



## Building Public Awareness, Particularly Among the Youth, Regarding ICH Safeguarding\*

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**B**efore I begin, I would like to offer heartiest congratulations, both from my colleagues back in Indonesia and from myself personally, to the Republic of Korea, upon the official UNESCO approval of the Intangible Cultural Heritage Centre for Asia and the Pacific as a Category 2 Centre. We do hope that this centre, in collaboration with the centres established in People's Republic of China and Japan, will play an active role in advancing safeguarding of intangible cultural heritage in the Asian region, in the spirit of Article 19 of the 2003 UNESCO Convention. It is a source of inspiration for all of us present that the Republic of Korea has been pleased to organize this Conference, inviting participants from many countries, so that we can exchange our experiences and then share them with others back in our home countries, in order to optimize our efforts to safeguard intangible cultural heritage of humanity.

Increasing ongoing public awareness of ICH safeguarding, particularly among youth, is one of the essential goals of the 2003 UNESCO Convention

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\* \_ Presented before the International Conference on the Safeguarding of Intangible Cultural Heritage: How to Apply Information and Networking, Seoul, Republic of Korea, 3rd- 4th November 2009

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on Safeguarding Intangible Cultural Heritage.<sup>1</sup> Passive awareness of ICH can be achieved through dissemination of information, while active awareness requires networking, in order to involve the public, particularly youth, in active participation in safeguarding.

I would like to present different approaches taken in Indonesia to increase active public and particularly youth awareness of ICH, with reference to efforts involving elements of Indonesia's ICH inscribed on, or nominated for the UNESCO Representative List; namely, Indonesian Wayang, Indonesian Kris, Indonesian Batik and Indonesian Angklung, as well as one sub-regional effort initiated by Indonesia (ASEAN Puppetry Association), all of which I participated in personally. I will discuss advantages and disadvantages of each approach, and how each might be adapted through networking on national, regional and international levels..

The approaches I will present include:

- 1) Creation, strengthening and networking among ICH associations
- 2) Preparation of teaching materials and facilitating transmission through institutions of informal education (sanggar, paguyuban), particularly for youth.
- 3) Inclusion of modules of ICH in school and university curricula
- 4) Public events and involvement of youth in events.
- 5) Increasing awareness through the media

Finally I will summarize my presentation, draw conclusions and make some general suggestions for possible follow up action.

## **I. Creation, strengthening and networking among ICH associations**

Associations of holders or enthusiasts of particular elements of ICH can

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<sup>1</sup> Preamble, Article 1 c and 14 of 2003 UNESCO Convention for Safeguarding the Intangible Cultural Heritage of Humanity.

play very important roles in safeguarding their particular elements of ICH, and also in increasing awareness among their members, the general public and youth regarding ICH. Government officials often find themselves busy with so many matters, and thus do not find the time to devote to particular elements of ICH. This work can effectively be carried out by ICH associations, in collaboration with the government. If such associations do not yet exist, but there are individual holders of a particular element of ICH, then there is the possibility of creating an association to increase communication and collaboration among holders or enthusiasts of the particular element of ICH. If such associations already exist, then we can strengthen them and increase their capacity for safeguarding ICH and for increasing awareness. In some cases, several associations may already exist, but they do not yet communicate or collaborate together. In this case, one solution would be to create an umbrella organization or forum which gathers together such associations in a spirit of mutual respect and cooperation among them, and encourages networking.

Two national associations of wayang existed already since the 1970s, namely the Indonesian National Wayang Secretariat (SENA WANGI) and the Indonesian Dalang's Union (PEPADI). Besides this, there are many informal schools of wayang puppetry, called sanggar. Part of the effort to safeguard and increase awareness of wayang consisted of strengthening these schools by assistance (see section 2. below). The national organizations regularly tried to enhance networking among these schools by holding national workshops and seminars on wayang, and inviting their participation.

