister for Coordination in the Fields of Culture, Tourism, Youth and Sports
 - Assistant Deputy for Cultural Affairs
- 2) Ministry of Foreign Affairs
- 3) Directorate General for Multilateral Affairs
 - Directorate for Social and Cultural Affairs and International Organizations for Developing Countries
- 4) Ministry of Culture and Tourism
 - Directorate General for Cultural Values, Arts and Film
 - Directorate of Traditions
 - Directorate of Arts
 - Direktorat for Belief in the One Supreme God
 - Technical Executive Units, Offices for Safeguarding of History and Traditional Values
 - Directorate General for History and Archeology
 - Directorate for Historical Values
 - Resource Development Board for Culture and Tourism
 - Centre for Research and Development of Culture

B. Location

All of the above government agencies are located in the capital city, Jakarta, with the exception of the Technical Executive Units, Office for Safeguarding of History and Traditional Values, which are located in 11 provinces in Indonesia, as mentioned above. These offices are under the Directorate General of Cultural Values, Arts and Film

C. Field of concentration

The fields of concentration are evident by the titles of the respective agencies.

D. Advisory body

- ICH experts, advisory committee
The abovementioned agencies call in intangible cultural heritage experts as needed for consultation on specific matters related to intangible cultural heritage.

E. Person in charge

Please note. We have given below the contact details for the main departments responsible for technical matters related to intangible cultural heritage.

1) DIRECTOR GENERAL OF CULTURAL VALUES, ARTS AND FILMS,
MINISTRY OF CULTURE AND TOURISM OF THE REPUBLIC OF
INDONESIA

- Drs. Tjetjep Suparman, M.Si
- Jalan Medan Merdeka Barat No. 17, Jakarta 10110, INDONESIA
- No. Telp +62 21 3838441, 3838445; Fax +62 21 3804026 email: suparman_tsp@yahoo.com

2) DIRECTOR GENERAL OF HISTORY AND ARCHEOLOGY, MINISTRY OF
CULTURE AND TOURISM OF THE REPUBLIC OF INDONESIA

- (Mrs.) Ir. Aurora Tambunan, M.Sc
- Kompleks Kemdiknas, Gedung E, Lt. IV
- Jalan Jenderal Besar Sudirman, Senayan , Jakarta 10270, INDONESIA
- No. Telp +62 21 5725035, Fax. +62 21 572 5578

3) RESOURCES DEVELOPMENT BOARD FOR CULTURE AND TOURISM

- DEPUTY MINISTER Dr. Ir. I Gde Pitana, M.Sc
- Jalan Medan Merdeka Barat 17, Jakarta 10110.
- Telephone: +62 21 3838615; Facsimile: +62 21 38617001
- Email: kabadan.budpar@gmail.com.

4) Centre for Research and Development of Culture

- Drs. Harry Waluyo, M.Hum
- Kompleks DIKNAS, Gedung E, Lt. 9
- Jalan Jenderal Besar Sudirman, Senayan, Jakarta 12170, Indonesia
- Tel. +62 21 572 5518 Fax. +62 21 572 5529
- Email: harry.waluyo@budpar.go.id

2. Intangible cultural heritage preservation associations

Indonesia has 17,508 islands, 500 ethnic groups and 746 languages (besides the national language, Bahasa Indonesia), and many thousands of elements of intangible cultural heritage. Many intangible cultural heritage preservation associations exist. For example, there are “*sanggar*” or informal schools where masters of various types of intangible cultural heritage transmit their skills to students. There are also “*paguyuban*” or associations of lovers of particular kinds of intangible cultural heritage. Some of these associations are legal entities, but many are not yet legal entities, but are informal in nature. Some of these organizations are entirely oral in nature, and do not possess the capacity to interact on an international or even national level. They are nevertheless important for safeguarding of intangible cultural heritage. To list all of these associations in a country as vast and diverse as Indonesia would be a mammoth project which would take many years of research. To compile such a list would therefore be beyond the scope of this report. Therefore, we will just list a few samples of such intangible cultural heritage preservation associations.

A. Assosiasi Tradisi Lisan (ATL) / Oral Tradition Association (OTA)

ATL was set up by notaries instrument in May 17th 1996

1) Location

- Add: Sekretariat: Jl. Menteng Wadas Timur No. 8 Jakarta 12970, Indonesia
- Tel : +6221-8312603
- E-mail : atl_lisan@yahoo.com; atl@uninet.net.id

2) Covered intangible cultural heritage item

- domain: oral traditions and expressions
- item name, information, etc.
 - Research in the various regions such as : oral tradition of Suku Anak Dalam in Jambi (Continuities and discontinuities), Mabissu (Buginese dance ritual), Makyong Performance in province of Kepulauan Riau, Bedalung : oral tradition of Suku Laut (the Sea Tribe) in Province of Bangka Belitung and the art of “Tenun Ikat Flobamora” in East Nusa Tenggara.
 - In cooperation with the national education department provides scholarships namely study of oral traditions program (MoU for five years 2009-2010). This program prepares grants a scholarships especially for this programmed for M.A. students and PhD student in Indonesia. Participants are young lecturers from various universities around Indonesia. After completing their studies are expected to return home to teach at various universities

This program also to train and prepare a number of scholars for research and fieldwork on endangered languages and cultural activities in different areas all over Indonesia. Primarily it is necessary to conduct a general survey to understand the present situation of intangible cultural heritage in Indonesia, and to plan a strategy of protecting the most endangered species.

3) Financial support

ATL actually started from a project named “*Proyek Tradisi Lisan Nusantara*” (PLTN) or Indonesian Oral Traditions Project (OTP) in 1992. It was a collaborative work between the Dutch and the Indonesian governments with the support of The Ford Foundation, whose goal was to publicize and publish texts which were the outcome of oral traditions transcription. The project advanced, and three approaches were developed, i.e. science, documentation, and publication or performance.

4) Advisory body

- ICH experts, advisory committee
 - Prof. Dr. Achadiyahati Ikram (philologist/Indonesia University)
 - Prof. Edi Sedyawati (Archaeologist/Indonesia University)
 - Prof. Dr. Sapardi Djoko Damono (literary/ Indonesia University)
 - Prof. dr. H.M.J Maier (philologist/oral tradition)
 - Prof. Dr. Taufik Abdullah (Historan/ the Indonesian Institute of Science (LIPI))
 - Prof. Dr. Yus Rusyana (Linguist/ Padjajaran University)
 - Dr. Mukhlis PaEni (Historan/Indonesia University)
 - Dr. Roger Tol (philologist)
 - Dr. Pudentia MPSS (Oral Traditions/ Indonesia University)
 - Dr. Ninuk Kleden (Antropologist// the Indonesian Institute of Science (LIPI))
 - Dr. Sutamat Ary Wibowo (Oral Traditions / the Indonesian Institute of Science (LIPI)).
 - Dr. Jakob Utama (Journalist/Kompas)
 - Dr. Tommy Christomy (Cultural studies/ Indonesia University)

- G. Advisor Board
 - Dr. Mukhlis PaEni
 - Prof. Dr. Achadiyahati Ikram
 - Dr. Roger Tol
 - Prof. Edi Sedyawati
 - Dr. Jakob Utama
 - Prof. dr. H.M.J Maier
 - Prof. Dr. Taufik Abdullah
 - Dr. Dendy Sugono

- Prof. Dr. Sapardi Djoko Damono
- Prof. Dr. Yus Rusyana

- Chairperson : Dr. Pudentia MPSS
- Sekretariat: Jl. Menteng Wadas Timur No. 8 Jakarta 12970, Indonesia
- Phone / Fax : +6221-8312603
- E-mail : atl_lisan@yahoo.com; atl@uninet.net.id

- Vice chairman : Dr. Sutamat Ary Wibowo
- Secretary : Drs. Slamet Riyadi Ali
- Vice secretary I : Sari Madjid
- Vice secretary II : A. Sulkarnaen
- Treasurer : Eka Meigalia
- Public relations : Rita Sri Hastuti, Kenedi Nurhan, Yusuf Susilo Hartono
- Coordinator of research and development : Dr. Ninuk Kleden
- Coordinator of Organization and Documentations : Dr. Djoko Marihandono
- Coordinator of research training : M. Yoesoev
- Coordinator of journal and publishing : Kenedi Nurhan
- Coordinator of the seminar / discussion / meeting : Dr. Tommy Christomy

5) List of the chairpersons of regional ATL

No	Province/District	Provincial/District Chairperson
1	ATL Sumatera Utara	Prof. Dr. H. Ahmad Samin Siregar
2	ATL Kep. Riau	Drs. Said Parman
3	ATL Riau	Al Azhar, M.A.
4	ATL Sumatera Barat	Dra. Adriyeti Amir, S.U.
5	ATL Jambi	Dr. Maizar Karim
6	ATL Palembang	Anwar Putra Bayu
7	ATL Jawa Barat	Dr. Ruhaliah
8	ATL Jawa Tengah	Drs. Trias Yusuf, M. Hum
9	ATL Yogyakarta	Drs. Suwardi Endraswara, M. Hum
10	ATL Jawa Timur	Dr. Trisna Kumala Dewi
11	ATL Bali	Prof. Dr. Made Budiarsa, M.A.
12	ATL Sulawesi Utara	Prof. Drs. A.B.G. Ratu, DEA
13	ATL Sulawesi Selatan	Drs. Suriadi Mappangara, M.A.
14	ATL Gorontalo	Dra. Sance Lamusu, M. Hum
15	ATL Maluku Utara	Prof. Dr. M. Gufron Ali Ibrahim
16	ATL Sulawesi Tenggara	Dr. La Niampe
17	ATL Kalimantan Barat	Prof. Dr. Chairil Effendy
18	ATL Sulawesi Tengah	Moh. Amin Abdullah, S. Sn., M. Sn., M.A.
19	ATL Jember	Prof. Dr. Ayu Sutarto

6) Public events

ATL is preparing International Seminar and Festival of oral tradition in Bangka on November 2010 (Lisan VII Festival).

B. Indonesian National Wayang Secretariat (SENA WANGI)

1) Location

- Gedung Pewayangan Kautaman, Jalan Raya Pintu I Taman Mini,
- Jakarta Timur 13810
- Tel. +62 21 8779 9388 Fax +62 21 8779 9387
- Email senawangi@wayang-indonesia.com ; imira_dewi@yahoo.com

2) Covered intangible cultural heritage item

- Domain: traditional craftsmanship, performing arts, social practices, rituals & festive events, oral traditions and expressions all related to Indonesian Wayang.
- item name, information, etc Indonesian Wayang (over 60 styles)

3) Information regarding tradition bearer/holders

Information regarding the tradition holders of wayang is maintained by SENAWANGI's sister organization, the Indonesian Dalang's Union (PEPADI) which has over 5000 members, consisting of wayang puppeteers, musicians, singers, wayang craftspersons, wayang enthusiasts and experts. PEPADI has 23 Provincial Commissariats.

4) Financial support

Supported by donations from "Mitra Wayang" supporters, self finance and some limited support from government agencies.

5) Advisory body

SENA WANGI has a Board of Elders, a Consultative Board, a Governing Board and a Management Board.

6) Person in charge

- Drs. H. Solichin (General Chairman)
- c/o SENAWANGI
- Gedung Pewayangan Kautaman, Jalan Raya Pintu I Taman Mini Indonesia Indah,
- Jakarta Timur 13810
- Tel. +62 21 8779 9388 Fax +62 21 8779 9387
- Email senawangi@wayang-indonesia.com ; imira_dewi@yahoo.com

7) Public events

SENA WANGI was formerly responsible for holding five yearly "Pekan Wayang" or "Wayang Week" Festivals.

SENA WANGI held the 1st ASEAN Puppetry Festival 2006 in November-December 2006, which culminated in the establishment of an ASEAN Puppetry Association with membership from all 10 ASEAN countries.

SENA WANGI has also established UNIMA Indonesia on 16th December 2009.

SENA WANGI has recently established the “Wayang Puppet Theatre of Indonesia” at Gedung Pewayangan Kautaman, with the purpose of safeguarding Indonesian Wayang.

C. Indonesian National Kris Secretariat (SNKI)

1) Location

- Jalan Kemang Utara Raya
- Jakarta Selatan
- Tel/Fax +62 21 7808058

2) Covered intangible cultural heritage item

- domain: traditional craftsmanship, social practices, oral traditions and expressions
- related to the Indonesian Kris

- item name, information, etc.
Indonesian Kris. See abstract in section on Indonesian Kris inscribed on UNESCO Representative List

3) Information regarding tradition bearer/holders

SNKI gathers together 30 *paguyuban* associations of kris lovers in from many parts of Indonesia including Jakarta, Central Java, East Java, Yogyakarta Bali, Lombok, etc.

4) Financial support

Self financed.

5) Person in charge

- Wiwoho Basuki Tjokronegoro, M.Sc (Secretary General)
- Jalan Raya Kemang Utara
- Jakarta Selatan
- Tel: +62 21 7808058 Mobile +08121062881

6) Public events

- SNKI was declared at Benteng Vredeburch Museum in Yogyakarta at the 2nd National Kris Seminar on 12th March 2006.
- SNKI has been involved in organizing exhibitions of kris
- SNKI has published a magazine called *Keris*, about kris and other elements of cultural heritage.
- SNKI is planning to hold its 5 yearly Congress at the end of 2010

IV. Meetings on Intangible Cultural heritage

1. Strengthening National Capacities for Implementing the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage

A. Theme

A two-day workshop for cultural officials, researchers, community representatives and practitioners, to increase awareness and increase capacity for safeguarding of intangible cultural heritage in the context of the 2003 UNESCO Convention.

B. Duration

2 days. 17th-18th April 2008

C. Venue

National Gallery, Jakarta

D. Organisers

1) DIRECTOR GENERAL OF CULTURAL VALUES, ARTS AND FILMS,
MINISTRY OF CULTURE AND TOURISM OF THE REPUBLIC OF
INDONESIA

- Drs. Tjetjep Suparman, M.Si
- Jalan Medan Merdeka Barat No. 17, Jakarta 10110, INDONESIA
- No. Telp +62 21 3838441, 3838445; Fax +62 21 3804026 email: suparman_tsp@yahoo.com

2) UNESCO Office, Jakarta

- Indonesian National Commission for UNESCO
- Kompleks. Diknas, Gedung C, Lantai 17
- Jalan Jenderal Besar Sudirman, Senayan, Jakarta 12170, Indonesia

E. Speakers list

- Main Speaker: Mr. Frank Proschan, Programme Specialist in Culture, UNESCO ICH Secretariat, Paris

F. Main context

Enhancement of Indonesia's capacity to carry out its duties as a State Party to the 2003 Convention.

