

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00393 FOR INSCRIPTION ON THE REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

A. STATE(S) PARTY(IES)

For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.

Indonesia

B. NAME OF THE ELEMENT

B.1. Name of the element in English or French

This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).

Indonesian Angklung

B.2. Name of the element in the language and script of the community concerned, if applicable

This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.

Angklung Indonesia

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

Traditional Angklung (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.

C. CHARACTERISTIC OF THE ELEMENT

C.1. Identification of the communities, groups or, if applicable, individuals concerned

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

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

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, Eastern Lesser Sunda Islands (NTT), Western Lesser Sunda Islands (NTB), DKI Jakarta, Nangroe Aceh Darussalam, North Sumatra, South Sumatra, Riau and Riau Islands (14 Provinces). Research was conducted among the angklung communities in the districts of Bandung, Bogor, Sukabumi and Sumedang in West Java Province, Rangkas Bitung in Banten province and DKI Jakarta (see appended map). Information regarding angklung in other areas was obtained from cultural experts and from books and papers.

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

West Java Province, particularly in the districts of Bandung, Bogor, Sukabumi and Sumedang, Rangkasbitung in Banten Province. Found also in Central Java, DI Yogyakarta, East Java, Bali, NTT, NTB, DKI Jakarta, Nanggroe Aceh Darussalam, North Sumatra, South Sumatra, Riau and Riau Islands Provinces.

Table 1.0. Angklung Culture in the 33 Provinces of Indonesia

Province	Whether traditional angklung or similar culture exists?	Whether Modern/ Padaeng angklung culture exists?	Whether angklungs are produced in the province	Agree with nomination of Indonesian Angklung to UNESCO	Name of Respondent
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NAD (Aceh)	No	Yes	No	Agree	Cut Putri Alyanur, Wesli
N. Sumatra	No	Yes	No	Agree	Evy J. Nandenk
W. Sumatra	No	No	No	Agree	Yusraini
Bengkulu	No	No	No	Agree	Ruli RM
Riau	No	Yes	Yes	Agree	Hendry Nazir
Riau Islands	No	Yes	No	Agree	Anwar, Vita Mutiarra
Jambi	No	No	No	Agree	Pamin
S. Sumatra	Yes	Yes	No	Agree	Adi Surairrah
Lampung	No	No	No	Agree	Shirley Foliza
Bangka/Bel	No	No	No	Agree	Ratno
DKI Jakarta	No	Yes	No	Agree	Edward
West Javat *	Yes	Yes	Yes	Agree	Windi Rusdiana
Banten *	Yes	No	Yes	Agree	Taufik Saleh
Central Java	Yes	No	Yes	Agree	Dwi Puji Lestari
DI Yogyakarta	Yes	Yes	No	Agree	Ngatiman
East Java	Yes	Yes	Yes	Agree	Munarno
W.Kalimantan	No	No	No	Agree	Suyarso
C.Kalimantan	No	No	No	Agree	Sumade
S.Kalimantan	No	No	No	Agree	Kamin
E. Kalimantan	No	No	No	Agree	Usdek
Bali	Yes	No	Yes	Agree	I Wayan Suarka
NTB	Yes	Yes	No	Agree	Sufrin
NTT	No	Yes	Yes	Agree	Feri
W. Sulawesi	No	No	No	Agree	Herman
N. Sulawesi	No	No	No	Agree	Ritna
C. Sulawesi	No	No	No	Agree	Mohamad Khamil
S. Sulawesi	No	No	No	Agree	Hasan
SE.Sulawesi	No	No	No	Agree	Ike
Gorontalo	No	No	No	Agree	Latif Hakili
Maluku	No	No	No	Agree	Samsudin
N. Maluku.	No	No	No	Agree	Hendrick
W. Papua	No	No	No	Agree	Andreas W.

Papua	No	No	No	Agree	Marcel Siante
Total	8/33 Yes	11/33 Yes	7/33 Yes	33/33 Agree	35 Respondents

+ This data was confirmed by children from 33 Provinces involved in angklung training of the Gita Bahana Nusantara Orchestra in 1-17/08/09 in Jakarta. Angklung culture has been known for a long time until now in Banten and West Java Provinces. Lately Saung Aungklung Udjo has been sending angklung to many provinces in Indonesia, and to 49 countries in the world.

See the maps of Indonesia and Banten/ West Java appended.