In mid-2006, SENA WANGI began an initiative to hold the 1st ASEAN Puppetry Festival 2006 (30th November - 3rd December 2006 in Jakarta). The Festival included a Symposium on Puppetry in ASEAN, and the Declaration of an ASEAN Puppetry Association (APA). The APA Declaration was signed before the Vice President of Indonesia on 2nd December 2006 by representatives of the puppetry communities of 9 of the 10 ASEAN countries. The representative of the puppetry community of Myanmar acceded to the document the next day, meaning that artists from all 10 ASEAN Member States were represented. APA drew up Statutes and Rules of Procedure, established a Secretariat and has held an annual meeting of its presidium. APA's goal is to safeguard puppetry ICH on a sub-regional level, namely SE Asia.

In the case of Indonesian Kris, there were informal associations of kris lovers, called pagyuban, spread here and there, but no national association

existed, and only occasional networking among these associations. Several community members suggested the establishment of a national secretariat. A declaration, statutes and rules of procedure of a proposed National Secretariat were drafted. Representatives of these associations and other stakeholders such as universities, museums, etc, were gathered together at the 2<sup>nd</sup> National Kris Seminar, which declared the establishment of the Indonesian National Kris Secretariat (SNKI). on 12<sup>th</sup> March 2006 in the old Vredenburg Fort Museum in Yogyakarta. The author was involved in drafting these documents, and was later appointed as 2<sup>nd</sup> Secretary of the Secretariat. Initially 15 pagububan associations joined together to form SNKI<sup>2</sup>. More joined later on. SNKI now coordinates 30 associations in different places, and publishes a magazine called 'Kris'.

Indonesian Batik already had many associations of batik lovers, some of which were quite large and professional such as Yayasan Batik Indonesia (Indonesian Batik Foundation), Noteworthy are the efforts of Paguyuban Sekar Jagad, based in Yogyakarta, which has encouraged establishment of many paguyuban associations of batik lovers in many places having ICH cultural heritage. There are museums such as the Batik Museum in Pekalongan, the Dinar Hadi Museum in Surakarta, the Batik Museum in the Sultan's Palace in Yogyakarta, Imogiri Batik Museum, etc. and individual batik community members. No organization yet existed with the express intention of safeguarding batik ICH on a national level. The existing organizations and foundations were already doing their work well in their respective area/ It was thus felt that the best thing was to establish an Indonesian Batik Community Forum (Forum MASBATIK), rather than a hierarchical organization. The author was involved in drawing up the documents. The Forum was declared on 22<sup>nd</sup> August 2008<sup>3</sup>, witnessed by seven government Ministers..

Two angklung organizations were existing; namely Angklung Music Association, or MMA in Jakarta, and Saung Angklung Udjo or SAU in Bandung. Besides this, there are many informal angklung groups in schools and universities. In this case, an organization or forum was not set up, but a Declaration was made on 11<sup>th</sup> August 2009<sup>4</sup> among all stakeholders to mutually respect each other and work together to safeguard angklung ICH.

2\_ Declaration of Indonesian National Kris Secretariat (SNKI), 12th March 2006.

3\_ Declaration of Indonesian Batik Community Forum, 22nd August 2009.

4\_ Declaration of Mutual Respect and Collaboration among Indonesian Angklung Community Members

Based on the authors experiences over several years regarding the abovementioned four elements of ICH as well as the ASEAN Puppetry Association in the matter of organization, obviously a certain degree of organization is needed to achieve anything significant in terms of safeguarding and awareness raising of ICH. However, care must be taken to avoid the association or forum created becoming overly bureaucratic, resulting in excessive preoccupation with administrative functions and less time and effort being devoted towards actually safeguarding and increasing awareness of ICH in the field. Bureaucratic functions are better kept to a minimum<sup>5</sup>. ICH organizations should not be so large as to become unwieldy. There is a clear advantage in having associations with genuine concern for the safeguarding of their respective ICH. However, some help and guidance may need to be given from time to time, particularly in the matter of capacity building, and making an effort to involve youth. This will be discussed later.

## **II. Preparation of teaching materials and facilitating transmission through institutions of informal education (sanggar, paguyuban), particularly for youth.**

The sanggar schools and paguyuban associations of enthusiasts of various elements of ICH are generally of an informal nature. Thus many of them do not have any teaching materials, curricula or an organized strategy to transmit their particular ICH to the younger generation. Transmission of ICH has in the past mostly been of an oral and informal nature. While preserving traditional oral and informal teaching methods, the effectiveness of ICH training programmes can be enhanced by creation of teaching materials, both in the form of training manuals, as well as audio-visual materials, and the teaching activities of these organizations can be facilitated. Republic of Korea has set an excellent example by giving assistance to some 125 organizations and 4259 holders and transmitters of ICH in various categories<sup>6</sup>.