G. Workshop Programme

Strengthening National Capacities for Implementing the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage

*A two-day workshop for cultural officials, researchers, community representatives and practitioners
Jakarta, Indonesia, 17-18 April 2008*

Time	Activities	Venue
08:30 09:00	- Registration	Galeri Nasional Indonesia Jl. Medan Merdeka Timur
	Opening Ceremony	
09:00 09:25	- Report from Chairman of the Organising Committee: Mr Tjetjep Suparman Opening Remarks: Mr Hubert Gijzen (Director and Representative, UNESCO Office, Jakarta) Keynote Address and Official Opening of the Workshop: H. E. Mr Jero Wacik (Minister, Department of Culture and Tourism of the Republic of Indonesia)	Galeri Nasional Indonesia

<p>09:25 10:10</p>	<p>PRESS CONFERENCE and Coffee Break</p> <p>Press Conference by the Ministry of Culture and Tourism, the Indonesian National Commission for UNESCO, UNESCO</p> <ul style="list-style-type: none"> ▪ H. E. Mr Jero Wacik, Minister, Ministry of Culture and Tourism of the Republic of Indonesia (MoCT) ▪ Mr Hubert Gijzen, Director and Representative, UNESCO Office, Jakarta; ▪ Prof. Dr. Arief Rachman, Executive Chairman, Indonesian National Commission for UNESCO; ▪ Mr Frank Proschan, Programme Specialist, Division of Cultural Objects and Intangible Heritage, at UNESCO Headquarters; ▪ Mr Tjetjep Suparman, Director General for Culture Value, Art and Film, Ministry of Culture and Tourism; ▪ Ms Himalchuli Gurung, Programme Specialist for Culture, UNESCO Office, Jakarta) ▪ Prof.Dr. Edi Sedyawati (University of Indonesia) <p>Rapporteur: Reiza (KNIU) + Hendra (Directorate of Tradition, Dep. Budpar)</p>	<p>Galeri Nasional Indonesia</p>
------------------------	---	----------------------------------

10:10 12:00	Keynote Remarks	Galeri Nasional Indonesia
	<p>Basic Challenges of Sustaining Intangible Cultural Heritage</p> <ul style="list-style-type: none"> ▪ Safeguarding Intangible Heritage: Basic Concepts (Frank Proschan, Programme Specialist, Division of Cultural Objects and Intangible Heritage, UNESCO) (30 minutes) <p>Safeguarding Intangible Heritage: National Experiences</p> <ul style="list-style-type: none"> ▪ Challenges in Safeguarding of the National Heritage in the Context of Intangible Heritage (Sugihartatmo, Deputy for Coordination of Culture, Tourism, Youth and Sports, Coordinating Ministry for People's Welfare) (15 minutes) ▪ Safeguarding of the Wayang Puppet Theatre of Indonesia (Suparmin Sunjoyo, SENAWANGI, the Indonesian National Wayang Secretariat) (15 minutes) <p>Discussion (50 minutes)</p> <p>Moderator: Prof. Dr. Arief Rachman Rapporteur: Dwi A.Indrasari (UNESCO Jakarta) & Remegio Alquitran (UNESCO Jakarta)</p>	

13:00 14:00	-	Implementing the Convention at the national level	Galeri Nasional Indonesia
		<ul style="list-style-type: none"> ▪ Implementing the Convention at the National Level (Prof.Dr Sri Hastanto) (15 minutes) ▪ Case study 1: Traditional Craftmanship: Reviving of Intangible Heritage in Crafts for Sustainable Economic Development (Asmoro Damais, Batik Museum Foundation) (15 minutes) ▪ Case study 2: Knowledge and Practices Concerning Nature and the Universe: Safeguarding of the Indonesian Kris (Pak Wiwoho Basuki, SNKI-Indonesian National Kris Secretariat) (15 minutes) <p>Followed by discussion (15 minutes)</p> <p>Moderator: Pak Junus Satrio Atmodjo (Head of Cultural Research and Development, Ministry of Culture and Tourism)</p> <p>Rapporteur: Wieske O. Sapardan (UNESCO Jak) & Reiza (KNIU)</p>	

<p>14:00 – 15:15</p>	<p>Break-out groups on different aspects of safeguarding</p> <ul style="list-style-type: none"> ▪ Working Group 1: Practice, Creation, Maintaining, Transmission Facilitator: Dr Serrano Sianturi, Sacred Bridge Foundation ▪ Working Group 2: Revitalisation Facilitator: Gaura Mancacaritadipura ▪ Working Group 3: Research, Collecting, Inventorying, Documenting Facilitator: Junus Satrio Atmodjo, Head of Cultural Research and Development (Kalitbangbud), DepBudPar ▪ Working Group 4: Promotion, Presentation, Recognition Facilitator: Setyanto P. Santosa, Indonesian Heritage Trust ▪ Working Group 5: Preservation, Protection Facilitator: Catrini Kubontubuh, Executive Director, Indonesian Heritage Trust ▪ Working Group 6: Transmission, Dissemination Facilitator: Amna W. Kusumo <p>Expected Output: <u>Reports from each group on their discussions: results and questions raised</u></p> <p>Chair : Ibu Hasnah Gasim (Rapporteurs will be decided by each working group)</p>	<p>Galeri Nasional Indonesia</p>
<p>15:30 – 16:30</p>	<p>Plenary Session: Reports from the six (6) Working Groups (by rapporteur of each WG)</p> <p>Chair: Ibu Hasnah Gasim, Indonesian National Commission for UNESCO</p>	<p>Galeri Nasional Indonesia</p>

Friday, 18 April 2008

Time	Activities	Venue
08:30 – 09:00	Registration	Galeri Nasional Indonesia
09:00 – 09:15	<p>Inventoring: Identifying and Defining Intangible Heritage—Basic Obligations under the Convention</p> <p>Introduction (Frank Proschan, Programme Specialist, Division of Cultural Objects and Intangible Heritage, UNESCO)</p> <p>Rapporteur: Remegio Alquitran (UNESCO Jakarta)</p>	Galeri Nasional Indonesia
09:15-10:00	<ul style="list-style-type: none"> ▪ Case Study 3: Identifying, Inventoring and Other Safeguarding Measures: Sharing of Information and lessons learned (Gatot Gautama, Head of Sub-Directorate for Preservation at Directorate of Under Water Heritage) ▪ Case Study 4: Enhanced Involvement of Communities in Identifying, Inventoring and Other Safeguarding Measures: Sharing of Information and lessons learned (Yenny Rahmayati, Aceh Heritage Community Foundation/Yayasan Lestari Pusaka Aceh, NAD, Indonesia) <p>Followed by discussion (15min) Moderator: Harry Waluyo, Kepala Pusat Pengelolaan Data dan Sistem Jaringan Depbudpar Rapporteur: Dwi Anggorowati Indrasari (UNESCO Jakarta) + Reiza (KNIU)</p>	Heritage 35 Galeri Nasional Indonesia

10:00 10:15	-	Coffee break	Galeri Nasional Indonesia
10:15 11:00	-	UNESCO's framework for inventorying, and its adaptation to local circumstances (participatory activity, 45 minutes) (Frank Proschan, Programme Specialist, Division of Cultural Objects and Intangible Heritage, UNESCO) Rapporteur: Remegio Alquitran, UNESCO Jakarta	Galeri Nasional Indonesia
11:00 13:00	-	Lunch and FRIDAY PRAYER	Galeri Nasional Indonesia
13:00 14:00	-	<p>Safeguarding at the International Level: the Representative List, the Urgent Safeguarding List, and the register of programmes, projects and activities</p> <p>Introduction (Frank Proschan, Programme Specialist, Division of Cultural Objects and Intangible Heritage, UNESCO) (15 minutes)</p> <ul style="list-style-type: none"> • Safeguarding at the National Level: the Representative List, the Urgent Safeguarding List, and the register of programmes, projects and activities (Junus Satrio Atmodjo) <p>Moderator: Surya Yuga, Director of Arts, Ministry of Culture and Tourism</p> <p>Rapporteur:</p> <ul style="list-style-type: none"> ▪ Remegio Alquitran, UNESCO Jakarta ▪ Dwi Anggorowati Indrasari, UNESCO Jakarta 	Galeri Nasional Indonesia

14:00 14:10	-	Coffee break	Galeri Nasional Indonesia
14:10-15:10		General discussion and commentary Moderator: Mukhlis PaEni, Staf Ahli Menteri Bidang Pranata Sosial, Depbudpar	Galeri Nasional Indonesia
15:10 15:40	-	Summary and Conclusion (Prof. Dr. Edi Sedyawati, University of Indonesia)	Galeri Nasional Indonesia
15:40 16:10	-	Closing Ceremony 1. UNESCO (Frank Proschan , Programme Specialist, Division of Cultural Objects and Intangible Heritage, UNESCO) 2. Coordinating Ministry for People's Welfare/Menkokesra (Sugihartatmo , Deputy for Coordination of Culture, Tourism, Youth and Sports, Coordinating Ministry for People's Welfare)	Galeri Nasional Indonesia

H. Points of discussion

- **Break-out groups**
- Group 1: Practice, Creation, Maintaining, Transmission
- Group 2: Revitalization
- Group 3: Research, Collecting, Inventorying, Documenting
- Group 4: Promotion, Presentation, Recognition
- Group 5: Preservation, Protection
- Group 6: Transmission, Dissemination

2. Symposium and Workshop on Inventory as Part of Safeguarding of Intangible Cultural Heritage

A. Theme

1) Simposium, 19th August 2009

To obtain information from a number of prominent Indonesian experts as well as experts from friendly neighbouring countries, regarding how to optimize inventory of ICH, as a basis for safeguarding of ICH, including:

- Welcoming speeches and keynote address by prominent dignitaries
- The importance and benefits of inventory and safeguarding of ICH.
- The importance of intellectual property rights on an international level related to ICH inventory
- Techniques and strategies for nomination of elements for inscription by UNESCO, in relation to inventory
- Inventory of ICH in Indonesia through the “Culture Map” database/website. Metadata as Alternative to link website/database inventories.
- Experience of friendly countries’ experts in ICH inventory and safeguarding, with a view towards establishing collaboration.
- Formulation of presentations and discussion through breakout groups on the above points, leading to a conclusion and summary

2) Workshop, 20th August 2009

A detailed presentation and “Hands on” training in data entry into the Culture Map website by participants. This was witnessed for some time by guest delegates of neighbouring countries.

3) Additional Agenda Items for Guest Delegates from Friendly Countries:

- A meeting was organized with senior Indonesian officials, to discuss possible collaboration in ICH inventory methods and safeguarding
- An excursion was held to places of significance in Indonesia’s safeguarding of ICH, eg. Beautiful Indonesia in Miniature Theme Park, and Saung Angklung Udjo in Bandung..
- The guest delegates were able to use the opportunity to get to know Indonesian officials and NGOs active in the field of ICH inventory and safeguarding.

B. Duration

2 days (19th – 20th August 2009)

C. Venue

Hotel Alia, Pecenongan, Jakarta

D. Organisers

- DIRECTOR GENERAL OF CULTURAL VALUES, ARTS AND FILMS, MINISTRY OF CULTURE AND TOURISM OF THE REPUBLIC OF INDONESIA
- Drs. Tjetjep Suparman, M.Si
- Jalan Medan Merdeka Barat No. 17, Jakarta 10110, INDONESIA
- No. Telp +62 21 3838441, 3838445
- Fax +62 21 3804026
- Email: suparman_tsp@yahoo.com

E. Participants

Officials and technical staff from 11 provinces and 6 districts/municipalities of Indonesia, NGOs active in the field of Intangible Cultural Heritage, Experts on ICH from friendly neighbouring countries.

Meetings on Intangible Cultural Heritage

F. List of participants

SYMPOSIUM AND WORKSHOP

Inventory for safeguarding intangible cultural heritage
(Jakarta, 19-20 August 2009)

No	Name	Title / Organisation
1.	Ir. Jero Wacik, S.E.	Minister of Culture and Tourism
2.	Drs. Wardiyatmo, M. Sc.	Secretary General of Ministry of Culture and Tourism
3.	Tjetjep Suparman, M. Si	Ditjen NBSF Depbudpar
4.	Drs. Mumus Muslim, M. M.	Setditjen NBSF Depbudpar
5.	Firmansyah Rahim, M. M.	Ditjen Pengembangan Destinasi Pariwisata Depbudpar
6.	Drs. Surya Yuga, M. Si	SAM Bidang Pranata Sosial
7.	Dra. Sri Rahayu Budiarti, MM	SAM Bidang Multikultural
8.	Sulistyo Tirto Kusuma, M. M.	Direktorat Kesenian Depbudpar
9.	Drs. Tubagus Sukmana	Galeri Nasional Indonesia
10.	Heru Kuntoadji, M. M.	Deputi Dikbudpora Setwapres RI

No	Name	Title / Organisation
11.	Mr. Rob Lee	Deputi Direktur dan Representatif UNESCO Jakarta
12.	Prof. Dr. Arief Rachman	Komite Nasional Indonesia untuk UNESCO
13.	Mr. Masaori Nagaoka	Kantor UNESCO Jakarta
14.	Ms. Zhang Min	Ministry of Culture, People's Republic of China
15.	Mr. Shigeyuki Miyata	National Research Institute for Cultural Properties, Japan
16.	Mr. Seong Yong Park	Executive Director of ICHCAP, Republic of Korea
17.	Mr. Pudarno bin Binchin	Kepala Museum Nasional Brunei Darussalam
18.	Dr. Mukhlis PaEni	Lembaga Sensor Film
19.	Basuki Antariksa, SH	Biro KLN Depbudpar
20.	Iman Sucipto Umar	Yayasan KADIN Indonesia
21.	Gaura Mancacaritadipura	Sekretariat Nasional Perkerisan Indonesia
22.	Prof. Dr. Sri Hastanto, S. Kar	Institut Seni Indonesia Surakarta
23.	Drs. Harry Waluyo, M. Hum	Pusat Penelitian dan Pengembangan Kebudayaan Depbudpar
24.	Wahyu Hidayat	Programmer Peta Budaya
25.	IGN Widja, SH	Direktorat Tradisi Depbudpar
26.	Drs. Gendro Nurhadi, M. Pd.	Direktorat Kepercayaan Depbudpar
27.	Dr. Magdalia Alfian	PPKB FIB-UI
28.	Yuliarta Nugraheni Pardede	Setditjen HPI Departemen Luar Negeri
29.	Ir. Endang Sri Rusmiyati, M. Hum	Bidang Informasi PDII LIPI
30.	Drs. Agus Ramdhan, M. M.	Setditjen NBSF

