



CIOFF®

INTERNATIONAL COUNCIL OF ORGANIZATIONS
OF FOLKLORE FESTIVALS AND FOLK ART

Official Partner of UNESCO – Associate Status
Accredited to the UNESCO ICH Committee

CIOFF® World Congress 2017

**20 - 29 OCTOBER 2017 TENGGARONG KUTAI KARTANEGARA
EAST BORNEO-INDONESIA**

Cultural Conference

Open Forum

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Conferencia Cultural

“Patrimonio Cultural de Indonesia” - Ejemplos y Acciones sobre propuestas de la UNESCO

09.30 - **Apertura:**

Autoridades de CIOFF® Mundial

Autoridad de Ministerio o de UNESCO Indonesia

09.45 - **1º Conferencia:**

“Diversidad Cultural en preservación de la unidad nacional”

Expositor: Dr. Yophie Septiady, ST., M. Si.

Tema: Cultura tradicional y el patrimonio cultural. Patrimonio cultural intangible en Indonesia.

La lista de la cultura tradicional indonesia que la UNESCO ha designado como patrimonio cultural mundial.

Discusión

11.00 - Pausa café

11.15 - **2º Conferencia:**

“Patrimonios culturales: Camino de vida de un país: Indonesia”

Expositor: Dr. Yophie Septiady, ST., M. Si.

Tema: Cultura tradicional de Indonesia como identidad nacional

Cultura Tradicional de Indonesia como "el modo de vida" de nuestro país.

Ejemplos de cultura tradicional de Indonesia relacionados con los puntos anteriores. Cultura tradicional Indonesia en la era de la modernización.

Discusión.

Moderador: Magdalena Tovornik – Representante del CIOFF® en la UNESCO

Coordinador: Kati Taal - Vice Presidente de la Comisión de Cultura del CIOFF®

Presentación del Expositor: Persona a designar por CIOFF® Indonesia

Cultural Conference

"CULTURAL HERITAGE OF INDONESIA" - Examples and Actions on UNESCO proposals

09.30 - **Opening:**

CIOFF® Authorities

Authority of Ministry or UNESCO Indonesia

09.45 – **1. Conference:**

"Cultural Diversity in the Preservation of National Unity"

Speaker: Dr. Yophie Septiady, ST., M. Si.

Topic: Traditional culture and cultural heritage - Lists of intangible culture heritage in Indonesia.

List of Indonesian traditional culture that had been appointed by UNESCO as a world cultural heritage

Discussion

11.00- Coffee break

11.15- **2. Conference:**

"Cultural heritage: Way of life of a country: Indonesia"

Speaker: Dr. Yophie Septiady, ST., M. Si.

Topic: Indonesian traditional culture as a national identity

Traditional Indonesian culture as the "way of life" of our country.

Examples of traditional Indonesian culture related to the above. Traditional Indonesian culture in the modernization era.

Discussion

Moderator: Magdalena Tovornik – CIOFF® Representative to UNESCO

Coordinator: Kati Taal - Vice Chairman CIOFF® Cultural Commission

Presentation of Exhibitor: Person designated by CIOFF® Indonesia

Open Forum

USE OF COUNTRY NAMES AND FLAGS INSIDE CIOFF® FESTIVALS

At the international level, CIOFF® is an NGO, which enjoys the very important status of “official partner of UNESCO”.

Given this status, CIOFF® is bound to respect a set of norms and regulations that govern the operations of the United Nations and their Agencies, namely those regulating the display of flags.

Inside CIOFF® activities, flags are typically used at Festivals and Parades.

To follow a correct and appropriate behavior on the matter, it is important to know, first, the different categories of flags in use, both officially and non-officially.

1 NATIONAL AND STATE FLAGS

A **national flag** is a flag that symbolizes a country.

The national flag is often, but not always, mentioned or described in a country's constitution, but its detailed description may be delegated to a flag law passed by the legislative or even secondary legislation or in monarchies a decree.

A **state flag** is a variant of a national flag (or occasionally a completely different design) specifically designated and restricted by law or custom (theoretically or actually) to use by a country's government or its agencies. For this reason, they are sometimes referred to as *government flags*.

Civil flags may be flown by anyone regardless of whether they are linked to government. In many countries the state flag and the civil flag (as flown by the general public) are identical, but in other countries, notably those in Latin America, central Europe, and Scandinavia, the state flag is a more complex version of the national flag.

2. FLAGS OF SUB-NATIONAL STATES

In Australia, Brazil, the United States, and some other federal countries, the term **state flag** can have a different usage, as it frequently refers to an official flag of any of the individual states or territorial sub-divisions that make up the nation.^[4]

3. FLAGS OF FIRST-LEVEL COUNTRY SUBDIVISIONS

Flags used by first-level country subdivisions have a status that varies from one country or sovereign state to the other: most of them are official flags, whereas others are only used *de facto*, sometimes to indicate a desire for more autonomy or independence. We can count more than 90 countries over the world having specific regulations about the use of these flags.

4. FLAGS OF DEPENDENT TERRITORIES AND OTHER AREAS OF SPECIAL SOVEREIGNTY

Countries having dependent territories or administering areas with “special sovereignty” status have specific laws and regulations about the use of flags of those territories.

