



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Periodic report

Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Ninth session  
UNESCO Headquarters  
24 to 28 November 2014

Periodic report No. 00924/Indonesia

Report on the implementation of the Convention and on the status of elements inscribed on  
the Representative List of the Intangible Cultural Heritage of Humanity

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| <b>A. COVER SHEET</b>   |
| <b>A.1. State submitting this report</b><br><i>States non party to the Convention reporting on an element incorporated on the Representative List should indicate the name of the State and mention 'State non party to the Convention'.</i>  |
| Indonesia   |
| <b>A.2. Date of deposit of the instrument of ratification, acceptance, approval or accession</b><br><i>This information is available online at <a href="http://www.unesco.org/culture/ich">www.unesco.org/culture/ich</a>.</i>  |
| 15 October 2007   |
| <b>A.3. Elements inscribed on the Urgent Safeguarding List, if any</b><br><i>Please list all the elements from your country inscribed on the Urgent Safeguarding List, together with the year of inscription; for multinational elements, please indicate the other States concerned.</i> |
| 1. Saman Dance was inscribed in 2011<br>2. Noken, multifunctional knotted and woven bag, handcraft of the people of Papua, was inscribed in 2012  |

**A.4. Elements inscribed on the Representative List, if any**

*Please list all the elements from your country inscribed on the Representative List, together with the year of inscription; for multinational elements, please indicate the other States concerned.*

1. Wayang Puppet Theater, was inscribed in 2008
2. Indonesian Kris, was inscribed in 2008
3. Indonesian Batik, was inscribed in 2009
4. Indonesian Angklung, was inscribed in 2010

**A.5. Programmes, projects or activities selected as best reflecting the principles and objectives of the Convention, if any**

*Please list all the programmes, projects or activities from your country selected by the Committee on the Register of Best Safeguarding Practices, together with the year of selection; for multinational programmes, please indicate the other States concerned.*

Education and training in Indonesian Batik intangible cultural heritage for elementary, junior, senior, vocational school and polytechnic students, in collaboration with the Batik Museum in Pekalongan.

**A.6. Executive summary of the report**

*Please provide an executive summary of the report that will allow general readers to understand the overall status of measures taken at the national level to implement the Convention.*

*Between 400 and 600 words*

Indonesia ratified the UNESCO 2003 Convention by Presidential Decree No. 78 of July 2007, and the ratification document was deposited with the DG of UNESCO on 15 October 2007. Since that time, Indonesia has participated in activities under the 2003 Convention, and the Convention has influenced policies and actions of the Indonesian government, and also of communities, groups and individuals in relation to intangible cultural heritage.

The body responsible for safeguarding of ICH in Indonesia was formerly the Directorate General for Cultural Values, Arts and Film of the Ministry of Culture and Tourism. Now the Directorate General of Culture of the Ministry of Education and Culture. The managing institution of ICH Indonesia is The Directorate of Internalization of Values and Cultural Diplomacy (so called Directorate INDB) under The Directorate General of Culture. As partner for research, protection, safeguarding, and development are The Centre for Research and Development of Culture of the same Ministry, The Offices for Safeguarding Cultural Values (BPNB), and The Local Government.

Indonesia has a number of universities specifically dedicated to education and training in the arts, namely ISI Surakarta, ISI Yogyakarta, ISI Denpasar, ISI Bandung, ISI Padang, and Vocational Arts High Schools.

Inventory of ICH has been going on in Indonesia for centuries, even before the term ICH was coined. After ratifying the Convention, Indonesia creates an inventory which was compliant with the 2003 Convention, specifically by involving communities, and being updated regularly. Therefore, since 2009, Indonesia has utilized a system developed and promoted in collaboration with UNESCO Jakarta Office, consisting of 17 data fields, which contain information about communities, status of the element safeguarding efforts, etc, which are updated every 2 years. Information and the form used in this system is available in English and Indonesian on the UNESCO Jakarta website. Presently thousands of elements are inventoried under this system.

The Directorate General of Culture, being active on organizing events for increasing public awareness of ICH, and also safeguarding efforts, capacity building and research into ICH and its safeguarding, with the view of advancing safeguarding efforts. Some of the biggest events have included Wayang Summit (2012), Saman Summit (2012) and Batik Summit (2011). Indonesia

has also participated in Bilateral, Sub-Regional, Regional and International information sharing regarding safeguarding of ICH. Indonesia has also hosted ICH workshops by experts from UNESCO Paris as well as UNESCO accredited ICH experts. Indonesia hosted a sub-regional ICH workshop in collaboration with ICHCAP Korea (a category 2 Centre) in September 2012, and The Workshop of the Implementation of UNESCO 2003 Convention for the Safeguarding of the ICH in November 2013.

Inclusion of ICH in school curricula has been introduced in relation to batik (recognized as a Best Practice in 2009), angklung, saman and later noken. This methodology is proven effective, and appreciated by teachers and student. It retains its non-formal nature, despite being applied in the context of formal education. Non formal transmission, in traditional schools (sanggar) and paguyuban associations remains the principal method of ICH transmission and is still widely accepted by the public.

Indonesia has 4 elements inscribed on the Representative List; namely, Wayang Puppet Theatre (Masterpiece 2003, inscribed 2008), Indonesian Kris (Masterpiece 2005, inscribed 2008), Indonesian Batik (2009) and Indonesian Angklung (2010). Indonesia's experiences with these elements provide useful examples of how communities, groups and individuals have collaborated to safeguard these elements, ensure their ongoing visibility, and contribute to international awareness of ICH in the context of the Convention.

#### **A.7. Contact person for correspondence**

*Provide the name, address and other contact information of the person responsible for correspondence concerning the report. If an e-mail address cannot be provided, indicate a fax number.*

Title (Ms/Mr, etc.): Prof. Dr. Kacung

Family name: Marijan

Institution/position: Director General for Culture  
Ministry of Education and Culture

Address: Komplek Kementerian Pendidikan dan Kebudayaan  
Gedung E, lantai 4  
Jl. Jenderal Sudirman, Senayan, Jakarta 10270, Indonesia

Telephone number: +62 21 572 5035

Fax number: +62 21 572 5578

E-mail address: [div.heritage@gmail.com](mailto:div.heritage@gmail.com)

Other relevant information: [roseri.rosdy@yahoo.com](mailto:roseri.rosdy@yahoo.com)

## **B. MEASURES TAKEN TO IMPLEMENT THE CONVENTION**

*Throughout part B below, 'measures' refers to the appropriate legal, technical, administrative and financial measures undertaken by the State, or fostered by the State and undertaken by civil society, including communities, groups and, where appropriate, individuals. The State should describe, wherever relevant, its efforts to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit intangible cultural heritage, and to involve them actively in its management (Article 15 of the Convention).*

### **B.1. Institutional capacities for safeguarding intangible cultural heritage**

*Report on the measures to strengthen institutional capacities for safeguarding intangible cultural heritage, as described in Article 13 of the Convention and paragraph 154 of the Operational Directives.*

#### **B.1a Competent bodies for safeguarding intangible cultural heritage**

*Each State shall 'designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory' (Article 13). Please identify such a body or bodies and provide complete contact information.*

*Not to exceed 250 words*

At the time of ratification of the 2003 Convention, the responsible body for safeguarding of the intangible cultural heritage present in the territory of Indonesia was the Directorate General for Cultural Values, Arts and Film (NBSF) of the (then) Ministry of Culture and Tourism. It was this Directorate General which had translated the 2003 Convention into Indonesian language, and coordinated with other Ministries to prepare the Presidential Decree No 78 or 2007, ratifying the Convention. Later, the Centre for Research and Development of Culture of the same Ministry of Culture and Tourism also became responsible in part for activities related to the 2003 Convention.

On 20<sup>th</sup> October 2011, the above Ministry was restructured. Culture became under a new Ministry, the Ministry of Education and Culture, which then became competent body in safeguarding intangible cultural heritage within Indonesia.