No	Name	Title / Organisation
31.	Hariyanto, S. Sos, M. M.	Setditjen NBSF
32.	Kuat Prihatin, S. Sos	Setditjen NBSF
33.	Dra. Sri Hartini	Setditjen NBSF
34.	Dra. Poppy Savitri	Setditjen NBSF
35.	Drs. Toto Sucipto	BPSNT Bandung (Jabar, DKI Jakarta, Banten, Lampung)
36.	Dra. Christiani Ariani, M. Hum.	BPSNT Yogyakarta <i>Meetings on Intangible Cultural Heritage</i>
37.	Irvan Setiawan, S. Sos	BPSNT Bandung (Jabar, DKI Jakarta, Banten, Lampung)
38.	Drs. Rusli Manorek	BPSNT Manado (Sulut, Sulteng, Gorontalo)
39.	Rocky H. Koagouw JR	BPSNT Manado (Sulut, Sulteng, Gorontalo)
40.	Drs. I. Made Purna, M. Si	BPSNT Denpasar (Bali, NTT, NTB)
41.	Raj. Riana Dyah Prawitasari, S. Si	BPSNT Denpasar (Bali, NTT, NTB)
42.	Dra. Nismawati Tarigan	BPSNT Tanjung Pinang (Riau, Kep. Riau, Jambi, Ba-Bel)
43.	Novendra	BPSNT Tanjung Pinang (Riau, Kep. Riau, Jambi, Ba-Bel)
44.	Nurmatias Zakaria, S. S.	BPSNT Padang (Sumbar, Bengkulu, Sumsel)
45.	Refisrul	BPSNT Padang (Sumbar, Bengkulu, Sumsel) <i>Me</i>
46.	Rismawidiawati, S. Sos.	BPSNT Makassar (Sulsel, Sulbar, Sultra)
47.	Julian J. Pattepeildy	BPSNT Ambon (Maluku dan Maluku Utara)
48.	Mezak Wakim	BPSNT Ambon (Maluku dan Maluku Utara)
49.	Dra. Lisyawati Nurcahyani, M. Si	BPSNT Pontianak (Kalbar, Kalteng, Kaltim, Kalsel)
50.	Benedikta Juliarti Widi W., S. Sos	BPSNT Pontianak (Kalbar, Kalteng, Kaltim, Kalsel)

No	Name	Title / Organisation
51.	Dra. Christriyati Ariani, M. Hum	BPSNT Yogyakarta (DI Yogyakarta, Jateng, Jatim)
52.	Dwi Ratna Nurhajarini, M. Hum	BPSNT Yogyakarta (DI Yogyakarta, Jateng, Jatim)
53.	Titit Lestari, S. Si	BPSNT Aceh (Aceh, Sumut)
54.	Apolos Marisan, S. Sos	BPSNT Jayapura (Papua, Papua Barat)
55.	Sjamsul Hadi, S. H.	Setditjen NBSF
56.	Budi Sardjono, S. Pd.	Setditjen NBSF
57.	Wahyu Warsita	Biro Kerjasama Luar Negeri Depbudpar
58.	Ahmad Mahendra	Setditjen NBSF
59.	Muchlianto, SE	Setditjen NBSF
60.	Sigit Widodo, S. E.	Setditjen NBSF
61.	Suwito, S. H., M. M.	Setditjen NBSF
62.	Titin Hestiawati	Setditjen NBSF
63.	Winner Sony ES, S.E.	Setditjen NBSF
64.	Agung Putranto	Setditjen NBSF
65.	R.M. Reza Purbaya, S. SOs	Setditjen NBSF
66.	Julianus Limbeng, M. Si	Direktorat Kepercayaan terhadap Tuhan YME NBSF
67.	Hani Atika Ma'wa, S. Kom.	Setditjen NBSF
68.	Laeli Fitriyani, S. Pd.	Setditjen NBSF
69.	Ikasari Kusuma Wardhani, S. Pd	Setditjen NBSF
70.	Herman Hendrik, S. Sos	Direktorat Tradisi Depbudpar

No	Name	Title / Organisation
71.	Putut Widyanarko	Setditjen NBSF
72.	Surya	Setditjen NBSF
73.	Dra. Ernayanti	Pusat Penelitian dan Pengembangan Depbudpar
74.	Sri Guritno	Direktorat Tradisi Depbudpar
75.	Anna Sunarti (blm kirim form)	Direktorat Tradisi Depbudpar
76.	Dra. Erwita Dianti, M. Si	Direktorat Perfilman Depbudpar
77.	Djoko N. Witjaksono, MA	Dinas Budpar Provinsi Jawa Tengah
78.	Drs. Eddy Sunarto	Dinas Budpar Prov. Jawa Barat
79.	Sujoko, S. Sos	Dinas Budpar Provinsi Jawa Barat
80.	Mukhlis, SE	Komunitas Budaya Indonesia
81.	Asmorodewi Damais	Yayasan Museum Batik
82.	Satria Yanuar A., SE	Saung Angklung Udjo
83.	Nadia Purwestri	Pusat Dokumentasi Arsitektur
84.	Christantiowati	National Geographic Traveller
85.	Tamalia Alisjahbana	Yayasan Gedung Arsip Nasional RI
86.	Indri	Yayasan Gedung Arsip Nasional RI
87.	Deni Hudaya	Hidayatul Research Consultant
88.	Mulya Rahayu Rachmatoellah	Yayasan Pendidikan Informatika Serang Banten
89.	Jaya Purnawijaya	Manajer Informasi TMII
90.	Eka Meigalia, M. Hum	Asosiasi Tradisi Lisan

No	Name	Title / Organisation
91.	Abdul Malik, M. Si	Universitas Serang Raya
92.	Dra. Hj. Srie Indriyani, M. Pd	Komite Nasional Indonesia untuk UNESCO
93.	Sonia Sumarsono, M. Hum	FIB UI Depok
94.	Dr. Ir. Ning Purnomohadi, MS	BPPI
95.	Edwin H. A Mokodompit, SE	Komite Nasional Indonesia untuk UNESCO
96.	Jasmine Sagita Rafiq, S.Sos.	Komite Nasional Indonesia untuk UNESCO
97.	Rudolf Bastian Tampubolon	Komite Nasional Indonesia untuk UNESCO
98.	Endo Suanda	LPSN
99.	Maria Virgorina	TMII
100.	Murniyanti	TMII
101.	Wiwiek Sritanti, SH, MH	Bagian Budpar Setwapres RI
102.	Obby AR	Masyarakat Musik Angklung
103.	M. Hasmi Yanuardi, SS	Universitas Negeri Jakarta
104.	Djuniat, S. Sos	BPSNT Aceh
105.	Nurul Sartika AM	Museum Batik Pekalongan
106.	Ning Waroh	Museum Batik Pekalongan
107.	Nusi Lisabilla E.	Museum Nasional
108.	Suyud Winarno	Menko Kesra
109.	Sri Redjeki	Menko Kesra
110.	Judi VR Achjadi	Institut Kesenian Jakarta

No	Name	Title / Organisation
111.	Sudiono	Direktorat Tradisi Depbudpar
112.	Anika Wati	Museum Batik Pekalongan
113.	Weli Meinindartato	FIB UI
114.	Samsul Komar, S. Sos	Disbudpar Provinsi Kalimantan Barat
115.	Diar Nurbintoro	Setditjen HPI Departemen Luar Negeri
116.	Annisa S. Febrina	The Jakarta Post
117.	Dwi A. Indrasari	Kantor UNESCO Jakarta
118.	Abdul Syukur	Universitas Negeri Jakarta
119.	Agung	Universitas Gunadarma
120.	Rokhmat, S. Sos	Setditjen NBSF, Depbudpar
121.	Rizki N.	Universitas Gunadarma
122.	Anton Sisdianto	FIB UI
123.	Yosephine Kartika Sari	Setditjen NBBSF Depbudpar
124.	Madya Yuliantini	Setditjen NBSF, Depbudpar
125.	Rahma Higaya	Setditjen NBSF, Depbudpar
126.	Sri Mulyani, S. Ap.	Setditjen NBSF, Depbudpar
127.	Sri Suratmaini	Setditjen NBSF, Depbudpar
128.	Kabul Supriyono	Setditjen NBSF, Depbudpar
129.	Dadam Mahdar, S. Sos	Direktorat Tradisi Depbudpar
130.	Sofyan Ahmad Rifat, S. Sn.	Setditjen NBSF, Depbudpar

No	Name	Title / Organisation
131.	Drs. Doyo Budi Wibowo, M. M.	Dinas Budpar Jawa Tengah
132.	Yahya Elopore, S. Sos	BPSNT Papua
133.	Afrina Rosmani	Galeri Nasional Indonesia
134.	Agus Haryanto	FIB UI
135.	Asep Herdiansyah	FIB UI

G. Agenda

- Symposium and Workshop on Inventory for the Safeguarding of Intangible Cultural Heritage in Indonesia
(Alila Hotel, Pecenongan, Jakarta, 19 – 20 August 2009)

No.	Time	Detail Activities	Speakers	Remarks
I. Symposium: Wednesday, 19 August 2009				
1.	08:00 – 09:00	Arrival of Participants and Registration		
2.	09:00 – 09:30	Opening <ul style="list-style-type: none"> ▪ Report from Chairman of the Organizing Committee ▪ Opening Remarks ▪ Keynote Address and Official Opening of the Workshop 	Mr Tjetjep Suparman (Director General for Culture Values, Arts and Film, Ministry of Culture and Tourism) Mr. Hubert Gijzen (Director and Representative, UNESCO Office, Jakarta) Mr. Jero Wacik (Minister, Ministry of Culture and Tourism of the Republic of Indonesia)	

3.	09:30 - 10:15	<p>Press Conference and Coffee Break</p>	<ol style="list-style-type: none"> 1. Minister of Culture and Tourism 2. Secretary General, Ministry of Culture and Tourism 3. Director and Representative, UNESCO Office, Jakarta 4. Director General for Culture Value, Art and Film, Ministry of Culture and Tourism) 5. Indonesian National Commission for UNESCO 6. Coordinating Ministry for People's Welfare 7. Mr. Gaura Mancacaritadipura 	<p><i>Meetings on Intangible Cultural Heritage</i></p>
4.	10:15 - 10:30	<p>Keynote Remarks</p> <p>The Importance of Safeguarding Intangible Cultural Heritage in Indonesia</p>	<p>Mr. Arief Rachman Chairman of Indonesian National Commission for UNESCO</p>	
5.	10:30 - 12:30	<p>THEME: Lessons Learned from Experiences and Implementation of the Inventory Making of Intangible Cultural Heritage in Friendly Countries</p> <p>Topics:</p> <ul style="list-style-type: none"> ▪ UNESCO and Safeguarding Intangible Cultural Heritage 	<ul style="list-style-type: none"> ▪ Mr Masanori Nagaoka, Programme Specialist for Culture, UNESCO Office, Jakarta 	<p><i>Me</i></p>

5.	10:30 - 12:30	<ul style="list-style-type: none"> ▪ Systems (hardware, software, and human resources) to Conduct the Inventory Making of Cultural Heritage in PRC ▪ Inventory Data of the Intangible Cultural Heritage in Japan ▪ Experience on the Inventory of the Intangible Cultural Heritage from Korea 	<ul style="list-style-type: none"> ▪ Ms. Zhang Ming, Deputy Director Division of Multilateral Affairs, Bureau of External Cultural Relations, Ministry of Culture ▪ Mr. Shigeyuki Miyata National Research Institute for Cultural Properties, Tokyo ▪ Mr. Seong Yong Park, Executive Director of Intangible Cultural Heritage Centre for Asia and the Pasific, Korea 	Moderator: Mr. Gaura Mancacarita dipura
7.	13:30 - 15:30	<p>THEME: Issues and Challenges in the Safeguarding of Intangible Cultural Heritage</p> <p>Topics:</p> <ul style="list-style-type: none"> ▪ Raising People’s Awareness on The Importance of Safeguarding the Intangible Cultural Heritage ▪ Issues and Challenges in the Safeguarding of the Intangible Cultural Heritage in the International Level 	<ul style="list-style-type: none"> ▪ Mr. Muchlis PaEni, Head of Film Censorship Board ▪ Mr. Basuki Antariksa, Bureau of Foreign Affair Relations, Ministry of Culture and Tourism 	

7.	13:30 - 15:30	<ul style="list-style-type: none"> ▪ Techniques and Strategies for the Nomination of Intangible Cultural Heritage Property to UNESCO ▪ Strengthening the National Network: Batik Nomination as Best Practices 	<ul style="list-style-type: none"> ▪ Mr. Gaura Mancacaritadipura, Culture Experts, SNKI ▪ Mr. Iman Sucipto Umar, Chairman of the Indonesian National Chamber of Commerce Foundation 	Moderator : Mr. IG. N. Widja
8.	15:30 - 16:00	<p>THEME: Inventory of Intangible Cultural Heritage in The Cultural Map of Indonesia</p> <p>Topics:</p> <ul style="list-style-type: none"> ▪ Inventory of Cultural Data for The Website of Cultural Resources Map of Indonesia ▪ Metadata Concept for Compiling Cultural Data 	<ul style="list-style-type: none"> ▪ Prof. Dr.Sri Hastanto, Indonesia Institute of Arts, Surakarta ▪ Mr. Harry Waluyo, Head of Culture Research and Development Centre 	Moderator: Mr. Gendro Nurhadi

Meetings on Intangible Cultural Heritage

Me

V. The Representative List of the Intangible Cultural Heritage of Humanity

1. Indonesian Wayang Puppet Theatre

A. local name: Wayang Indonesia

B. Year of inscription

Proclaimed a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2003

Inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in November 2009

C. Community involvement

Wayang puppeteers, musicians, singers, craftspersons and experts were involved in compiling the nomination file, and subsequently in executing the Action Plan for safeguarding wayang. In particular, five styles of wayang puppetry were chosen among the more than 60 styles, as objects for research for compiling the nomination file; namely:

- Javanese Wayang Kulit shadow puppetry
- Wayang Golek Sunda, the wooden three dimensional puppetry of West Java
- Wayang Bali
- Wayang Palembang of South Sumatra Province (endangered)
- Wayang Banjar of South Kalimantan Province (fading out)

D. Preservation association: members

There are two main associations associated with wayang

- The Indonesian National Wayang Secretariat (SENA WANGI), a policy making body
- The Indonesian Dalang Union (PEPADI), a professional association of wayang puppeteers, musicians, singers, wayang craftspersons, experts and lovers of wayang. PEPADI has around 5000 members, and 23 Provincial Commissariats.