Among the others, we can mention the officially recognized flags of:

From Australia: Christmas Island, Cocos (Keeling) Islands, and Norfolk Island;

From the People’s Republic of China: Hong Kong, Macao;

From Denmark: Faroe Islands, Greenland;

From Finland: Åland Islands;

From France: French Polynesia, French Southern and Antarctic Lands, New Caledonia;

From the Netherlands: Aruba, Curacao, Sint Maarten, Bonaire, Saba, Sint Eustatius;

From New Zealand: Cook Islands, Niue, Tokelau;

From United Kingdom: about 21 Crown Dependencies and British Overseas Territories;

From United States: American Samoa, Guam, Northern Mariana Islands, Puerto Rico, U.S. Virgin Islands.

1) FLAGS OF NON-RECOGNIZED NATIONS

Abkhazia, Republic of Artsakh, Cook Islands, Kosovo, Niue, Northern Cyprus, Sahrawi Arab Democratic Republic, Somaliland, South Ossetia, Taiwan, Transnistria.

The first four categories have, as we said before, specific regulations that govern their display and a protocol, which governs the appropriate procedures to be followed when flying the flag alone and/or together with the “lower level” flags.

The fifth category includes the flags that should never be flown in official events.

The appropriate use of the proper flags or combination of flags relies on the adequate knowledge of the national regulations on the matter.

As a road map for the discussion, I would propose some basic question and to I would like to know Your answers and opinions.

Guiding questions:

- Why do we use national flags at CIOFF® Festivals?
- Do we use / are we requested to use other flags than the national ones?
- What are the reasons for such requests?
- Who bears the responsibility to verify the appropriate use of the flags?
- Which types of flags do we allow and which types do we refuse?
- If this is the case, what are the reasons for the refusal?
- What alternatives do we propose to a group when refusing a flag to be flown?
- What alternatives can we offer to a group when refusing a flag to be flown?
- Is there still a reason to use the national flags at CIOFF® Festivals?



**The Identity of People in Indonesia Through the Intangible Cultural Heritage:
The Views of Life and Practice of it Implementation**

Dr. Yophie Septiady, ST., M.Si.



BACKGROUND

TOPICS

INDONESIAN
CULTURES

PROBLEM

INTERNAL

EXTERNAL

FACTS

ETHNIC IDENTITY

WEAK SOCIAL INSTITUTIONS

CULTURE APPEARS ONLY ON
OFFICIAL OCCASIONS

MODERN CULTURE IS
CONSIDERED BETTER

MODERN CULTURE IS
CONSIDERED PRACTICAL



BACKGROUND



MODERNIZATION

N



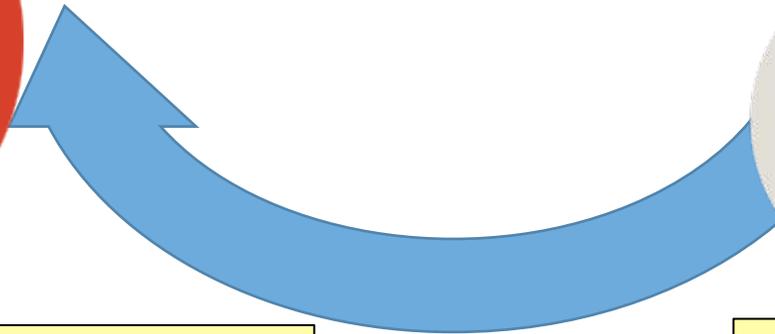
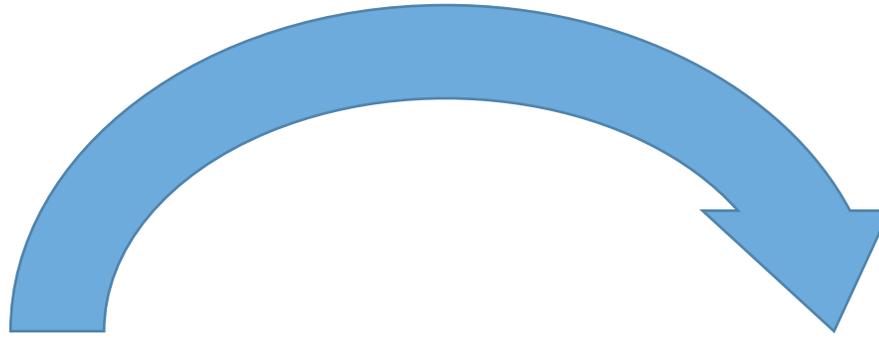
GENERAL UNDERSTANDING:
RATIONAL, SMART, JAUNTY, etc.



