
ICH Safeguarding through Formal and Non-formal Education

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I. Importance of Education in Relation to Intangible Cultural Heritage

Education is very important in relation to ICH, as it is the means by which ICH is transmitted from generation to generation. Education is identified in the 2003 Convention as one of the aspects of safeguarding ICH. Education in relation to ICH may be formal or informal in nature. As stated in the 2003 Convention:

Safeguarding means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalisation of the various aspects of such heritage¹.

Among the duties of States Parties to the Convention to safeguarding ICH in their territories, activities in the field of education are detailed in Article 14 of the

1) UNESCO 2003 Convention on the Safeguarding of the Intangible Cultural Heritage, Article 2, Paragraph 3

Convention, which I will now quote in full (the underlining is mine).

Article 14 – Education, awareness-raising and capacity-building

Each State Party shall endeavour, by all appropriate means, to:

- (a) ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:
 - i) educational, awareness-raising and information programmes, aimed at the general public, in particular young people;
 - ii) specific educational and training programmes within the communities and groups concerned;
 - iii) capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research; and
 - iv) non-formal means of transmitting knowledge;
- (b) keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;
- (c) promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage².

Article 21 of the Convention identifies ‘the training of all necessary staff’³, which also comes in the field of education, as one of the activities that may be considered for the granting of international assistance.

We may thus conclude that formal and non-formal education are identified as important tools in the safeguarding of ICH, particularly in the matter of ICH transmission.

II. Definition of Formal and Non-Formal Education

Formal education is defined as learning which takes place within an organised

2) UNESCO 2003 Convention, Article 14

3) UNESCO 2003 Convention, Article 21, Paragraph (c)

and structured context⁴. It has also been referred to as “in-school learning”. Non-formal education on the other hand is learning that takes place outside such an organised and structured context, and has been referred to as ‘out-of-school learning’⁵. The following characteristics of these the types of education are sufficient for our present purposes (translated from Indonesian language):

Formal education is activities that are systematic, structured, and stratified beginning from elementary school and continuing up to university or equivalent levels, including academic and general oriented studies, specialisation programmes, and professional training, conducted continuously over a period of time.

Informal education is a lifelong process through which each person obtains values, attitudes, skills and knowledge which come from day-to-day life experiences, environmental influences, including the influences of family life, interaction with neighbours, work environment, games, markets, libraries, and the mass media.

Non-formal education is every organised and systematic activity outside the standard school system conducted independently, or part of a broader activity, deliberately conducted to serve certain educational participants in achieving their goals in studies⁶.

III. How Formal and Non-Formal Education Relate to Safeguarding of Intangible Cultural Heritage in the Field

Formal Education

In practical terms, formal education in relation to safeguarding ICH means con-

4) Colardyn, Danielle and Bjornawald, Jens, Validation of Formal, Non-Formal and Informal Learning: policy and practices in EU Member States. DOI: 10.1111/j.0141-8211.2004.00167.x, 25 March 2004

5) Ersach, Haim, Bridging iIn-School, Out-of-school learning: Formal, Non-Formal and Informal Education, Journal of Science Education and Technology, Volume 16, Number 2 (2007), 171-190, DOI: 10.1007/s10956 -006-9027-1

6) <http://duniacipleks.blogspot.com/2011/02/perbedaan-pendidikan-formal-informal.html>

ducting education and training related to intangible cultural heritage in general, and in particular in relation to certain elements of ICH, in the format and context of the strata of school or university education. In many parts of the world, ICH in the context of formal education is an innovation, rather than a norm. School and university classrooms are a new environment for ICH. To our knowledge, there is not yet any school subject called ‘intangible cultural heritage’, though some elements of ICH may be taught as school subjects. Neither is there yet any university in the world that offers a degree course in ICH, though ICH is beginning to be taught as a subject in some universities, for example, in Korea⁷.

In order that ICH may be inserted into curricula of formal education, some legal basis is required. The legal basis in Indonesia is as follows:

Basis for Insertion of ICH into School Curricula in Indonesia

Law No. 20 of 2003⁸, Article 36 Paragraph 2 and 3 (d) direct diversification of education in accordance with diversity of local potential. Article 37 (j) of the same law establishes ‘local content’ within the national curriculum. This local content includes local languages, arts, and culture, supporting the principle of cultural diversity. Law No. 20 makes it possible to include local culture in curricula as local content in areas having that ICH.