E. Practitioners

Practitioners of wayang consist of dalangs (puppeteers), karawitan musicians (accompaniment of wayang performances), singers (pesinden, female vocalists and wiroswara, male vocalists, wayang craftspersons, wayang experts and lovers of wayang.

F. Relevant events

Wayang performances are staged from village level, up to national level. There are district, provincial and national wayang festivals from time to time. A notable event which has recently become an annual event is the Childrens's Wayang Week Festival, which stages performances of child puppeteers from many provinces. In 2009, this Festival was opened by the Vice President of Indonesia.

G. Explanation: abstract

Renowned for its elaborate puppets and complex musical styles, this ancient form of storytelling originated on the Indonesian island of Java. For ten centuries wayang flourished at the royal courts of Java and Bali as well as in rural areas. Wayang has spread to other islands (Lombok, Madura, Sumatra and Borneo) where various local performance styles and musical accompaniments have developed.

While these carefully handcrafted puppets vary in size, shape and style, two principal types prevail: the three-dimensional wooden puppet (wayang klitik or golèk) and the flat leather shadow puppet (wayang kulit) projected in front of a screen lit from behind. Both types are characterized by costumes, facial features and articulated body parts. The master puppeteer (*dalang*) manipulates the swivelling arms by means of slender sticks attached to the puppets. Singers and musicians play complex melodies on bronze instruments and *gamelan* drums. In the past, puppeteers were regarded as cultivated literary experts who transmitted moral and aesthetic values through their art. The words and actions of comic characters representing the "ordinary person" have provided a vehicle for criticizing sensitive social and political issues, and it is believed that this special role may have contributed to wayang's survival over the centuries. Wayang stories borrow characters from indigenous myths, Indian epics and heroes from Persian tales. The repertory and performance techniques were transmitted orally within the families of puppeteers, musicians and puppet-makers. Master puppeteers are expected to memorize a vast repertory of stories and to recite ancient narrative passages and poetic songs in a witty and creative manner.

The Wayang Puppet Theatre still enjoys great popularity. However, to compete successfully with modern forms of pastimes such as video, television or karaoke, performers tend to accentuate comic scenes at the expense of the story line and to replace musical accompaniment with pop tunes, leading to the loss of some characteristic features.

H. Information resource

- Interviewee: Gaura Mancacaritadipura, Dalang Puppeteer and culture expert, Age 57 years, male
- date & venue: 26th September 2010, Jakarta

I. Safeguarding projects

An Action Plan for Safeguarding the Indonesian Wayang Puppet Theatre in collaboration with UNESCO and funded by UNESCO through Funds in Trust from the government of Japan was conducted from 2005-2007. The project involved preparation of teaching materials in the form of teaching manuals and audio visual materials for many styles of wayang. Assistance was given to 15 sanggars (traditional schools of wayang puppetry) as a pilot project. Significant was the fact that the project was able to save and revitalize two styles of wayang (Wayang Palembang from South Sumatra Province) and Wayang Banjar from South Kalimantan Province) which at the time had been very close to extinction.

While this project encompasses many activities, such as field research, documentation and a publication on the Wayang, its most important component is an in-depth training programme. Pilot projects centred on five different kinds of Wayang will be launched in a total of ten existing and new sanggars (informal Wayang schools), with a view to educating select students over a three-year period.

The project aims to enable more effective transmission from master artists to young artists of the knowledge and skills required for the performance of Wayang theatre. An inventory of sanggars and Wayang practitioners as well as audio-visual educational kits and guidebooks on various forms of Wayang will enhance the general public's appreciation for this tradition.

J. Survey study project carried out by scholars

The research project for nomination of Indonesian Wayang Puppet Theatre for proclamation as a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity was conducted by the Indonesian National Wayang Secretariat (SENA WANGI) in 2002

K. Awards received

Proclaimed a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity by UNESCO in 2002

Inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in November 2008

L. Safeguarding measures

Action Plan executed 2005-2007, in collaboration with UNESCO, funded by the Japanese government "funds in trust" programme through the UNESCO Secretariat.

SENA WANGI also maintains the Indonesian Wayang Database Centre www.wayang-indonesia.com

M. Community involvement

The wayang community have been involved in the work of safeguarding wayang through the Indonesian Dalangs Union (PEPADI) which is a professional association of dalang puppeteers, musicians, wayang craftspersons, singers, experts and others who are involved with wayang. PEPADI has 5000 members, and 23 Provincial Commisariats.

2. Indonesian Kris

A. Year of inscription

Proclaimed a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2006

Inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in October 2009

B. Practitioner

Master kris makers (*empu*), makers of sheath and accessories, collectors of kris, paguyuban associations of kris lovers.

C. Relevant events

Kris exhibitions. Kris seminars

D. Explanation: abstract

The kris or keris is a distinctive, asymmetrical dagger from Indonesia. Both weapon and spiritual object, the kris is considered to possess magical powers. The earliest known kris go back to the tenth century and most probably spread from the island of Java throughout South-East Asia. For the past century, Kris is no longer used as a weapon. It presently has the attributes of a tradition, social function, art, philosophy and mystique.

Kris blades are usually narrow with a wide, asymmetrical base. The sheath is often made from wood, though examples from ivory, even gold, abound. A kris' aesthetic value covers the *dhapur* (the form and design of the blade, with some 40 variants), the *pamor* (the pattern of metal alloy decoration on the blade, with approximately 120 variants), and *tangguh* referring to the age and origin of a kris. A bladesmith, or *empu*, makes the blade by forging together layers of different iron ores, steel and meteorite nickel. In high quality kris blades, the metal is folded dozens or hundreds of times and handled with the utmost precision. *Empus* are highly respected craftsmen with additional knowledge in literature, history and occult sciences.

Kris were worn everyday and at special ceremonies, and heirloom blades are handed down through successive generations. Both men and women wear them. A rich spirituality and mythology developed around this dagger. Kris are used for display, as talismans with magical powers, weapons, sanctified heirlooms, auxiliary equipment for court soldiers, accessories for ceremonial dress, an indicator of social status, a symbol of heroism, etc.

Over the past three decades, kris have lost some of their prominent social and spiritual meaning in society. Although active and honoured *empus* who produce high-quality kris in the traditional way can still be found on many islands, their number is dramatically decreasing, and it is more difficult for them to find people to whom they can transmit their skills.

E. Safeguarding projects

An Action Plan was formulated from input from community members as part of the nomination file. Some of the elements of this action plan have been carried out by the National Kris Secretariat, and by paguyuban association of kris lovers, in a self-funded way.

F. Survey study project carried out by scholars

Research for compilation of the nomination file for Indonesian Kris was conducted by a team chaired by Haryono Haryoguritno of Damartaji Foundation from May to October 2004.

Since then further studies have been conducted by the Indonesian National Kris Secretariat.

Studies on Kris have also been conducted by the Kris Studies Programme at ISI Surakarta (Arts University), coordinated by Mr. Basuki Teguh Yuwono, as part of a plan to publish a Krsna Encyclopedia

G. Awards received

Proclaimed a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2006

Inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in October 2009

H. Safeguarding measures

An Action Plan for safeguarding the intangible cultural heritage of Indonesian Kris was prepared as part of the nomination file. Since then, parts of this plan have been carried out by the Indonesian National Kris Secretariat and by *paguyuban* associations of kris enthusiasts.

I. Community involvement

43 community members, mainly from paguyuban associations of kris enthusiasts, were interviewed for the preparation of the nomination file.

3. Indonesian Batik

A. History, background

Traditional handcrafted textile rich in intangible cultural values, passed down for generations in Java and elsewhere⁴ since early 19th Century (Ref. *Siksakanda*, 1517AD), more widely since mid-1980s, made by applying dots and lines of hot wax to cloth using a copper pen-like instrument (*canthing tulis*), or copper stamps (*canthing cap*), as a resist to hand-dyeing later removed by boiling and/or scraping, repeating the process for each colour.

Batik patterns and motifs possess deep symbolism related to social status, local community, nature, history and cultural heritage. Expectant mothers wear batik; babies are carried in batik slings^{Fig 9} and touch batik with their feet when they first touch the ground; brides, marriage couples and family members wear batik; even corpses are covered with batik: all with appropriate patterns and motifs. Traditional dress includes batik. Batiks are collected and passed down as family heirlooms, each being a work of art with its own story. Batik craftspersons would fast and pray before making batik while meditating accompanied by traditional songs. It takes several days to make a hand-stamped batik, and at least 1 month to 1 year to complete a hand-drawn batik.

B. Area

The batik community is large, spread over 18 Provinces (Map1.d). We sought participation of and collected data from communities in areas having significant concentrations of batik culture: DKI Jakarta, Cirebon, Madura, Pekalongan, Surakarta, Yogyakarta, and elsewhere from culture experts and written sources.

C. Year of inscription : 2009

D. Community involvement

Batik community members were involved in the nomination process and safeguarding action plan in the following ways:

- Including members of the batik community in the Team appointed for compiling the nomination file;
- Inviting elements from the batik community to the meetings of the Team.
- Field research among the batik communities in the areas of Cirebon, Jakarta, Madura, Pekalongan, Surakarta and Yogyakarta, and input from batik experts regarding batik culture in other areas.
- Representatives of elements of the batik community from various areas have participated in Seminar I (16th July 2008 in Jakarta). Seminar II (27th July in Pekalongan). Seminar III in the Yogyakarta Royal Palace, and Seminar IV (4th August 2008 in Jakarta, During these seminars, the nomination file was presented and discussed at length, and the community members present gave their input and additions for improvement of the nomination file.

- The above batik community representatives were requested if they so agreed to sign statements of their agreement to the corrected version of the nomination file, before it is submitted to the Government for submission to UNESCO (See 5.b below)..
- Plans for safeguarding batik culture already carried out (Form Item 4.a) and which are planned to be carried out in the future (Form Item 4 (b) (Criterion R.3; Article 18 of Convention Operational Guildelones) all involve batik community members in their execution.
- One of the plans for preservation of batik culture is the suggestion by the batik community to establish an Indonesian Batik Community Forum (See 4.c above) This Forum was declared on 22nd August 2008 in Jakarta.
- Interviews with culture experts from 23 of the 33 Provinces of Indonesia at Beautiful Indonesia in Miniature Park in Jakarta were conducted on 9th and 10th August 2008. The respondents were asked for information on batik culture in their respective provinces, and their agreement to the nomination of Indonesia Batik to UNESCO was requested, All the experts interviewed (23/23) stated their agreement to the nomination.

E.Preservation association: members

1) Indonesian Batik Community Forum

- Secretariat Address. c/o Menara KADIN Indonesia, 29th Floor,
- Jalan H.R Rasuna Said, X-5 Kav. 2-3, Jakarta Selatan 12950, Indonesia
- Tel. +62 21 527 4484 Fax. +62 21 5274331, 527 4332

2) Batik Museum Institute

- Jalan Jetayu No. 1, Kota Pekalongan,
- Pekalongan, 51111, Central Java, Indonesia.
- Tel./Fax +62 21 285 431 698 Mobile Phone No. +62 815 732 65818
- Email: museum_batik@kotapekalongan.go.id

3) Indonesian Batik Foundation

- Department of Industry Building
- Jl. Jend. Gatot Subroto Kav. 52-53 14th Floor, Jakarta Selatan 12950
- Telp. +62 21-5253790, +62 21 5255509 ext 2739, Fax. +62 21 5253790
- Email : ybijkt@yahoo.com
- Jl. Widya Chandra II No. 4, Gatot Subroto, Jakarta Selatan,
- Tel: +62 21 52907106

4) Sekar Jagad Batik Lovers' Paguyuban Association

- Jalan Pandegamarta No. 37A, Pogung, Yogyakarta DIY,
- Tel. +62 274 580 665, 580 665

- Jalan Sangaji No. 72, Yogyakarta DIY

5) Pekalongan Batik Lovers' Association

- c/o Pekalongan Batik Museum

6) Danar Hadi Batik Museum, Surakarta

- Jalan Brigjen Slamet Riyadi No. 26, Surakarta, Central Java
- Tel. +62 271 714 3261

7) Batik Museum of the Palace of the Sultan of Yogyakarta

- c/o GRPH Prabukusumo, Kraton Yogyakarta, DIY
- +62 274 376 863 email s1wi@yahoo.com

8) Nusantara Heritage

- Jalan Kalibata Utara II No. 60, Jakarta Selatan
- Jalan Siliwangi 105 Cirebon, Jawa Barat
- Tel. +62 31 232 984 +62 811954849 email dmpurba@indo.net.id

9) Museum Batik Imogiri

- Imogiri, Bantul, DIY

F. Activities

Exhibitions, seminars, training in theory and practice of batik.

G. Practitioners

The Indonesian Batik community consists of:

Hand drawn/ hand stamped batik craftspersons, dyers, tool makers, pattern drawers, experts, institutions, batik museum managers, designers, artists, teachers, natural dye makers, hobbyists, batik lovers, collectors, merchants, culture custodians, batik association members, government officials related to batik, etc..