**IDENTITY
ISSUE**



AN ATTEMPT TO BE ACCEPTED /
ACKNOWLEDGED





THE IMPACT OF MODERNIZATION ON CULTURE





High human concern



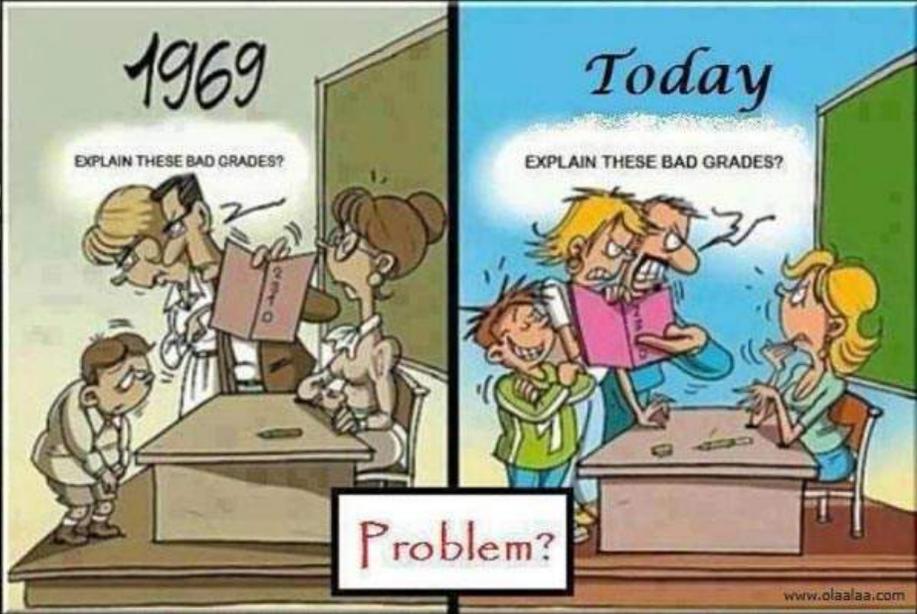
Human concern is limited



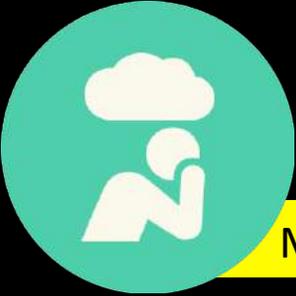
THE IMPACT OF MODERNIZATION ON CULTURE



Fights between students



Mutual consciousness becomes diminished



THE IMPACT OF MODERNIZATION ON CULTURE



THE IMPACT OF MODERNIZATION ON CULTURE

speedometer show-off



Desa Sanghiang Lebak,
Provinsi Banten



**MUTUAL
CONSCIOUSNESS
BECOMES
DIMINISHED**



Tradition is considered outdated



Traditional house of Jambi



THE IMPACT OF MODERNIZATION ON CULTURE



The concept of a fenced house





**culture is just
like a figure of
speech**



Claimed to have culture, but not seen "its form"



A HAPPY THING



Thanks to those who still use culture as part of their lives

As part of people who still care about their culture

To be passed on to the next generation



Oral Traditions and Expressions, including language as a vehicle of the intangible cultural heritage



Antu Bubu
(Kecamatan Manggar, Kabupaten Belitung Timur, Provinsi Kepulauan Bangka dan Belitung)