Non-Formal Education

On the other hand, since time immemorial, ICH has been transmitted through informal and non-formal education. ICH was part of the lives of communities, and just by living in that environment, community members picked up ICH. This corresponds to informal education. Non-formal education in relation to ICH consists of deliberate efforts, albeit not in the context of formal classroom education, to conduct education and training in ICH.

In Indonesia, these non-formal schools of ICH are called *sanggar*. In Europe,

they would be called *atelier* (workshop). In such places, a maestro or master practitioner of ICH conducts education and training in his particular element of ICH to his or her students. In many cases, there is no formal classroom, curriculum, examinations, or different strata of proficiency, and the students learn more by doing, than by learning academically. A *sanggar* is more like a family setting, wherein the students become like the family members of the master, and their relationship in many cases goes on for the rest of their lives. The author of this paper studied wayang in such a *sanggar* for eight years,⁹ until the passing away of his teacher in 2004. Such places of non-formal training also exist in the Republic of Korea, and masters who teach in this way have been assisted under the Living Human Treasures programme.¹⁰

How both formal and non-formal education in ICH are important for the future transmission of ICH will be discussed by citing certain exemplary cases below.

IV. Exemplary Cases of ICH Safeguarding Through Formal and Non-Formal Education in the Transmission of ICH.

Wayang Puppetry Safeguarding Action Plan through Formal and Non-Formal Education

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 to 2007, involving wayang communities. The project involved many experts in the field of various styles of wayang, mostly from universities having degree programmes in wayang puppetry such as ISI Surakarta, ISI Yogyakarta, ISI Bandung, to create teaching materials in the form of books and audiovisual materials. The project then assisted fifteen *sanggar* (traditional schools of wayang puppetry) as pilot projects transmitting various styles of wayang puppetry, using the teaching materi-

7) Park, Seong-Yong, Dr. Interview, Jakarta, 9th September 2012

8) Law No. 20 of 2003 of the Republic of Indonesia on the System of National Education, Gazette of the Republic of Indonesia No. 78, 2003

9) Sanggar Redi Waluyo, Kampung Makasar, Jakarta Timur. Established by Ki Kamsu Redi Wiguno

10) Park, Seong-Yong, Dr. Inventory of ICH in Korea, Paper Presented at Symposium on Inventory as Part of Safeguarding ICH, Jakarta, 19th August 2009

als prepared by the project.¹¹ This project could be said to be a collaboration between formal education (preparation of teaching materials) and non-formal education (assistance to non-formal schools teaching ICH, in this case, sanggar teaching wayang puppetry). The programme was evaluated and considered a success.

Indonesian Angklung Safeguarding Programme

The Angklung Music Society (MMA) and Saung Angklung Udjo both played important roles in the drafting of the nomination file of Indonesian Angklung. The MMA has since prepared teaching materials in the form of books,¹² 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. MMA has also conducted training programmes for school teachers of angklung (training of trainers).

Education and Training in Batik Cultural Heritage for Elementary, Junior, Senior and Vocational High School and Polytechnic Students in Collaboration with the Batik Museum in Pekalongan¹³.

Overview

Pekalongan or the “Batik City” is a small city on the north coast of the Java Sea in the Province of Central Java, Indonesia. Not only is Batik part of the cultural heritage of the residents of Pekalongan but it also is a means of livelihood for many of them as well.

In 2006, Zahir Widadi, manager of the Batik Museum brought it to the attention of Dr Mohamad Basyir Ahmad, newly elected mayor of Pekalongan, that batik cultural heritage was rarely being taught at schools. The attention of most students was focused on formal studies. Their time was taken up with studies and

with distractions such as television and video games. The mayor took the bold step of making batik a compulsory local content subject in all 230 schools in Pekalongan City. This programme has taken some time to be fully implemented.

The Batik Museum created batik workshops for school children who visited the museum. This later developed further into schools. Upon the suggestion of the UNESCO Secretariat, this program was nominated as a Best Practice for Safeguarding Intangible Cultural Heritage¹⁴ and was later recognised as a Best Practice by the Intergovernmental Committee for Safeguarding the Intangible Cultural Heritage by decision 4.COM 15B on 1 October 2009.