The batik community is very large, numbering at least hundreds of thousands according to data from the Directorate General of Small and Medium Enterprises, spread over 18 Provinces

H. Relevant events

Batik exhibitions, batik seminars, training workshops in theory and practice of batik.

I. Explanation: abstract

The techniques, symbolism and culture surrounding hand-dyed cotton and silk cloth known as Indonesian Batik permeate the lives of Indonesians from beginning to end: infants are carried in batik slings decorated with symbols designed to bring the child luck, and the dead are shrouded in funerary batik. Clothes with everyday designs are worn regularly in business and academic settings, while special varieties are incorporated into celebrations of marriage and pregnancy and into puppet

theatre and other art forms. The garments even play the central role in certain rituals, such as the ceremonial casting of royal batik into a volcano. Batik is dyed by proud craftspeople who draw designs on fabric using dots and lines of hot wax, which resists vegetable and other dyes and therefore allows the artisan to colour selectively by soaking the cloth in one colour, removing the wax with boiling water and repeating if multiple colours are desired. The wide diversity of patterns reflects a variety of influences, ranging from Arabic calligraphy, European bouquets and Chinese phoenixes to Japanese cherry blossoms and Indian or Persian peacocks. Often handed down within families for generations, the craft of batik is intertwined with the cultural identity of the Indonesian people and, through the symbolic meanings of its colours and designs, expresses their creativity and spirituality.

J. Safeguarding projects

1) BATIK MUSEUM INSTITUTE in PEKALONGAN

To carry on the activities of the museum, with regularly changed displays of the batik of various areas, to increase public awareness of batik culture. (Museum operating costs 42860 Euro per year). 1st Priority.

To carry on training for elementary and junior secondary school students in Pekalongan city, to be extended to Pekalongan District and surrounding areas. (Cost 10710 Euro per year) 2nd Priority. Continuous.

Documentation of prominent figures in batik, firstly in Pekalongan, then to include Central Java Province, and later the whole of Indonesia. (Phase 1, 3570 Euro per year) 3rd Priority. 2008/2009

To organize seminars and workshops about batik (Cost 7140 Euro per year. 4th Priority. Continuous.

The special pen-like instrument called *canthing tulis* consists of a bulb-shaped copper funnel with a fine spout of various diameters and cross-sections attached to a stem made from *gelonggong* wood (a kind of bamboo). The *canthing cap* stamps are also hand made from copper plate joined by brazing. The making of these two kinds of tools is a traditional handcraft in itself, and is beginning to become rare and therefore in need of safeguarding efforts. The Museum has thus successfully carried out a the training programme in the craft of making *canthing tulis* pens and *canthing cap* stamps in 2008, and plans to carry on this training program in the future. Project cost 3570 Euro. 5th Priority. 2008-2009.

Planned extension of the museum by renting the adjacent buildings. (Project cost 14284 Euro.) 6th Priority 2008-2009.

Digital inventory of batik patterns to be developed to become an Indonesian Batik Data Centre and Batik Study Centre, in collaboration with the Univeristy of Indonesia (7142 Euro in the first year, 7th Priority 2009).

- 2) **INDONESIAN BATIK FOUNDATION**
To establish an Indonesian Batik Museum in Jakarta.
- 3) **DANAR HADI BATIK MUSEUM IN SURAKARTA**
To carry on the running of the Danar Hadi Batik Museum as described in 4 (a) .
- 4) **YOGYAKARTA SULTAN'S PALACE BATIK MUSEUM**
To carry on collecting and exhibiting batiks of the Sultan's family.
To demonstrate batik making every day in front of the Museum, which is visited by large numbers of tourists.
- 5) **PAGUYUBAN SEKAR JAGAD BATIK LOVERS ASSOCIATION.**
To carry on monthly meetings, seminars and workshops about batik culture.
To assist in establishing payubungan associations of batik lovers in places which have had batik culture.
- 6) **IMOGIRI BATIK MUSEUM**
To exhibit and regularly update displays of batik, especially batik made in Yogyakarta and Imogiri area, etc.
- 7) **OFFICE FOR RESEARCH AND DEVELOPMENT OF BATIK AND HANDCRAFTS**
To give training in batik craft to students from all parts of Indonesia as well as from overseas.
- 8) **NUSANTARA HERITAGE**
To safeguard the culture of batik, especially in the areas of Indramayu and Cirebon, West. Java.

Batik expert Iwan Tirta has suggested that regular lectures on the culture of batik should be given to the batik communities in various areas, especially regarding the symbolism of its patterns and motifs, so that this knowledge may not be lost (Interview 28-05-08).

K. Survey study project carried out by scholars

Research for compilation of the nomination file of Indonesian Batik for inscription on the Representative List of Intangible Cultural Heritage of Humanity was conducted by a research team chaired by Mr, Iman Sucipto Umar, Chairman of KADIN Indonesia Foundation, from 2008-2009.

L. Awards received

Inscribed on the Representative List of Intangible Cultural Heritage of Humanity in October 2009.

M. Safeguarding measures

Safeguarding Action plan outlined in the nomination file

4. Provisional inscribed items (to be examined)

A. Indonesian Angklung

1) local name, if any

Traditional (Pentatonic – Slendro Scale: *Angklung Kanekes, Angklung Dogdog Lojor, Angklung Gabrag, Angklung Badeng, Angklung Bunko, Angklung Badud, Angklung Buncis·Calung*.

Modern Angklung (Diatonic/Chromatic): *Angklung Padaeng*. Slendro, Pelog and Madenda Scale Angklungs.

2) history, background

The culture of angklung has existed for many centuries in Indonesia, particularly in the island of Java, and especially in the area now known as West Java and Banten Provinces. *Negarakertagama* dated 1359 (Pupuh L1:7) mentions the use of angklung as an entertainment at royal receptions: when King Hayam Wuruk visited the area now known as East Java, he was welcomed by angklung played by the people. Sultan Agung (17th. Century) liked to listen to angklung music played by musicians from Bali, in his palace in Banten. Angklung was banned during the colonial period, as it was believed that it might arouse the spirit of the people to revolt against colonial oppression

Angklung is an original, simple bamboo musical instrument of Indonesia known since the 11th Century⁵. Angklung consists of 2-4 tubes of special black bamboo suspended in a white bamboo frame bound with ratan chord^{1,2,3,6}. The tubes are carefully whittled and cut by a master craftsman to sound certain notes when the bamboo frame is shaken or tapped. Each angklung produces a single note or chord. Thus many players each holding a single instrument must collaborate together to play melodies. This develops teamwork, mutual respect (learning to live together), discipline, and artistic sense, even among players from different communities or nationalities. Traditional angklungs use pentatonic scale, while modern/Padaeng angklungs use diatonic scale. Angklung is closely related with traditional customs, arts and cultural identity in West Java and Banten Provinces and elsewhere. Many philosophical values are associated with the form of the instruments. Traditional angklungs are played during ceremonies, eg. rice planting time with the hope of a bountiful harvest, harvest time, circumcision, etc. Traditional angklung culture is transmitted from parents to children, or through non-formal education. Now modern Angklung Padaeng is taught in educational institutions from kindergarten to university level, and is proven to have a positive effect as abovementioned.

3) Area

The angklung community is spread especially in West Java and Banten Provinces, and also in the provinces of Central Java, DI Yogyakarta, East

Java, Bali, NTT, NTB, DKI Jakarta, Nanggroe Aceh Darussalam, North Sumatra, South Sumatra, Riau and Riau Islands (14 Provinces).

4) Community

The Indonesian Angklung community consists of: angklung craftspersons, angklung trainers, angklung musicians, school and university administrators and teachers, and government officials whose service is related to angklung.

5) Year of inscription: Proposed in 2009 for inscription in 2010

6) Community involvement

Communities were involved in the nomination and proposed safeguarding process in the following ways:

- Including angklung community members in the nomination team
- Inviting angklung community members to nomination team meetings.
- Field research was conducted among the angklung community in Bandung, Bogor, Sukabumi and Sumedang (West Java), Rangkas Bitung (Banten) and DKI Jakarta. The research took the form of administering a questionnaire of 22 questions to a total of 76 respondents.
- Interviews for a survey of the existence of angklung culture were conducted among culture experts from 32 Provinces at Beautiful Indonesia in Miniature Theme Park, Jakarta (West Papua Province does not yet have a pavilion at the park) on 1st August 2009, and to 3 other culture experts from Nanggroe Aceh Darussalam, Riau Islands and West Papua. The experts were also asked whether they agreed that Indonesian Angklung be nominated to UNESCO, and all (33 out of 33 Provinces) stated that they agreed with the nomination.
- Representatives of the angklung community from various places participated in a Verification Session of the Nomination File on 1st August 2009 at Saung Angklung Udjo, Bandung and have given their input for corrections and additions to the nomination file.
- These representatives of the angklung community have been pleased to sign statements of their participation and free, informed prior agreement to the corrected nomination file, before its presentation to the Government for submission to UNESCO.
- Plans for safeguarding angklung culture already conducted and which are planned (Criteria R.3 of Operational Directives to Article 18 of the Convention) involve various elements of the angklung community in their execution.
- Udjo Ngalagena had established Saung Angklung Udjo (SAU) in 1967 as a centre for development of angklung culture^{2, 3}. Saung Angklung Udjo has developed to become the largest centre for angklung culture, and remains active even now^{Fig 23}. Obby A.R.

Wiramihardja had established Masyarakat Musik Angklung (MMA or Angklung Musik Society) of Indonesia in Jakarta in 2001, to coordinate communities, groups/organizations and individual enthusiasts of Indonesia . (Interview, Jakarta, 01/08/09). SAU and MMA were actively involved in preparing and supporting the nomination file, and will be involved in future safeguarding activities described in the file.

- Representatives of the Indonesian Angklung Community present at the Nomination Verification Session on 11th August 2009 at Saung Angklung Udjo, Bandung, have signed a Declaration stating their resolve for mutual respect and cooperation together to safeguard and develop the intangible cultural heritage of Angklung Indonesia.
- The team has interviewed children from 33 Provinces of Indonesia, who played angklung as part of the Gita Bahari Nusantara Orchestra. This orchestra performed at the 63rd Independence Day Celebrations at the Presidential Palace on 17/08/09 in Jakarta. At this event, these children, dressed in the traditional costumes of their respective provinces, sang and played angklung before the President of the Republic of Indonesia and the assembled dignitaries. They all stated that playing angklung together had built enthusiasm for cooperation and friendship among them.

7) Preservation association

- **Masyarakat Musik Angklung Indonesia (Angklung Music Society)**
 - Jalan Bhinneka IV No. 2, Cawang Baru, Jakarta 13340
 - Telp. +62 21 8191610; +62 81808100691
 - Email: service@angklung-web-institute.com
- **Saung Angklung Udjo**
 - Jalan Padasuka 118, Bandung, 40192, Jawa Barat
 - Tel. +62 22 727 1714, 710 1736 Fax. +62 22 720 1587
 - Email: info@angklung-udjo.co.id

8) Members, activities

Angklung Music Association is mostly concerned with guidance of angklung music.all over Indonesia.

Saung Angklung Udjo is a community of some 1500 angklung artists and their family members in Bandung, who regularly produce angklungs and perform angklung music.

9) Practitioners

The Indonesian Angklung community consists of: angklung craftspersons, angklung trainers, angklung musicians, school and university administrators and teachers, and government officials whose service is related to angklung.

10) Abstract

Angklung is an original, simple bamboo musical instrument of Indonesia known since the 11th Century⁵. Angklung consists of 2-4 tubes of special black bamboo suspended in a white bamboo frame bound with ratan chord^{1,2,3,6}. The tubes are carefully whittled and cut by a master craftsman to sound certain notes when the bamboo frame is shaken or tapped. Each angklung produces a single note or chord. Thus many players each holding a single instrument must collaborate together to play melodies. This develops teamwork, mutual respect (learning to live together), discipline, and artistic sense, even among players from different communities or nationalities. Traditional angklungs use pentatonic scale, while modern/Padaeng angklungs use diatonic scale. Angklung is closely related with traditional customs, arts and cultural identity in West Java and Banten Provinces and elsewhere. Many philosophical values are associated with the form of the instruments. Traditional angklungs are played during ceremonies, eg. rice planting time with the hope of a bountiful harvest, harvest time, circumcision, etc. Traditional angklung culture is transmitted from parents to children, or through non-formal education. Now modern Angklung Padaeng is taught in educational institutions from kindergarten to university level, and is proven to have a positive effect as abovementioned.

11) Safeguarding projects

- WEST JAVA PROVINCIAL GOVERNMENT
 - To support the nomination of Indonesian Angklung to UNESCO;
 - To cooperate in efforts to safeguard and develop angklung culture, as a part of Indonesia's national cultural heritage;
 - To recommend entertainment by angklung orchestras, especially those from schools, for entertainment at events held by Government Services within the Provincial Government of West Java.
- BANTEN PROVINCIAL GOVERNMENT
 - To endeavour to expand training in Angklung Buhun at schools
- MUNICIPAL GOVERNMENT OF BANDUNG
 - To be more active in spreading training and performance of angklung music within the city of Bandung;
 - To guide the angklung arts and culture area at Saung Angklung Udjo, Bandung.

- **ANGKLUNG MUSIC SOCIETY**
 - To continue training of angklung music trainers. Priority 1. Continuous.
 - To organize training for angklung craftspersons Priority 2, Continuous
 - To frequently organize performances of angklung music, to test the angklung groups which have been trained. Priority 3. Continuous
 - Aspires to hold a large scale inter-community performance to manifest the hopes of the late Daeng Soetigna that angklung should be a tool to be used for world peace. Priority 4.

