## A. COVER SHEET

### A.1. State Party

Indonesia

### A.2. Date of deposit of the instrument of ratification, acceptance, approval or accession

*This information is available online.*

15 October 2007

### A.3. Element inscribed on the Urgent Safeguarding List that is the subject of this report

*For multinational elements, please indicate the other States concerned.*

**Name of element:** Saman dance

**Inscribed in:** 2011

### A.4. Reporting period covered by this report

*Please indicate the period covered by this report.*

**Beginning date:** 16/12/2015  
**Ending date:** 16/12/2019

### A.5. Other elements inscribed on the Urgent Safeguarding List, if any

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

Noken, multifunctional knotted or woven bag, handcraft of the people of Papua, 2012
A.6. Executive summary of the report

Please provide an executive summary of the report that will allow general readers to understand the current status of the element, any positive or negative impacts of inscription, the implementation of safeguarding measures during the reporting period and their possible update for the following years. Between 400 and 600 words

<table>
<thead>
<tr>
<th>Saman dance is widely known not only in the Gayo Lues area but also outside of Gayo Lues. Many people outside the Gayo community learn Saman, and this makes Saman a pride not only for Gayo people but also for Indonesian. Saman for the Gayo community is their identity, a means of social integration that embraces the values of friendship, brotherhood, cooperation, harmonious relations between social, economic and environment.</th>
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<tr>
<td>In the second periodic report, the action plan focused on value transmission and element promotion. There are also many studies related to Saman through research on Saman verses, national seminars, Focus Group Discussions (FGDs) related to revitalisation, development, and use of Saman for sustainable development.</td>
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<tr>
<td>The Gayo community carries out Saman value transmission model through families and Mersah, (Bale Reje). At present, Mersah is being used as a traditional institution, as a place of Saman knowledge and skills transmission. However, along with increasing public awareness, they use Bale Adat as a means of Saman practice, apart from being a gathering place for residents for deliberation activities. Saman is growing with the many groups of Saman dancers who not only comprise Gayo and Acehnese people but also have mixed with other ethnic groups from Indonesia, even from several countries who want to learn Saman dance. Communities comprising Gayo students in various regions volunteer teach Saman in their neighbourhoods.</td>
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<td>The Duta Saman Institute, established in 2017 by the Gayo people outside the Gayo area, trains students from Gayo Lues to play and to promote Saman in national and international events making Saman management more integrated.</td>
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<td>In 2018, the first Saman Culture Festival held through the Indonesiana platform to encourage the Saman Centre establishment in Gayo as the centre of all knowledge and activities related to Saman culture. Indonesiana platform implements the Indonesian Cultural Advancement Law No. 5 of 2017. The Ministry of Education and Culture (MoEC) designed a new initiative, a patterned structure of relationships between the community organisers of cultural activities in Indonesia. The Ministry works with all stakeholders or the cultural ecosystem to sustain the culture. Actions include national seminar, workshop, exhibition, photo competition, and Bejamu Saman, the main event where 330 dancers took part.</td>
</tr>
<tr>
<td>Community use social media as a means of information dissemination related to Saman, which also helps spread correct information about what Saman is. It has a positive impact on the safeguarding and promotion of Saman outside the Gayo region, for example @dutasaman_official</td>
</tr>
<tr>
<td>Saman dance performance is multiplying, both in and outside the community. It becomes a challenge when the public understands that the sitting dance from Aceh is Saman, even though women dance it. It raises confusion and impression that all the sitting dances from Aceh, which tap the chest and the knee, is a Saman dance. This condition makes us realise, always to safeguard and to make the community understand about the real Saman dance and know the other Acehnese sitting dances are not Saman dance. It is necessary to raise awareness about Saman dance, through the Saman dance guidebook, Saman Trainer’s guidebook, the Saman history and distribution, and others to become a reference for anyone interested to learn about Saman. Also, they need to continue to intensify various activities related to Saman. Therefore, this action plan made to provide a safeguard for Saman dance in the next period shall focus on disseminating information and studies about Saman culture and opening up as much space as possible for Saman's cultural activities.</td>
</tr>
</tbody>
</table>
**A.7. Contact person for correspondence**

Provide the name, address and other contact information of the person responsible for correspondence concerning the report.

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mr</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name:</td>
<td>Farid</td>
</tr>
<tr>
<td>Given name:</td>
<td>Hilmar</td>
</tr>
<tr>
<td>Institution/position:</td>
<td>Directorate General of Culture/ Director General</td>
</tr>
<tr>
<td>Address:</td>
<td>Komplek Kemdikbud Gedung E lantai 4, Senayan, Jakarta</td>
</tr>
<tr>
<td>Telephone number:</td>
<td>+62 21 572 5035</td>
</tr>
<tr>
<td>Email address:</td>
<td><a href="mailto:ditjenkebudayaan@gmail.com">ditjenkebudayaan@gmail.com</a></td>
</tr>
<tr>
<td>Other relevant information:</td>
<td><a href="mailto:warisanbudaya@kemdikbud.go.id">warisanbudaya@kemdikbud.go.id</a></td>
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<tr>
<td></td>
<td><a href="mailto:kemdikbud.wbtb@gmail.com">kemdikbud.wbtb@gmail.com</a></td>
</tr>
</tbody>
</table>

**B. STATUS OF ELEMENT INSCRIBED ON THE URGENT SAFEGUARDING LIST**

Refer to the nomination file or to previous reports, if any, as the basis for reporting on the current status of the element, and report only on relevant changes since the date of inscription on the List or since the previous report. Nomination files, specific timetables and earlier reports, if any, are available at [https://ich.unesco.org](https://ich.unesco.org) or from the Secretariat, upon request.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparing this report, and is asked to describe how it has done so in point D below.