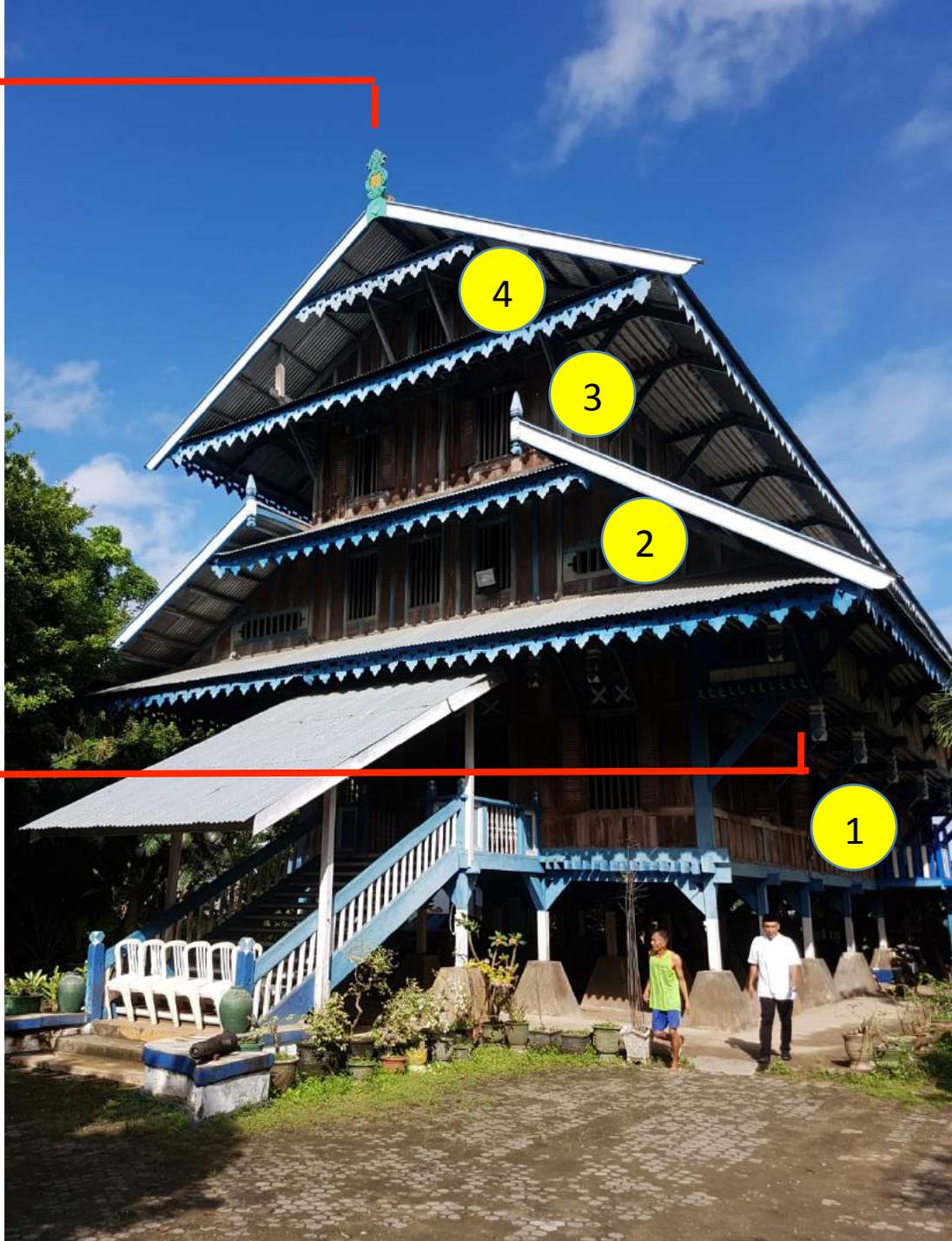
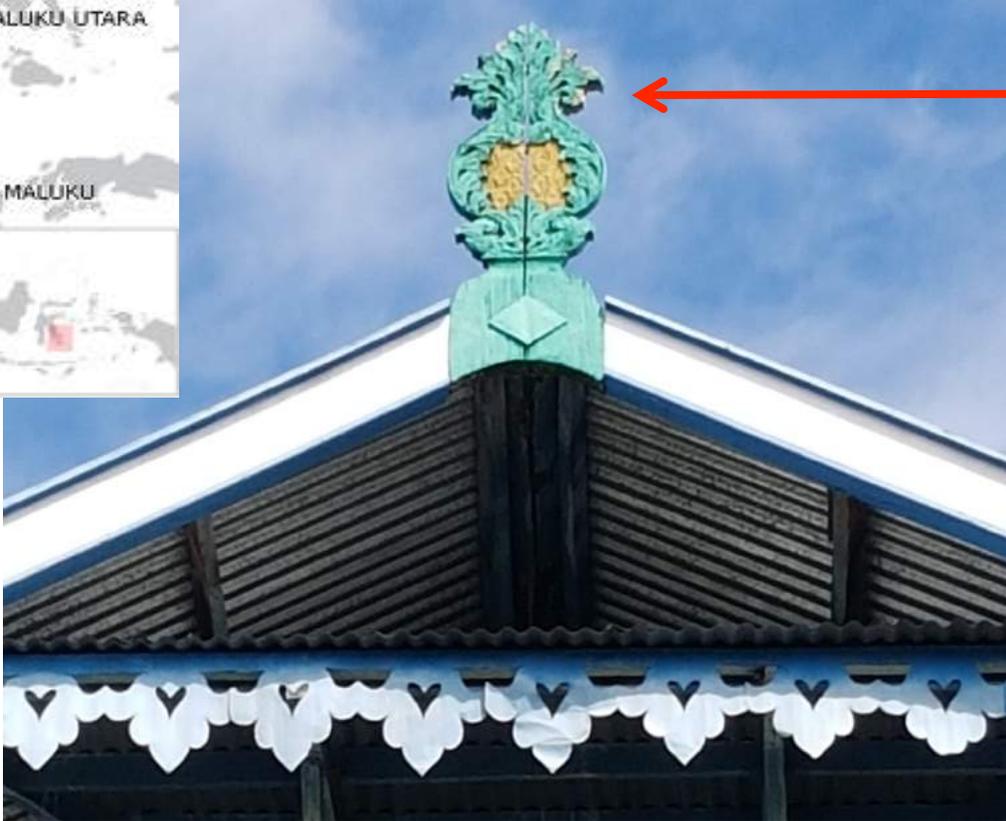


Oral Traditions and Expressions, including language as a vehicle of the intangible cultural heritage



Bambu Gila
(Maluku Province)

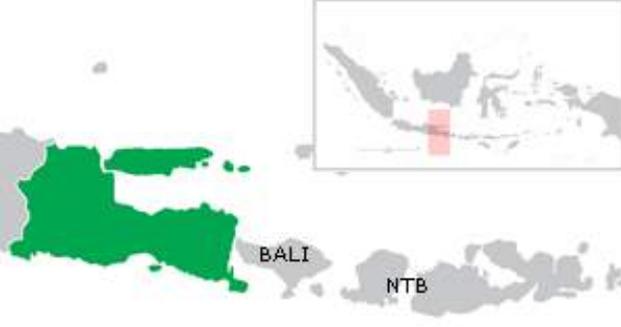
Similar cultures exist in Ambon, but played with more people



Traditional
Craftsmanship and
Oral Tradition



Malige castle
(Pulau Buton, Sulawesi
Tenggara)



Social practices,
rituals and festive
events



Sanggring Ritual

(Desa Tlemang,
Lamongan,
Jawa Timur)