- **SAUNG ANGKLUNG UDJO**
 - To carry out consistent periodic training for craftspersons and angklung trainers from all over Indonesia, in order to achieve regeneration of craftspersons and trainers . (Budgetted Cost USD \$59.800) Priority 1 2009 onwards
 - To conduct research and documentation related to the origins and development of the various types of angklung of Indonesia, both traditional and modern, (Budgetted Cost USD \$21.000) Priority 2. 2009 Onwards
 - To conduct research and development related to the beneficial uses of angklung for mankind (psychological and medical benefits of playing angklung). (Budgetted Cost USD \$24.000) Priority 3 2009 Onwards
 - To carry out documentation of the varieties of angklung arts and products, as well as to increase public awareness of angklung cultural heritage, through the establishment of an Angklung Museum (planned area of the building 400 M²,_Budgetted Cost \$117.073) Priority 4/ 2010-2011
 - To carry out development of infrastructure of training in angklung cultural heritage, consisting of a training centre and a music studio, in order to accommodate more training activities and regeneration of players and trainers in angklung (planned area of the building 850 m², Budgetted Cost USD \$248.780) Priority 5. 2011 – 2013
 - To carry out development in infrastructure for production of the traditional handcraft of angklung making, in order to produce good quality angklung instruments (planned area of the building 450m², Budgetted cost USD \$131.700) Priority 6 2013

- **ANGKLUNG WEB INSTITUTE**

To disseminate knowledge of angklung to the world through the angklung community, so that angklung music and cultural heritage may develop better in the future.

12) Study survey project carried out by scholars

Research for compiling the nomination file was conducted in July and August 2009 by a team from the Centre for Research and Development of Culture, chaired by Drs. Harry Waluyo. The team also included Angklung community members

B. Traditional Dances of Bali

1) Local name: Tari Tradisi Bali, Tari Wali, Tari Bebali, Tari Balih-balihan

2) History, background

Traditional Balinese Dances have developed in Bali since ancient times down to the present. The dances are characterized by dance movements, accompaniment of vocals and various ensembles of *gamelan* and traditional musical instruments, and scenarios based upon traditions, historical epics and customs of Bali. The beautiful costumes consist of colourful cloths with gold painted motifs, gold painted and jewelled accessories. Collaborative dances using foreign style music combined with elements of Balinese Dances are outside the scope of this nomination.

3) Traditional Balinese Dances fall into into three categories::

Wali or sacred type dances (origin, 8th – 14th century) , performed in the inner sanctum (*utama mandala*) of Balinese temples (*pura*) as a part of ceremonies, eg. *Rejang*, *Sanghyang*, *Pendet Upacara* and *Baris Upacara*.1.

Bebali or semi-sacred/ceremonial dances (origin 14th – 19th century), performed in the middle compound (*madya mandala*) of Balinese temples as accompaniment to ceremonies. *Bebali* dances have scenarios, eg. *Topeng Sidhakarya*, *Gambuh*, *Wayang Wong* and *Wayang Gedog* Dancedramas..

Balih-balihan type or dances with social or entertainment function (origin 19th century – present) , perfomed in the outer compound of temples, or elsewhere, eg. *Legong Kraton*, *Kakebyaran*, *Joged Bumbung*, *Janger*, *Calonarang*, *Arja* Dancedrama, *Barong Ket “Kuntisraya”* and *Kecak*.

4) Area

Traditional Dances of Bali are mostly found in the 8 Districts (Karang Asem, Klungkung, Bangli, Gianyar, Badung, Tabanan, Jembrana and Buleleng) and one municipality(Denpasar), all within the Province of Bali, Indonesia. Traditional Balinese Dance is also found in other provinces, especially in those having Balinese communities, for example, in the island of Lombok in Nusa Tenggara Barat Province. Many Balinese people have transmigrated to other areas, and thus Traditional Balinese Dances have become popular among many other ethnic groups in many parts of Indonesia (see annexed maps of Indonesia and Bali Province).

5) Community

The Community of Traditional Dances of Bali consists of : Dancers, Trainers and Lovers of Balinese Traditional Dances, Accompanying Gamelan Musicians, Artists, Members of tradiional groups and organizations of Balinese Traditional Dance, school sudents, prominent religious and traditional figures, members of *Banjar/Desa Pekraman* (traditional comunity groups) and government officials related to Balinese Traditional Dance.

6) Year of inscription: To be nominated in 2011 for inscription in 2012

7) Community involvement

Traditional Balinese Dance communities have been involved in the nomination process of Traditional Balinese Dances in the following ways:

- Involving members of Traditional Balinese Dance communities in the nomination team ;
- Inviting community members to meetings of the nomination team;
- Field research among the community was conducted in 8 Districts (Karangasem, Klungkung, Bangli, Gianyar, Badung, Tabanan, Jembrana and Buleleng) and 1 Municipality (Denpasar) in Bali. Research was in the form of completion of a questionnaire containing 45 questions, which was answered by 220 respondents.
- Community representatives from various places attended a Verification Seminar (17th June 2010 at the Assembly Hall, Natya Mandala Building, Indonesian Institute of Arts, Denpasar, Bali), and gave their input for additions and revisions to the draft nomination file.
- Community representatives signed statements of participation and free, prior and informed agreement to the revised nomination file, before it has been delivered to the Government for submission to UNESCO (See 4.b below).

Community representatives of Traditional Balinese Dances present at the Verification Seminar abovementioned have signed a Declaration stating their commitment to mutual respect and cooperation for safeguarding and developing the cultural heritage of Traditional Balinese Dances

8) Preservation association

According to inventory conducted by Office for Safeguarding of History and Traditional Values of Bali, Nusa Tenggara Barat and Nusa Tenggara Timur Provinces in 2009, the Traditional Balinese Dance groups (*seka*) and schools (*sanggar*) number thousands, spread throughout all districts and cities in Bali. All these groups actively perform and safeguard Traditional Balinese Dances. Some of these traditional groups and schools are as follows:

- Sanggar Sadha Budaya, Puri Ubud, Jalan Raya Ubud, Gianyar, Bali. +62 361972 285
- Sanggar Tari Sahadewa, Jalan SMKI No. 25, Batu Bulan 80582, Gianyar, Bali. Tel/Fax +62 361 298 607, 295 264. Email: info@sahadevabali.com
- Wayang Wong Buleleng. Sanggar Yayasan Budaya Tejakukus, Desa Tejakula, Buleleng, Bali. Koordinator: Pande Gede Mustika. SST, M.Si, Telp +62 8123623213

- Barong Ket. Sanggar Tari Yudhisthira. Desa Adat Kapal. AA. Bagus Sudarma. S.Pd. Telp +62 8123955532
- Joged Bumbung Winangun Semara, Desa Mendoyo Dangin, Tukad Kec. Medoyo Jembrana. Coordinator, Kadek Artha, Tel. +62 877 627 42031
- Sekaha Gambuh Pura Desa Batuan, Desa Batuan, Sukawati, Gianyar. Coordinator: Mangku Wayang Bawa, Telp +62 81936233066.
- Topeng Sidhakarya. Sanggar Mas Ayu Art, Jalan A. Yani 2, No. 2, Abiantuwung, Dakdakan, Kediri, Tabanan, Bali. Telp. +62 81337086909
- Legong Keraton. Sanggar Tari Ganaya Gita. I Ketut Suarta. Banjar Tektek, Peyungan, Denpasar, Tel. +62 361 8442112/ 9225721 I Wayan Windu Wijaksana. S. Sos. Jalan Ahmad Yani Br. Tektek. Peguyangan, Denpasar _62 81338536099
- Sanggar Nataraja, Jalan Sugriwa No. 20, Ubud, Gianyar, Bali. I Wayan Karta, S.St. Tel. +62 81999767608

9) Practitioners

Dancers, Trainers and Lovers of Balinese Traditional Dances, Accompanying Gamelan Musicians, Artists, Members of tradiiional groups and organizations of Balinese Traditional Dance, school sudent, prominent religious and traditional figures, members of *Banjar/Desa Pekraman* (traditional comunity groups) and government officials related to Balinese Traditional Dance.

10) Relevant events

Every year, each district and municipality in Bali holds a Students' Sports and Arts Week. Traditional Balinese Dances are always presented during these events. The best preformers from these district/municipal level events are then sent to perform at the Provincial Students' Sports and Arts Week, and in the Bali Festival of Arts, an month-long festival held annually since 1979. The nomination team witnessed a grand parade and the opening ceremony of the 32nd Bali Festival of Arts by the President of the Republic of Indonesia accompanied by the Minister of Culture and Tourism and the Governor of Bali Province on 12th June 2010. The parade and the opening ceremony both showcased many kinds of Traditional Balinese Dance by dancers from all over Bali.

11) Abstract

Traditional Balinese Dances are performed by male and female dancers dressed in traditional costumes consisting of coloured cloths painted with gold motifs and jewelled accessories, accompanied by various ensembles of gamelan music and vocals. The beautiful dance movements using body, face and eyes, are inspired by nature and based on traditions, customs and religious values which have developed since prehistoric times till the present day in Bali..Dances may be categorized

as *Wali* (sacred), *Bebali* (semi-sacred or ceremonial) or *Balih-balihan* (entertainment), and also as bold or sweet male role, bold or sweet female role, and mixed role (neuter). The dances are a compulsory part of ceremonies conducted periodically according to the Balinese calendar, or for entertainment. Dances are mainly transmitted informally to children from an early age in traditional groups, communities and schools (*seka, banjar*), and to school students at various levels. Traditional Balinese Dances are rich in noble values and form an important part of the cultural heritage and identity of Balinese people, which are now studied almost all over Indonesia. Besides the beauty of the costumes, the musical accompaniment and vocals and the exquisite and attractive dance movements, Traditional Balinese Dances also possess *taksu* (charisma, special spiritual energy).

12) Safeguarding projects

Based upon input from community members, the following five point safeguarding plan was drawn up:

- Inventory of Traditional Dances of Bali
- Preparation of Teaching Materials for Traditional Balinese Dances in the form of Books and Videos
- Traditional Balinese Dances Proposed to be Inserted in School Curricula as Local Content and Extracurricular Activity
- Workshop and Training of Trainers for Trainers in Traditional Balinese Dances
- Continuation of Performance of Traditional Balinese Dances at District/Municipality and Provincial Level Sports and Arts Week and at Bali Festival of Arts

13) Study survey project carried out by scholars

Research for compiling the nomination file of Traditional Dances of Bali has been conducted by a team chaired by Drs. Harry Waluyo of the Centre for Research and Development of Culture from June-September 2010.

VI. List of Intangible Cultural Heritage in Need of Urgent Safeguarding

1. Saman Dance

A. Local name : Saman

B. History, background

The Saman dance is cultural heritage of the Gayo people traceable to the 13th Century, developed later by Syeh Saman incorporating religious messages.

C. Area

Gayo Lues District, Aceh Tenggara District, Tamiang Hulu (Aceh Tamiang District), Takengon (Central Aceh District), Lukup Serbejadi (East Aceh District), all in the Province of Aceh, the northernmost province of the Indonesian island of Sumatra., and other provinces having Gayo communities (See Maps). It is performed in villages, underneath *manah* (*lumbung* building for storing rice), underneath *mersah* /(*meunasah* traditional dormitory for boys and young men), on the borders of ricefields, backs of buffaloes, the banks of rivers, on festive occasions such as marriages, national or religious holidays, welcoming of guests, or inter-village visits

D. Community

The Saman community comprises: Saman players, Saman trainers (*Penangkat*), Saman enthusiasts, members of Saman groups, craftspersons who make traditional Saman costumes, prominent religious figures, leaders of traditional customs, arts teachers and government officials.

E. Year of inscription: Nominated in 2010, for inscription by UNESCO in 2011

F. Community involvement

The Saman community have been involved in the process of nomination of Saman in the following ways:

- Saman community members have been involved in the team which has drafted the nomination file;
- Community members have been invited to the meetings of this team;
- Field research among the Saman community has been conducted in Blangkejeren, Gayo Lues district and surrounding areas and in Banda

Aceh. Research was conducted using a questionnaire of 44 questions, administered to 83 respondents from the Saman community. The interviews were entirely voluntary, not all respondents replied to all questions.

- Representatives of the Saman community from various places attended the Verification Seminar (22nd February 2010 at Bale Musara, Blangkejeren, Gayo Lues District, Aceh Province) and gave their input in the form of additions and corrections to the draft nomination file.
- 64 of the abovementioned Saman community representatives have signed a statement of participation and free and informed prior consent to the corrected nomination file. This signed statement is annexed to the nomination file.
- Saman community representatives present at the Verification Seminar on 22nd February 2010 at Bale Musara, Blangkejeren, Gayo Lues District, Aceh Province, have signed a Declaration of mutual respect and cooperation to safeguard Saman Cultural Heritage. A photocopy of this document and its translation are annexed to the nomination file.

G. Practitioners

Saman players, Saman trainers (*Penangkat*), Saman enthusiasts, members of Saman groups, craftspersons who make traditional Saman costumes, prominent religious figures, leaders of traditional customs, arts teachers and government officials.

H. Relevant events

Saman Festivals are conducted by the government of Gayo Lues District.

I. Abstract

The Saman dance is cultural heritage of the Gayo people traceable to the 13th Century, developed later by Syeh Saman incorporating religious messages. Saman is performed by boys and young men, always in odd numbers, sitting on their heels or kneeling in tight rows. The players wear black costumes embroidered with colourful Gayo motifs, symbolizing nature and noble values. the trainer or leader, called *penangkat* sits in the middle of the line and leads singing of verses containing messages about tradition, development, religion, advice, sarcasm, humor and even romance. Players clap their hands, slap their chests, thighs and the ground, click their fingers, sway and twist their bodies and heads forward and backward, left and right, synchronizing with the rhythm, sometimes slow, sometimes fast and energetic, in unison or with alternate dancers making opposite moves. Saman movements symbolize nature, the environment, and daily lives of Gayo people. Villages invite each other for Saman competitions to build friendly relationships . Saman is performed to celebrate national and religious holidays, and is a game among village children, who learn it informally. The frequency of Saman performances and transmission are decreasing, despite community and government efforts. Therefore safeguarding is urgently needed.

J. Safeguarding projects

Until now, there have been safeguarding efforts conducted by the government of Gayo Lues District, Aceh Province., in the form of establishing and supporting a Saman Group, and organizing a Saman Festival.

K. Study survey project carried out by scholars

Research for preparation of the nomination file of the Saman Dance for inscription on the Urgent Safeguarding List was conducted by a team lead by Drs. Harry Waluyo of the Centre for Research and Development of Culture in February-March 2010.

L. Safeguarding measures

The nomination file contains a detailed seven point safeguarding plan, to be conducted over a period of four years, from 2010-2015.