On 23<sup>rd</sup> April 2012, a special Directorate was established to be responsible for ICH in Indonesia. This Directorate is called the Directorate for Internalization of Values and Cultural Diplomacy (INDB). Within this Directorate, there are Sub-Directorates with specific duties related to ICH, such as inventory of ICH,

Contact : Directorate Internalization of Values and Cultural Diplomacy

Address : Komplek Kementerian Pendidikan dan Kebudayaan  
Gedung E, lantai 10, Senayan, Jakarta 10270

Tel. : +621 44535022, Fax +621 33201976,

Email : div.heritage@gmail.com

#### **B.1b Institutions for training in intangible cultural heritage management**

*Identify any such institutions created, fostered or strengthened by the State and provide complete contact information.*

*Not to exceed 250 words*

Institution for training in intangible cultural heritage in Indonesia managed by Center of Development for Human Resources of Culture, Agency of Human Resources Development and Quality Assurance of Education and Culture, the Ministry of Education and Culture.

Contact : The Ministry of Education and Culture

Add : Ministry of Education and Culture Complex  
Gedung A, lantai 2, Senayan, Jakarta 10270

Telp : +62 21 5703303  
Website : [www.kemdikbud.go.id](http://www.kemdikbud.go.id)

Indonesia has formal education for training the art and cultural performing, the first established in Yogyakarta in 1984, namely *Institut Seni Indonesia* (ISI; Indonesian Art Institute). This was followed by the establishment of ISI Denpasar in Bali, ISI Surakarta in Central Java, ISI Padang Panjang in West Sumatra, *Sekolah Tinggi Seni Indonesia* (Indonesian Academy of Art) in Bandung, Vocational High School in Bandung (West Java), Yogyakarta and Solo (Central Java) and in Denpasar Bali.

#### **B.1c Documentation institutions for intangible cultural heritage**

*Identify any such institutions established by the State and provide complete contact information; describe any measures taken by the State to facilitate access to them.*

*Not to exceed 250 words*

The Directorate of Internalization of Value and Cultural Diplomacy, The Ministry of Education and Culture, has responsible for collecting documentation and result of research the intangible cultural heritage which is compiled into a data base of intangible cultural heritage of Indonesia.

Contact : Directorate Internalization of Values and Cultural Diplomacy  
Addres : Komplek Kementerian Pendidikan dan Kebudayaan  
Gedung E, lantai 10, Senayan, Jakarta 10270  
Tel. : +621 44535022, Fax +621 33201976,  
Email : [div.heritage@gmail.com](mailto:div.heritage@gmail.com)  
Website: [www.kebudayaan.kemdikbud.go.id](http://www.kebudayaan.kemdikbud.go.id) (under maintenance)

The involvement of Community on registration of the ICH could be done by online through the website at [www.kebudayaan.kemdikbud.go.id](http://www.kebudayaan.kemdikbud.go.id) and linked to the *regnas wbtb*. Besides, it could be done directly through The Ministry of Education and Culture in Jakarta or Office for Safeguarding Cultural Values (BPNB), that were located in 11 field office; they are in Banda Aceh (Aceh, North Sumatra); Padang (West Sumatra, Bengkulu, South Sumatra, Bangka Belitung); Tanjung Pinang (Riau, Riau Island, Jambi); Pontianak, (West Borneo, East Borneo, South Borneo, North Borneo, Central Borneo); Bandung, (Lampung, Banten, West Java, Jakarta), Yogyakarta (Yogyakarta, Central Java, East Java); Denpasar (Bali, West Nusa Tenggara, East Nusa Tenggara); Makassar, (South Celebes, South East Celebes, West Celebes); Manado, (North Celebes, Central Celebes, Gorontalo); Ambon (Maluku, North Maluku); and Jayapura (Papua, West Papua). Community could also contact the culture division of local government in 34 provinces in Indonesia.

## B.2. Inventories

*Please report on the inventory or inventories of the intangible cultural heritage present in your State's territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. You may include information on:*

- a. the name of each inventory and the entity responsible for it;*
- b. the ordering principles used for structuring your inventory(ies). For example: according to communities/groups of tradition bearers; domains of intangible cultural heritage; territorial principles (national, regional, local), etc.;*
- c. the criteria used for inclusion of intangible cultural heritage elements in your inventory(ies);*
- d. whether your inventory(ies) take(s) into account the viability of intangible cultural heritage (for example, intangible cultural heritage threatened by disappearance, in need of urgent safeguarding, etc.);*
- e. the format/approach of your inventory(ies);*
- f. the method and frequency for updating inventory(ies);*
- g. the ways in which communities are involved in identifying and defining intangible cultural heritage to be included in the inventory(ies), and in their preparation and updating;*
- h. the participation of relevant non-governmental organizations in identifying and defining intangible cultural heritage.*

*Between 500 and 1000 words*

- a. Name of the Inventory: Registrasi Warisan Budaya Takbenda Nasional (Registration of National Intangible Cultural Heritage) with the entity responsible The Directorate of Internalization of Values and Cultural Diplomacy. The Offices for Safeguarding Cultural Values (BPNB) are responsible for collecting and updating data in their respective areas of accreditation, and sending this data to the main inventory.
- b. The Registration National of Intangible Cultural Heritage of Indonesia involves the following 14 categories: oral tradition, language, manuscript, traditional game and sport, art tradition, rites and ceremonies, local knowledge, traditional of technology, architecture, traditional textile, craftsmanship, traditional culinary, traditional clothes and traditional weapons. The ordering principles of the inventory are by number (a six digit number, in order of entry) and by year. Each entry contains 17 data fields. The data is in the form of a database, and also hard copy. There is also documentation in the form of books, photographs, and video films. Each database entry has a field indicating which domain or domains of ICH the element touches. There is another field for entering information regarding the principal geographic locate or locations of practice of the element.
- c. Criteria for inclusion in the list is that the element of ICH constitutes ICH as defined in the 2003 Convention, and the entry contains data in all 17 fields in the entry form. Elements which contradict laws and regulations in Indonesia, including those regarding human rights, will not be entered in the inventory. A community member or person submitting the data also has to agree to the entry. If the element contains information to which access is restricted by the community concerned, then the entry will, with their permission, be made, but access to the data will be restricted, and will not be available to the public without permission of the community concerned.  
The element included should be outstanding forms of a national criteria of intangible cultural heritage  
A. Technical criteria
  1. Still on going and has important value to humans (Representative);
  2. Urged to be conserved (elements / cultural work and actors);
  3. Become a vehicle for the protection and cultivation of values (Best Practices);

4. Acceptability (acceptable);
5. Having authenticity / Indonesian distinctiveness with regard history;
6. Already known at the local level (local) / races;
7. Being on the border with other countries;
8. Representation of ethnic / tribal peoples;
9. Contains the value of multidisciplinary which has a double impact (multiplier effect);

B. Administrative criteria

1. Consider the geographic area;
  2. Received support from the community and local government (as the safeguarding efforts);
  3. Have complete data (can be seen on the recording form);
  4. Representing the category of cultural elements listed (domain 5 or 14 categories);
- d. The inventory has fields recording the present status of the element (developing, maintaining, fading out, threatened, and extinct. It also has a field for recording present safeguarding efforts, and also safeguarding efforts suggested by communities, in particular, maestros of the element.
- e. The inventory format was drawn up in 2009 by the Centre for Research and Development of Culture and the then NBSF Directorate General, in collaboration with UNESCO Jakarta Office, and published in the form of a bilingual book (English and Indonesian), this book has been widely distributed, and is available on the UNESCO Jakarta website. The BPNB offices have been active in collecting data for this inventory. The approach consists of collecting data from the community, and filling the forms, both electronically, and in hard copy.