5\_ Noted in *'Best and Worst Practices for Safeguarding ICH'* by Gaura Mancacaritadipura, a Presentation Before Officials of the Dept. of Cultural Heritage, Hanoi, Vietnam, 17th December 2008.

6\_ Presentation by Seong-Yong Park at Symposium on Inventory for Safeguarding of ICH, Jakarta, 19th August 2009.

As part of the Action Plan for Safeguarding the ICH of Indonesian Wayang carried out from 2005-2007 by the Indonesian National Wayang Secretariat with funding through UNESCO Funds in Trust, teaching materials were prepared for many styles of Indonesian wayang puppetry, including Wayang Kulit (shadow puppetry) in the styles of Surakarta, Yogyakarta, Cirebon, Bali, as well as two kinds of wayang seriously threatened with extinction, namely Wayang Palembang from South Sumatra and Wayang Banjar from South Kalimantan, and also Wayang Golek Sunda from West Java. The teaching materials consisting of training manuals and audio visual materials were prepared in collaboration with masters, experts and universities specializing in the arts. These materials were then distributed among the sanggar traditional schools. The teachers in these schools were given some financial assistance from the project while it was running. Some 15 sanggars were assisted. Even more assistance was given to the two kinds of endangered wayang, in the form of making duplicate sets of puppets, duplicate gamelan musical instruments for accompaniment, recording of teaching by the remaining few masters, and training of young students. This programme has boosted safeguarding of wayang ICH, both quantitatively and qualitatively. Wayang Palembang and Wayang Banjar were successfully brought back from the brink of extinction, and are now developing again.<sup>7</sup>

Creating of teaching materials regarding kris cultural heritage was proposed as part of the 2004-2005 Action Plan for safeguarding Kris ICH. This particular part of the Kris Action Plan could not be carried out at that time, but has been carried out as a private initiative by one very traditional sanggar headed by Basuki Teguh Yuwono outside Surakarta, Central Java, which trains kris master craftsmen. Some activities have been carried out by DAMARTAJI Foundation in Jakarta also in this regard. SNKI has also assisted some of the paguyuban associations of kris lovers.

Several of the associations among the batik community such as Paguyuban Sekar Jagad in Yogyakarta have prepared teaching materials in the form of small booklets. Others have prepared audio visual materials regarding batik ICH. Some of these associations have held workshops and seminars to increase awareness of batik ICH, especially among the younger generation.

Teaching materials for transmission of angklung ICH are at this moment quite rare. Some small books, papers and booklets have been prepared and

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7\_ Reports on the Action Plan for Safeguarding the ICH of Indonesian Wayang, 2005-2007.

disseminated by both the Angklung Music Association (MMA) and Saung Angklung Udjo. Most of the teachers of angklung prepare their own teaching materials. Perhaps more could be done in this area with regard to Angklung ICH.

The conclusion is that assisting to prepare teaching materials to be used by informal schools or associations transmitting ICH is an effective method to assist increasing active awareness of ICH and ongoing participation in safeguarding efforts.

### **III. Inclusion of modules of ICH in school and university curricula**

Traditionally, ICH has been passed down from generation to generation mainly through informal education, for example in informal schools or centres (in Indonesia, called *sanggar*), where a master or masters would teach the students, usually without any fixed curriculum. The students would often serve the master, becoming like family members. This system still continues to this day to some extent. However, in the past 50 years, formal education in schools and universities has increasingly taken over as the dominant method of education in Indonesia. With the implementation of compulsory education for 6, and now 9 years in Indonesia, youth often have little time to study other things outside what is on the school curriculum. In many cases, it has been noted that interest among ICH among youth is waning, and being replaced by interest in audiovisual material and pop culture, mainly coming from the West.