The plan consists of :

- Inventory of Saman Intangible Cultural Heritage (2010-2011)
- Research and Publication (2011-2012)
- Teaching Materials and Promotion (2010-2015)
- Transmission of Culture (2012-2015)
- Saman Groups and Organizations (2011-2015)
- Revitalization of Saman (2010-2015)
- Gayo Arts and Culture Centre (2011-2015)

VII. Register of Practices which Best Reflect the Principles and Objectives of the Convention

1. Education and Training in Indonesian Batik Cultural Heritage for Elementary, Junior, Senior, Vocational and Polytechnic Students in Collaboration with the Batik Museum in Pekalongan

A. Local name

Pendidikan dan Latihan dalam Warisan Budaya Batik Indonesia untuk Siswa SD, SMP, SMA, SMK dan Politeknik dalam Kerjasama dengan Museum Batik di Pekalongan

B. History, background

Indonesian Batik is a traditional hand-crafted textile rich in intangible cultural values, passed down for generations in Java and elsewhere since early 19th Century, made by applying dots and lines in hot wax to cloth using a *canthing tulis* pen or *canthing cap* stamp, as a dye-resist. Patterns and motifs have deep symbolism related to social status, local community, nature, history and cultural heritage. Indonesian Batik is nominated for the UNESCO Representative List.

The batik community noted the younger generation's interest in batik is waning, and felt the need to increase efforts to transmit batik cultural heritage to guarantee its safeguarding.

The program is collaboration between the Batik Museum and elementary, junior, senior, vocational school and polytechnic, to include education in batik cultural values and traditional handcraft in curricula as local content or subject. The project has gone on for 3 years, and continues to expand to Pekalongan District and neighbouring Batang, Pemalang and Tegal districts.

Data and interviews with headmasters, teachers and students prove that the programme is popular and successful. The project is a good example of transmission of intangible cultural values to the younger generation by including modules of cultural heritage in the curricula of educational institutions.

C. Area

Pekalongan City, Central Java Province.

D. Year of inscription: 2009

E. Community involvement

The project involved the following community members:

Batik Museum Institute in Pekalongan (the Batik Museum in Pekalongan henceforward referred to as the Batik Museum)

Management and staff of the Batik Museum

Elementary, junior, senior, vocational school and polytechnic headmasters, teachers and students in Pekalongan City, Central Java

Batik Community in Pekalongan City

Local and foreign visitors to the Batik Museum

F. Preservation association: members

1) Batik Museum Institute

- Jalan Jetayu No. 1, Kota Pekalongan,
- Pekalongan, 51111, Central Java, Indonesia.
- Tel./Fax +62 21 285 431 698 Mobile Phone No. +62 815 732 65818
- Email: museum_batik@kotapekalongan.go.id

2) Activities

The main objectives of the programme are: to increase the awareness and appreciation of the cultural heritage of Indonesian batik, including its history, cultural values and traditional skills, among the younger generation at elementary, junior, senior, vocational school and polytechnic educational strata.

To increase the awareness of headmasters, teachers, parents and the batik community in Pekalongan, regarding the importance of transmission of batik culture to the younger generation.

To involve the management and staff of the Batik Museum in educational activities for students and the general public regarding batik cultural values and training in batik traditional handcraft..

The priorities of the programme are:

To train staff of the Museum for teaching batik history, cultural values and traditional handcrafts to students.

To prepare and distribute proposal invitations to headmasters, so that they would send their students to participate in the programme.

To train school teachers to become trainers in batik local content (training of trainers), and/or to place batik craftspersons in schools to give education and training in batik..

To organize tests for students participating in the programme, to evaluate the results of the transmission of batik culture.

3) Practitioners

Staff of the Batik Museum in Pekalongan Teachers trained by “training of trainers” to teach Batik cultural heritage and practice to students. Students at elementary, junior, senior, vocational and polytechnic levels.

4) Relevant events

This Best Practice has been selected by the UNESCO Secretariat to be elaborated for promotion in the form of written materials, photo and video documentation, and exhibition materials. These

5) Explanation: abstract

Indonesian Batik is a traditional hand-crafted dye-resist textile rich in intangible cultural values, passed down for generations in Java and elsewhere since the early nineteenth century. The batik community noted the younger generation’s interest in batik was waning, and felt the need to increase efforts to transmit batik cultural heritage to guarantee its safeguarding. The main objective of the programme is therefore to increase the awareness and appreciation of the cultural heritage of Indonesian batik, including its history, cultural values and traditional skills, among the younger generation. Law No. 20 of 2003 makes it possible to include batik culture in curricula as ‘local content’ in areas having batik cultural heritage, such as Pekalongan City. The Batik Museum initiated the programme in 2005, in close cooperation with the educational authorities of the city, and it continues to expand to Pekalongan District and neighbouring Batang, Pemalang and Tegal districts. This programme, whose effectiveness has been demonstrated through evaluations, constitutes an effort to (a) safeguard intangible cultural heritage by ensuring its transmission to the next generation, (b) ensure respect for the intangible cultural heritage by giving Indonesian Batik a respectable place as local content within the curricula of various strata of formal education, beginning from elementary, junior, senior and vocational schools up to polytechnic, and (c) raise awareness of the importance of intangible cultural heritage at the local, national and hopefully international level.

6) Survey study project carried out by scholars

Research for the nomination file was conducted by a team coordinated by the Batik Museum Institute in 2009.

7) Awards received

Inscribed on the Register of Practices which best reflect the principles and objectives of the Convention in Oktober 2009.

8) Safeguarding measures/programme

Firstly, the staff at the Batik Museum were trained to give instructions in batik cultural values and traditional handcrafts. Teaching materials were prepared. The level of instruction and training was geared to the

educational level of the participants. The programme used the exhibition halls of the museum for lessons on theory, history and cultural values of batik, while the museum workshop was used for the practical workshops in the traditional handcrafts of hand drawn and hand stamped batik.

Sponsors were sought among batik producers, to minimize the cost of the training for the students. This helped participants who were not well off economically. Support of the City Government was sought.

Invitation proposals were circulated to educational institutions in Pekalongan City. The training programme commenced in 2006, initially at the Batik Museum.

Later on, as the programme developed, school teachers were trained through a programme of “training of trainers”, so that batik education and training could be carried out at educational institutions having facilities, while the evaluation testing would be done at the Batik Museum. The batik education and training retained the original oral system of transmission. Some batik producers have also begun holding workshops for students, using the pattern established by this programme.

The theory of cultural values and practice of traditional handcrafts of hand drawn and hand stamped batik have been inserted into school curricula at various levels as “local content”. Some schools have also included material related to batik into other subjects. For example, language lessons have used written articles related to batik; biology and chemistry lessons have discussed the natural colours used for making batik, etc.

Students hear explanations from batik experts regarding batik cultural values, eg. history of batik, symbolism of various motifs and patterns, significance of the special motifs and patterns of various areas, and also training in the stages in the process of making batik, which they can then practice themselves, beginning from making natural colours, making patterns, drawing and stamping batik, hand-dyeing, boiling to remove the wax, up till the finished batik. Students can take home the batik which they have made themselves, to show to their parents and friends, or even to be exhibited or sold..

Teaching batik intangible cultural heritage as “local content” within the format of formal lessons as school is an innovative approach, because until now, education and training in intangible cultural heritage has gone on in an informal way, for example in “*sanggars*” or informal schools, or in homes, or in batik workshops. Several headmasters reported that this programme has helped very much to increase the awareness of students regarding the cultural values and traditional handcraft of batik. The participating schools have continued to send their students to join in the programme every year.

The following were set as the indicators of the success of the programme:

Number of students participating.

Number of teachers trained through training of trainers

Results of evaluation tests given at the end of training

Results of interview with participants.

9) Community involvement

The batik community mentioned above have been involved directly in the execution of this programme. This nomination file has been compiled based on data from the Batik Museum, the Education Service of Pekalongan City, interviews and seminars held with participants and community members on 20th January 2009 and 14th February 2009, and a sample of some of the headmasters, teachers and students from some of the 230 schools involved in this programme, namely,

- SD Kandang Panjang 07 (Elementary)
- SD Kandang Panjang 08 (Elementary)
- SMP 06 Pekaongan (Junior High)
- SMPN 1 Pekalongan (Junior High)
- SMA 1 Muhammadiyah Pekalongan (Senior High)
- SMKN 1 Pekalongan (Vocational High)
- SMKN 3 Pekalongan (Vocational High)
- Politeknik USMANU (Polytechnic)

The following are the names of respondents interviewed on 20th January, 13th and 14th February 2009, for the completion of this nomination file.:

- **Government Officials**
 - Mayor of Pekalongan City, dr. H. Mohamad Basyir Ahmad
 - Head of the Pekalongan City Education Service, Jalil

- **Batik Museum Institute/ Management/ Staff of the Batik Museum**
 - dr. H. Mohamad Basyir Ahmad
 - Balgis Diab, SE. Sag.
 - Ir. Erri Getarawan
 - MM Soemarni, MM
 - Zahir Widadi
 - Judi K. Achjadi
 - Asmoro Damais
 - Desanti Filiani (25 yrs)
 - Muhamad Yasin (23 yrs) Pengajar Batik

- **School Headmasters and Director of Polytechnic**
 - SMA N 1 HR Budiyanto W, SH
 - SMA 1 Muhammadiyah Dewi Masitoh
 - SMK N 1 Pekalongan Suharso
 - SNK N 3 Pekalongan Mujahir (46 yrs)
 - Politeknik Usmanu Sony Hikmalul (44 yrs)

- **Teachers/ Lecturers**
 - Politeknik Usmanu:Muktadir (34 yrs) Staf Pengajar Teknik
 - (Polytechnic):Agus (28 yrs) Asst. Director, Academic
 - SMA 1 Muhammadiyah:Windo (35 yrs)
 - (Senior High): Arif (29 yrs)
 - SMK N 1 Pekalongan:Bu Emut (38 yrs)
 - (Vocational High): Bu Alifah (50 yrs)
 - Bu Sandi (25 yrs): Bu Endar (46 yrs)
 - SMK N 3 Pekalongan:Bu Siti Wartiningsih (43 yrs)
 - SD Padasuki I (Elem.): Arief A (29 yrs)
 - SD Kandang Panjang 08 : Tohir (27 yrs)

- **Students**
 - Politeknik Usmanu: Sujatno (20 yrs) Mahasiswa Teknik
 - (Polytechnic): Asih (20 yrs) Mahasiswi Teknik
 - SMA 1 Muhammadiyah: Mohamad Fahmi Hidayat (16 yrs) Kelas II SMA
 - (Senior High): Yulia Lestari (16 yrs) Kelas II SMA
 - SMK N 1 Pekalongan:Dian (16 yrs) Kelas II SMK Jurusan Busana
 - (Vocational High): Efi (16 yrs) Kelas II SMK Jurusan Busana
 - SMK N 3 Pekalongan:Riski Fajar Budiman (14 yrs) Kelas I SMK
 - (Vocational High): Santi Faradina (15 yrs) Kelas I SMK)

- SMP N 1 Pekalongan: Cahyo Adi Saputro (13 yrs)
- (Junior High):Putri (13 yrs)
- SD Kandang Panjang 08: Fajar (11 yrs) Kelas IV SD
- (Elementary): Sumilah (11 yrs) Kelas IV SD

VIII. Living Human Treasures System (LHTs)

1. Title

Maestro of Traditional Arts

2. Year of establishment

2007

3. Objectives

Maestros, or masters of traditional arts (particular elements of intangible cultural heritage) are recommended by the Ministry of Culture and Tourism to receive the award of Maestro of Traditional Arts from the President of Indonesia. It is hoped that Maestros will pass on their particular knowledge and skills to younger generations

4. Legal provisions

Established by the Ministry of Culture and Tourism in 2007

5. Identification and designation process, etc.

Candidatures are presented to the team of experts, who then evaluate the candidates. The team of experts then gives their recommendation to the Minister of Culture and Tourism through the Directorate General of Cultural Values, Arts and Film. The successful candidates are then designated as Maestros of Traditional Arts, and presented with an award by the President of Indonesia, accompanied by the Minister of Culture and Tourism.

6. The commission of experts

A team of 11 experts is formed each year by decree of the Minister of Culture and Tourism. The team is compiled by the Directorate General of Cultural Values, Arts and film, and consists of academic experts in the field of intangible cultural heritage, arts and culture experts, and senior officials of the Ministry of Culture and Tourism whose duties are related to intangible cultural heritage.

7. Criteria for selection

- Indonesian Citizen
- Over 55 years of age, and still living
- Has been active in his or her field for at least 35 years
- Possesses the ability to distribute or pass on their skill to the younger generation.
- Recognized as playing an important role in researching, revitalizing, developing and safeguarding the local traditional arts or culture which he or she holds.
- The traditional art followed by the person is considered to be something unique or special, rare, threatened with extinction and the practitioners of the art are elderly.
- Recognized as a pioneer in the field of creativity which he or she practices.
- Has achieved prominence in creative works, which is recognized locally, nationally or even globally.
- He or she has a positive influence on the community in his or her area, locally, nationally or even globally.

8. Number of nominees

The first batch of nominees in 2008 was 60 nominees, of which 27 were designated as Maestros

As of 2010, the number of Maestros of traditional arts is 45 persons

9. Rewards for appointees

The appointees receive a monthly subsidy of 1.2 million Indonesian Rupiah

10. Duties of appointees

Designated Maestros have the duty of educating and transmitting their skill to the younger generation.

11. Cancellation of appointment

The activities of the Maestros is evaluated annually, and new maestros are nominated. No Maestro designations have been cancelled so far. .

12. Training

Maestros are expected to give training in their special skills to the younger generation. There is no specific training given for the maestros themselves.

13. Copyright

The Maestro programme has not so far been connected with intellectual property rights.

IX. Pending issues & urgent needs regarding the safeguarding of ICH

Q1. *Is any of the intangible cultural heritage in your country in danger of disappearance or transformation? (Please include name of the heritage, location, problems encountered, etc.)*

There is no doubt that there are many elements of intangible cultural heritage in Indonesia which are in danger of disappearance or transformation. It is hoped that by conducting of inventory of intangible cultural heritage according to the new system developed by the Directorate General of Cultural Values, Arts and Film, information will be gathered as to which elements of intangible cultural heritage are developing, which are maintaining, which are fading out, which are threatened with extinction, and which are already extinct. In this way, stakeholders may be alerted to take the necessary action to safeguard these elements, by involving the community in action plans.