**B.1. Social and cultural functions**

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

Between 200 and 500 words

Saman grows and develops in Negeri Seribu Bukit, a country in the highlands, home to the Gayo community in Gayo Lues Regency. Saman, a form of cultural art, lives and holds the characteristics of Gayo Lues people. It has a significant meaning for the Gayo Lues community. Saman functions as a means of communication, building friendships, and a unifying instrument. Saman functions as an informal educational tool and to strengthen cultural identity.

Until today, the government is often using Saman as a communication tool to approach local communities in disseminating development information. People are much more enthusiastic about taking part in events where there is Saman performance. In this way, the sung-poetry conveys development messages to the public.

Since Saman’s inscription on the UNESCO ICH list, the frequency of Bejamu Saman in Gayo Lues has ballooned. Bejamu Saman or reciprocal visit between villages to do Saman is strengthening relationships among villagers and between villages held in certain celebrations, such as harvest or after Eid al-Fitr. This activity strengthens social relations in the community as a tool to build friendships. When a village invites another village for a competition to showcase Saman skills, the very meaning is not to compete, but to get to know each other to strengthen “brotherhood” or friendship ties between them. Although men only can perform Saman, the role
The Saman dance is an informal educational tool that strengthens the identity and character of the community. Saman dance holds cultural values of leadership, brotherhood, discipline, unity, togetherness, and so forth. At the time of writing this periodic report, these values influenced the Saman dancers in Gayo Lues, Aceh, and other regions in Indonesia. Saman dance strengthened the local identity of Gayo Lues and Aceh and the national identity. Saman has become the pride of Acehnese, Indonesian, even foreigner outside of Gayo Lues. The Saman inscription on UNESCO’s ICH list in 2011 strengthened Gayo Lues community awareness of their identity. At the time of writing the second periodic report of 2019, knowledge becomes a sense of pride to Saman culture. When people outside Gayo Lues dance and perform the Saman dance, they Gayo Lues people feel proud of their culture and identity. Awareness of the Gayo, Aceh, national, and even international communities has increased.

B.2. Assessment of its viability and current risks

Please describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element’s continued transmission and enactment and describe the severity and immediacy of such threats, giving particular attention to any strengthening or weakening of the element’s viability subsequent to inscription.

We appreciate the Saman dance developments post-inscription on the List in 2011. From 2016 to 2019, the stakeholders implement safeguarding measures as an effort to save Saman from the threat of extinction. The Gayo Lues district and the Aceh province governments, for example, request for Saman performances in occasions including the record-breaking event of the Indonesia Museum of Records (MURI) in August 2017 which featured a colossal performance of 12,277 Saman dancers. Therefore, people stay practice Saman. The measures aim to introduce Saman at the local, national, and international levels; to appreciate Saman as the heritage of not only the Gayo Lues or Aceh people but also Indonesians, even the world. The Saman practice is increasingly widespread, especially because of the increased number of Gayo residents who continue higher education outside the region, while studying Saman and performing outside the region, and abroad. It further shows that Saman is not only popular, but also admired, studied, and practiced by Gayo residents outside Aceh, Indonesians, and foreigners.

The Gayo community carry-out Saman transmission through families, Mersah, and Balee. At present, the existence of Mersah traditional institution is developing into a place of Saman knowledge and skills, where Mersah is no longer the only cultural space for learning Saman. With the increasing public awareness, Balee serves as a practice place, aside from a gathering place for residents for deliberation activities. Most of the 147 villages in the Gayo Lues Regency use Balee for Saman-related activities, including for Bejamu Saman. Residents often organise the Bejamu Saman after Eid, post-harvest, and spontaneous conditions whenever the Gayo people want to invite other villages for it. The Bejamu Saman tradition can guarantee a friendship ties closer than siblings, between the guest and the host, called serinen. The serinen from the guest group will get the best dinner and a valuable gift when returning to his village. Likewise, at other times, the guest will invite the host to Bejamu Saman.

Saman dance is multiplying in various other regions in Indonesia, especially in the capital city of Jakarta. It becomes a challenge when development progresses rapidly. The public understands that the sitting dance from Aceh is Saman, even though women dance it. The popularity of Ratoj Jaroe at the opening ceremony of the 2018 Asian Games that drew public attention...
showcased a dance similar to the Saman dance. It raises confusion and impression that all the sitting dances from Aceh, which tap the chest and the knee, is a Saman dance. This condition makes us realise, always to safeguard and educate the community, about the Saman dance and the difference with other Acehnese sitting dances. Here, amid community pride in Saman dance, it is necessary to raise awareness on Saman, through reading the guide to Saman dance, the guide for Saman Trainer, history and the distribution of Saman, and others. These are the references for anyone who wants to learn about Saman. Also, they need to continue to intensify activities related to Saman.