C.3. Domain(s) represented by the element

Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)

(a) Oral Tradition and Expression -- performed and transmitted by oral/informal system using hand signals

(b) Performing Arts -- frequently performed for entertainment at public functions

(c) Customs, rituals and celebrations – performed as part of traditional rituals and celebrations eg. rice planting and harvest, circumcision.

(d) Knowledge and practices based upon nature and the universe – much symbolism attached to forms of angklung; Bamboo harvesting methods are sustainable and environment friendly. Played to invoke natural forces for successful harvests

(e) Skill in traditional handicrafts -- making and tuning angklung is a traditional handcraft requiring considerable skill which takes years to master.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

Angklung is an original, simple bamboo musical instrument of Indonesia known at least since the 18th Century. Angklung consists of 2-4 tubes of special black bamboo suspended in a white bamboo frame bound with rattan cords. 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.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- d. the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

- a. that the element is among the “practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —”;*
- b. “that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;*
- c. that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;*
- d. that it provides communities and groups involved with “a sense of identity and continuity”; and*
- e. that it is not incompatible with “existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

Angklung is a simple, original bamboo musical instrument of Indonesia documented since at least 1704 (Quote Van Riebeeck, *Priangan*). The word Angklung comes from the Sudanese *angkleung-angkleungan*. *Angka* means pitch/tone, and *lung* means broken. 2-4 bamboo resonating tubes carved and tuned carefully are suspended in a rectangular partitioned frame made of white bamboo tightly bound with rattan cords. Lugs on the bottom of the tubes move in rectangular shaped slots in the bamboo base tube of the frame. The resonator tubes sound when the frame is shaken or tapped. The 2 or 3 resonating tubes are tuned to the same note in different octaves. There are also 3 and 4 tube angklungs with tubes tuned to the notes of a chord. Making and tuning the resonator tubes is a great skill taking years to master. Udjo Ngalagena, founder of Saung Angklung Udjo, referred to the sound of angklung as ‘the music of nature.

Social and cultural functions of angklung identified in C (iii) (a)-(e) above. Characteristics of bearers and practitioners identified in C (i) above.

The form of the angklung itself contains symbolism and philosophical values. The large and small tubes symbolize that the great, strong and rich must always protect and shelter the small, weak and poor. (Obby A.R. Wiramihardja, Interview, Jakarta, 01/08/09). Each angklung has at least 2 resonating tubes, symbolizing that that human beings should never isolate themselves or be egoistic, but rather always live within a society. The tubes are arrayed from small to large. This symbolizes that every day, human beings must strive to be better than yesterday, and that some people are created small and some big, but there is nothing to be regretted, as it is all due to fate. The angklung will sound nicely if the large and small tubes move at the same time, within their limits. This symbolizes that if everyone is aware of his or her rights and responsibilities, life will be harmonious. The tubes will sound if the lugs at their bottom ends touch the base tube of the frame. Similarly, one may become great, speak and be of good character if one does not

forget one's identity and culture, while if one forgets then one cannot become anything. The three tubes of an angklung symbolize *tritangtu*, (in Bali *trihitakarana*) -- to perform good action with mind, body and words. The angklung resonating tubes are arranged neatly in their respective places. Similarly, we should remain neatly in our proper places, and not overtake others. (Satria, *loc. cit*)

The special feature of Angklung is that each player usually holds and plays only one angklung producing a single note (or chord). Thus to play melodies, many players must collaborate. (Obby, *loc.cit*). All respondents confirmed that this develops cooperation, dialogue and friendship among players, including those from different nations Angklung is so simple that even a kindergarten student or one with no experience can play it, as admitted by Syahla (6 yrs.) and Azkar (6 yrs.), students at Pelita Nustantara Kindergarten in Bandung (Interview 24/07/09).

In 1938, Daeng Soetigna (1908-1984) developed diatonic/chromatic angklungs which could play all kinds of music and were later known as Angklung Padaeng. This expanded the world of angklung. Daeng said that angklung has five qualities: cheap, easy, en masse, educational and attractive Angklung was recognized as a educational tool by Decree of the Minister of Education and Culture No. 082/ 1968. Angklung has frequently been used for reception of State guests and diplomats at international conferences. Its woody, sweet and natural sound and its ability to play the songs of all nations have often created friendly conducive atmospheres (Obby, *loc. cit.*). Guests are themselves given angklungs and a quick lesson, and then play songs together. Some important meetings positively influenced by angklung music include The Linggarjati Conference between the Republic of Indonesia and the Dutch Colonial Government in 1946; The First Asia-Africa Conference in 1955, and the 25th Anniversary of the AA Conference in 1980; Several Indonesian Embassies, eg. Geneva, and Paris, have angklung groups, and hold performances, inviting foreign diplomats to play angklung together (Interview, Bandung 07/07/09).

