

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

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## 1. Indonesian Wayang Puppet Theatre

A. local name: Wayang Indonesia

B. Year of inscription

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

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

C. Community involvement

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

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

D. Preservation association: members

There are two main associations associated with wayang

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

#### E. Practitioners

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

#### F. Relevant events

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

#### G. Explanation: abstract

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

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

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

#### H. Information resource

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

#### I. Safeguarding projects

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

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

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

#### J. Survey study project carried out by scholars

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

#### K. Awards received

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

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

#### L. Safeguarding measures

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

SENA WANGI also maintains the Indonesian Wayang Database Centre [www.wayang-indonesia.com](http://www.wayang-indonesia.com)

#### M. Community involvement

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

## 2. Indonesian Kris

### A. Year of inscription

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

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

### B. Practitioner

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

### C. Relevant events

Kris exhibitions. Kris seminars

### D. Explanation: abstract

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

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

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

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

#### E. Safeguarding projects

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

#### F. Survey study project carried out by scholars

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

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

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

#### G. Awards received

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

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

#### H. Safeguarding measures

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

#### I. Community involvement

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

### 3. Indonesian Batik

#### A. History, background

Traditional handcrafted textile rich in intangible cultural values, passed down for generations in Java and elsewhere<sup>4</sup> since early 19<sup>th</sup> Century (Ref. *Siksakanda*, 1517AD), more widely since mid-1980s, made by applying dots and lines of hot wax to cloth using a copper pen-like instrument (*canthing tulis*), or copper stamps (*canthing cap*), as a resist to hand-dyeing later removed by boiling and/or scraping, repeating the process for each colour.

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

#### B. Area

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

#### C. Year of inscription : 2009

#### D. Community involvement

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

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

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

#### E.Preservation association: members

##### 1) Indonesian Batik Community Forum

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

##### 2) Batik Museum Institute

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

##### 3) Indonesian Batik Foundation

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

##### 4) Sekar Jagad Batik Lovers' Paguyuban Association

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

- Jalan Sangaji No. 72, Yogyakarta DIY

5) Pekalongan Batik Lovers' Association

- c/o Pekalongan Batik Museum

6) Danar Hadi Batik Museum, Surakarta

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

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

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

8) Nusantara Heritage

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

9) Museum Batik Imogiri

- Imogiri, Bantul, DIY

F. Activities

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

G. Practitioners

The Indonesian Batik community consists of:

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

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

H. Relevant events

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

I. Explanation: abstract

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

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

#### J. Safeguarding projects

##### 1) BATIK MUSEUM INSTITUTE in PEKALONGAN

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

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

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

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

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

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

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

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

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

#### K. Survey study project carried out by scholars

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

#### L. Awards received

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

M. Safeguarding measures

Safeguarding Action plan outlined in the nomination file

## 4. Provisional inscribed items (to be examined)

### A. Indonesian Angklung

#### 1) local name, if any

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

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

#### 2) history, background

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

Angklung is an original, simple bamboo musical instrument of Indonesia known since the 11<sup>th</sup> Century<sup>5</sup>. Angklung consists of 2-4 tubes of special black bamboo suspended in a white bamboo frame bound with ratan chord<sup>1,2,3,6</sup>. The tubes are carefully whittled and cut by a master craftsman to sound certain notes when the bamboo frame is shaken or tapped. Each angklung produces a single note or chord. Thus many players each holding a single instrument must collaborate together to play melodies. This develops teamwork, mutual respect (learning to live together), discipline, and artistic sense, even among players from different communities or nationalities. Traditional angklungs use pentatonic scale, while modern/Padaeng angklungs use diatonic scale. Angklung is closely related with traditional customs, arts and cultural identity in West Java and Banten Provinces and elsewhere. Many philosophical values are associated with the form of the instruments. Traditional angklungs are played during ceremonies, eg. rice planting time with the hope of a bountiful harvest, harvest time, circumcision, etc. Traditional angklung culture is transmitted from parents to children, or through non-formal education. Now modern Angklung Padaeng is taught in educational institutions from kindergarten to university level, and is proven to have a positive effect as abovementioned.