Objectives of the Programme

Until now, batik culture has mostly been passed from generation to generation through oral and non-formal transmission—that is, from parents to children. Now children mostly just do not have the time for non-formal studies of intangible cultural heritage, outside of what is in the school curricula. Therefore, to guarantee the transmission of batik culture from generation to generation, it was felt appropriate that batik culture also be brought into formal educational institutions without changing the traditional oral methods of instruction.

Therefore, the management of the Batik Museum, in collaboration with headmasters of elementary, junior, senior, vocational, and polytechnic schools in Pekalongan City, instituted a programme of including modules of education in batik culture into subjects and curricula in the abovementioned educational strata.

How the Programme Was Developed: Methodology for carrying out Best Practice of Education and Training in Indonesian Batik intangible Cultural Heritage

First, the staff members 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 les-

11) SENA WANGI, Reports on Execution of Action Plan for Safeguarding of Indonesian Wayang, 2005-2007, executed in collaboration with UNESCO Jakarta Office

12) Wiramihardja, Obby, Masyarakat Musik Angklung, Cara Bermain Angklung, Jakarta 2010, Center for Research and Development of Culture, Ministry of Culture and Tourism

13) Batik Museum Institute of Pekalongan, Elaboration of Best Practice, 2010

14) UNESCO 2003 Convention, Article 18

sons 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 minimise 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 dyes used for making batik, etc.

Evaluation of the Programme

The number of students participating in batik culture training at the Batik Museum was 4,815 in 2006, 12,905 in 2007, and 5,749 in 2008). Many teachers underwent training to teach batik culture in their schools (1053, 1798, and 925 during the respective years). The numbers have increased in 2009. This is a significant contribution to the ongoing viability of batik culture in Pekalongan City and surrounding areas.

The numbers of schools teaching batik cultural heritage Pekalongan has increased from just 1 in 2005–6, to 100 in 2006–7, to 194 in 2007–8, and to 230 in 2008–9. Of the educational institutions in Pekalongan, 100 per cent now teach batik cultural heritage.

Virtually all participants succeed in mastering the cultural values and the

practical training given. Results of interviews of samples among groups of participants from various educational strata conducted on 30 January and 13 and 14 February 2009 to ascertain their opinions of the programme show:

- All respondents interviewed liked this programme. One elementary school student requested that batik training be given daily.
- All respondents considered that the programme helped 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 that could earn them income in the future, and it helped to develop concentration, patience, self-confidence, and collaboration skills.
- Students began to spontaneously create their own batik designs, based upon what they had learned.
- 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 expanded to Pekalongan, Batang, Pemalang, and Tegal Districts.
- Visitors to the Batik Museum are invited to join in the programme.
- The students are allowed to take home with them the batik that they have produced to show to their parents and friends. They were proud of what they had achieved. This has increased awareness among parents and the general public.

A sense of happiness and enthusiasm was noted among all the trainers, teachers, and students who participated in this programme at all levels. All hoped the programme would continue and expand.

This programme may be considered a good example of formal education in ICH, retaining at the same time formerly existing characteristics of non-formal education. This method may also be applied to other elements of ICH.

Saman Dance Safeguarding Action Plan

Safeguarding Plans for Saman, inscribed on the Urgent Safeguarding List in 2011, include preparation of teaching material on Saman (books and audio-visual materials) and insertion of Saman into school curricula as well as strengthening traditional places of transmission of Saman cultural heritage (mersah). The plan has been going on since 2010.

Noken Multifunctional Knotted or Woven Bag Handcraft of the People of Papua

The Action Plan for Noken, nominated for the Urgent Safeguarding List in 2011, includes preparation of posters and other teaching materials, strengthening of groups of traditional Noken craftspeople, and insertion of Noken into school curricula.

V. Conclusion

Formal and non-formal education are important media for the transmission of ICH.

ICH may be appropriately inserted into school or university curricula of formal education, whereas non-formal education in ICH may be strengthened by assistance to traditional schools and masters, for example, by the preparation of teaching materials, through financial and technical assistance, etc.

Some exemplary cases from Indonesia of ICH transmission through formal and non-formal education, such as Wayang, Angklung, Education and Training in Batik Cultural Heritage for Students, and the Saman and Noken Action Plans, demonstrate the value of ICH transmission through formal and non-formal education.