75 of 76 respondents said that angklung is a part of their cultural heritage and identity, as confirmed by literature and experts' opinions (Table 1.0 above).

2. Traditional angklung culture is transmitted from one generation to another by children learning from their parents (Interview, Rangkasbitung, 25/07/09), or by students learning in *sanggars* or informal arts workshops (Interviews, Bogor, 02/08/09, Surade, 03/08/09). Daeng Soetigna, Udjo Ngalagena, Obby Wiramihardja, Hardiman, and other prominent angklung figures learned about angklung informally
3. After Angklung Padaeng was developed, angklung culture is transmitted through extracurricular activities at all levels of schools and universities. Angklung education retains its oral pattern. All 76 respondents felt that children like to learn angklung. Among the respondents, 22 students (2 Kindergarten, 4 Elementary, 5 Junior High, 6 Senior High and 5 University students admitted they liked learning angklung. This was confirmed by 9 headmasters/headmistresses and 9 angklung music trainers.

66 of 76 respondents replied that angklung culture was related to cultural identity and safeguarding of culture in their areas. Angklung culture is clearly related to Sudanese cultural identity (West Java and Banten).

The culture of Angklung Indonesia does not contravene international human rights instruments. Daeng Soetigna aspired to create world peace through the spreading of angklung

Angklung uses natural materials. Bamboo should be harvested only during the 2 weeks in a year when *cicadas* sound. Bamboo is cut at least 3 segments above the ground, so the root will continue to propagate. This is conducive to conservation of the environment and sustainable development. Angklung creates employment for craftspersons and teachers.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly. Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

Not to exceed 1,000 words.

The results of 76 interviews conducted and field observation indicate that traditional angklung culture is being maintained, but is in need of safeguarding efforts. All respondents have indicated that Angklung Padaeng is developing in its area of origin, and is even spreading to other areas such as NAD, North Sumatra, South Sumatra, Riau, Riau Islands, etc. (See Table 1.0 above). According to the data of Saung Angklung Udjo, Angklung Padaeng, has become known in 49 countries. (Satria, Interview, Bandung, 11/08/09).

63 of 76 respondents were of the opinion that inscription on the UNESCO Representative List would increase public awareness of angklung intangible cultural heritage. Those who did not reply to this question were mostly young children who could not be expected to understand the question. Many respondents added that if Indonesian Angklung were to be inscribed on the UNESCO Representative List, they themselves would become more active in their efforts to safeguard and develop angklung cultural heritage.

Inscription of Indonesian Angklung would clearly increase awareness regarding the cultural values of Indonesian Angklung as well as the importance of its safeguarding at local, national and international levels, such as has been the case with other elements of intangible cultural heritage inscribed by UNESCO. For example, coverage of angklung in printed and electronic media would certainly increase. Angklung communities and organizations would be motivated to become more active in their safeguarding efforts through various programmes such as performances, training, exhibitions, seminars, discussions, workshops etc. as described 4 a, b, dan c, below. For example, Satria Yanuar Akbar (27 yrs.) stated that Saung Angklung Udjo would become more active in its efforts to safeguard traditional angklung such as Angklung Buncis (Interview, Bandung, 07/08/09). The inscription would surely increase public awareness regarding the UNESCO Convention as well as regarding safeguarding of intangible cultural heritage in general terms.

Angklung culture promotes cultural diversity and cultural industry, as well as human creativity. Traditional angklung is being maintained, while modern angklung (Angklung Padaeng) is actually developing, even as far as overseas.

All 76 respondents said that in their experience, angklung was a vehicle for cultural dialog and exchange of ideas, and promoted mutual respect among those who play angklung. Indeed, angklung cannot be played without cooperation and mutual respect among the players. Especially, those who are involved in angklung training are able to feel the benefits. According to Daeng Soetigna, and confirmed by Obby A.R. Wiramihardja (Interview, 01/08/09), by Vita Mutiara and by 9 School Headmasters or Headmistresses and 9 angklung trainers, playing angklung together can develop good qualities among the players, especially among children. Some of these good qualities mentioned are as follows: cooperation (learning to live together), discipline, responsibility, concentration, development of imagination, development of memory, mutual respect, self-motivation, equal rights, sensitivity and refinement as well as artistic and musical feelings (Obby, *loc cit*). In Batam Island, Riau Islands, angklung orchestra is used for 'character building'. Angklung has also been used to treat victims of stroke, autistic children, those having brain disorders, and to give comfort to those suffering from terminal diseases.