The following are the data fields in the Indonesian ICH Inventory System;

- (1) Numerical code (to be filled by the Secretariat); (2.a) Name of the Element; 2.b Other names of the element; 3. Name and contact information of the person reporting the element; 4. Place and date of the report; 5. Agreement for Inventory by (a) community/organization/ association/ institution, (b) social group, or (c) individual person; 6. Concise history of the cultural element; 7. Name of the community/ organization/ association/ institution/ social group/ person responsible for the element; 8. Culture teacher/ maestro: Names of persons having knowledge and skill regarding the cultural element, and their age; 9. Principal and other locations of the element; 10. Category of the element (the 5 Domains of ICH + "Other") 11. Concise description of the element 12. Present condition of the element (check boxes); 13 Present efforts to safeguard the element (check boxes) 14. Best Practices to safeguard and develop this element of culture according to culture teachers/maestros/community members; 15. Documentation; 16. References; 17. Optional agreement to metadata collaboration (data sharing).
- f. Forms can be downloaded through the inventory replenishment website [www.warisanbudayaindonesia.info](http://www.warisanbudayaindonesia.info) , or can be online . The general public and research institutions can access this website and can also incorporate its cultural wealth for inventory . The data is to be updated every 2 years. BPNB offices are responsible for checking and resubmitting data every 2 years. New data is used to update the inventory entry, in digital and hard copy form.
- g. Their suggestions for safeguarding of the element are also recorded, as well as current safeguarding efforts. The community members are the sources or informants for the data in the inventory entry. They will be consulted again by the BPNB officials when the time comes to update data.
- h. Relevant NGOs are also identified in the inventory entry, along with their contact details. Their input is also sought for the inventory entry. Some NGOs maintain their own inventories. They may enter into metadata collaboration with the inventory maintained by the Ministry. For example, the Indonesian National Wayang Secretariat has for the past 12 years maintained an extensive database on Indonesian Wayang Puppetry.

### B.3. Other safeguarding measures

*Describe other safeguarding measures, including those referred to in Article 13 of the Convention and paragraph 153 of the Operational Directives, aimed at:*

- a. promoting the function of intangible cultural heritage in society and integrating its safeguarding into planning programmes;*
- b. fostering scientific, technical and artistic studies with a view to effective safeguarding;*
- c. facilitating, to the extent possible, access to information relating to intangible cultural heritage while respecting customary practices governing access to specific aspects of it.*

*Between 500 and 2000 words*

- a. To promote the function of intangible cultural heritage in society and to integrate its safeguarding into planning programmes, The Ministry have several activities for the performance, exhibition, safeguarding and transmission of ICH all over Indonesia. They are Indonesian Batik Summit (held in Jakarta, October 2011), Wayang Summit (held in Jakarta, November 2012), Saman Summit (held in Jakarta, December 2012), International Ramayana Festival (held in Yogyakarta, Sept 2013). These events included seminars on the respective elements with prominent experts and community members, as well as some overseas experts presenting papers and discussion safeguarding efforts, and also public performances of these elements of cultural heritage, giving a chance for community members to demonstrate their element of ICH. All these events were widely publicized by printed and electronic media.

The Wayang Summit included performances of puppetry from 9 countries, as well as 9 styles of wayang puppetry from Indonesia. This gave an opportunity for generating cultural dialogue and mutual respect. This event is planned to be repeated in 2014.

The International Ramayana Festival, held on the open stage in front of the 8<sup>th</sup> Century Prambanan Temple (World Heritage Site) in Yogyakarta, and at Pasuruan in East Java, involved 600 artists from 9 countries, and included seminars on Ramayana performing arts, which are an important feature of ICH in all the participating countries (Cambodia, India, Indonesia, Lao PDR, Malaysia, Myanmar, Philippines, Singapore and Thailand).

Along with all those above programmes, the ministry has a programme to inscribed the outstanding Intangible Cultural Heritage within the national inventory of ICH as Indonesian Intangible Cultural Heritage. The purpose of this programme is to give recognition and stimulate awareness and safeguarding efforts on a national scale, in the same way that the UNESCO inscriptions stimulate awareness raising and safeguarding on an international scale. Up to 2013 the Indonesian government has inscribed 77 intangible cultural heritages. This programme is as the implementation of Minister of Education and Culture Regulation number 106 in 2013, concerning about Indonesian Intangible Cultural Heritage. ([http://hukor.kemdikbud.go.id/asbodoku/media/peruu/permen\\_tahun2013\\_nomor106.pdf](http://hukor.kemdikbud.go.id/asbodoku/media/peruu/permen_tahun2013_nomor106.pdf)).

- b. To fostering scientific, technical and artistic studies with a view to effective safeguarding, Ministry of Education and Culture collaborates with universities, Indonesian Arts of Institute and research centre to conducted the research on intangible cultural heritage. The Centre for Research and Development has conducted research on specific elements of ICH to the areas that not covered in the research to be done for drafting the nomination file. The results of this research in the form of interviews, photo and film documentation, combined with the nomination file, is to be used to prepare the public awareness raising and teaching materials like posters, books, etc, to be used for safeguarding ICH.

The INDB Directorate has conducted many focus group discussions during 2012, and 2013, on effective safeguarding of ICH, both in Jakarta, and in the provinces. eg. Jayapura, Papua, December 2012. Regular meetings have also been held with the Offices for Safeguarding Cultural Values (BPNB), both in Jakarta and in the respective locations of these offices.

Access to information relating to intangible cultural heritage has being programme by The INDB Directorate with the process of making the information contained on the ICH inventory available online to the public. Public should respected the restricted part of the ICH that indicated by the community at the time of submitting the entry. This is clearly stated in the inventory form.



#### **B.4. Measures to ensure recognition of, respect for and enhancement of intangible cultural heritage**

*Describe measures to ensure greater recognition of, respect for and enhancement of intangible cultural heritage, in particular those referred to in Article 14 of the Convention and paragraph 155 of the Operational Directives:*

- a. educational, awareness-raising and information programmes aimed at the general public, in particular to young people (you may for example specify whether intangible cultural heritage is integrated, and how, in school curricula);*
- b. educational and training programmes within the communities and groups concerned;*
- c. capacity-building activities for the safeguarding of the intangible cultural heritage;*
- d. non-formal means of transmitting knowledge (you may address, for example, how non-formal ways of transmission are perceived and recognized by the general public and at national level);*
- e. education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.*

*Between 500 and 1000 words*

- a. The most significant and effective educational and awareness raising programme aimed at the general public and young people in particular is the inclusion of safeguarding the ICH in school curricula as local content or extracurricular activity, for Elementary School, Junior and Senior High Schools. Such as in Pekalongan, there are two schools concern with special major, 1) Batik technique at Vocational School (SMK) 1 Pekalongan and 2) Textile at Junior High School 3 Pekalongan.  
  
There are also special major for safeguarding the ICH in Universities such as Kris in Indonesian Institute of Arts (ISI) Surakarta, Central Java; Philosophy of Pupperty in Faculty of Philosophy, Gajah Mada University, and Angklung major in Indonesian Academy of Art (STSI) Bandung, West Java. These programmes has been highly appreciated by both teachers and students, and has raised their awareness and appreciation of ICH
- b. Educational and training programmes have been conducted among the groups and individuals associated with the elements inscribed by UNESCO, and also those elements not yet inscribed. The organizations mentioned in section C below have all conducted such education and training programmes in the form of seminars, symposia, and workshops. The trainers and presenters in such workshops are maestros, experts and community members, and the participants are also community members. In July 2013, SENA WANGI conducted a week long training workshop for puppeteers. Angklung Music Society has regularly conducted training workshops for Angklung music trainers, using teaching materials mentioned in section C below. The National Kris Secretariat, in collaboration with the government, has conducted seminars, symposia and workshops on kris, by and for community members. The Education and Training in Batik Cultural Heritage for Students in Collaboration with the Batik Museum in Pekalongan was recognized as a "Best Practice" for safeguarding of ICH by the Intergovernmental Committee in 2009.
- c. Capacity building workshops have been held in collaboration with UNESCO, in April 2008 and November 2013. The April 2008 workshop was given to a wide spectrum of officials and community members by the UNESCO ICH Secretariat. The November 2013 workshop was given by two accredited UNESCO facilitators, attended by safeguarding ICH practitioners from Indonesia, Malaysia, and Brunei Darussalam. The workshop lasted for 4 days, touching many aspects of ICH.
- d. Non-formal means of transmission of ICH, as conducted in traditional schools of ICH, called *sanggar*, or amongst *paguyuban* associations of enthusiasts of particular ICH elements, continue to be the principal means of transmission of ICH. Even if this transmission is transposed into a setting of formal education, the transmission methodology continues to be mostly non-formal in nature. The transmission process doing by the batik master come to a school and teach theory and practice of making hand drawn and hand stamped batik. The existence of such traditional schools and associations is still widely accepted by public in

Indonesia. However, interest in such schools and associations is tending to wane, due to competition from modern media and entertainments, which tend to encourage people not to associate with each other for transmission of ICH, but rather to concentrate on their own personal entertainment.