In order to overcome this problem, ICH stakeholders of all four elements of ICH mentioned above have considered the idea of including of modules of ICH in school and university curricula, as extracurricular activity or 'local content'. The idea of 'local content' within the framework of core curricula has been facilitated by the enactment of Law No. 20 of 2003. Article 33 of Law No. 20 authorizes the use of local languages in elementary level education, alongside the national language bahasa Indonesia as the medium of instruction. Article 36 Paragraphs 2 and 3 sub.(d) prescribe diversification of education in accord with the diversity of local potential. Article 37 (j) establishes local content in the national education curriculum. This 'local content' consists of local languages, arts and culture, supporting the principle of cultural diversity. Law No. 32 of 2000 regarding Local Government, and

further elaborated in Presidential Decree No. 106 regarding Establishment of a Directorate General for Local Autonomy have had a positive effect on the attention given by local governments to local culture, including local languages, dress, arts, cuisine, etc..

The idea of creating educational modules regarding wayang has been often suggested, but not yet implemented. There are some vocational high schools teaching wayang puppetry and culture, and also 4 universities with degree courses in wayang puppetry, but so far, wayang has had little penetration in general school curricula.

The same idea of creating educational modules for inclusion in school curricula in areas having kris culture was also suggested by the community for inclusion in the proposed Action Plan, but has not yet been implemented. One university which has achieved considerable success in including kris ICH in its curriculum is ISI Surakarta (Arts University). The programme was begun as an extracurricular activity of students, and because of its popularity, eventually developed to become an area of study.<sup>8</sup>

It is in the area of Indonesian Batik ICH that we find the biggest effort and success with regard to inclusion of education and training in Batik ICH in school and university curricula. This has been particularly successful in the city of Pekalongan in Central Java. In 2005, the Mayor of Pekalongan City issued a decree making education and training in Batik ICH compulsory for ALL schools in Pekalongan Municipality.

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;

8\_ Quoted from Nomination File of Indonesian Kris, 2004, prepared by DAMARTAJI Foundation



Out of 230 educational institutions in Pekalongan City, the numbers teaching Batik Cultural Heritage Pekalongan City at all strata has increased from just 1 in 2005-6, to 100 in 2006-7, to 194 in 2007-8 and reaching 230 in 2008-9. This means that 100% of educational institutions in Pekalongan now teach batik cultural heritage to all their students.

The results of this programme are evident from the following evaluation<sup>9</sup>:

- All respondents liked this training programme. One elementary school student requested that batik training be given every day
- All respondents considered that the programme helped all participants to increase their appreciation of batik cultural heritage and traditional handcrafts
- Headmasters and teachers considered their students enlivened by this programme, as it gave them a worthwhile skill which could earn them income in the future, and helped to develop students' concentration, patience, self-confidence and collaboration skills;
- The students began to spontaneously create their own batik designs, based upon what they had learned eg. making a batik of their school logo.
- Some students would work on a single piece of batik together in a group. This trained them in good cooperation (learning to live together);
- The programme has been expanded to Pekalongan District, and the neighbouring districts of Batang, Pemalang and Tegal;
- Visitors to the Batik Museum are invited to join in the programme;
- The students are allowed to take home with them the batik which they themselves have produced during the training, to show to their parents and friends. The students interviewed expressed pride in what they had achieved. This has served to increase awareness among parents and the general public regarding batik cultural heritage;
- The interviewer noted a sense of happiness and enthusiasm among all the trainers, teachers and students who participated in this programme at all levels. All expressed their resolve that the programme should continue and expand in the future.<sup>10</sup>

This programme has been so successful that it has been nominated to

9\_ Interviews conducted on 30th January and 13th-14th February 2009, among participants and Batik community members in Pekalongan City.

10\_ Quoted from Best Practices Nomination File, 'Education and Training in Indonesian Batik ICH for School and Polytechnic Students in Pekalongan City, in collaboration with the Batik Museum', 2009.

UNESCO as a Best Practice for Safeguarding ICH. The programme will be evaluated in Abu Dhabi from 28th September 2009 – 2nd October 2009. Should this programme be inscribed by UNESCO as a Best Practice, the Batik Museum in Pekalongan will be happy to receive researchers from foreign countries wishing to observe the programme as an example for adaptation in their respective countries. This kind of programme can be easily adapted to other kinds of ICH.