(Seminar, Bandung, 11/08/09). This mutual respect and cooperation would be even further enhanced should Indonesian Angklung be inscribed by UNESCO.

Contribution of the Inscription of Indonesian Angklung to the Goals of the UNESCO List

(Articles 1 (a)-(d) of the Convention)

(a) safeguarding the intangible cultural heritage

The inscription would motivate all stakeholders (angklung community as well as academics, business and government parties) to become more active in safeguarding angklung intangible cultural heritage, because it would bring with it an obligation to carry on the safeguarding efforts mentioned in 4 (a), and to carry out the safeguarding measures described 4 (b), inspired by the commitments stated in 4 (c) below.

(b) to guarantee respect for the intangible cultural heritage and for the communities, groups and individuals concerned

The inscription would guarantee more respect for the communities, groups and craftspersons who still make and teach angklung. This is important, so that the younger generation may still be attracted to learn angklung culture.

c) to increase awareness on the local, national and international levels regarding the importance of intangible cultural heritage, and to guarantee mutual respect regarding the same.

On a local level, 63 of 76 respondents interviewed were of the opinion that the inscription would clearly increase visibility and awareness among the public as well as the media regarding the intangible cultural heritage of angklung as well as regarding the UNESCO intangible cultural heritage programme in general, such as has happened after the proclamations of Indonesian Wayang and Indonesian Kris and the inscription of Indonesian Batik by UNESCO. Visibility and awareness among the international community would clearly be enhanced by the inscription. Mutual respect would also be increased as all components of the angklung community would feel an increased obligation to mutual respect, cooperation and safeguarding angklung culture. Mutual respect and a resolve to cooperate together have been expressed in a Declaration signed by representatives of elements of Indonesian Angklung communities present at the Session for Verification of the Indonesian Angklung Nomination File in Bandung 11th August 2009. See copy of Declaration and translation annexed.

(d) to arrange for international collaboration and assistance

Some respondents felt that traditional angklung was decreasing or was even threatened. In the meantime, the culture of modern angklung or Angklung Padaeng was considered to be expanding. It is felt that cooperation is needed, both on a national level as well as with international parties, to carry out safeguarding efforts for Indonesian angklung, especially in the case of traditional angklungs. Inscription of angklung culture on the Representative List of Intangible Cultural Heritage of Humanity by UNESCO would motivate all stakeholders in such cooperative efforts.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

COORDINATING MINISTRY FOR PEOPLE'S WELFARE

Coordination between the Ministry and the angklung community.

DIRECTORATE GENERAL FOR CULTURAL VALUES, ARTS AND FILM, (with UNESCO JAKARTA office)

Involving the angklung community in a Symposium and Workshop on Inventory for Safeguarding Intangible Cultural Heritage (19 – 20/08/09).

CENTRE FOR RESEACH AND DEVELOPMENT OF CULTURE

Formed a team to draft the Angklung nomination file.

WEST JAVA PROVINCE FORESTRY SERVICE

Collaborated with Saung Angklung Udjo in research on most appropriate types of bamboo, and promotion of tree planting including bamboo planting.

ANGKLUNG MUSIC SOCIETY (Est. 2001)

Conducting regular training for angklung teachers.

Organizing competitions for student angklung orchestras at all levels and for the public, to evaluate quality of the groups and increase public awareness.

Maintaining ongoing relations with government and NGOs to advance angklung culture.

SAUNG ANGKLUNG UDJO (Est. 1966)

1. **Maintenance:** conducting consistent, periodic activities of training, documentation, conservation, performance and production of angklung arts

2. **Development:** compilation and development of angklung products beginning from the production process up to packaging of new arts, to be acceptable by today's people

Dissemination: taking an active role in introducing angklung through various programmes of performing arts or introduction of culture locally and overseas.

3. ANGKLUNG WEB INSTITUTE (Website) <http://angklung-web-institute.com> (Est. 2003)

A medium of information exchange about angklung knowledge and competence.

KADIN INDONESIA FOUNDATION

Supporting the preparation of the nomination file.

PROVINCIAL GOVERNMENT OF WEST JAVA

Supporting angklung as a cultural icon of West Java

Inviting angklung orchestras from schools for to perform at official functions.

BANTEN PROVINCIAL GOVERNMENT

Calling Angklung Buhun groups from Kanekes to perform at events.