- e. Efforts have indeed been made to safeguard cultural spaces essential for the practice and transmission of elements of ICH, such as in former royal palaces located all over Indonesia. These former kingdoms have all been unification into the Republic of Indonesia since Indonesia declared its independence on 17<sup>th</sup> August 1945; however, they continue to exist as places and institutions for the practice, safeguarding and development of many customs and traditions of ICH. In Surakarta, within The Mangkunegaran Palace holds regular classes in wayang puppetry and karawitan music. In Yogyakarta, as a symbol for being adult, each girl in The Royal family in Kasultanan Palace of Yogyakarta has an activity of making batik. In Jakarta, The Wayang Museum in the Old City of Jakarta (Fatahillah) displays the whole information about wayang. In that museum, all visitors were taught about making wayang puppetry and its performance.

Safeguarding programme of angklung in Indonesia implemented in several area. Among of them in Bandung at *Saung Angklung Udjo*, by involving the local community in order to help preserves the bamboo as the raw material manufacture angklung. At this place, besides planting, visitors and local community also taught to make angklung, to understand its philosophy, and to play the angklung.

#### **B.5. Bilateral, sub-regional, regional and international cooperation**

*Report on measures taken at the bilateral, subregional, regional and international levels for the implementation of the Convention, including measures of international cooperation such as the exchange of information and experience, and other joint initiatives, as referred to in Article 19 of the Convention and paragraph 156 of the Operational Directives. You may, for example, consider the following issues:*

- a. *sharing documentation concerning an element of intangible cultural heritage present on the territory of another State Party (paragraph 87 of the Operational Directives);*
- b. *participating in activities pertaining to regional cooperation including for example those of Category II centres for intangible cultural heritage that are or will be established under the auspices of UNESCO (paragraph 88 of the Operational Directives);*
- c. *development of networks of communities, experts, centres of expertise and research institutes at sub-regional and regional levels to develop joint and interdisciplinary approaches concerning the elements of intangible cultural heritage they have in common (paragraph 86 of the Operational Directives).*

*Not to exceed 1000 words*

- a. Bilateral exchange of information regarding ICH in general has been conducted, for example at a Information Sharing Workshop between Indonesia and Vietnam in Hanoi, in September 2010. Information Exchange workshop with Vietnam. The workshop was held in Hanoi, at the offices of the Department Cultural Heritage, Ministry of Culture, Sports & Tourism of Vietnam, on Monday 6th September 2010. The Workshop was attended by a a delegation of 4 experts from Indonesia, and almost 30 officials and experts from Vietnam.6 presentations were made by experts and officials, 3 from Vietnam and 3 from Indonesia, on the following topics:
  - 1. Efforts for safeguarding of ICH in Vietnam and in Indonesia (presentations by Dr. Nguyen The Hung (Director of DCH) and Miss Iksari Kusuma Wardhani from Indonesia) Response by Prof Dang Van Bai.
  - 2. ICH Inventory Systems in Vietnam and Indonesia (presentations by Dr. Le Thi Minh Ly from Vietnam and Drs. Harry Waluyo, M.Hum, from Indonesia)
  - 3. General principles and practices for nominating elements of ICH and safeguarding practices, based upon the experiences of Vietnam and Indonesia. (presentations by Asst Prof. Nguyen Chi Ben from Vietnam, and Gaura Mancacaritadipura from Indonesia). The workshop was deemed a success by both Vietnam and Indonesia.

- b. In September 2012, a Subregional Workshop on ICH was held in collaboration with a Catory 2 Centre for ICH; namely ICHCAP from Rep. of Korea, the INDB Directorate, and Beautiful Indonesia in Miniature Park. The Workshop lasted for 3 days, and was attended by participants from 11 South-East Asian Countries. Participants heard presentations by expert speakers such as Mr. Tim Curtis from UNESCO Bangkok Office, Dr. Samuel Lee and Dr. Seong-Yong Park from ICHCAP Korea, as well as officials of the INDB Directorate. Reports of safeguarding of ICH in each of the 11 countries were presented. The 3<sup>rd</sup> day of the workshop consisted of an excursion around Beautiful Indonesia in Miniature Park, a cultural space dedicated to safeguarding, education and development of ICH, which has been nominated as a Best Practice for safeguarding ICH.
- c. Indonesia has actively participated in ICH Workshops, Conferences and Seminars held in People's Republic of China, Republic of Korea, Japan, and Vietnam. Participation in these meetings has lead to networking and exchange between ICH experts from Indonesia and other countries.

On 24-27 November 2013, Indonesia held a World Culture Forum in Bali, with the theme of the Power of Culture in Development. The WCF was conceived and under the direct patronage of the President of Indonesia. Dr. H. Susilo Bambang Yudhoyono. WCF was attended by 2041 participants including 391 participants from overseas, of which 71 made presentations on a wide range of topics related to culture in development. Some of the speakers and moderators were from UNESCO headquarters and Jakarta office. WCF is hoping to be a regular biennial event, in Bali. It hopes to locate culture, including ICH, in development plans.

### **C. STATUS OF ELEMENTS INSCRIBED ON THE REPRESENTATIVE LIST**

*Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at [www.unesco.org/culture/ich](http://www.unesco.org/culture/ich) or on request at the Secretariat.*

*The State Party shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.*

**Name of element:** Wayang Puppet Theater

**Inscribed in :** 2008 (Masterpiece 2003)

#### **C.1. Social and cultural functions**

*Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').*

*Between 150 and 250 words*

Wayang is traditional puppetry and performing art, of which there are over 60 styles. The current function is not only as entertainment, but also as moral and philosophical guidance, character building and social commentary for the community. Wayang possesses two special qualities namely *adiluhung* (nobility) and *edipeni* (great aesthetic beauty), and is a combination of performing arts, creative arts, musical arts, literary arts, and traditional handcrafts.

The bearers and practitioners consist of dalangs (puppeteers), musicians and singers, puppet craftspersons, writers of scenarios, experts, teachers and audiences. Dalangs in particular need to possess special skills, including manipulation of the puppets, producing many different voices,

singing, leading the *karawitan* orchestra, dialogue, humour, audience interaction, being aware of current affairs, etc. Transmission of wayang skills is through non-formal education in traditional schools called *sanggar* by master puppeteers, as well as formal education in schools and universities by teachers and professors.

Since inscription, the nature of wayang has not changed in relation to the inscription criteria. Wayang is basically a performing art, but also touches the domains of oral tradition, customs, traditions and festivities, of which it is also an essential part, knowledge and deep philosophy, as well as traditional craftsmanship of the puppets and musical instruments used in performances.

## **C.2. Assessment of its viability and current risks**

*Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.*

*Between 150 and 250 words*

Among the many styles of wayang, some are active and developing (eg. Surakarta and Yogyakarta Styles of *Wayang Kulit*, *Wayang Bali*, *Wayang Golek Sunda*). other styles are fading out (*Wayang Klitik*, *Wayang Beber*). Some styles were saved from the brink of extinction (*Wayang Palembang*, *Wayang Banjar*). New styles continue to develop. Frequency of performances in cities has tended to decrease, due to competition from modern media, whereas in the countryside, performances are still popular. SENA WANGI and its sister organization PEPADI have regularly organized wayang festivals in many parts of Indonesia. Practitioners consist of those trained non-formally in traditional schools or *sanggar*, and those trained formally in arts high schools and arts universities. Audiences consist of the general public, particularly in areas having strong wayang traditions (Java and Bali) and in other places where these communities have migrated.

Sustainability of wayang at the present time is made possible by efforts of wayang organizations such as SENA WANGI and PEPADI, and also by the Ministry of Education and Culture and Culture Services at provincial and district levels.