Indonesian Angklung has also achieved considerable success in the matter of inclusion of Angklung ICH in school curricula. The most success has been achieved in West Java Province (where Angklung cultural heritage is found the greatest degree) especially in Bandung City, and to a lesser degree in the provinces of DKI Jakarta and Banten.

After the diatonic angklung or Angklung Padaeng was developed, angklung culture is transmitted through extracurricular activities at all levels of schools and universities. Angklung education retains its oral pattern. Textbooks about angklung are rare. All 76 respondents interviewed during the preparation of the Angklung nomination file felt that children like to learn angklung. Among the respondents, 22 students (2 Kindergarten, 4 Elementary, 5 Junior High, 6 Senior High and 5 University students admitted they liked learning angklung. This was confirmed by 9 headmasters/headmistresses and 9 angklung music trainers.<sup>11</sup>

All 76 respondents said that in their experience, angklung was a vehicle for cultural dialog and exchange of ideas, and promoted mutual respect among those who play angklung. Indeed, angklung cannot be played without cooperation and mutual respect among the players. Especially, those who are involved in angklung training are able to feel the benefits. According to Daeng Soetigna, and confirmed by Obby A.R. Wiramihardja,<sup>12</sup> by Vita Mutiara and by 9 School Headmasters or Headmistresses and 9 angklung trainers interviewed, playing angklung together can develop good qualities among the players, especially among children. Some of these good qualities mentioned are as follows: cooperation (learning to live together), discipline, responsibility, concentration, development of imagination, development of memory, mutual respect, self-motivation, equal rights, sensitivity and refinement as well as artistic and musical feelings (Obby, op cit). In Batam

11\_ Quoted from the Nomination File of Indonesian Angklung for the UNESCO Representative List.

12\_ Interview, 01/08.09

Island, Riau Islands, angklung orchestra is used for ‘character building’<sup>13</sup>. Angklung has also been used to treat victims of stroke, autistic children, those having brain disorders, and to give comfort to those suffering from terminal diseases.<sup>14</sup>

Angklung community members have requested that the government suggest that more schools in areas having angklung culture should include angklung as extracurricular activity or as local content in curricula in their schools. Teaching angklung in schools is by no means unknown in the Republic of Korea. According to Saung Angklung Udjo, angklung has been demonstrated in many schools in Korea<sup>15</sup> and since 2004 there has even been an angklung music festival held in Korea.

#### IV. Public events and involvement of youth in events

Public events showcasing ICH are obviously good opportunities to increase public awareness of ICH. And if youth are involved in organizing, executing and participating in such events, then their awareness of ICH is increased.

SENA WANGI and PEPADI have regularly held wayang puppetry festivals. These included participation by youth as part of the organizing committees, performers and participants. The festivals and performances collaborated with local schools, and thus hundreds of school students have participated enthusiastically. Noteworthy is the Child Dalang (Puppeteer) Festival, staged by PEPADI of Jakarta 21st- 24th May 2008. 20 child puppeteers aged 8-14 yrs. from 6 Provinces participated, each giving excellent 1 hour performances. Many said they would like to enroll in ISI Surakarta Arts University and become puppeteers when they grow up.

The 1st ASEAN Puppetry Festival 2006 in Jakarta was an event which greatly increased public awareness of puppetry, not only in Indonesia, but in all ten ASEAN countries. Hundreds of school children attended each of

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13\_ Vita Mutiara, *SSi, Paduan Suara Edelweiss*, Kursus Piano Edelweiss, Batam, 2009. A paper describing the training of an angklung orchestra in Batam Island, Riau Islands Province, including character building through angklung training.

14\_ Seminar, Bandung, 11th August 2009

15\_ Reported by Mr. Kim and Ms. Park Sun Woo, website [www.bambell.com](http://www.bambell.com)

the performances of the puppetry of 9 of the 10 countries staged during the Festival, thus increasing their awareness not only of their own country's wayang, but also of the puppetry ICH of neighbouring countries. This event certainly went a long way to create 'friendship through culture' among all those who were involved. The organizing committee included many university students.