**B.3. Implementation of safeguarding measures**

*Please report on the safeguarding measures described in the nomination file, and previous report, if any. Describe how they have been implemented and how they have substantially contributed to the safeguarding of the element during the reporting period, taking note of external or internal constraints such as limited resources. Include, in particular, information on the measures taken to ensure the viability of the element by enabling the community to continue to practise and transmit it. Include the following detailed information concerning the implementation of the set of safeguarding measures or safeguarding plan:*  

**B.3a. Objectives and results**

*Indicate what primary objective(s) were addressed and what concrete results were attained during the reporting period.*

*Between 200 and 500 words*

Indonesia, as a state party that proposed for the inscription of Saman dance in the UNESCO ICH List, ensures Saman dance sustainability. For this reason, the central and regional governments collaborate with communities, groups, and individuals who care about Saman dance to hold various conserving activities. The stakeholders’ primary aim is to safeguard and make sure that the community continues to practice Saman dance as one of the intangible cultural heritage of Indonesia and to avoid extinction, that Saman is not only developing at all levels but also loved and practiced. With art, Saman dance, cultural diplomacy can play a more active role in contributing to peace efforts.

Some protective measures and efforts to preserve Saman dance are to ensure sustainability of the cultural heritage via transmitting and promoting it, identifying and expressing the meanings of poems that accompany it. Various activities, such as seminars, workshops, information dissemination, training should improve the community understanding related to the values, meanings, and functions of the Saman dance, also offer insight that only men may dance Saman. The information dissemination carried out inside and outside Aceh, in the Gayo community and other regions. The central and regional governments, communities, groups, and individuals who care about Saman undertake this effort. After Saman dancers in various regions of Indonesia receive information and knowledge on Saman, the stakeholders will provide them with access to perform at multiple events in and outside the country. With more opportunity to perform, Saman groups accept members from outside the Gayo Lues community, which enhanced Saman dance identity as not only belong to the Gayo Lues community but a national heritage.

The safeguarding of Saman dance includes conservation of the accompanying sung-poetry.

There is a newfound fact that the ability of Saman’s performer is getting weaker. Saman dancers in Gayo Lues experience difficulty in spontaneous new sung-poetry. Poetry is a strength of Saman dance, for this reason, the government provides relevant trainings, such as jangin (poetry) and nesek (the art of poetry recital) to optimise the learning of Saman. Also important is thousands of Saman dance sung-poetry that can produce dynamic, rhythmic, and meaningful Saman dance movements. Reveal and mean of poetry becomes important when Saman dancers recite the Saman dance sung-poetry, they know the meaning and animate the poem so they can display the Saman dance performance with full appreciation and produce a spectacular performance.
Regional government carried the training-of-trainers (ToT) cooperating with the Saman dance community, which shows encouraging development of the Saman dance across Gayo Lues. Increasing number of “sanggar” that grows and develops-well create demand from various regions in Indonesia, which requires stakeholders to think about the quality of the Saman dance performance by providing a quality trainer. This is the reason behind the ToT. The Gayo Lues government held the ToT to prepare and send competent Saman dance trainers out of Gayo to teach.

B.3b. Safeguarding activities

List the key activities that were carried out during this reporting period in order to achieve these expected results. Please describe the activities in detail and note their effectiveness or any problems encountered in implementing them.

Between 500 and 1000 words

The 2016-2020 reporting year includes the latest safeguarding program action plan:

Transmitting Knowledge on Saman
This activity provides the community with information on the values, meanings, and functions of Saman dance, also an insight that Saman is the male dance. The information dissemination carried out inside Aceh, in the Gayo community, and outside Aceh, in other regions. The result is a correct understanding of the values, meanings, functions, and the various provisions on the Saman dance.

During the reporting period, the MoEC, represented by the Directorate for Cultural Heritage and Diplomacy and the Office for the Cultural Values Conservation (BPNB) organised various activities in efforts to transmit knowledge on Saman to the public. The activities include FGDs and seminars in Jakarta, Aceh, and Gayo Lues under the umbrella of Indonesian activities. There are book publications entitled “Samanologi” and “Saman di Aceh” (Saman in Aceh). Aim to explain the Saman culture, the organiser will distribute the books to the public, especially to students.

Government and community, the Duta Saman Institute (DSI), collaboratively organised activities aim to transmit the ICH through trainings for the public, formal school teachers, foreign university students, and foreign nationals.

The activity helps transmit knowledge to the public and facilitate public access to information on Saman dance.

Promoting Saman
This activity introduces the Saman performing art and its meaning, value, and function to the broader community. The expected result from the promotion is to raise people’s awareness and understanding of Saman as an intangible cultural heritage full of meaning, value, and function.

As part of the Aceh Regional Government, the Aceh Provincial Pavilion in Taman Mini Indonesia Indah took part in promoting the Saman culture through showcasing Saman and Ratu Jaro dances together so the public can learn the difference and Saman dance performance before the finalists of the national Ratu Jaro Dance competition. The Aceh Provincial Pavilion and Saman community sent DSI to take part in the 33rd Janadria in Riyadh, Saudi Arabia.