Pray for Ki Buyut Terik

1



2



One brass pan

Two copper pans

3



4



5



6

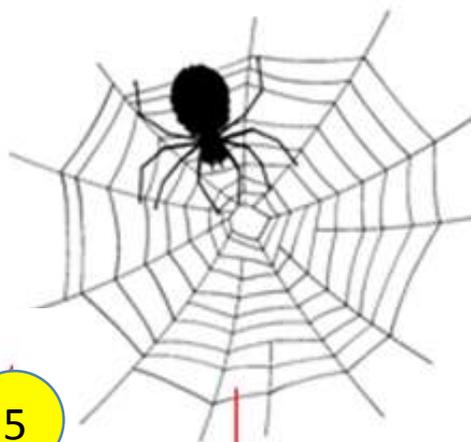
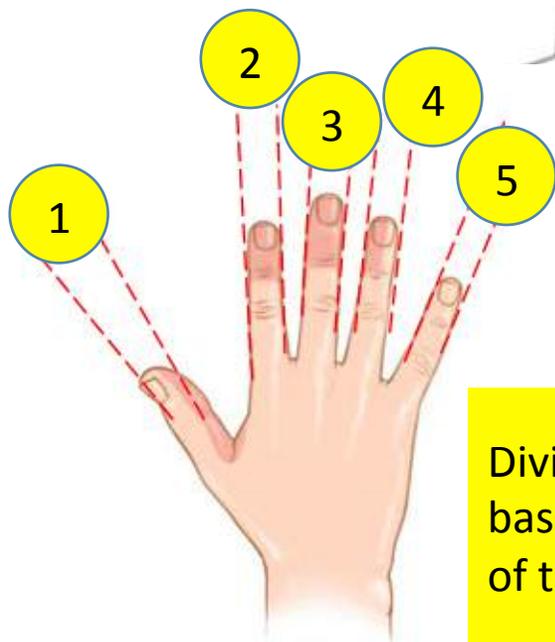


**Social practices,
rituals and festive
events**

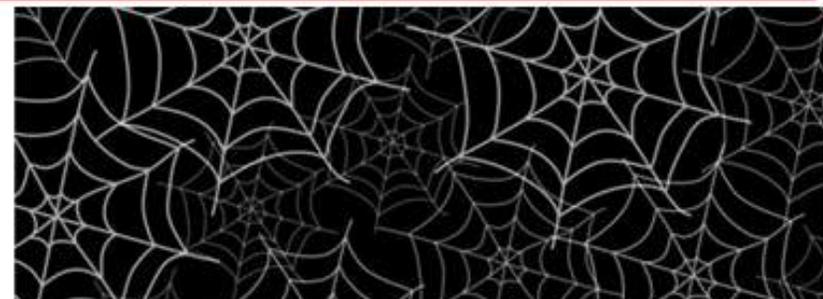


Lodok

(Desa Meler, Kabupaten
Manggarai, Nusa
Tenggara Timur)



Division of rice fields
based on the knowledge
of the spider web





**Traditional
Craftsmanship and
Social Practices**



**Rumah
Besemah**
(Desa Pelang Kenidai
Kecamatan Pagar Alam,
Provinsi Sumatera
Selatan)





Umeak Danaa:
place to receive guests

Geligei:

Girls' room and place to receive female friends.



**Traditional
Craftsmanship and
Oral Tradition**



Umeak Jang
(Desa Gunung Alam
Kecamatan Pelabai,
Kecamatan Lebong,
Provinsi Bengkulu)





Traditional Craftsmanship and Oral Tradition



Siwaluh Jabu
(Kabupaten Karo,
Sumatera Utara)

PRESERVATION BY THE COMMUNITY OF CULTURAL OWNERS



CULTURAL PRESERVATION BY THE GOVERNMENT



**CULTURAL
PRESERVATION**



**DONE,
HOPEFULLY
USEFUL**



Desa Lingga, Kabupaten Karo
Sumatera Utara, 1999



Indonesian Culture in Folklore Study: Introduction and Safeguarding Efforts 28

Dr. Yophie Septiady, ST., M.Si.

OPENING
TOPICS



Thanks to UNESCO for Intangible Cultural Heritage programs



United Nations
Educational, Scientific and
Cultural Organization



Positive impact

Thanks to UNESCO for Intangible Cultural Heritage programs



United Nations
Educational, Scientific and
Cultural Organization

1



2



3



4



5



Another Positive Impact

1. Cultural inheritance for the next generation is getting harder
2. Providing living expenses for maestros
3. Cultural maestros is increasingly recognized
4. Many places for cultural artists to perform for the community
5. Politicians began to care about traditional culture

The process of Indonesian intangible culture towards UNESCO

Local

REGISTRATION

RECORDING

DETERMINATION

UTILIZATION

SAFEGUARDING

DEVELOPMENT

UNESCO

DETERMINATION:
Members of the cultural expert
team verify the intangible
cultural proposal



The process of Indonesian intangible culture towards UNESCO

- Proposed by the provincial government
- The process of filming in cooperation with BPNB
- The proposal is recorded in the WDB directorate database
- **The registration form must be filled in correctly**
- Supporting data (photo, film, scientific literature, etc.) must be complete



**IN-DEPTH
STUDY**





The foundation
of thinking

.... definition of **folklore** which depend completely upon such terms as “**oral**”, “**tradition**” and “**transmission**”. (Dundes, 1980:20)

Dundes, Alan (1980). *Interpreting Folklore*. USA, Bloomington & London: Indiana University Press.



