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. Yopie 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.[a]

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;

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 questions 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.
Facts

- Ethnic identity
- Weak social institutions
- Culture appears only on official occasions
- Modern culture is considered better
- Modern culture is considered practical

Problem

- Internal
- External

Topics

- Indonesian cultures
MODERNIZA\nTION

IDENTITY ISSUE

GENERAL UNDERSTANDING:
RATIONAL, SMART, JAUNTY, etc.

AN ATTEMPT TO BE ACCEPTED / ACKNOWLEDGED
THE IMPACT OF MODERNIZATION ON CULTURE

PLAY COLLECTIVELY

PLAY INDIVIDUALLY
THE IMPACT OF MODERNIZATION ON CULTURE

Human concern is limited

High human concern
Fights between students

Mutual consciousness becomes diminished
THE IMPACT OF MODERNIZATION ON CULTURE

speedometer show-off
Desa Sanghiang Lebak, Provinsi Banten

MUTUAL CONSCIOUSNESS BECOMES DIMINISHED
The impact of modernization on culture

Tradition is considered outdated

The concept of a fenced house
Cultural activity is just like a figure of speech.

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

Pray for Ki Buyut Terik

One brass pan

Two copper pans

Sanggring Ritual
(Desa Tlemang, Lamongan, Jawa Timur)
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)

A home decoration that serves as a security monitor

A home decoration that serves as an introduction to the girl inside the house with a young man
Traditional Craftsmanship and Oral Tradition

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

Umeak Danea:
place to receive guests

Geligei:
Girls' room and place to receive female friends.
Traditional Craftsmanship and Oral Tradition

Siwaluh Jabu
(Kabupaten Karo, Sumatera Utara)
1. Preservation by the community of cultural owners.
2. Cultural preservation by the government.
OPENING

TOPICS
Thanks to UNESCO for Intangible Cultural Heritage programs

Positive impact
Thanks to UNESCO for Intangible Cultural Heritage programs

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
POIN-
KRITERIA
DALAM
PENETAPAN
WARISAN
BUDAYA
TAKBENDA
INDONESIA

REGISTRATION
RECORDING
DETERMINATION
DEVELOPMENT

Local

UNESCO

The process of Indonesian intangible culture towards UNESCO

DETERMINATION:
Members of the cultural expert team verify the intangible cultural proposal
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
The foundation of thinking...

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

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]

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).

## Recapitulation of Intangible Cultural Heritage in Indonesia:

### period 2013-2016

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

### Statistic: 2013 - 2016

- Oral traditions & expressions: 27%
- Performing arts: 12%
- Social practices, rituals & festive events: 34%
- Knowledge & practices concerning nature and the universe: 5%
- Traditional craftsmanship: 22%
Why Performing Arts – such as dance – Get many point of safeguarding measurement in Indonesia?
Because ....

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

(Hanna, 1996:xiii)

But ....

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

Why is that?
DISCUSSION

TRADITIONAL DANCE

- SACRED DANCE
  - The dancers are certain people
  - Done at special times
- CELEBRATION DANCE
- SOCIAL/ENTERTAINMENT DANCE
  - Can be contested

Folk Beliefs
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.
Remo dance is one of the celebration dances for the reception of the great guests, performed by one or more dancers.
**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.
Siwaluh Jabu
(Kabupaten Karo, Sumatera Utara)

Traditional Craftsmanship and Oral Tradition

Verbal folklore

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 ijk
8. Mite Asal Mula Petir
9. Mite Asal Mula Tiga Tuhan dalam keyakinan perbegu
SEKIAN,
SEMOGA
BERMANFAAT

DAN,
SEMAKIN
BANYAK
ORANG YANG
MENCINTAI
BUDAYANYA
SENDIRI

Desa Lingga, Kabupaten Karo
Sumatera Utara, 1999
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.