Many parties take part in promoting Saman to the public outside of Gayo Lues Regency (Aceh) through launching program activities of the Saman school program, sustainable access to Saman dance training, the Saman Teaching Program, in collaboration with schools to share cultural knowledge on Saman, and the Saman Jaring Nusantara program. The latter is a program to present Saman in important events at home and abroad and sharing information on Saman conservation activities on social media. See Saman dance enchanting variation on the following website https://dutasaman.com/ and https://warisanbudaya.kemdikbud.go.id/

The activities promote and increase public understanding of Saman and will continue to develop based on a communication strategy.

Increase the capacity of Saman trainers and “sanggar” managers
This activity aim at ensuring quality of the Saman performance through Saman “sanggar”
(dance studios) establishments. Provide training of trainers (ToT) to improve trainers’ skills so they can conduct excellent teaching to their Saman dance students. Managers of Saman studios receive training to improve their managerial skills. The trainings increase the relevant skills of Saman dance trainers and studio owners.

Besides ToT, there is a provision of incentives for Saman trainers to increase their motivation. The demand for Saman trainers increases as the number of studios in Gayo Lues, Aceh, and other regions in Indonesia increase.

The training of trainers improves the skills of Saman trainers and helps maintain the quality of Saman performances. Likewise, the management training helps improve the managerial skills of the studio managers.

**Facilitating the Saman group**

This activity increases the number of Saman performances and Saman competitions. Promoting Saman performances is to provide opportunities for Saman groups to perform. Existing groups can continue to increase their motivation and creativity through competition. The result is the increased number of Saman performances encourages artistic activities for the Saman community in general and Saman dancers in particular. The MoEC, together with local government and community, conducted a data-collection of studios or art communities in several provinces throughout Indonesia that have taken part in preserving Saman. Besides collecting data, the stakeholders provided trainings, opportunities to perform and promote the Saman dance to the public, and supports for Saman practices through provisions of snacks, costumes, sponsorship for group activities, and others. Provide the Saman groups with equal opportunities to develop, share, and update knowledge on Saman dance.

Those activities are very active in empowering Saman groups, which will continue to develop based on the availability of resources and program focus of the organisation.

**Strengthening of Customary Institutions**

This activity maintains Saman sustainability through proper use of Balee in the villages. Balee, where men gather to practice Saman, plays a vital role for Saman groups. In Gayo Lues Regency, every village has a youth community. The activity at the village level is conserving Saman because every village has a Saman team to perform at Bejamu Saman, Saman festivals, and others. The youths typically gather at Balee to share their Saman dance knowledge and skills. The result is the utilisation of Balee, as one of the traditional institutions, as Saman transmission base-camp.

Another activity is studying the meanings of old sung-poetry accompanying the Saman dance so the public, especially the younger generation, can understand them. Moreover, the meanings of the sung-poetry can strengthen the character of the community. In June 2018, the Centre for Education and Culture Policy Research of the MoEC conducted a study on Safeguarding the Intangible Cultural Heritage inscribed on UNESCO’s List: The Meaning and Importance of Saman Dance. This study aims to identify Saman dance sung-poetry accompaniment and its meaningful expressions. Inseparable part of the dance, the sung-poetry contains “logos” (the thought process in the variations of movements associated with poetry), “ethos” (the passion generated by the poetry performed), and “pathos” (an emotional attraction that influences actions/movements). It explains the Saman dance’s thrilling and rhythmic movements as they adjust to the sung-poetry led by the “penangkat” (the leader of Saman).

Study of the meaningful expressions of Saman sung-poetry (December 2019) is under publishing process. See more on the Puslitjakdikbud website http://puslitjakdikbud.kemdikbud.go.id.

**B.3c. Participation of communities, groups or individuals in the safeguarding activities**

*Describe how communities, groups or, if appropriate, individuals as well as relevant non-governmental organizations have effectively participated, including in terms of gender roles, in the safeguarding measures. Describe the role of the implementing organization or body (name, background, etc.) and the human resources that were available for implementing safeguarding activities.*

*Between 200 and 500 words*
To achieve maximum levels of community participation in efforts to safeguard and develop Saman, the central and regional governments encourage every community member to involve. Communities, groups, individuals, and NGOs often take part in implementing the Saman dance safeguarding and development activities.

Since Saman dance inscription on the List in 2011, the Gayo Lues community has involved in safeguarding it. Through “belah” (local communities based on lineage), they carry out “tanding” (competitions) to train and strengthen relationships between villages. Gayo Lues Regency Government collaborates with communities, groups, and individuals support Bejamu Saman. Bejamu Saman becomes a useful tool for conserving Saman, considering that this activity is a community initiative and has become a routine. Government acts as a facilitator and provides security.

Gayo Lues regional and youth/student organisations spread out in the Regency/City, the Provincial Capital, and the State Capital of Indonesia. They promote/teach Saman dance in their communities, schools/campuses, and respected neighbourhoods. At present, 20 student organisations practice and teach Saman dance. The student organisations include: HIPEMAGAS/Gayo Lues Student Association; IMAGAYO/Gayo Student Association in Yogyakarta; IMGL/Gayo Lues Student Association throughout Jabodetabek; IGAYOMU/Gayo Musara Association in Malang; PMKG/Gayo Kepies Student in Bandung; HIMAGALUS/Gayo Lues Student Association in Lhokseumawe; HIPERAGAS/Gayo Lues Student Association in Langsa; IPMAGALUS/Gayo Lues Student Association in Bukittinggi; MUSARAMI/Gayo Lues Student Association in Padang City.