Training an angklung group at SMA 3 Senior High School, Rangasbitung

BANDUNG MUNICIPAL GOVERNMENT

Supporting angklung training activities at schools in Bandung and inviting angklung orchestras to perform at events.

Developing and promoting a special area of arts and culture at Saung Angklung Udjo, Bandung.

An external constraint has been difficulty in obtaining raw materials (black bamboo) due to its being harvested for the furniture industry. Report by Yana Sudiana (50 yrs.), angklung craftsman in Kampung Cijambe Girang, Surade, (Interview, 03/08/09) and confirmed by Handiman (Interview, *loc.cit*). Research and encouragement for planting black bamboo is needed to overcome this problem. Saung Angklung Udjo, the West Java Forestry Service and other agencies have begun collaboration and the Forestry Service has included this programme in its 5 and 10 year plans (Interview, Bandung, 22/08/09). Bamboo is being sought in other areas, eg. Cirebon and Tasikmalaya (Seminar, 11/08/09). Training is needed to ensure bamboo is harvested in the way which conserves the bamboo.

An internal constraint has been shortage of qualified angklung teachers/trainers /craftspersons, reported by Sanusi (43 yrs.) of the Bogor Culture and Tourism Service (Interview 02/08/09). This can be overcome by training teacher/trainers and angklung craftspersons. Another constraint is

shortage of funds for ongoing activities for safeguarding angklung culture. Satria (27 yrs.) stated the desire of Saung Angklung Udjo to assist safeguarding efforts of traditional angklung (Interview 07/08/09). Guidance of angklung craftspersons is needed.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs..

COORDINATING MINISTRY FOR PEOPLE'S WELFARE

1. To coordinate, facilitate and motivate stakeholders in safeguarding Indonesian Angklung as Intangible Cultural Heritage;
2. To provide opportunities to all members of the angklung community in Indonesia to carry out activities for safeguarding Indonesian Angklung;
3. To give appreciation to members of the Indonesian Angklung community who continuously carry out safeguarding, development and utilization of angklung culture
4. To assist in activities to promote Indonesian Angklung;
5. To push for the establishment of regulations for conservation and safeguarding of Indonesian Angklung;
6. To push the appropriate agencies to promote the cultivation of black bamboo, as the raw material for making angklung musical instruments;
7. To push the appropriate agencies to include angklung musical arts in the educational curriculum as local content;
8. To push and support performances of the musical art of Indonesian Angklung at functions held by the government and by the community.

DIRECTORATE GENERAL FOR CULTURAL VALUES, ARTS AND FILM

1. To push various activities for safeguarding of intangible cultural heritage such as study, research, revitalization, inventory, workshops, seminars, performances and exhibitions of works of traditional culture;
2. To carry out socialization, promotion and efforts to build the capacity of the community, in order to increase activities for safeguarding intangible cultural heritage;
3. To develop the Culture Map as one of the inventories of Intangible Cultural Heritage maintained within the territory of the Republic of Indonesia;
4. To advise related agencies, both government and private all over Indonesia to activate and utilize the potency of traditional culture, including Indonesian Angklung, in various relevant activities;
5. To optimize efforts for transmission of cultural heritage to the younger generation through recommendations to the Department of National Education and other related agencies so that material of traditional culture, such as Indonesian Angklung, may be included in local content teaching materials at educational institutions, both formal and non-formal.

WEST JAVA PROVINCE FORESTRY SERVICE (Dr. Ir. Anang Sudarno, M.Sc)

1. Collaboration with Saung Angklung Udjo to conduct research regarding which are the best kinds of black bamboo to be used for making angklung, including updating mapping of the best areas biophysically suitable for producing the most suitable black bamboo for angklung raw materials (eg. Surade and others),
2. To promote cultivation of bamboo as a non-timber forestry product in areas which use

bamboo as a raw material. Promotion of bamboo cultivation to check erosion.

3. Collaboration with the Forestry Service to locate forest areas having black bamboo
4. Collaboration with Saung Angklung Udjo to encourage planting of all kinds of trees, including bamboo, to visitors to Saung Angklung Udjo, including distribution of seedlings. Giving of regular training to Udjo personnel regarding tree and bamboo planting, including the conservation method of harvesting bamboo.
5. Including all of the above in the 5 and 10 year plans of the Forest Service.

KADIN INDONESIA FOUNDATION

To support safeguarding of Angklung Culture through the community.

WEST JAVA PROVINCIAL GOVERNMENT

1. To support the nomination of Indonesian Angklung to UNESCO;
2. To cooperate in efforts to safeguard and develop angklung culture, as a part of Indonesia's national cultural heritage;
3. 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

1. To be more active in spreading training and performance of angklung music within the city of Bandung;
2. To guide the angklung arts and culture area at Saung Angklung Udjo, Bandung.