The foundation
of thinking

Folklore is part of a collective culture, which is dispersed and passed down from generation to generation, among any collective, traditionally in different versions, whether in oral form or in examples accompanied by gestures (mnemonic devices).[Danandjaja, 1997:2]

Danandjaja, James (1997). *Folklore Indonesia*. Jakarta, Indonesia: Pt. Pustaka Utama Grafiti.



The foundation
of thinking

folklore is classified into: (Brunvand in Danandjaja, 1997:21-22):

1. **Verbal Folklore:** folklore whose form is verbal, such as: folk speech, folk poetry, folk songs, etc.
2. **Partly verbal folklore:** folklore whose form is a combination of oral and non-verbal elements, such as folk belief and folk games, folk dance.
3. **Non verbal folklore:** folklore which is not verbal, although the way of making is taught orally. This folklore is divided into 2: **materials** (folk architecture, traditional crafts, traditional clothing and jewelry, folk foods, traditional medicine) and **non material** (gesture, traditional signaling system, folk music).

Danandjaja, James (1997). *Folklore Indonesia*. Jakarta, Indonesia: Pt. Pustaka Utama Grafiti.

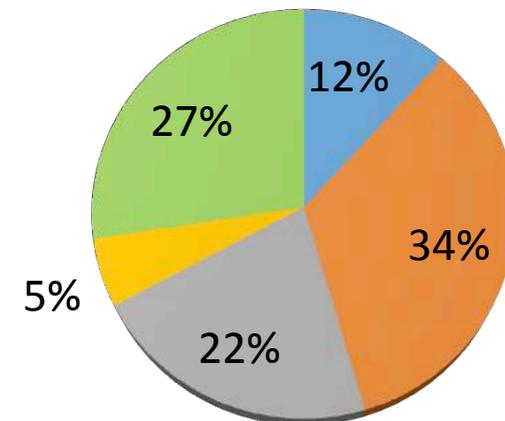
DISCUSSION
OF TOPICS



Recapitulation of Intangible Cultural Heritage in Indonesia: period 2013-2016

Statistic: 2013 - 2016

- Oral traditions & expressions
- Performing arts
- Social practices, rituals & festive events
- Knowledge & practices concerning nature and the universe
- Traditional craftsmanship



Domains	2013	2014	2015	2016	Total
Oral traditions & expressions	11	14	14	13	52
Performing arts	37	35	40	38	150
Social practices, rituals & festive events	4	18	26	48	96
Knowledge & practices concerning nature and the universe	4	5	5	10	24
Traditional craftsmanship	21	24	36	41	122
Total	77	96	121	150	444

Why Performing Arts – such as dance –

Partly verbal folklore

Get many point of safeguarding measurement in Indonesia?

Because

***“Dance are social acts that
contribute to continual
emergence of culture”***

(Hanna, 1996:xiii)

But

Hanna, Judith Lynne (1996). *Dance, Sex and Gender*. USA: Chicago University Press.

BACKGROUND

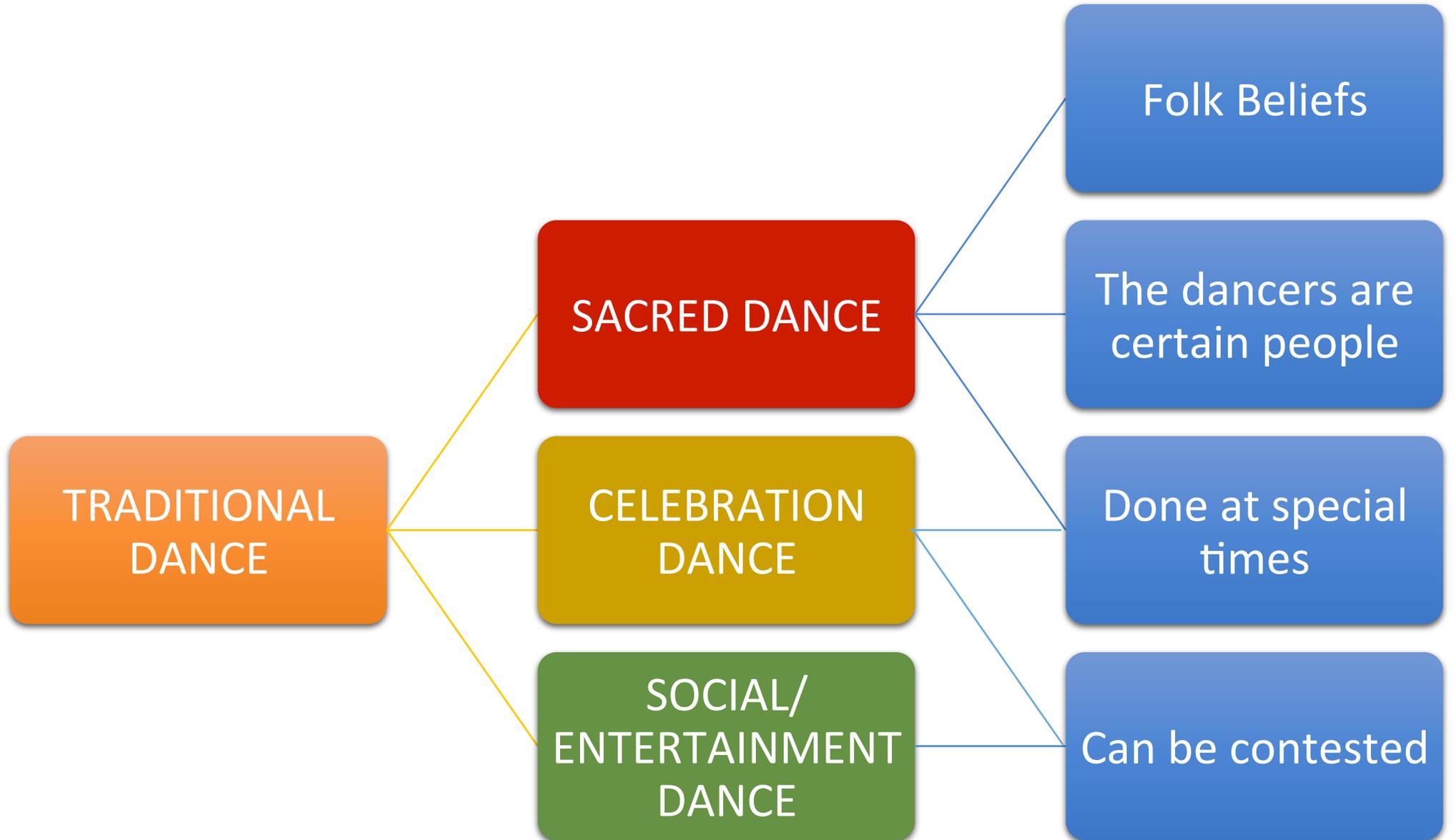
**Not all dances in Indonesia have
the resilience to develop
culturally**