Another community is active in protecting and developing the Saman Culture is the Duta Saman Institute (DSI). This Jakarta-based institution, established by young people, has become a legal entity since its establishment in 2017. The conservation program includes training, performance, and development of the Saman dance and activating entrepreneurship, by promoting Acehnese unique products, Gayo Lues coffee. DSI has been assisting the Saman community to carry out Saman conservation activities spread in several provinces, Banda Aceh, Medan, Padang, Jakarta, Bandung, and Yogyakarta.

Among individuals, there are Muhammad Amru, Ali Husin, Ibn Hasyim, Syafruddin Arlem, and Samsul Bahri. Saman dance nomination to UNESCO ICH list involved them. At present, they are still consistent in their efforts to conserve Saman dance. With their position in the government, for example, as the Regent, Chairman of the DPRD (House of Representatives), the former regent, the official of the Gayo Lues Regional Government, provide enormous opportunities in efforts to protect and develop Saman dance. Their actions include facilitating to gain old Saman poems, supporting implementation of various Saman festivals, and sending Saman ambassadors to perform both at home and abroad. The valued addition to the Saman’s conservationists is Aminnulah Adnan, a young man who takes part in the efforts to protect and develop Saman’s culture. Together with the DSI he founded, Aminnulah promotes Saman dance outside Gayo Lues and Aceh and helps students from Gayo Lues in various regions in Indonesia to continue to practice, and train Saman dancers. Also, Aminnulah builds strategic relationships for the promotion and development of Saman dance in various circles, such as government, private, school/university, art community and others.

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<th>B.3d. Timetable</th>
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<tbody>
<tr>
<td><strong>Indicate, in a timetable, when each activity was implemented.</strong></td>
</tr>
<tr>
<td><strong>Between 200 and 500 words</strong></td>
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</tbody>
</table>

**Saman Knowledge Transmission, including:**
In 2018 and 2019, the Gayo Lues Regency Tourism Office organised a Saman seminar and Saman traditional culture training workshop.
On September 2019, the Aceh BPNB held a national seminar on Saman culture (part of the Indonesiana platform).

**Promoting Saman, among others:**
In 2016, the Gayo Lues Regency Tourism Office organised the Saman Festival & Ethnic Music
Festival to bring out the creativity of Jangin and Saman movements.

In 2017

The Gayo Lues Regency Tourism Office organised Saman Festival; the MoEC, DSI, and the Saman communities in Gayo Lues and surrounding areas held a colossal performance of 12,277 Saman dancers; Saman-inspired dance creation performance; Jangin and Saman-inspired Ethnic Music Festival.

From 2 to 4 March 2017, the IMAGAYO community performed Saman at special regions forum meeting in Yogyakarta; April 14-16, promoting Saman by taking part in the Enchanting Aceh in Yogyakarta; In October, took part in the 261 year anniversary of Yogyakarta; Saman dance performance at the “Arab Culture Week” opening at UGM on 18 November, Saman performance at the Aceh Night in Bali.

In March 2017, DSI launched the “Saman School” program at Aceh Pavilion, TMII (involving community leaders, Gayo youths in Jakarta, BPPA, TMII); DSI launched Gayo Tourism House (RWG) with 20 houses registered as homestays; DSI performed Saman at Indonesia’s regional representative council anniversary in October.

The Ministry of Youth and Sports and Aceh Pavilion in TMII sent Duta Saman Institute to the 33rd Janadria in Riyad, Saudi Arabia in December 2018.

In 2018

The MoEC, Gayo Lues Government, and Saman Community, held Saman Culture Festival under Indonesiana platform from 2 October to 24 November 2018. During which Saman became the object of scientific study and discussion in forums, seminars, workshops, exhibitions, and photo contests. This activity also raised and introduced Bejamu Saman, an event to strengthen friendship ties.

The IMAGAYO community brought Saman to Cultural Week in Bandung and Yogyakarta.

In 2017-2019, DSI taught Saman dance to young people, opened a Saman school in the Aceh Pavilion in TMII (Beautiful Indonesia in Miniature Park), and gave Saman lessons at universities. Today, the Saman school has 30 students.

In 2018-2019, STUPPA Indonesia and ICHCAP (South Korea) recorded a Saman dance video for research, education, and promotion.

Increasing the Capacity of Trainers and Saman Managers, including:

In 2017-2019, the Gayo Lues District Tourism Office incentivised 15 Saman Trainers in Gayo Lues,

In 2019, the Gayo Lues Regency Tourism Office held a Saman ToT.

Improving Customary Institutions with Revitalisation of the Mersah Traditional Institution and the study of the meaningful expressions of the old sung-poetry, including:

In 2016, the Aceh BPNB conducted a study and publication of “Saman in Aceh”

June 2017, the Center for Education and Culture Policy Research revealed the meaningful expressions of the old sung-poetry of Saman dance and publish it in November 2019

In 2018, the Aceh BPNB and Saman community published “Samanologi” In 2018, the Gayo Lues Regency Tourism Office held a Saman Motion and Poetry Workshop.