#### 3) Area

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

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

#### 4) Community

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

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

#### 6) Community involvement

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

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

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

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

#### 7) Preservation association

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

#### 8) Members, activities

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

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

#### 9) Practitioners

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

#### 10) Abstract

Angklung is an original, simple bamboo musical instrument of Indonesia known since the 11<sup>th</sup> Century<sup>5</sup>. Angklung consists of 2-4 tubes of special black bamboo suspended in a white bamboo frame bound with ratan chord<sup>1,2,3,6</sup>. The tubes are carefully whittled and cut by a master craftsman to sound certain notes when the bamboo frame is shaken or tapped. Each angklung produces a single note or chord. Thus many players each holding a single instrument must collaborate together to play melodies. This develops teamwork, mutual respect (learning to live together), discipline, and artistic sense, even among players from different communities or nationalities. Traditional angklungs use pentatonic scale, while modern/Padaeng angklungs use diatonic scale. Angklung is closely related with traditional customs, arts and cultural identity in West Java and Banten Provinces and elsewhere. Many philosophical values are associated with the form of the instruments. Traditional angklungs are played during ceremonies, eg. rice planting time with the hope of a bountiful harvest, harvest time, circumcision, etc. Traditional angklung culture is transmitted from parents to children, or through non-formal education. Now modern Angklung Padaeng is taught in educational institutions from kindergarten to university level, and is proven to have a positive effect as abovementioned.

#### 11) Safeguarding projects

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

- **ANGKLUNG MUSIC SOCIETY**
  - To continue training of angklung music trainers. Priority 1. Continuous.
  - To organize training for angklung craftspersons Priority 2, Continuous
  - To frequently organize performances of angklung music, to test the angklung groups which have been trained. Priority 3. Continuous
  - Aspires to hold a large scale inter-community performance to manifest the hopes of the late Daeng Soetigna that angklung should be a tool to be used for world peace. Priority 4.
  
- **SAUNG ANGKLUNG UDJO**
  - To carry out consistent periodic training for craftspersons and angklung trainers from all over Indonesia, in order to achieve regeneration of craftspersons and trainers . (Budgetted Cost USD \$59.800) Priority 1 2009 onwards
  - To conduct research and documentation related to the origins and development of the various types of angklung of Indonesia, both traditional and modern, (Budgetted Cost USD \$21.000) Priority 2. 2009 Onwards
  - To conduct research and development related to the beneficial uses of angklung for mankind (psychological and medical benefits of playing angklung). (Budgetted Cost USD \$24.000) Priority 3 2009 Onwards
  - To carry out documentation of the varieties of angklung arts and products, as well as to increase public awareness of angklung cultural heritage, through the establishment of an Angklung Museum (planned area of the building 400 M<sup>2</sup>,\_Budgetted Cost \$117.073) Priority 4/ 2010-2011
  - To carry out development of infrastructure of training in angklung cultural heritage, consisting of a training centre and a music studio, in order to accommodate more training activities and regeneration of players and trainers in angklung (planned area of the building 850 m<sup>2</sup>, Budgetted Cost USD \$248.780) Priority 5. 2011 – 2013
  - To carry out development in infrastructure for production of the traditional handcraft of angklung making, in order to produce good quality angklung instruments (planned area of the building 450m<sup>2</sup>, Budgetted cost USD \$131.700) Priority 6 2013
  
- **ANGKLUNG WEB INSTITUTE**

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

12) Study survey project carried out by scholars

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

## B. Traditional Dances of Bali

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

2) History, background

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

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

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

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

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

4) Area

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

5) Community

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

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

7) Community involvement

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

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

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

8) Preservation association

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

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

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

#### 9) Practitioners

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

#### 10) Relevant events

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

#### 11) Abstract

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

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

#### 12) Safeguarding projects

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

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

#### 13) Study survey project carried out by scholars

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