ANGKLUNG MUSIC SOCIETY

1. To continue training of angklung music trainers. Priority 1. Continuous.
2. To organize training for angklung craftspersons Priority 2, Continuous
3. To frequently organize performances of angklung music, to test the angklung groups which have been trained. Priority 3. Continuous
4. 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

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

angklung making, in order to produce good quality angklung instruments (planned area of the building 450m², Budgeted cost USD \$131.700) Priority 6 2013

ANGKLUNG WEB INSTITUTE: <http://angklung-web-institute.com>

To disseminate knowledge of angklung to the world through the angklung community.

All stakeholders are committed to preserving the cultural values associated with both traditional and modern angklung. The function of Angklung Padaeng as an educational instrument is being actively maintained in schools. Tourism related to angklung has been going on at Saung Angklung Udjo since 1966, but in a healthy and sustainable way which has preserved cultural values, and provided livelihood to artists and their family members presently numbering 1500 persons.

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

The resolve of the Angklung community including major groups to mutual respect and cooperation for safeguarding and development of the culture of Indonesian Angklung is stated in a Declaration signed at Saung Angklung Udjo, Bandung, on 11th August 2009. A copy and translation of this Declaration is annexed.

Commitment of the Angklung Music Society (MMA)

Annexed. Detailed in 3 (b) above

Commitment of Saung Angklung Udjo

Annexed. Detailed in 3 (b) above.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

Commitment of the Coordinating Ministry for People's Welfare

Annexed. Detailed in 3 (b) above.

Commitment of the Ministry of Culture and Tourism and Directorate General of Cultural Values, Arts and Film

Annexed. Detailed in 3 (b) above

Commitment of support by the Provincial Government of West Java.

Detailed in 3 (b) above.

Commitment of support by the Provincial Government of Banten

Detailed in 3 (b) above.

Commitment of support by the Municipal Government of Bandung

Detailed in 3 (b) above

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals in the nomination process

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

The Indonesian Angklung Nomination Team has guaranteed community participation in the following ways:

- a. Including angklung community members in the nomination team
- b. Inviting angklung community members to nomination team meetings.
- c. 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.
- d. 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.

- e. Representatives of the angklung community from various places participated in a Verification Session of the Nomination File on 11th August 2009 at Saung Angklung Udjo, Bandung and have given their input for corrections and additions to the nomination file.
- f. 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 (See 5.b below).
- g. Plans for safeguarding angklung culture already conducted (4.a) and which are planned (4.b) (Criteria R.3 of Operational Directives to Article 18 of the Convention) involve various elements of the angklung community in their execution.
- h. Udjo Ngalagena had established Saung Angklung Udjo (SAU) in 1966 as a centre for development of angklung culture. Saung Angklung Udjo has developed to become the largest centre for angklung culture, and remains active even now. Obby A.R. Wiramihardja had established Masyarakat Musik Angklung (MMA or Angklung Music 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.
- i. 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.
- j. The team has interviewed schoolchildren from 33 Provinces of Indonesia, who played angklung as part of the Gita Bahana Nusantara Orchestra. This orchestra performed at the 63rd Independence Day Celebrations at the Presidential Palace on 17/08/09 in Jakarta. At this event, these children, dressed in the traditional costumes of their respective provinces, sang and played angklung before the President of the Republic of Indonesia and the assembled dignitaries. They all stated that playing angklung together had built enthusiasm for cooperation and friendship among them.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

See the attached statements of involvement and agreement, in Bahasa Indonesia and English. The documents state that various elements of the angklung community, including craftspersons, artists, teachers, students, academics and related officials, have been involved in the preparation of the nomination file, that they agree with the contents after due corrections have been made, and that they give their free, informed and prior consent to the submission of the nomination file to UNESCO. These statements were obtained after a Nomination Verification Seminar attended by angklung community representatives, academics and relevant officials at

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

In conducting its research, the research team respected customary practices regarding access, especially with regard to traditional Angklung Buhun in Kanekes (Baduy) (Interview, 25/07/09) as well as in other places, regarding when angklung may be performed and who may take out and play the angklung instruments. Should Indonesian Angklung be inscribed on the Representative List, these customary practices would continue to be respected and followed. Access to the Kanekes (Baduy) area, particularly to the inner area, is in any case restricted for outsiders including to the media. This restriction serves to safeguard the culture of traditional Angklung Buhun.