<table>
<thead>
<tr>
<th>B.3e. Budget expenditures</th>
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<tbody>
<tr>
<td>Provide the detailed amounts of the funds used for the implementation of each activity (if possible, in US dollars), identifying the funding source for each (governmental sources, in-kind community inputs, etc.).</td>
</tr>
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</table>

Between 200 and 500 words

The amounts of funds used for the implementation of activities of the 2016-2019 action plan, including:

Activities for the transmission of knowledge on Saman, which include training, seminars, and workshops use funds of Rp499,399,000 sourced from the APBN (National Budget) and APBD (Regional Budget), both issued by the Gayo Lues Regency Government and the Aceh BPNB.

Saman Promotion Activities through Festivals, Exhibitions, and Shows spent a total of...
Rp4,954,890,000 sourced from the state budget, regional budget, NGOs, and the private sector issued by the MoEC, the Aceh Provincial Government, the Gayo Lues Regency Government, including several NGOs that focus on the preservation of Saman, namely IMAGAYO, IMGL, and DSI.

Capacity-building activities for Saman Trainers and Managers through Training of Trainers and Giving Incentives to Saman trainers in Gayo Lues, amounting to Rp357,760,000 sourced from the Gayo Lues Regency Government, issued by the Gayo Lues Tourism Office.

The Saman Group Facilitation activity, sending Saman Ambassadors to various national and international events, spent Rp1,041,450,000 sourced from the APBN, APBD, and NGOs, issued by the Central Government through the Aceh BPNB, the Aceh Provincial Government, the Gayo Lues Government, and several NGOs.

Activities to strengthen traditional institutions through revitalisation of the Mersah traditional institutions and study the Saman Dance meaning amounted to Rp268,675,000 obtained from state, regional, and community support budgets. The Center for Education and Culture Policy Research, the Aceh BPNB, and Gayo Lues District Tourism Office provided the funds.

B.3f. Overall effectiveness of the safeguarding activities

Provide an overall assessment of the effectiveness of the activities undertaken to achieve the expected results and of the efficiency of the use of funds for implementing the activities. Please indicate how the activities contributed to achieving the results and whether other activities could have contributed better to achieving the same results. Also indicate whether the same results could have been achieved with less funding, whether the human resources available were appropriate and whether communities, groups and individuals could have been better involved.

Between 400 and 600 words

Various programs and activities that have been carried out in the framework of safeguarding Saman, as explained in point B.3d., The activities carried out have the power to protect Saman so that it can be maintained well, develop better in the community, and society at large. The community participates together to preserve the saman culture. The role of the government, such as the Gayo Lues District Government, the Provincial Government of Aceh, and the Central Government, especially the Ministry of Education and Culture, was quite visible in the success of various activities that took place. The critical point here is the cooperative and collaborative participation of the Saman community during the implementation of Saman activity, although funding support from the government is often insufficient to cover the entire set of events that are carried out. It is in line with the government position, which has a more significant role as a facilitator for the community. The government facilitates the Saman community to get access to sources of funds to support the activity to be carried out, for example, with the support of the approval of relevant officials regarding the implementation of an event, as stated in point B.3d.

Saman safeguarding activities of various efforts to achieve the expected outcomes, as stated in point B.3b., have been carried out. See section B.3d for further elaboration on the existing activities. These various activities have a role in achieving the desired results, especially to continue to protect the Saman, and even to develop it. In the context of carrying out these activities, there are two broad categories, namely the protection and the development. Some protection activities, for example, events for the Saman knowledge transmission, which include training, seminars, and workshops. Also, capacity building activities for Saman Trainers and Managers through various trainings for trainers, including providing incentives for Saman trainers. Also, there are activities to reveal the meaning and importance of Saman dance. These activities have been carried out by the community, together with relevant stakeholders who can strengthen the process of protecting the Saman.

Meanwhile, activities that are more towards the development of Saman include various promotional activities and sending Saman ambassadors to multiple events, both domestically and abroad. These activities are beneficial so that the people outside of Gayo Lues, living in big cities in Indonesia, and elsewhere are increasingly able to understand and enjoy the Saman dance originating from Gayo Lues, even many are trying to find out more and practice Saman
dance. This condition continues until today, which of course can increase public awareness of the Saman dance, as well as being the pride of the Saman community in Gayo Lues.