Why is that?

BACKGROUND



DISCUSSION





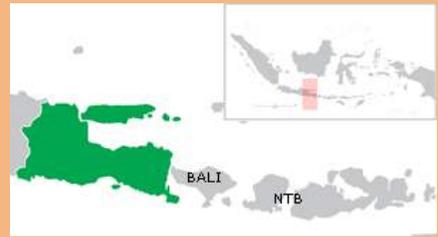
SACRED DANCE: *HUDOQ*



DISCUSSION

Hudoq dance is a part of the Dayak Bahau and Dayak Modang rituals, which is usually done after planting rice. Hudoq dance is held to commemorate the services of their ancestors who are in the natural nirvana.





CELEBRATION DANCE: *REMO*



DISCUSSION

Remo dance is one of the celebration dances for the reception of the great guests, performed by one or more dancers.





SOCIAL/
ENTERTAINMEN
T DANCE:
SAMAN



DISCUSSION

Saman Dance was created and developed by an Islamic figure named Syeh Saman, his poetry using Arabic and aceh languages with the accompaniment of hand movements and lyrics which in turn make suasana become happy.



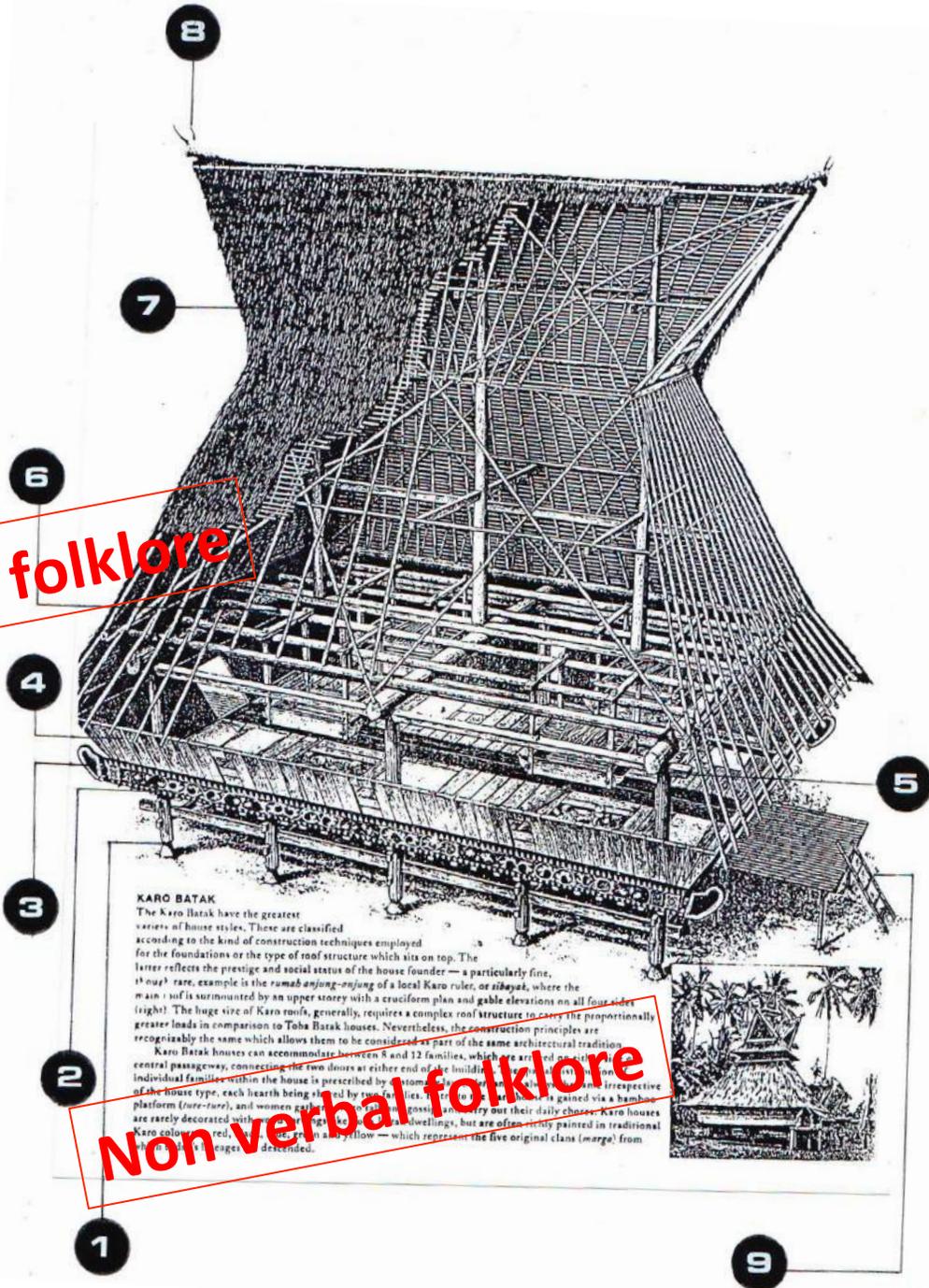


**Traditional
Craftsmanship and
Oral Tradition**



Siwaluh Jabu
(Kabupaten Karo,
Sumatera Utara)

Verbal folklore



KARO BATAK
The Karo Batak have the greatest variety of house styles. These are classified according to the kind of construction techniques employed for the foundations or the type of roof structure which sits on top. The latter reflects the prestige and social status of the house founder — a particularly fine, though rare, example is the *rumah anjung-anjung* of a local Karo ruler, or *sibayak*, where the main roof is surmounted by a cruciform plan and gable elevations on all four sides (right). The huge size of Karo roofs, generally, requires a complex roof structure to carry the proportionally greater loads in comparison to Toba Batak houses. Nevertheless, the construction principles are recognizably the same which allows them to be considered as part of the same architectural tradition.

Karo Batak houses can accommodate between 8 and 12 families, which are arranged in a central passageway, connecting two doors at either end of the building. The position of the individual families within the house is prescribed by some definite rules. In the respective of the house type, each hearth being situated by two families. The main entrance is gained via a bamboo platform (*ture-ture*), and women gather on the platform to gossip and carry out their daily chores. Karo houses are rarely decorated with carvings or paintings, but are often painted in traditional Karo colors — red, yellow, and black — which represent the five original clans (*marga*) from which the Karo are descended.

Non verbal folklore