It is the resolve of the angklung community that the several traditional forms of angklung mentioned in A (iii) above should continue to be performed in their traditional context i.e., in connection with customary celebrations such as rice planting, rice harvesting, circumcision, etc. There have been some efforts to give some of the traditional kinds of angklung new significance by introducing their study as extracurricular activities in schools having those traditional angklung as part of their local culture, to enhance transmission to younger generations, while maintaining the associated traditional values.

Access to Angklung Padaeng is on the other hand not restricted, and is open to all.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: "The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12".

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined "with the participation of communities, groups and relevant non-governmental organizations" and Article 12 requiring that inventories be regularly updated.

The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Data regarding Angklung Indonesia is included inventory of elements of cultural heritage of the Ministry of Culture and Tourism of the Republic of Indonesia, specifically the inventory maintained by the Centre for Research and Development of Culture. See attached letter of the Minister of Culture and Tourism of the Republic of Indonesia. The Department of Culture and Tourism, in collaboration with UNESCO Jakarta Office, has recently prepared a Practical Guidebook to Inventory of Intangible Cultural Heritage, including a form for entry of data regarding elements of ICH, both manually as well as to a Web 2.0 based website which permits continuous updating and review of data by community members. This new form and system are fully compliant with Articles 11 and 12 of the ICH Convention, and are being implemented immediately. Existing inventory regarding angklung in websites will be linked to the new system by metadata links.

Some places and sites of inventories of Indonesian Angklung prepared with participation of communities, groups and relevant NGOs are as follows:

1. 1976. Dept. of Education and culture published a Guide Book to Playing Angklung. Publication data can be found on the website **<http://pustaka.budpar.go.id>**
2. 1986 Dept. of Education and Culture published a book on Daeng Soetigna, including angklung culture. Publication data can be found on the website **<http://pustaka.budpar.go.id>**
3. 1966 Saung Angklung Udjo community began inventory of the cultural heritage of both traditional and modern angklung. Up till now, the information has been updated every 3 months. From January 2010, the data will be updated continuously. Website: **www.angklung-udjo.co.id**
4. Angklung Music Society (MMA) has been collecting data on Angklung since 2000. Documentation is mostly in the form of papers, some quoted below.
5. Angklung Web Institute (AWI) website has been inventorying angklung cultural heritage since its establishment in 2003. The data is updated monthly. . **<http://angklung-web-institute.com>**
6. **budaya-indonesia.org** a Web 2.0 community based website also carries data on angklung. The data on this website is updated continuously.

Universitas Pendidikan Indonesia (Indonesian Education University) in Bandung has been carrying out inventory of Angklung cultural heritage since 1997 in collaboration with the Ford Foundation.

DOCUMENTATION

a. Required and supplementary documentation

Compulsory Photographs:

1. Pentatonic Traditional Angklung Buhun from Kanekes being played
2. Diatonic/Chromatic Angklung or Angklung Padaeng being played
3. Making of angklung by master craftsman Rahmat at Saung Angklung Udjo, Bandung
4. Students of SMA-N1 Jatinunggal Senior High school learning to make angklung
5. Children of Pelita Nusantara Kindergarten in Bandung learn to play angklung
6. Children of Isola 2 Elementary School in Bandung play angklung
7. Students of the Foreign Language Academy in Bandung playing angklung
8. Foreign guests play angklung at Saung Angklung Udjo, Bandung
9. Angklung crafting at Sanggar Edas, Bogor
10. Children from 33 Provinces of Indonesia play angklung together during the 63rd Independence Day Celebrations on 17th August 2009 at the Presidential Palace in Jakarta.