**C. UPDATE OF THE SAFEGUARDING MEASURES**

**C.1. Updated safeguarding plan**

*Please provide an update of the safeguarding plan included in the nomination file or in the previous report. In particular, provide detailed information as follows:*

**a. What primary objective(s) will be addressed and what concrete results will be expected?**

**b. What are the key activities to be carried out in order to achieve these expected results? Describe the activities in detail and in their best sequence, addressing their feasibility.**

**c. How will the State(s) Party(ies) concerned support the implementation of the updated safeguarding plan?**

*Between 200 and 500 words*

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**1. Establishment of Saman Centres**

**Objective:** carry out support activities for the development of Saman, including research, education and training, promotion, and facilities for the transmission of Saman cultural values

**Expected results:** The Saman centres are the centre of Saman development activities for the Gayo community and Indonesia in general

**Parties involved:** Bappeda's Research and Development and BPNB, The GL education office and the tourism office, Art gallery in Aceh, District Tourism Office. Gayo Lues, DSI, dance studios in Aceh, GL education office, tourism office and the Aceh Adat Council (Masyarakat Adat Aceh, MAA)

**2. Establishment of Saman Media Centre in Banda Aceh**

**Objective:** Help spread information related to Saman such as activities, training, and performances associated with Saman

**Expected results:** integrated information on Saman activities throughout Indonesia. Parties involved: Aceh Cultural Values Preservation Centre, Student Community in Aceh, Journalist

**3. Saman's 10th anniversary on UNESCO's ICH list (24 November 2021)**

**Objective:** Conducting the 10th anniversary of Saman on UNESCO's ICH list so that the spirit of Saman's safeguarding could be seen and felt directly by the participants and spectators of the activity. Celebration activities are carried out through Saman colossal performances in several cities in Indonesia

**Expected results:** celebrating the 10th anniversary of Saman on the UNESCO's ICH list conveys to the public the spirit of protecting Saman.

**Parties involved:** Ministry of Education and Culture, Provincial Government, Regency/City Government and Community.

**4. Revitalisation of Saman Culture**

**Purpose:** To better protect the saman culture, especially regarding the order of Saman dance, including the accompanying poem verses. The Saman dancer also uses "kepies" to protect the identity of the Saman dancer as an accessory on his headband (teleng).

**Result:** Saman performers, especially the young people, can dance Saman in sequence accompanied by poems to encourage the dancers; Saman dancers to return to wear kepies, the increasingly rare headband accessories (teleng). Meanwhile, it's not so challenging to find kepies in Gayo Lues. Even in the previous generation, Saman dancers used it kepies on the headband. They understand that kepies has value and strength or quality that is very good, mainly when used at Bejamu Saman events of more than one day and one night, kepies is still fresh or strong, unlike pandan leaves which is now widely used by Saman dancers.

**Responsible Agency:** Aceh Provincial Government, Gayo Lues Regency Government, and Duta Saman Institute.
C.2. **Timetable for future activities**  
*Provide a timetable for the updated safeguarding plan (within a time-frame of approximately four years).*  
*Between 200 and 500 words*

1. Establishment of Saman Centres of:  
   a. Research: Bappeda's Research and Development and BPNB (2021-2023)  
   b. Education and training: GL education office and tourism office, Dance studios in Aceh (2020-2023)  
   c. Promotion: District Tourism Office Gayo Lues, DSI, an art studio in Aceh (2020-2023)  
   d. Facilities for transmission of Saman cultural values: GL education office, tourism office, and the Aceh Adat Council (Masyarakat Adat Aceh, MAA) (2020-2023)  
2. Establishment of Saman Media Center in Banda Aceh (2020-2023)  
   a. Saman Special Program on local TV  
   b. Multimedia Database and Website about Saman  
   c. Making a Documentary on Saman (the Aceh BPNB)  
   d. Publication on Saman through Social Media  
   e. Publication on Saman through Print Media  
3. Celebrating Saman’s 10th anniversary on UNESCO’s ICH list  
   a. Colossal Saman, which is not centralised in Gayo Lues, but can be in the Provincial Capital or the State Capital (2020-2021)  
   b. Organising a national level Saman Festival for university students (2020-2021)  
   c. The lively celebration of Saman the 10th anniversary on UNESCO's ICH list, Saman Seminar and Workshop (2020-2021)  
   d. Disseminating information on the use of kepies to replace pandan leaves  
4. Revitalising Saman Culture  
   a. The meaning of kepies in Saman culture (2020-2023)  
   b. Reviving accessories of Saman (2020-2023)

C.3. **Budget for future activities**  
*Provide the estimate of the funds required for implementing the updated safeguarding plan (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).*  
*Between 200 and 500 words*

1. **Establish Saman Center** (APBN and APBD budget sources)  
   a. Research: Bappeda Research and Development Agency and BPNB (Rp400,000,000)  
   b. Education and training: Gayo Lues education office and tourism office, art studios in Aceh (Rp1,600,000,000)  
   c. Promotion: Gayo Lues District Tourism Office, DSI, dance studios in Aceh (Rp400,000,000)  
   d. Facilities for transmission of Saman cultural values: Gayo Lues education office, tourism office, and the Aceh Adat Council (Masyarakat Adat Aceh, MAA) (Rp400,000,000)  
2. **Established Saman Media Center in Banda Aceh** (Rp480,000,000, the budget sourced from APBN-BPNB Aceh)  
   a. Saman Special Program on local TV  
   b. Multimedia Database and Website on Saman  
   c. Making a Documentary on Saman (the Aceh BPNB)  
   d. Publication on Saman through Social Media  
   e. Publication on Saman through Print Media  
3. **Saman’s 10th anniversary on UNESCO’s ICH list** (APBN budget source)  
   a. Colossal Saman dance, which is not centralised in GL, but can be in the Provincial Capital or the State Capital (Rp1,000,000,000)
b. Organising the national Saman Festival for university students

c. Celebrating Saman's 10th anniversary on UNESCO's ICH list, Saman Workshop and Seminar related to cultural values, meanings and Saman identity (Rp500,000,000,000)
d. Disseminating information on the use of kepies to replace pandan leaves

4. Revitalising Saman culture (APBN, APBD, Private budget sources)
a. A budget of Rp500,000,000

C.4. Community participation

Please describe how communities, groups and individuals, as well as relevant non-governmental organizations have been involved, including in terms of gender roles, in updating the safeguarding plan, and how they will be involved in its implementation.