Two examples are Wayang Palembang and Wayang Banjar, which in 2002 were identified as being in danger of extinction (only one Wayang Palembang puppeteer was alive at the time) and fading out. Action plans were executed from 2005-2007, and these two styles of wayang puppetry could be brought back from the brink of extinction.

The Saman Dance of Aceh is another example of an element detected to be in danger of disappearance or transformation. It is for this reason that Saman has been nominated to UNESCO for the Urgent Safeguarding List, and a four-year Action Plan has been drawn up to safeguard and develop Saman.

Q2. *What are the reasons the heritage is in danger and what type of safeguarding measures have been taken? Please be specific.*

The rapid advance of globalization and modernization.

The rapid spread of television and electronic media as the preferred forms of entertainment, as compared to participation in live activities of intangible cultural heritage.

The younger generation are busy with compulsory education, and therefore have less or no time to imbibe the skills and knowledge of varieties of intangible cultural heritage from the older generation.

The central and local governments have according to their limited capacities and resources made efforts to safeguard intangible cultural heritage, for example, by including heritage in school curricula as local content or extracurricular activities, by presenting intangible cultural heritage at celebrations held by the central and local governments, by holding festivals (eg. Sasando Festival in Pulau Rote), and by supporting efforts by NGOs to safeguard intangible cultural heritage. Safeguarding measures have to be tailored according to the particular situation and condition of each respective element of intangible cultural heritage.

Q3. *What are the pending issues for safeguarding ICH in your country that you have found through interviews and the field survey?*

1. Although Indonesia has become a State Party to the 2003 Convention on Safeguarding Intangible Cultural Heritage since 15th January 2008, the general public are not yet much aware of the 2003 Convention, and thus the involvement of communities in inventory of intangible cultural heritage and other safeguarding activities is not yet at an optimum level.

Until now, the government, through the Directorate General for Cultural Values, Arts and Film have been conducting socialization of intangible cultural heritage in various parts of Indonesia, in collaboration with the culture and tourism services in all provinces.

This socialization still has not sufficiently involved communities, social groups and individuals, and thus community involvement in inventory or intangible cultural heritage inventory of intangible cultural heritage still faces a major impediment.

2. Although communication and information technology is available in carrying out inventory of intangible cultural heritage, yet many communities are not yet familiar with this technology, and thus manual inventory is still required..

Development of information and communication technology is advancing rapidly. For example, the development of the web from web 1.0 (one way) to web 2.0 like the interactive technology used by Wikipedia. In subsequent developments, limited communities have developed known as social networking, developed from personal networks which in time have broadened to become social networks.

The obstacle faced is that such an expanded social network has not yet been developed, to the extent that every individual can play a role in inventory of intangible cultural heritage.

3. The method of inventory of intangible cultural heritage through information and communication technology still needs socialization, so that communities, social groups and individuals can participate in inventory of intangible cultural heritage through the website. www.budaya-indonesia.org.

The Directorate General for Cultural Values, Arts and Film have carried out collaboration with the organizers of the web 2.0 website www.budaya-indonesia.org. This collaboration is not only in the matter of inventory of intangible cultural heritage, but also for developing their website to become a publication media for intangible cultural heritage in Indonesia.

In the future, www.budaya-indonesia.org needs to be expanded by involving social networks such as blogs, twitter, panoramio, etc. so that even more community members, social groups and individuals can be involved in the work of inventory of intangible cultural heritage.

Q4. *What kind of problems and difficulties were encountered during the safeguarding projects?*

Limitations in funding for safeguarding projects
Difficulties in motivating people to be engaged in safeguarding projects on an ongoing basis
Lack of teaching materials for intangible cultural heritage.

Q5. *What future plans are there for the safeguarding of ICH (programme information)?*

At present, the concentration is on inventory of intangible cultural heritage, as the basis for all safeguarding activities. The new system of inventory also includes information regarding who are the main community members involved, what is the present status of the element, what efforts have been made to safeguard, what activities are suggested by the communities themselves to safeguard the element. etc. The Minister of Culture and Tourism has also signed a joint decree with the Minister of Home Affairs, regarding duties of local government in safeguarding intangible cultural heritage.

Q6. *What type of contribution and cooperation from international society is needed for the safeguarding of ICH in your country?*

Information sharing workshops on a subregional and regional level are a good way for stimulating cooperation for safeguarding intangible cultural heritage. Such workshops serve to increase local awareness of the importance of intangible cultural heritage, and also to increase practical capacity of the participants to engage in safeguarding activities of intangible cultural heritage.

For example, Indonesia hosted one such workshop on 19th -20th August 2009 (described above) with participation from Republic of Korea, People's Republic of China, Japan and Brunei Darussalam.

Another recent example is an information sharing workshop on safeguarding intangible cultural heritage conducted between Indonesia and Vietnam in Hanoi on 6th September 2010.

Q7. *What role do you expect ICHCAP to play in the safeguarding of intangible cultural heritage in the region in terms of programmes, projects, etc.?*

ICHCAP could facilitate information sharing workshops and training workshops in safeguarding intangible cultural heritage, as it has been doing already.

Q8. *What should be considered to encourage or to ensure active involvement from the community in safeguarding intangible cultural heritage?*

Workshops need to be conducted on a local level to increase the practical capacities of communities for safeguarding intangible cultural heritage.

Q9. *Suggestions to ICHCAP for Consideration to Benefit Member States of UNESCO*

ICHCAP is publishing an excellent periodical on ICH titled ICH Courier. We suggest that this periodical should be circulated as widely as possible throughout the Asia-Pacific Region and even beyond, both in printed as well as in electronic forms (by email). For this purpose, ICHCAP could ask the UNESCO Member States in Asia-Pacific Region for names, addresses and email addresses of important people, both government and non-government, who they feel should receive ICH Courier on a regular basis.

ICHCAP should hold further seminars and workshop regarding ICH as it has already done several time in Korea and in other countries, to raise

awareness and build capacity for safeguarding ICH. Besides holding these events in Korea, ICHCAP might consider collaborating with UNESCO Member States to also hold workshops in other countries. The Workshops which Indonesian delegates have participated in so far have been very well organized, and have served their purposes. The information from these workshops has been then disseminated by the delegates, on their return to their home countries.

ICHCAP should try to foster networking among all those involved in ICH safeguarding in the Asia-Pacific region. At the moment, safeguarding activities are going on in each country, but there is still room for increasing awareness regarding safeguarding activities in other countries in the region. Sometimes we can learn from what others are doing, in order to increase the effectiveness of our own safeguarding activities. Two examples from Indonesia's experience are firstly: the Symposium and Workshop on Inventory in Safeguarding of ICH held in Jakarta on 19th-20th August 2009. Delegates from Japan, People's Republic of China, and Republic of Korea (Mr. Seoung-Yong Park, Director of ICHCAP) participated and made presentations. Their presentations on the ICH inventory systems in their respective countries provided valuable input in designing Indonesia's new ICH inventory system. Secondly, a bilateral information sharing workshop between Vietnam and Indonesia, held in Seoul on 6th September 2010 in Hanoi. In this half day workshop, 3 speakers from each country spoke. This sharing of information regarding ICH related matters was judged of benefit to both countries. It also gave the visiting delegation a chance to see the institutions engaged in safeguarding ICH in Vietnam.

List of co-researchers

Name	Affiliation (Institution & position)	Contribution to the survey	Field of research
Mr. I Gde Pitana	Deputy Minister, Board of Resources Development, Ministry of Culture and Tourism of the Republic of Indonesia	Steering Committee	-
Mr. Harry Waluyo	Director, Centre for Research and Development of Culture, Board of Resources Development, Ministry of Culture and Tourism of the Republic of Indonesia	Person in Charge (PIC)	Culture
Mr. Mumus Muslim	Secretary of Directorate-General of Culture Values, Arts, and Film	PIC	Culture
Mr. A. Budi Priadi	Director for Character Building	PIC	Culture
Mrs. Poppy Savitri	Director for Tradition	PIC	Culture
Mr. Gaura Mancacaritadipura	Cultural Expert	Ketua	Culture
Mr. Hariyanto	Vice Secretary of Directorate-General of Culture Values, Arts and Film	Sekretaris	Culture
Mr. Teguh Harisusanto	Vice Director for Documentation and Publication	Data Collection, Compilation & Report	Culture

Continued on the next page

Name	Affiliation (Institution & position)	Contribution to the survey	Field of research
Mr. Basuki Antarkisa	Researcher, Centre for Research and Development of Tourism	Data Collection, Compilation & Report	Culture
Mr. Dadam Mahdar	Staff, Directorate of Tradition	Data Collection, Compilation & Report	Culture
Mr. Ihya Ulumuddin	Researcher, Centre for Research and Development of Culture	Data Collection, Compilation & Report	Culture
Mrs. Nur Suwarnigdyah	Researcher, Centre for Research and Development of Culture	Data Collection, Compilation & Report	Culture
Mr. Herman Hendrik	Staff, Directorate of Tradition	Data Collection, Compilation & Report	Culture
Mr. Bakti Utama	Staff, Centre for Research and Development of Culture	Data Collection, Compilation & Report	Culture
Mr. Dede Priatna	Head of Documentation of Arts, Indonesia Art Academy, Bandung	Data Collection, Compilation & Report	Culture
Mr. Ade Daryana	Staff, Documentation of Art, Indonesia Art Academy, Bandung	Data Collection, Compilation & Report	Culture

Annex 1 | *Reference Materials*

Community Involvement for Safeguarding of ICH in Indonesia

Indonesia has been engaging communities in safeguarding of ICH through ICH preservation associations existing in the community. Some examples are as follows:

The *Indonesian National Wayang Secretariat (SENA WANGI)* and the *Indonesian Dalangs' Union (PEPADI)* drafted the nomination file of Indonesian Wayang in 2002, and subsequently executed the Action Plan for Safeguarding Indonesian Wayang from 2005-2007, involving wayang communities. The project created books and audiovisual teaching materials and assisted 15 *sanggar* (traditional schools of wayang puppetry). SENA WANGI created the ASEAN Puppetry Association (APA) in 2006.

DAMARTAJI Foundation drafted the nomination file of Indonesian Kris in 2004, and subsequently prepared the declaration of the *Indonesian National Kris Secretariat (SNKI)* in 2006. SNKI has since been active in safeguarding Indonesian Kris, through 30 *paguyuban* associations of kris lovers, who have joined together in SNKI. Activities have executed many of the activities of the Kris safeguarding plan.

Yayasan KADIN Indonesia drafted the nomination file of Indonesian Batik in 2008-2009 and together with the *Batik Museum Institute* drafted the nomination file of Education and Training in Batik Cultural Heritage for Students in 2009, as well as creating the *Indonesian Batik Community Forum (MASBATIK)*. Other *paguyuban* associations like *Sekar Jagad, Indonesian Batik Foundation* etc. have been active in safeguarding Indonesian Batik heritage

The *Angklung Music Society (MMA)* and *Saung Angklung Udjo* both played important roles in the drafting of the nomination file of Indonesian Angklung. MMA has since prepared teaching materials in the form of a book, and Saung Angklung Udjo is active on a daily basis with its community of 1500 angklung artists in performing angklung, safeguarding angklung culture and raising public awareness of angklung.

In summary, Indonesia has engaged communities in safeguarding ICH *inter alia*, in the following ways:

- By engaging ICH preservation associations in taking part in drafting nomination files for the lists established under the 2003 UNESCO Convention
- By engaging ICH preservation associations in preparing teaching materials for safeguarding ICH especially for transmission to future generations
- By engaging ICH preservation associations in executing action plans to safeguard elements of ICH.
- By inviting community members, including ICH preservation associations, in seminars and capacity building workshops for safeguarding ICH.

- By establishing a “Maestro” programme (similar to the Living Human Treasures programme pioneered and promoted by Korea) to give recognition and assistance to prominent practitioners of elements of ICH, with the intention of facilitating their transmitting ICH to future generations.
- By collecting information from ICH communities and by recording information about ICH communities and community members, especially maestros and teachers, in the inventory of ICH of Indonesia being conducted by the Ministry of Culture and Tourism through its offices throughout Indonesia.

Digitalisation of ICH Materials

The new system for inventory of ICH established by the Ministry of Culture and Tourism in collaboration with UNESCO Jakarta Office, as outlined in the *“Practical Guidebook for Inventory of ICH in Indonesia”*, uses both manual and digital data entry and recording. The two systems are meant to be complimentary to each other. Data which is recorded and stored on inventory forms, along with documentation materials, is meant to be also entered into a database. And database materials also need to have hardcopy backup.

On 21st December 2010, the Directorate of Tradition of the Ministry of Culture and Tourism held a 1 day seminar on safeguarding of ICH related to inventory and to intellectual property rights. In this seminar, discussions began about how to link up existing community databases of ICH with a central hub of ICH inventory through “metadata” system. There will be further meetings regarding how to implement this. Some of the databases which are on-line with Web 2.0 system are quite extensive. For example, www.budaya-indonesia.org; ww.wayang-indonesia.com, etc.

It was noted that in conducting inventory of ICH in Indonesia, intellectual property rights of communities must be respected. Therefore, consent by community members must be obtained for each data entry. Communities may request that certain parts of the data not be made public. This is particularly related to “sacred and secret knowledge”, to which access is restricted by customs and traditions.

Annex 2 | *Photographs*

Angklung



Angklung



Angklung



Indonesian Batik



Indonesian Batik



Saman Gambar



Saman Gambar



Traditional Bali Dance



Wayang



Publisher

Intangible Cultural Heritage Centre for Asia and the Pacific (ICHCAP)

Director of the Publication

Seong-Yong Park

Editor-in-chief

Weonmo Park

Editorial Staff

Boyoung Cha

Design and Layout

Youngjin Kim

Tel. +82-42-820-3508

Fax. +82-42-820-3500

Email. ichcap@ichcap.org

Add. 82 Munji-ro Yuseong-gu Daejeon 305-380

National Research Institute of Cultural Heritage Bldg. (4F)

©2010. Intangible Cultural Heritage Centre for Asia and the Pacific

This publication is copyright. No part may be reproduced by any process with out written permission.

The contents herewith are entirely the product of the researchers and do not represent the views of ICHCAP.