Additional Photographs

11. Children from Lab school Junior High School, Bandung play Angklung
12. Children of SMA-N 1 Senior High School, Bandung play Angklung
13. Harvesting of black bamboo for making angklung. The bamboo must be cut 3 segments above the ground, so it will not die and the roots can still propagate further.
14. Traditional Angklung Buncis being played at Saung Angklung Udjo, Bandung
15. Gita (16 yrs.) leads the angklung orchestra using hand signals at SMA-N1 Jatinunggal, Sumedang
16. Children at SDN Dr. Cipto Elementary School, Bandung play Angklung
17. Children from Diponegoro Junior High School, Jakarta, play angklung
18. University students at Sanggar Kabumi Upi, Bandung play Angklung
19. Making of angklung in an arts workshop at Surade, Sukabumi
20. Bamboo from different districts produces different qualities of sound (Handiman)
21. Ladies making angklung frames at Saung Angklung Udjo, Bandung
22. Obby A.K. Wiramihadrja, of Masyarakat Musik Angklung (Angklung Music Society)
23. Taufik Udjo, Director of Saung Angklung Udjo, Bandung, along with some of his artists and staff
24. Students of Budi Mulya Senior High School, Bogor perform Gambang Katung including angklung at an interfaith social work event.
25. Exhibition of angklung at Saung Angklung Udjo, Bandung, 11/08/09.
26. Children from 33 Provinces of Indonesia learn angklung in Jakarta
27. Teachers from SMAN-1 Senior High School, Jatinunggal, play Calung
28. Indonesian Angklung Nomination Verification Session, 11/08/09 at Bandung.
29. Deputy Governor of West Java Province, Dede Yusuf, states his support for safeguarding and development of the cultural heritage of Indonesian Angklung
30. Signing of the Declaration of mutual respect and cooperation for safeguarding and development of Indonesian angklung cultural heritage by members of the Indonesian Angklung community.

Video Film 10 min

Map of Indonesia with 14 Provinces having Angklung Culture marked

Map of West Java, Banten and DKI Jakarta Provinces with areas having angklung culture marked. 3 reference books (see Bibliography below)
b. Cession of rights including registry of items
Required cession of rights provided.
c. List of additional resources
Books 1. Sumarsono, Tatang and Pirus, Erna Garnasih, <i>Membela Kehormatan Angklung</i>, Bandung, Yayasan Serambi Pirus, 2007. The first part is a biography of Daeng Soetigna, including how he developed diatonic angklung in 1938 and its subsequent development. The second part is a collection of papers regarding Daeng by those who knew him. 2. Antariksa, Basuki and Mahendra, Ahmad, <i>Angklung: Traditional Musical Art and Cultural Heritage of the Indonesian Nation (English)</i> Jakarta, DEPUDPAR, 2007. The meaning of angklung, its history and development, types of traditional and modern angklung and their distribution in Indonesia, techniques of making angklung and noble values contained in traditional angklung musical arts. 3. Sulhan Syafi'i, <i>Udjo: Diplomasi Angklung, Saung Angklung Udjo</i>, Jakarta, PT. Grasindo, 2009. A biography of Udjo Ngalagena, Daeng Sutigno's student and founder of Saung Angklung Udjo, the largest and most active centre of angklung culture. Input from the Angklung Community through Research 4. Soetigna, Daeng, <i>Een Posing To Rehabilitate van de Angklung, Indonesian translation by Kwee Sien No Apin</i>, Paper for B-1 examination in Vocal Arts at Ministry of Education and Culture, Jakarta, 1954 (Defending the Honour of Angklung). See 1. above 5. <i>Buku Panduan Pemasangan dan Perawatan Alat Musik Angklung</i>, Saung Angklung Udjo, Bandung, 2008. Guide to Installation and Maintenance of Angklung. 6. <i>The Making of Angklung</i>, Saung Angklung Udjo, Bandung, 2008. A paper explaining selection and preparation of the special black bamboo and the process of crafting and tuning angklung for optimum results and insect resistance. 7. Vita Mutiara, SSi, <i>Paduan Suara Edelweiss</i>, Kursus Piano Edelweiss, Batam, 2009. A paper describing the training of an angklung orchestra in Batam Island, Riau Islands Province, including character building through angklung training. 8. Wiramihadrja, Obby A. R., <i>100 Tahun Padaeng. Daeng Soetigna, A Trail of Invention in World's Music History</i>, MMA, Bandung, 2008. Programme guide to Daeng Soetigna Centenary celebration. 9. Kurnia, Ganjar and Nalan, Arthur S, <i>Deskripsi Kesenian Jawa Barat</i>, Dinas Kesenian Jawa Barat dan Pusat Pembangunan Dinamika Pembangunan UNPAD, Bandung, 2003. A description of the various arts of West Java Province, including varieties of angklung. 10. Wiramihardja, Obby A. R, <i>Angklung History</i>, MMA, Jakarta, 2007. A small booklet in English describing the history of Angklung in the past and its present development, including Angklung education and bamboo raw materials quality
CONTACT INFORMATION
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B. Competent body involved
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C. Concerned community organization(s) or representative(s)
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SIGNATURE ON BEHALF OF THE STATE PARTY
Name: Agung Laksono Title: COORDINATING MINISTER FOR PEOPLE'S WELFARE OF THE REPUBLIC OF INDONESIA Date: 30 December 2009 Signature:<signed>