A good number of school children from schools in Yogyakarta attended the exhibition of kris cultural heritage which was part of the 2nd National Kris Seminar at the Vredenburg Fort Museum in Yogyakarta in March 2006. They also saw demonstrations of kris making. Many school children also witnessed a kris exhibition and demonstration of kris making at Mankhnegaran Palace, as part of a conference on Cultural Cities held in Surakarta in November 2008.

Many school children participated in the Gelar Batik Nusantara exhibition at the Jakarta Convention Centre from 26th-30th August 2009. There they got a chance to learn the art of making hand drawn batik, and also to view an exhibition.

School children and university students participated in the Verification Seminar of the Indonesian Angklung nomination file, on 11th August 2009 in Bandung. School children from all 33 Provinces in Indonesia were trained to form an angklung orchestra, which performed as part of the Gita Bahana Orchestra in the 17th August Independence Day Celebrations at the Presidential Palace in Jakarta.

All of these events have served to increase public awareness of ICH, including among youth.. In fact, unless practitioners of ICH, especially youth, get a chance to perform or exhibit their ICH, their enthusiasm for safeguarding and developing ICH and even their awareness may gradually decline.

## V. Increasing Awareness through the Media

Literally hundreds of newspaper and magazine articles, and many hours of TV News and Feature coverage have appeared in the past few years with regards to Indonesia's elements of ICH, including Wayang, Kris, Batik, and Angklung. The 1st ASEAN Puppetry Festival in 2006 also received a

good amount of coverage. Press and electronic media coverage is obviously beneficial to extend awareness of ICH and ICH elements beyond the relatively few people who are directly involved as its custodians. Of course care must be taken that the media report accurately regarding ICH, so as to avoid creating misconceptions regarding elements of ICH. Care must be taken also with regard to intellectual property rights as well as respect for customs limiting access to sacred and secret knowledge and skills with regard to certain elements of ICH. It should be noted that the awareness of ICH generated by the media as well as through internet websites tends to be passive and somewhat fleeting in nature. Approaches 1.- 4. above seem to be more effective in generating active awareness and involvement in safeguarding ICH.

## VI. Summary, Conclusion and Suggestions

Use of the five approaches abovementioned with regard to the four elements of Indonesia's ICH and the sub-regional initiative of the ASEAN Puppetry Association (APA) may be summarized in the following table.

Table 1.0 Approaches to Safeguarding and Increasing Awareness of ICH in Indonesia

Approach	Wayang	Kris	Batik	Angklung	APA
1. Creation, strengthening and networking among ICH associations	v	v	v	v	v
2. Preparation of teaching materials and facilitating transmission through institutions of informal education	v	Proposed	v	Not Yet	Not yet
3. Inclusion of modules of ICH in school and university curricula	Limited	Limited	v	v	Not yet
4. Public events and involvement of youth in events.	v	v	v	v	v
5. Increasing awareness through the media	v	v	v	v	v

It should be noted that certain approaches for safeguarding and increasing awareness of ICH may be applicable to particular elements of ICH and not for others. There is no 'one size fits all' approach appropriate to safeguarding and raising public and youth awareness of all elements of ICH in all circumstances.

It is hoped that some of these approaches made by Indonesia may be useful for information and for possible adaptation to efforts to safeguard and increase awareness of ICH in other countries. Particularly as the UNESCO 2003 Convention moves from its legislative to its implementation phase, more networking and exchange of information about safeguarding of ICH, especially among our Asian neighbour countries, can help optimize the results of our safeguarding efforts.

The entities involved in approaches 1, 2 and 3 above, namely ICH associations, institutions of informal education and formal education, can obviously exchange information and network among each other on local, national, regional and international levels, to advance their common goals. International events can invite ICH artists from other countries to perform, and this gives a great stimulus to these artists or practitioners. Exchange of ICH news among the international media is also good for increasing awareness of ICH on an international level.

I once again express my deepest thanks to the Government of the Republic of Korea, and especially to the Intangible Cultural Heritage Centre for Asia and the Pacific, for the opportunity to attend and make my presentation in this excellent Conference.

감사합니다 *Kamsabamnida: Thank you.*