Bagaian-bagian pada rumah adat Karo di Desa Lingga yang berhubungan dengan cerita prosa rakyat (Septiady, 2001):

1. Legenda *Putri Hijau*
2. Dongeng *Nenek Pagit* dan *Gasing si Aji Bonar*
3. Legenda *si Mbelang Cuping*
4. Dongeng *si Kadal Sakti 'Ret-Ret/Nanjomba Ilik'*
5. Legenda *Marga Barus* tentang kawin sumbang
6. Dongeng hewan *Kite-Kite Kucing*
7. Legenda *Beru Sebo* — asal mula atap rumah Karo terbuat dari ijuk
8. *Mite Asal Mula Petir*
9. *Mite Asal Mula Tiga Tuhan* dalam keyakinan *perbegu*



**SEKIAN,
SEMOGA
BERMANFAAT**



Desa Lingga, Kabupaten Karo
Sumatera Utara, 1999



**DAN,
SEMAKIN
BANYAK
ORANG YANG
MENCINTAI
BUDAYANYA
SENDIRI**

USE OF COUNTRY NAMES AND FLAGS INSIDE CIOFF® FESTIVALS – REPORT

Presentation of the topic

The memorandum by the legal commission was presented to the GA assembly. Participants received information on the different categories of flags and on what constitutes a proper usage of such flags. Then, four introductory questions were submitted to the floor as the debate begun, which were the following:

1. Why do we use national flags at CIOFF® festivals?
2. Do we use/are we requested to use other flags than the national ones?
3. What are the reasons for the requests?
4. Who bears the responsibility to check the appropriate use of the flags?

Common grounds

1. The use of country names and flags is currently an issue amongst festivals. Several concrete examples, presented by participants who acted as present or past festivals directors, illustrate such reality.
2. CIOFF needs to embody a structure of rules, guidelines or bylaws to govern the use of country names and flags. They can also be a compilation of present internal state regulations. Such structure need to target the issue on a case-by-case basis.
3. The festivals are responsible for the correct usage of country names and flags.
4. It is our responsibility as an international organization to educate our members on the usage of country names and flags.

Controversial grounds

Since country names and flags risk bearing political burden, should we or should we not ban their usage during festivals?

Since country names and flags represent the identity and the cultural history of a society, are we hindering the cultural contribution of a group if their flag is banned?

Proposals

The Forum proposes that the Legal Commission reflect on solutions to solve these problems in general and submit to the next Congress a set of guidelines to be discussed.