Between 200 and 500 words

The renewal of the Saman dance protection action plan is an idea from the community, which consists of groups of dancers, academics, community leaders, cultural figures, and individuals who care about the preservation of Saman, Gayo Lues and Aceh cultures. This community group is not only in Gayo Lues and Aceh Province but also involves youth and student communities that are outside of Gayo Lues and Aceh. In addition to Saman community and students, several meetings to prepare protection plan also included the media community in and around Aceh.

The Ministry of Education and Culture and the Regional Government facilitated the Saman dance community in drafting an action plan through a national seminar and focus group discussion. They aimed at evaluating previous action plans, formulating problems that occur and finding solutions that are more targeted and right on target. The first seminar, held in October 2018, and the second seminar in September 2019 with the title Saman. Advancement Strategy in Indonesia: between Hope and Reality, attended by around 200 participants, stakeholders of Saman, resulted in several recommendations, including the establishment of the Saman Center as a centre for activities, studies, references, and training related to Saman; and the creation of a media center as a source of documentation and dissemination of information not only for Saman but more broadly for Gayo culture.

Henceforth, the Saman Center and Media Center will be formed and managed by the community through the Aceh Adat Council (MAA) in the Gayo region, the Duta Saman Institute (DSI), and the Gayo school student and university student groups.

C.5. Institutional context

Please report on the institutional context for the local management and safeguarding of the element inscribed on the Urgent Safeguarding List, including:

a. the competent body(ies) involved in its management and/or safeguarding;

b. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words

Institutional stakeholders in the management of Saman on a list of urgent safeguarding are:

A. Competent institutions involved in the management and protection of Saman:

1. Coordinating Ministry for Human Development and Culture
2. Directorate General of Culture, Ministry of Education and Culture of the Republic of Indonesia
3. Aceh Province Culture and Tourism Office
4. Office in charge of culture in 6 districts in Aceh province (Gayo Lues, Southeast Aceh, Central Aceh, Bener Meriah, East Aceh, Aceh Tamiang)
5. Aceh Office for the Conservation of Cultural Values (BPNB)
6. Aceh Government Liaison Office in Jakarta
B. Community Organisations or Groups involved in the management and protection:

1. Aceh Adat Council (MAA) of Gayo Lues Regency
2. Duta Saman Institute (DSI)
3. Gayo Lues Student Associations throughout Indonesia (HIPEMAGAS, IMAGAYO, IMGL, IGAYOMU, PMKG, HIMAGALUS, HIPERAGAS, IPMAGALUS, MUSARAMI)
4. Community Groups in Gayo Lues district through balee in every village.

D. PARTICIPATION OF COMMUNITIES IN PREPARING THIS REPORT

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparing this report.

Between 150 and 250 words

The Ministry of Education and Culture facilitates stakeholders for Saman dance in the evaluation and preparation of this periodic report through one national seminar, two workshops (FGD) and a series of work meetings and discussions during the period of September to December 2019.

The national seminar entitled "Strategy for the Promotion of Saman in Indonesia, between hopes and reality," held on 24 September 2019 in Banda Aceh, involved 200 participants representing Saman communities from all over Indonesia, Duta Saman Institute, representatives of Gayo student associations, culture, academics, community leaders, the Ministry of Education and Culture, provincial government, district government.

The first workshop held in Banda Aceh on 25 September 2019 and attended by the Community: Seulawet Art Studio, Seurungkeng Art Studio, Cit Ka Geunta Studio, Linge Studio, Studio Central Aceh Student Association, Aceh Documentary Foundation, HIPEMAGAS, Bener Meriah Student Association, Sanggar Cit Ka Geunta, Sanggar Linge, Central Aceh Student Association, Aceh Documentary Foundation, HIPEMAGAS Geunta Nangroe Aceh. Aceh Provincial Government Representative, Gayo Lues District Government Representative, several community leaders and academics related to Saman. The second workshop, held on 13-15 November 2019 in Jakarta, was attended by 20 people consisting of the Duta Saman Institute, representatives of the Gayo Yogyakarta Student Association, Gayo Lues Student Association in Jakarta, Bogor, Depok, Tangerang, Bekasi, Gayo Lues Regency Office Representatives, the Center for the Conservation of Cultural Values in the region of Aceh, and cultural figures in Aceh.

E. SIGNATURE ON BEHALF OF THE STATE PARTY

The report should be signed by an official empowered to do so on behalf of the State, and should include his or her name, title and the date of submission.

Name: Hilmar Farid
Title: Director-General for Culture
Date: 13 December 2019
Signature: <signed>