The main threat to sustainability of wayang is competition from electronic media such as television and DVD. People increasingly prefer to stay at home and watch TV or entertain themselves with computers than to go and watch a wayang performance. Performances of modern music are more popular than wayang performances, especially among the younger generation. These threats increase as time goes by, and threaten the future of wayang as an active performing art.

## **C.3. Contribution to the goals of the List**

*Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.*

*Between 150 and 250 words*

Wayang Puppet Theatre was proclaimed a Masterpiece in 2003 and subsequently inscribed on the Representative List in 2008. Both these inscriptions have been and still are widely publicized in Indonesia on local and national levels as well as internationally, through public events and the printed and electronic media. This has resulted in increased public awareness of the importance of both wayang itself, and of intangible cultural heritage in general. The inscription has certainly stimulated awareness raising events such as public performances of wayang. Indeed, it may be said that many people in Indonesia have become aware of the term 'intangible cultural heritage' through the inscription of wayang.

The inscription of wayang has promoted respect for the cultural diversity which exists between

the various styles of wayang as the fruits of human creativity, among the communities and also among the general public. Mutual respect has grown among the communities supporting each of the various styles of wayang, as all of them have been included in the nomination and inscription of wayang.

On a sub-regional level, in 2006, SENA WANGI was instrumental in organizing the establishment of the ASEAN PUPPETRY ASSOCIATION (APA), for safeguarding and development of Puppetry among the 10 ASEAN countries. The organization remains active today with annual meetings and festivals

SENA WANGI has also facilitated the establishment of the National Centre for UNIMA Indonesia, the Union Internationale de la Marionnette, for increased international cooperation for safeguarding and development of puppetry, including wayang.

#### **C.4. Efforts to promote or reinforce the element**

*Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.*

*Between 150 and 250 words*

Following the proclamation of Wayang Puppet Theatre as a Masterpiece in 2003, a systematic action plan was drawn up for safeguarding wayang, to be executed in collaboration with UNESCO and funded through UNESCO under the Japanese government funds in trust programme. The programme was successfully executed from 2005 - 2007.

The safeguarding programme essentially consisted of inventory and preparation of printed and audio-visual teaching materials for representative styles of wayang. These teaching materials were then used by 10, and later 15 assisted *sanggars* or traditional schools of puppetry, under a pilot project. This pilot project succeeded in increasing the quality of transmission of both theory and practice of wayang cultural heritage.

Particularly notable were the projects which succeeded in safeguarding and developing *Wayang Palembang* and *Wayang Banjar*, both of which were on the brink of extinction prior to the execution of the safeguarding action plan.

Besides this, SENA WANGI and PEPADI have been and still are active in organizing annual and periodical wayang festivals and seminars on local, national and international levels, featuring child, youth and adult dalangs or puppeteers. A Wayang Encyclopedia and many books on philosophy and practice of wayang have been published and distributed. A book on wayang in English has recently been published and distributed to all States Members of UNESCO through UNESCO headquarters in Paris.

#### **C.5. Community participation**

*Describe the participation of communities, groups and individuals in safeguarding the element and their commitment to its further safeguarding.*

*Between 150 and 250 words*

The sister organization of SENA WANGI is PEPADI, or the Indonesian Union. PEPADI is a community profession organization, including puppeteers, singers *Dalangs*, musicians, experts, writers of wayang puppetry scenarios, teachers and enthusiasts of wayang. This organization has 23 provincial commissariats, and an active membership of over 5000 members, down to grass roots level. This organization has been particularly active in motivating community participation in safeguarding efforts for wayang cultural heritage. PEPADI has existed for 40 years, and has an ongoing commitment to safeguard and develop wayang on all levels, mobilizing community involvement.

Besides this, wayang master teachers and students who gather together in sanggar or traditional schools of wayang puppetry have also been most active in participating in safeguarding efforts for wayang. There exist more than 200 of these traditional schools of wayang and supporting arts such as karawitan music and pesinden singing. Such schools, which exist within and are supported by communities, usually use non-formal methods for transmission of wayang culture heritage, and have a strong commitment to ongoing

safeguarding efforts.

Well-known and popular wayang puppet masters are also very active in training young puppeteers and also inspiring communities to continue to enjoy and support wayang culture heritage.

#### **C.6. Institutional context**

*Report on the institutional context for the element inscribed on the Representative List, including:*

- a. the competent body(ies) involved in its management and/or safeguarding;*
- b. the organization(s) of the community or group concerned with the element and its safeguarding.*

*Not to exceed 150 words*

a. Directorate of Internalization of Values and Cultural Diplomacy, Ministry of Education and Culture.

b. **SENA WANGI** - Indonesian National Wayang Secretariat

**PEPADI** Indonesian Dalangs' Union

Gedung Pewayangan Kautaman, Jalan Raya Pintu 1 TMII, Jakarta Timur, Indonesia

SENA WANGI is concerned with policy making for safeguarding of wayang

PEPADI membership consists of dalangs/puppeteers, musicians, singers, wayang craftspersons, experts, teachers and enthusiasts. 23 provincial commissariats and over 5000 active members.

Sanggars or traditional schools of puppetry are spread all over Indonesia, and teach non-formally regarding theory and practice of various styles of wayang. There are hundreds of such schools. Some examples of sanggars are: Sanggar Redi Waluyo, Jakarta; Sanggar Wayang Golek Ajen, Bekasi; Sanggar Nirmala Sari, Jakarta; Sanggar Sarotama, Surakarta; Sanggar Habiranda, Yogyakarta; Sanggar PDMN, Surakarta; Sanggar Giri Komara, Bandung; and the revitalised sanggars in Palembang - South Sumatra, Banjarmasin - South Borneo, Sanggar Werdhiguna Sukawati - Bali.

#### **C.7. Participation of communities in preparing this report**

*Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of this report for each concerned element.*

*Between 150 and 250 words*

This report has been drafted by SENa WANGI and PEPADi in consultation with members of wayang communities who are themselves dalangs (puppeteers), musicians, experts, writers of wayang scenarios, experts and enthusiasts. Their input has been sought, as well as their approval of the content of this report, through meetings held by SENa WANGI and PEPADi in the course of drafting this report.

In particular, this report has been the output of a joint meeting of SENa WANGI, PEPADi, the ASEAN PUPPETRY ASSOCIATION and UNIMA INDONESIA, held at Gedung Pewayangan Kautaman on 28<sup>th</sup> November 2013. During this meeting, all members of the abovementioned organizations present, as well as experts and representatives of sanggars, have given their input regarding the present status of wayang, and plans for its future safeguarding and development. This input has formed the basis for this report.

A community organization called *Lembaga Kritik Wayang* (Wayang Critique Institution) has also provided valuable input which has been included in this report.

Sanggars, have contributed information, particularly regarding the nature and extent of community involvement in safeguarding efforts, which have also been reflected in this report.

### C. STATUS OF ELEMENTS INSCRIBED ON THE REPRESENTATIVE LIST

*Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at [www.unesco.org/culture/ich](http://www.unesco.org/culture/ich) or on request at the Secretariat.*

*The State Party shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.*

**Name of element:** The Indonesian Kris

**Inscribed in :** 2008 (Masterpiece 2005)

#### C.1. Social and cultural functions

*Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').*

*Between 150 and 250 words*

Indonesian Kris basically has five functions, namely, 1. Tradition (as an heirloom, handed down from generation to generation) 2. Social function. (as an accessory to traditional dress) 3. Art (aesthetic values of the kris blade, its sheath and hilt, and other accessories), 4. Philosophy (symbolic values) and 5. Mystique (inexplicable phenomena associated with kris).

People collect and keep kris, in view of the above functions. Some believe that certain blessings, benefits or protection will accrue to the owners of these kris.

Kris bearers consist of *empu* (traditional master craftspersons of the kris blade), craftspersons who make the sheath, hilt and other accessories, kris enthusiasts and collectors, experts, and teachers of kris culture, and the general public who appreciate kris culture. Master craftspersons have the special responsibility of passing on the special skills associated with kris, and experts and teachers must pass on the special values associated with kris. This is increasingly done through publication of books on various aspects of kris.

Kris touches 4 of the 5 domains of ICH. The making of the kris blade and its accessories is a traditional handicraft. But much lore associated with kris is oral tradition and knowledge, while kris is an accompaniment to many traditional festivals and rites.

#### C.2. Assessment of its viability and current risks

*Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.*

*Between 150 and 250 words*

One could cite neglect of and lack of interest in traditional culture such as kris as a threat to the practice of kris culture. Misconceptions regarding kris culture on the part of the general public, and on the part of some religionists in particular, is a more specific threat. Weakening of traditional methods of transmission through *paguyuban* associations and more specifically traditional forges (*besalen*) and *sanggar* for making of kris accessories is also a threat. All

these threats combine to form a severe threat to the maintenance of kris culture.

Practitioners consist of *empu* (blade master craftspersons), sheath and accessories craftspersons, kris enthusiasts, experts and teachers, and kris collectors.

An encouraging development has been the establishment of Kris studies at ISI Surakarta Arts University in Central Java since 2010. Here Kris is taught in the same traditional way, in the context of formal education in fine arts and metal-working/metallurgy. Thus young people, both boys and girls, learn the theory and practice of traditional Kris culture and craftsmanship. After graduation, they have in turn set up traditional schools (*sanggar*) and *besalen* (forges/blacksmith) in their respective places.

### **C.3. Contribution to the goals of the List**

*Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.*

*Between 150 and 250 words*

Proclamation of Indonesian Kris as a Masterpiece in 2004 attracted considerable attention, as the Director General of UNESCO, Mr. Koichiro Matsuura, came to Jakarta personally and handed the certificate to the Vice President of The Republic of Indonesia, H.E. Mr. Jusuf Kalla, with full coverage by the printed and electronic media. Media coverage has continued since then in connection with various events in relation to Kris such as exhibitions (Kris for the World exhibition at the National Gallery, Jakarta in June 2010), workshops (World Royal Heritage Festival, Jakarta in December 2013), and seminars (Congress of Indonesian National Kris, Surakarta, in April 2011). Indonesia has participated in Kris exhibition in Kuala Lumpur, in December 2012 and proposed the establishment of the ASEAN Kris Association. These have raised local, national and international awareness of the cultural heritage of Indonesian Kris, and the importance of safeguarding Intangible Cultural Heritage as a whole in the framework of the UNESCO 2003 Convention.

Prior to the inscription, the associations of **Kris** enthusiasts were acting locally, with little sense of shared purpose of safeguarding kris cultural heritage. SNKI was actually born from the desires of these associations, groups and individuals following the kris proclamation, and then inscription. Thus respect for the cultural diversity between kris cultures of various parts of Indonesia has been encouraged. The communities, groups and individuals have gathered in mutual respect to establish SNKI for the common goal of safeguarding kris cultural heritage. This is a direct result of the inscription.

### **C.4. Efforts to promote or reinforce the element**

*Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.*

*Between 150 and 250 words*

An Action Plan was elaborated in the nomination file of Indonesian Kris. After its formation in 2006, SNKI became responsible for executing this Action Plan. Some parts of the Action Plan have been carried out, and some are to be carried out, adapting to the local situation and condition. The following are parts of the Action Plan.

Research on kris, especially outside of Java (done, several books published on kris in Bali, Celebes, Lombok, etc.)

Establishment of a National Kris Secretariat (done on 12<sup>th</sup> March 2006)

Preparation of modules for inclusion of kris in school curricula as local content or extracurricular activity (done in ISI Surakarta University)

Publication of books on kris (done, note books on *Krisology*, *Keris Jawa/Javanese Kris*, *Tafsir Keris/Kris Interpretation*, *Epistemologi Keris Kamardikan/Epistemology of Contemporary Kris*, etc)



Dialogue with religionists to clear misconceptions regarding kris culture (done, on an ongoing basis) .

Awareness raising, capacity building and training among kris community (done on an ongoing basis by SNKI and paguyuban associations).

Information on kris in printed and electronic media (done, on an ongoing basis)

Establishment of sanggar and besalen (traditional workshop and forge) (continues to be done)

Regular meetings and congress of SNKI (done, on an ongoing basis)

Recognition and assistance to kris master craftsmen (done, on an ongoing basis)

### **C.5. Community participation**

*Describe the participation of communities, groups and individuals in safeguarding the element and their commitment to its further safeguarding.*

*Between 150 and 250 words*

Communities group and individuals have participated in safeguarding Indonesian Kris mainly through the activities of *paguyuban* (associations of kris enthusiasts), spread over most of Indonesia.

*Paguyuban* gather regularly to discuss and practice kris culture. They have also been active in organizing seminars and exhibitions on kris. *Paguyubans* have also published books and magazines on kris. eg. Damartaji Foundation has edited a book entitled *Keris Dalam Perspektif Keilmuan* (Krisology) in 2010 containing scientific articles on kris by 12 experts. Panji Nusantara had published a magazine on Kris entitled *Pamor*. SNKI itself has been publishing a very high quality bi-monthly magazine entitled *Keris*.

Kris communities through the *paguyuban* have established *sanggar* and *besalen* (traditional workshops and forges/blacksmith) for making kris and its accessories, showing of kris culture to interested persons, and training students (eg. Padepokan Brojobuwono, at Karanganyar, Central Java). They have also established some small museums for exhibiting kris and disseminating kris culture to the public (eg. the Kris Gallery or Museum in Pekalongan City, Central Java)

Large numbers of kris community members have participated in big exhibitions and events related to kris, such as exhibitions, book launching, seminars on kris, etc.

### **C.6. Institutional context**

*Report on the institutional context for the element inscribed on the Representative List, including:*

- a. the competent body(ies) involved in its management and/or safeguarding;*
- b. the organization(s) of the community or group concerned with the element and its safeguarding.*

*Not to exceed 150 words*

a. Directorate of Internalization of Values and Cultural Diplomacy, Ministry of Education and Culture.

#### **b. Indonesian National Kris Secretariat (SNKI)**

Gedung STR, Lantai 4, Jl. Ampera Raya No. 11, Jakarta Selatan 12550

SNKI has the function of coordinating communication and collaboration among Paguyubans for safeguarding kris cultural heritage. There are 64 *Paguyuban* (associations of Kris enthusiasts), who have joined together in SNKI, spread all over Indonesia as a Jakarta, Java, Madura, Bali, Lombok.

#### **Damartaji**

Jl. Sunan Sedayu No. 19/ Kepiting 6 & 8, Jakarta

Telp. +62 21 4702119

**Warangtaji**

Jl. Sukamulya Indah No. 6-7, Bandung

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**Paguyuban Pandeman Tosan Aji “Toya Padasan”**

Jl. A. Yani 74 A, Kel. Karangjati, Kec. Bloro, Blora, Central Java

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**Lingkar Kajian Keris**

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**Paguyuban Retno Dumilah**

Jl. Pringgondani No. 53 Madiun, Jawa Timur. etc

**C.7. Participation of communities in preparing this report**

*Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of this report for each concerned element.*

*Between 150 and 250 words*

Members of paguyuban associations of kris enthusiasts, such as Damartaji Foundation, Panji Nusantara, etc. have participated in the preparation of this report, both directly, and through the Indonesian National Kris Secretariat. The activities of some of these groups (paguyuban associations) are reported above as part of efforts to safeguard Indonesian Kris culture.

In addition to the associations of kris enthusiasts, SNKI establish a routine communication and collaboration with other culture associations as well, such as Wayang, Royal Forum etc.

Recent The World Royal Summit held by the Provincial Government of Jakarta in collaboration with the Nusantara Royal Forum in Jakarta has included SNKI and kris enthusiast to take part on the kris making demonstration by an Empu and kris exhibition. The collaboration were done based on the awareness that kris heritage become an integral part of the royal culture.

SNKI has always stressed to the associations and kris enthusiasts that Unesco inscription is not taken for granted, however it bear responsibility among all communities to take initiatives and activities on preserving and safeguarding the kris heritage.

## C. STATUS OF ELEMENTS INSCRIBED ON THE REPRESENTATIVE LIST

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*The State Party shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.*

**Name of element:** The Indonesian Batik

**Inscribed in :** 2009

### C.1. Social and cultural functions

*Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').*

*Between 150 and 250 words*

The social and cultural functions of batik are as follows wearers of batik associate themselves with batik patterns and motifs on the cloth they wear, which possess deep symbolism related to social status, local community, nature, history and cultural heritage. Expectant mothers wear batik; babies are carried in batik slings and touch batik with their feet when they first touch the ground; brides, marriage couples and their family members wear batik; even corpses are covered with batik: all with appropriate patterns and motifs. Traditional dress of many ethnic communities in Indonesia includes batik. Batiks are collected and passed down as family heirlooms, each being a work of art with its own story.

Batik practitioners consist of batik craftspersons, both men and women, suppliers of raw materials (cloth, wax and dyes), batik entrepreneurs, batik collectors and enthusiasts, and the general public who like to wear batik. The responsibilities of the bearers is to carry on the theory and practice of batik culture, by making batik, including creating and making new designs, while maintaining traditional designs, and especially by transmitting batik culture to younger generations.

Batik is principally a traditional handcraft, but also touches 3 other domains of ICH, as it is mainly an oral tradition, is an inseparable part of traditional dress and traditional festivals and rites, and also embodies varieties of traditional knowledge of nature and the universe, including knowledge of natural dyes.

### C.2. Assessment of its viability and current risks

*Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.*

*Between 150 and 250 words*

Since the UNESCO inscription in 2009, the frequency and extent of batik practice has actually increased. The President of Indonesia declared 2 October to be National Batik Day. Since then, there are many annual batik festivals, in Jakarta, Pekalongan and other places.

This has caused a big increase in public awareness of batik, which has in turn benefitted batik craftspersons. People are now proud and happy to wear batik, and wear batik one or two days a week to their office, school, or place of work.

Traditional modes of transmission of batik in batik workshops continue to be used, and have been enhanced by being practised in schools, particularly in Pekalongan, Indonesia's "Batik City". Batik craftspersons are invited to teach batik culture as local content or extracurricular activity in schools and universities. This has reinforced transmission of Batik culture to younger generations. This practice was recognized as a "Best Practice" by UNESCO in 2009.

Batik communities, as described above, consist of craftspersons, both men and women, batik entrepreneurs, and the general public who use and appreciate batik. Hand drawn batik craftspersons are mostly women, whereas hand-stamped batik craftspersons tend to be men. The sustainability of batik is presently strong.

The main threat to batik at the moment is competition from cheap mass produced machine printed textiles with batik patterns and motifs. The government is preparing to label textiles which are hand drawn and hand stamped, so consumers may be aware of the difference from the cheap machine printed textiles.

### **C.3. Contribution to the goals of the List**

*Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.*

*Between 150 and 250 words*

The inscription of Indonesian Batik in October 2009 was very widely publicized in Indonesian printed and electronic media, and batik continues to receive wide publicity. This has caused a quantum increase in public awareness, not only of batik culture, but also of the UNESCO 2003 Convention and the importance of safeguarding not only batik, but also of all forms of intangible cultural heritage.

The UNESCO inscription has stimulated efforts to safeguard the cultural spaces where batik craftspersons practice their tradition. Some examples include the batik culture villages of Kauman and Pesindon in Pekalongan City, Imogiri in Yogyakarta, and Pasar Bayat in Klaten, Central Java.

There has also been an increase in respect for the cultural diversity and creativity related to the batik patterns and motifs associated with many areas and ethnic communities in Indonesia, which is frequently exhibited in local, national and international batik exhibitions and fairs. This has had a positive effect on mutual respect among the communities, groups and individuals associated with these particular motifs and patterns. One example is that schools and local governments have been enthusiastic to create batik designs of their local area, to be worn as uniforms. This increases awareness of cultural identity.

### **C.4. Efforts to promote or reinforce the element**

*Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.*

*Between 150 and 250 words*

Measures to promote and reinforce batik culture include organization of batik exhibitions, fairs and seminars on local, national and international levels. Pekalongan City holds biennial week long International and National Batik Weeks each October, around National Batik Day (2 October). Many batik exhibitions and seminars have been organized in Yogyakarta and Surakarta, which are both centers of batik culture, among them are monthly events organized by Paguyuban Sekar Jagad of Yogyakarta. Indonesian Batik Foundation along with several Ministries organized a World Batik Summit was held at the Jakarta Convention Centre in October 2011, including international seminars, batik fashion show, and exhibition of batiks from hundreds of craftspersons from all over Indonesia. A batik exhibition was held at

UNESCO headquarters in Paris, in November 2012.

The inscription of Batik highlighted the need for transmission of Batik culture to future generations. This has been manifested in the Education and Training in Batik Cultural Heritage for Elementary, Junior, Senior and Vocational High Schools and Polytechnic in Collaboration with the Batik Museum in Pekalongan, which was recognized as a Best Practice for Safeguarding ICH in 2009. This programme essentially includes non-formal transmission of batik culture within the format of formal education. The programme has been very successful, and much appreciated by students and teachers alike. Similar programmes have been implemented in other places, e.g. Jakarta, Surakarta, etc.

In regard on the Batik safeguarding effort, since 2013 the Ministry has programme to built a Batik Museum at Beautiful Indonesia in Miniature Park (TMII) in Jakarta.

### **C.5. Community participation**

*Describe the participation of communities, groups and individuals in safeguarding the element and their commitment to its further safeguarding.*

*Between 150 and 250 words*

Batik communities, including craftspersons, entrepreneurs, collectors, and experts, have actively participated in all the abovementioned safeguarding activities. Batik community members have been given opportunities to exhibit their works at all the exhibitions mentioned above. They have also participated in seminars and meetings regarding batik cultural heritage. Batik craftspersons have been engaged as teachers, trainers and trainers of trainers in the education and training programme in batik cultural heritage, conducted in Pekalongan City, and now also in other places in Indonesia.

Batik community members are committed to the ongoing safeguarding of batik cultural heritage. For example, the batik craftspersons and entrepreneurs in the batik culture villages of Kauman and Pesindon in Pekalongan are active practising batik culture, and transmitting it to younger generations and all interested persons through workshops and training. Coordination of the many hundreds of batik craftspersons, mostly women, in the area around Pasar Bayat in Klaten, Central Java, and around Imogiri in Yogyakarta, are good examples of this commitment. The area around Imogiri was devastated by an earthquake in 2006. However, the remaining batik craftspersons were assisted to get back on their feet and continue to practise and transmit their batik cultural heritage.

The Ministry of Education and Culture, and Culture Services in Provincial and Local governments have a commitment to support activities related to safeguarding and developing batik cultural heritage, which are described above.

### **C.6. Institutional context**

*Report on the institutional context for the element inscribed on the Representative List, including:*

- a. the competent body(ies) involved in its management and/or safeguarding;*
- b. the organization(s) of the community or group concerned with the element and its safeguarding.*

*Not to exceed 150 words*

- a. Directorate of Internalization of Values and Cultural Diplomacy, Ministry of Education and Culture.**

**UPTD Batik Museum Institute,**  
Jalan Jetayu No. 1, Kota Pekalongan,  
Pekalongan, 51111, Central Java, Indonesia.  
Tel./Fax +62 21 285 431 698  
Email: museum\_batik@kotapekalongan.go.id

- b. Indonesian Batik Foundation**

Jl. Widya Chandra II No. 4, Gatot Subroto, Jakarta Selatan, Telp/Fax: +62 21 52907106, Email : ybijk@yahoo.com

**Sekar Jagad Batik Lovers' Paguyuban**

Jalan Sangaji No. 72, Yogyakarta DIY

Tel. +62 274 580 665

**Danar Hadi Batik Museum, Surakarta**

Jalan Brigjen Slamet Riyadi No. 26, Surakarta, Central Java

Tel. +62 271 714 3261

**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

**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

**Museum Batik Imogiri**

Imogiri, Bantul, DIY

**C.7. Participation of communities in preparing this report**

*Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of this report for each concerned element.*

*Between 150 and 250 words*

Batik community members, particularly those from Pekalongan, Jakarta and Yogyakarta, have been consulted and have given their input for the preparation of this report, particularly regarding the current status of batik as well as safeguarding activities and transmission efforts related to batik cultural heritage.

Batik community members and their community organizations were consulted in Kauman and Pesindon Batik Cultural villages in Pekalongan City, during the International Batik Week festivities in Pekalongan City from 1 - 6 October 2013, and have given their input. Representatives of batik entrepreneurs have also given their input.

The Batik Education and Training Workshop in the Pekalongan Batik Museum was observed, and is still functioning actively. The batik trainers in this programme were interviewed, and have given their report and input, regarding their ongoing efforts to maintain this training programme for future generations as well as all persons interested in batik cultural heritage.

In particular, the Mayor of Pekalongan City has given information regarding current and future safeguarding efforts for batik cultural heritage in Pekalongan City.

### C. STATUS OF ELEMENTS INSCRIBED ON THE REPRESENTATIVE LIST

*Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the **current** status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at [www.unesco.org/culture/ich](http://www.unesco.org/culture/ich) or on request at the Secretariat.*

*The State Party shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.*

**Name of element:** The Indonesian Angklung

**Inscribed in :** 2010

#### C.1. Social and cultural functions

*Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').*

*Between 150 and 250 words*

Angklung, a traditional bamboo musical instrument, 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 diatonic Angklung Padaeng is taught in educational institutions from kindergarten to university level, and is proven to have a positive effect, developing qualities such as mutual respect, cooperation, discipline, etc.

Angklung community comprises angklung craftspersons, angklung trainers, angklung musicians, school and university administrators, teachers and students, and government officials whose service is related to angklung. Craftspersons have responsibilities of making and tuning quality angklung instruments, whereas trainers and teachers train students and others to collaborate to play the instruments.

Making and tuning angklung is a traditional handcraft, whereas playing angklung is a performing art which is a part of customs rituals and celebrations. Sustainable harvesting and preparing the special black bamboo is knowledge of nature and the universe. Making and playing angklung is an oral tradition.

#### C.2. Assessment of its viability and current risks

*Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.*

*Between 150 and 250 words*

The level of viability of traditional pentatonic angklung is in need of safeguarding, with frequency of performances decreasing. On the other hand, performances of diatonic Padaeng angklungs are frequent and widespread. Angklung is widely taught in schools all over Indonesia, and even overseas. Modes of transmission are mostly non-formal, using

such methods as hand and finger signals. Even if angklung is taught in schools or universities, the method of instruction is still non-formal. Transmission of the skills of making and tuning of angklungs is also non-formal in nature. Traditional methods of transmission which have been weakening in their original environments have been strengthened by being conducted in school or office environments, without sacrificing the traditional values and methods of instruction.

Angklung craftspersons are mostly men, and are highly skilled. Angklung teachers are both men and women. Angklung musicians are of all age groups. Angklung is particularly popular to be played by students, from kindergarten to university level.

Threats to angklung include the scarcity of the special black bamboo used to prepare quality angklung instruments. Efforts have been made through the Forestry Service to promote cultivation of black bamboo, and sustainable harvesting methods. Another challenge is how to maintain quality of angklung instruments and quality of instruction in playing the instruments.

### **C.3. Contribution to the goals of the List**

*Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.*

*Between 150 and 250 words*

The inscription of angklung in 2010 encourages people in local and international level to know more about angklung. For the first time, angklung was played by traditional community during harvest ceremony. Nowadays, angklung was played on state occasion and further on international concert collaborated with the modern orchestra from other countries.

The inscription has helped to promote mutual respect among group, community, and individual according to the philosophy of angklung which is The Togetherness. One instrument of angklung has only one musical tone with one player, and it needs group of player holding angklung to play one song.

At the 6<sup>th</sup> Meeting of the Intergovernmental Committee for Safeguarding the Intangible Cultural Heritage in Bali, all participants were given an angklung musical instrument, and together played music under the guidance of an angklung trainer. This has certainly helped to generate mutual respect and a collaborative mood among the nearly 500 participants in the meeting. This is also a good example of cultural diversity, within the context of an element of cultural heritage namely, angklung.

### **C.4. Efforts to promote or reinforce the element**

*Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.*

*Between 150 and 250 words*

Efforts to safeguard and promote angklung culture have been carried out by central and local governments, and angklung community organizations such as Angklung Music Community (MMA) and Saung Angklung Udjo. Safeguarding measures include;

1. Research and development regarding different kinds of pentatonic and diatonic angklungs
2. Training in the proper ways of making and tuning angklungs, using high quality black bamboo material.
3. Publication of books and training manuals for teaching Angklung. Notable is "How to Play Angklung" by angklung maestro Obby Wiramihardja, which is now widely used in schools and other angklung groups.
4. Training of teachers of angklung music, using the above teaching materials. This is in line with the recommendation of the late Daeng Soetigna, the creator of the diatonic



angklung, or Angklung Padaeng.

5. Encouragement for inclusion of angklung in school curricula as local content or extracurricular activity. This has been done particularly in areas specific in angklung culture, i.e Bandung and other city of West Java and Banten Provinces.
6. Teaching of school children in making and tuning angklung in Senior High School (SMA) 1 Sumedang, West Java Province.

### **C.5. Community participation**

*Describe the participation of communities, groups and individuals in safeguarding the element and their commitment to its further safeguarding.*

*Between 150 and 250 words*

Angklung community members, including angklung craftspersons, angklung music teachers, and experts, have been involved directly in all the above mentioned safeguarding activities.

In particular, Saung Angklung Udjo is a community of 1500 angklung artists and their families of all ages. Each day, throughout the year, Saung Angklung Udjo stages 3 public interactive performances of angklung music and cultural heritage, for local and overseas audiences. The audience gets the chance to themselves play music with angklung, under the guidance of a community member who is a teacher of angklung.

There are annual competitions of angklung music, which involve many angklung groups from schools in Jakarta and West Java province. These competitions have created considerable interest among the students and teachers.

Angklung communities, groups such as Angklung Music Community (MMA) and Saung Angklung Udjo, as well as individuals such as Angklung Maestros Obby Wirajihadja and Eddy Permadi, and director of Saung Angklung Udjo, Taufik Udjo, are committed to carry on and develop safeguarding activities of Angklung.

### **C.6. Institutional context**

*Report on the institutional context for the element inscribed on the Representative List, including:*

- a. *the competent body(ies) involved in its management and/or safeguarding;*
- b. *the organization(s) of the community or group concerned with the element and its safeguarding.*

*Not to exceed 150 words*

- a. Directorate of Internalization of Values and Cultural Diplomacy, Ministry of Education and Culture.

**b. 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](mailto: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](mailto:info@angklung-udjo.co.id)

**SMU Yayasan Atikan Sunda**

Jl. Suci, Bandung

**IBS (Indonesian Bamboo Society)**

Jl. Cibeureum, No. 16, Kab. Bandung.

### **C.7. Participation of communities in preparing this report**

*Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned during the process of preparation of this report for each concerned element.*

*Between 150 and 250 words*

This report was drafted in consultation with angklung community members, particularly from the two major angklung organizations, Angklung Music Community (MMA), which is located in Jakarta and Bandung, and Saung Angklung Udjo, which is located in Bandung, West Java. They have given their input, particularly with regard to the current status of angklung culture, and safeguarding efforts as described above.

The report has also been presented before angklung community members in a meeting in Jakarta, and they have given their input for its revision and have given additional information where they say fit.

In the opinion of angklung community members, this report is a fair and true picture of the present condition of angklung cultural heritage at the time of writing this report.

Angklung maestro Obby Wiramihardja was consulted and has given detailed input for the drafting of this report. Others Indonesian Angklung maestros, M. Handiman S. and Eddy Permadi were consulted as well.

### **D. SIGNATURE ON BEHALF OF THE STATE**

*The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.*

Name: Prof. Dr. Kacung Marijan

Title: Director General of Culture, Ministry of Education and Culture

Date: 13 December 2013

Signature: