

APPENDIX I. CASE STUDY REPORT

1-1. Bangladesh

1-2. Indonesia

1-3. Kyrgyzstan

**Research Study Report on Dhamail
ICH's Contribution to Sustainable Development Goal:
Education and Community Development**



January 2021

**Research Study Report on Dhamail (Phase-I) ICH's Contribution to Sustainable Development:
Education and Community Development**

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Preface

Bangladesh ratified the UNESCO Convention for the safeguarding of the Intangible Cultural Heritage (ICH) in 2009. Therefore, Bangladesh has the obligation to the safeguarding of ICH exists in the country. The 2003 Convention specifies in Article -15 that the community members shall be recognized as the owners' custodians of their ICH and shall be consulted and actively involved all times throughout the process. All state parties that have signed and committed to ensuring the widest and broadest possible participation of communities in the safeguarding of ICH.

Highlighting the above Dhaka Ahsania Mission as a consultative status of UNESCO identified Dhamail songs and dances one of this cultural heritage in the greater Sylhet (Sylhet, Sunamganj, Habiganj, Moulvibazar) districts of Bangladesh, which is a home of such folklore of Sylhet region and undertake a research study project on Dhamail with the financial support from the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) Japan.

Dhamail song and dance as ICH are concentrated in the Sylhet region which refers to local knowledge is integrated part of the daily life and cultural values. Dhamail song and dance represent the Sylheti culture which develops the social interaction, develops an interpersonal relationship and effective communication among the people. It also represents solidarity and a shared value of Haor people, uniting people irrespective of caste, creed, religion, gender, or age. This promotes sustainable social and economic development that empowers underprivileged communities ensuring the active participation of all level of community people including women and children.

This is a final report of the research study, This research study on ICH's Contribution to Sustainable Development: Education and Community Development would be a good source of knowledge and practice for achieving the SDG 4.7 and 11.4 through the involvement of the community people, practices, representations, social inclusion and economic development which will create a friendly peaceful harmony, psychosocial protection and secured environment in the society.

I would like to thank all respective community people who provided information to make the research authentic and effective. Also thanks to Research team and other officials who provided support to carry out field work. My special thanks to IRCI for engaging DAM in this ICH research and support.

Md. Shahidul Islam
Chief of Education & TVET SEctor
Dhaka Ahsania Mission (DAM)

Acknowledgement

Intangible Cultural Heritage (ICH) are practices, representations, expressions, knowledge and skills, including instrument, objects, artefact, cultural spaces, that communities, groups, and in some cases individuals recognize as their cultural heritage. Bangladesh government is committed to measures and steps in safeguarding and promoting intangible cultural heritage elements. The government is keen to sustain these ICH elements and protect and preserve. With support from IRCI Japan, Dhaka Ahsania Mission has undertaken a research study on ICH's Contribution to Sustainable Development: Education and Community Development at Sunamganj under Sylhet division on Dhamail Song and Dance which is very much popular in Sylhet division only.

This is a final report of the study, cover photos and introductory photos used from the captured photos from the field study.

I would like to acknowledge wholeheartedly to the government officials Ms. Zohora Khatun- Deputy Secretary and Ms. Jesmin Nahar- Senior Assistant Secretary at the Ministry of Cultural Affairs (MoCA), openhandedly provided their valuable time in consultations meeting and active participation in the process. My special thanks to Mr. Ataur Rahman, Joint Secretary of MoCA for his cooperation and coordination. And thanks to Mr. Ahmed Nazrul Hoque Chowdhury, District Cultural Officer, and Sunamganj for his support and information.

I am grateful to the youth, students especially girls and the community people -women, teachers, journalist, Cultural activity performers and UP members including the chairman who spared time from their working hours for participating in the study process and FGD. I am indebted to all individuals who directly or indirectly provided the resources, information, permission and insights in this study. My sincere acknowledgement is due to Ms. Farhana Begum, Coordinator Training and Mr. Mamunur Rahman, Accounts Officer and Mr. Istiaque Ahmed Rashed, Secretary, Education Programme of DAM for their cooperation and logistic support. Particularly, I would like to thank Mr. Saiful Karim- Project Manager, Mr. Tapan Kumar Sarkar - Technical Officer, Mr. Jafor Alom-Upazila Coordinator, Mr. Ziaur Rahman, Program Organizer (C4D) and other respective staffs of Let Us Learn (LUL) project, Sunamaganj for their cordial supports, cooperation and coordination during carrying out of fieldworks without who's they would not be possible to conduct the field study within the stipulated time frame. My special thanks to the Research Team Members (Field Supervisor, Data Entry Operator/data Enumerator) for providing and collecting accurate and authentic information, organizing FGD and Consultations. I am especially grateful to Mr. ABM Shahab Uddin, Co-researcher for his all-out support and great efforts to make this study meaningful.

I am grateful to Mr. Md. Shahidul Islam- Chief of Education & TVET Sector of DAM for his guidance and shared insights regarding, reviewing this draft report and providing valuable suggestions and recommendations for finalization of the report.

This study will serve as one of the resources of ICH for further study, ICH safeguarding inventory and contribute to the SDG 4.7 and 11.4 achievements. Considering the study recommendations, this will support in planning, guiding to set goals and objectives and the actions that will demonstrate most effective in safeguarding ICH as an example in Bangladesh.

Kazi Ariful Huda
Team Leader/Researcher

Abbreviations

ICH	Intangible Cultural Heritage
DAM	Dhaka Ahsania Mission
BBS	Bangladesh Bureau of Statistics
Haor	Bowl-shaped large tectonic depressions, low lying depression on a floodplain, sometimes dry up in the dry season.
LUL	Let Us Learn, A project of DAM funded by Unicef
UNICEF	The United Nations Children's Fund (UNICEF)
UNESCO	United Nations Educational, Scientific and Cultural Organization
UP	Union Parishad (Union Council- lowest administrative unit of Local Government)
UPz	Upazila (Sub district- administrative unit of Local Government)
Division	Division (in Bangla it's called Bibhag.) is the first-level administrative division in Bangladesh. There are 8 divisions of Bangladesh.
FGD	Focus Group Discussion
KII	Key Informant Interview
Pourashavas	Pourashavas/Municipal Corporations areas, excluding the cities with city corporations, have municipal corporations, also known as Pourashavas

Chapter-1: Summary

Backdrop

Bangladesh has a rich tradition in cultural heritage, especially intangible cultural heritage, the common heritage of humanity and a precious asset that should be transmitted creatively to the future generation. One of this cultural heritage is Dhamail. Dhamail songs and dances are a kind of story-based dance is known as the Dhamail a particular form of folk music prevalent in the greater Sylhet (Sylhet, Sunamganj, Habiganj, and Moulvibazar) districts of Bangladesh, which is a home of such folklore of this region. The songs and dances are mainly performed by the womenfolk mainly during marital functions, and other auspicious occasions. Bangladesh ratified the 2003 UNESCO Convention for the safeguarding of ICH in 2009 and since then there is an obligation for Bangladesh to effective implementation of the said Convention. Bangladesh government has given full cooperation to UNESCO and contributed to develop and publish Guidebook for Community Based Inventorying of Intangible Cultural Heritage (ICH) in Bangladesh under the 2003 Convention for the safeguarding of (ICH). Bangladesh's inscriptions on the Representative List of the ICH of Humanity – Baul Song in 2009, Mongol Shovajatra on Pohela Boishk in 2016, the traditional art of Jamdani Weaving in 2013 and Shital Pati weaving from Sylhet in 2017.

Introduction

This is a research study project namely ICH's Contribution to Sustainable Development: Education and Community Development. Dhamail Song and Dance are one of the cultural heritages in Sylhet Division. Among the four districts under Sylhet division, Sunamganj has been targeted to conduct the research study on Dhamail song and Dance as ICH. The research study has been started from 15 September 2020 and will be ended on 15 January 2021. According to the research study proposal, research duration is a total four-month and segregated into two phases (Phase-I and Phase-II) i.e. two months duration is for each phase. This is the Final report and it covers two unions of four Upz and this report covers the period of 15 September – 15 January 2021. This report includes desk review of the secondary information, qualitative data or information collected through using FGD, KII, consultations and observation methods. Structured Questionnaire has been developed for qualitative and some quantitative data/information collection, data enumerators and field supervisors have received orientation training on this questionnaire, they have started to collect the information from the selected respective personnel. Currently, the Dhamail Song and dance is disappearing from the community due to various reasons which has been described throughout the report and how the Dhamail could be preserved protect and safeguarding as ICH is recommended. The research study location is four unions of four Upz under Sunamganj district of Bangladesh i.e. Palash union under Bishwamvarpur Upazila, Badaghat union under Tahirpur Upazila, Rafinagar union under Deraï Upazila and Jaykolosh union under South Sunamganj Upazila. Phase-I of research study covers Palash Union of Bishwamvarpur Upazila and Badaghat Union of Taherpur Upazila under Sunamganj district of Sylhet Division.

Objectives of the research

The main objective of this research is to understand and undertake the responsibility of preparing a study report considering the impact and effectiveness of the Intangible Cultural Heritage and knowledge of relationships, its contribution to Education and Community Development and the roles in the realization of SDG 4 and SDG 11.



Expected outcome

- ❖ Analysed the knowledge of relationships and the ICH roles in the realization of SDG 4 & 11.
- ❖ Analysed the future perspectives and challenges regarding the ICH contributions to SDGs
- ❖ Analysed data and prepared an effective report where Illustrate all recommendations
- ❖ Analysed the scope and opportunities of increasing efforts to transmit Dhamail as cultural heritage to guarantee its safeguarding



Research Methodologies

Quantitative and qualitative information collection methodologies are used in the research i.e. quantitative and qualitative data have been collected from the Key Informants Interview (KII) and qualitative data have been collected from Focus Group Discussion (FGD)/consultations as well. Data has been collected from Approximately 200 participants, it is estimated that 50 persons from each Upazila i.e. an average 40-45 participants per union for FGD and 5 personnel KII from each union.

Moreover, a consultation meeting with the Ministry of Cultural Affairs has been organized to know more about the Dhamail and to make this research more effective involving Bangladesh Government. All activities for this research have been carried out following a participatory approach mainly to collect information from all level of stakeholders/participants. The following activities/ methodologies are executed to achieve the research objectives and produce a report.

-  Literature Review: Review relevant document such as Project documents, national information, targeted Upazila information, and also a similar type of study report, and other relevant reports, website information if any;
-  Consultations, Focus Group Discussion (FGD) and Key Informants Interview (KII): Several consultations and individual interview are conducted during the field study such as consultations will be conducted with the teachers, educationists, social workers, local government institution and cultural group members and other relevant stakeholders for Qualitative data collection. These consultations, FGD and interviews has become very helpful to get an overall scenario of the Dhamail situation in the areas and identify the

limitations, obstacles or barriers and how to sustain of Dhamail in the community and performers.

-  Quantitative data collection: KII will be conducted to collect individual data of community senior people, leaders, performers, local government bodies, cultural organizations, and, youths those who know about Dhamail. Besides, national information targeted district/Upazila and urban & rural level has been collected if any. Furthermore,
-  PRA techniques has been used considering the overall situation of COVIT-19. Observation of the Dhamail performance through field visit or live online zoom or Skype/ collection from YouTube has needed to organize for understanding the effectiveness and capture the performances.

Development of Tools for research

Methodological tools has been developed for the collection of Qualitative data from the selection of the respondents a multi-stage random sampling method such as:

- I. Dhamail group members' reflection on the role and realization of Dhamail among SDG 4 & SDG 11 and the challenges they face
- II. Reflection of Youth and senior citizens of the community, on the influence of Dhamail in their own life as well as in the community
- III. Educationists/Social worker, local government Institution, cultural people and Teachers reflection and roles to transmit Dhamail as cultural heritage to guarantee its safeguarding

While the Dhamail group members, parents and CMC members and youths have been conducted Focus Group Discussion with a semi-structured questionnaire, and Key Informant Interview (KII) has been held with the teachers, educationists, social workers, local government institution and cultural group members.

A structured and semi-structured questionnaire has been developed for fieldwork. A semi-Structured questionnaire has been developed for the FGD and consultations mainly. The structured questionnaire has been developed for the KII. After analysing the received data from the respondents, a report for Phase-I has been prepared according to the prescribed format.

Orientation Training for the Research team

One-day hands-on orientation training was organized for the Research team members held in Sunamganj conducted by the Team Leader (Researcher) and Co-researcher. The objectives and contents of the orientation were: the project briefing including its objectives, research methodologies, how to conduct Interviews following questionnaire, how to conduct FGD and consultations following semi-structured questionnaire, how to recording/notes of the FGDs and consultations, Area mapping and identify the persons for Interviews, FGDs and consultations for information/data collection and listing considering the gender aspect, caste, religion, class, youth groups, occupations, cultural groups/persons; and preparation of work plan and targets.

Findings

History witnesses that Radha Raman Dutta known as Radha Raman was an influential Sylheti folk music composer and poet from the Sunamganj district in Sylhet of Bangladesh. He is considered as the father of Dhamail folk dance and music. Dhamail is a form of folk music and dance originated in Sylhet division of Bangladesh. Dhamail is practised in the erstwhile district/division of Sylhet in Bangladesh, according to the witnesses Dhamail has practised in greater Mymensingh districts of Bangladesh also. It is highlighted that Sylheti: A native or inhabitant of the region around Sylhet, a city in north-eastern Bangladesh. 'For Non-Bangladeshi readers, the Sylheti people are originated from Sylhet, a district of Bangladesh and they represent the most Bangladeshi migrants to the UK starting from the early twentieth century. '- Oxford Dictionary on Lexico.com

Sylheti culture especially Dhamail, somehow influenced to some parts of Assam, Tripura and Meghalaya states of India such as Chachar, Karimganj and Hailakandi Districts of Assam, parts of Tripura and parts of Shillong under Meghalaya states of India (there is an organization namely, Barak Upatyaka Banga Sahitya O Sanskriti Sanmilan (BUBSSS) of Assam), because Sylhet was under Assam before partition between India & Pakistan in 1947. Hindu girls perform Dhamail dance and songs with spectacle and greatness on the occasions of certain religious rites, different religious festivals and birth and marriage ceremonies. Ideally, Twenty to twenty-five women stand in a circle in the courtyard and perform this rite. Generally at least 8 and maximum 30 women could perform Dhamail. It accompanies the use of Harmonium, modern Mandira (One kind of instrument), consisting of a pair of metal bowls used for rhythm effect mainly used in India and Bangladesh. Kartal is an ancient instrument mainly used in devotional / folk songs. It has derived its name from Sanskrit words 'kara' meaning hand and 'tala' meaning clapping. This wooden clapper is a Ghana Vaidya which has discs or plates that produce a clinking sound when clapped together. And many other musical instruments which are usually played by the males while the dance is being performed. This dance form mainly relates the love of Radha and Krishna and the inner significance of this dance form is that the newly wedded couple must unite their souls in such fashion. There is history witness also that Radha Raman and Arkum Shah have been cited as having introduced the Dhamail dance tradition in Sylhet region. Arkum Shah is a composer of

spiritual and devotional songs. Shah Arkum Ali was a spiritual saint and Sufi in Bangladesh. Besides this, Baul Samrat (Emperor) Shah Abdul Karim was born in Derai Upazila, in Sunamganj. Therefore, spiritual and devotional songs were added in Dhamail for Muslim community. Later Baul and other folk songs and other songs added in Dhamail for both communities to take part collectively in general events – marriage ceremony, birthday, national day observance- Bengali New year, independent and victory day etc. Dhamail dance is performed by a group of women. Women move in a circle clapping their hands to the beat of the music - Harmonium, Mondira, and, Kartal. The songs are first sung by the group leader and then the others join the chorus. The women wear saree in Bengali style while performing this dance form. The lyrics mainly relate to Shyam (Krishna) and Radha. Gradually the beat/tempo increases and finally reaches the crescendo. Breaks are then given so that the performers can have Betel leaf, Betel nut and tea. The dance form is performed during almost every occasion. The Dhamail songs vary from festival to festival. For Marriages, Annaprasan, Dol Purnima, day observance etc. There are different lyrics of Dhamail songs.

The research study started with a consultation meeting was organized and held at the Conference room of the Ministry of Cultural Affairs (MoCA). Mr Ataur Rahman, Joint Secretary (Budget & Audit) of MoCA presided this consultation meeting. Ms Zohora Khatun- Deputy Secretary, Ms Jesmin Nahar- Senior Assistant Secretary of MoCA have participated in the consultation meeting. An overview of the Research on Dhamail ICH's Contribution to Sustainable Development: Education and Community Development, its objectives, target areas and research methodologies have been shared in the meeting for the conceptual and perceptual clarity. Mr Ataur Rahman explained that he worked in the Sunamganj previously and he explained about the Dhamail from his experience and he agreed with research on ICH in Bangladesh is very important to sustain these ICH for the generation and community development otherwise these will disappear from the culture. Ms Jesmin Nahar, Senior Assistant Secretary of MoCA added that the government has a plan to prepare an inventory, this research would be more helpful for ICH in Bangladesh. Ms. Zohora Khatun, Deputy Secretary explained that meanwhile the government started some work with Shilpokala Academy under MoCA on various cultural activities and the government has a plan to establish a cultural museum at Upazila level. At the end of the consultations, Mr. Ataur Rahman expressed that the MoCA will provide management/ coordination support and cooperate at field level for research activities if required. This consultation meeting was a great achievement in involving government and aware them on this research and its activities.

FGD meeting held at Badaghat union near the tomb of Hazrat Shah Arefeen (R) under Tahirpur Upazila. There are 17 participants out of them 11 male and 6 females. Participants were Union Chairman (Senior Citizen), Rural Doctor, Cultural Performer Group, Singer, Instrument player, Song/lyrics/writer, Journalist, local government women member and others from the Muslim community actively participated in the FGD/consultations; Respondents shared that they performed / participated in Dhamail from their childhood. There is a river under Tahirpur Upazila named Dhamail River, they expressed that the naming of the river may be from the Dhamail or the Dhamail song & dance naming from the name of the river Viz-a-Viz. Respondent also explained that Dhamail takes place at any time besides the festivals and occasions. Haor is a low-lying land where at least six months it remains underwater mainly in rainy/ monsoon and other

six months remains as dry seasons. During the monsoon, there is no work and no cultivation to grow crops, in those days' inhabitants organizes Dhamail at the courtyard/ homestead as amusement. Mainly women and girls take part in the Dhamail song and dance. Male supports by playing a musical instrument- harmonium, Kartal or drum. There is no specific song for Dhamail and Dance, but there is a special melody for Dhamail that follows without any variations. Baul Song of Shah Abdul Karim and Arkum Shah are very popular in the Muslim community for Dhamail Song and Dance. Performers sing baul, Sufi, Murshedi (Different forms of Islamic songs) on the Prophet and the Islamic Saint following the Dhamail song & dance style. Respondents explained that Dhamail song and dance can take place at any time even a group of women get together after their household work. Therefore, special costume not necessary but in an occasion, performer wear her own best Sharee (A long cloth the Bengali women wear on). In the rural area only, clapping is used instead of a musical instrument mostly. Respondents noticed that some changes in the melody & tune following the modern musical instrument introduced in the urban. Though there was no specific costume for Dhamail song and Dance, now there are colourful Sharee and standardization maintained during the big occasions. A uniformed Sharee uses in the community or big program arrangements. Currently, Dhamail is going to be disappeared from the community due to lack of support and no cultural organization established to practice and continue Dhamail for its existence.

Another FGD meeting with the youth group was organized in Palash village of Palash union under Bishwamvarpur Upazila. There are 27 youths participated in the FGD of which 21 girls and 06 boys. The respondents explained that Dhamail is very much well-known in this community as their Sylheti and Hindu religious culture as the worship of Radha Krishna. They learn Dhamail from their mothers and their mother's learnt from their grandmothers. It indicates that the Dhamail is following and practising in the Hindu community from generation to generation. It is worship to Radha and Krishna for the Hindu community when they recite the story of Radha and Krishna. Dhamail song and dance accordingly is a pragmatic step by step story of the life and love of Radha Krishna. Dhamail organizes socially during the Puja festival and in the marriage ceremony. Besides, Dhamail organizes and perform at any time in the family and the community for the worship of Radha Krishna. Respondents explained that during the festival if the Dhamail performance liked by the audience, they pay some money to the performer. There is no such tradition to pay for the Dhamail performance. Respondents also shared that there were Dhamail on the social issues previously. Dhamail could be an instrument of awareness creation COVIT-19. Male and female both can perform Dhamail but women mainly perform song and dance, male plays musical instruments such as harmonium, table or Dholak (drum) and Kartal. Clapping is the key ornament of Dhamail song and dance. Dhamail is very much acceptable to all religion and all Sylheti. There is no conflict or barrier in connection to religion. It's a Sylheti culture. Rehearsal is not required for Dhamail but if a new song or new writing that should need to practice for understanding the words and fit into the Dhamail style. Currently, there is no new song produced as the songwriters are engaged in a different job for their livelihood. The respondents also expressed that though there is no specific costume for Dhamail sometimes group decides to wear similar coloured saree such as red and white or yellow. Dhamail is not only based on Radha Krishna, but the song is about the relationship between mother-in-law & bride and the romantic song also contain in the Dhamail. Dhamail develops the relationship between family to family and family to community

and also develops a friendship. It is very interesting that during arranging marriage- knowing and performing Dhamail is one of the special qualities as the worship of Radha Krishna for girls beside education, cooking, stitching, singing, reciting holy books etc. Youth respondents explained that to achieve the goal of SDG 4.7 & 11.4, social issues for awareness creation could be included in Dhamail but lyrics are needed to develop by the writers. Dhamail could be included in the school cultural functions, It could also be a regular activity in the school as co-curriculum and the routine where there is a scope to incorporate Dhamail. The cultural teacher could take the responsibility.

FGD with the Teachers were held in Rafinagar Union High School. 09 teachers participated in the FGD. From the FGD it was found that among 09 teachers, 07 teacher's village home is in Netrokona (nearby district of Sunamganj and under Mymensingh Division) and they have never seen Dhamail song and dance and not familiar with Dhamail but they heard about it. Other 2 teachers are from Rafinagar and they explained that Dhamail is practiced by the Hindu community regularly as the worship of God Krishna and Radha mainly. Dhamail song and dance is story of God Krishna and Radha. However, style of Dhamail song dance follows in marriage ceremony using the different folk song such as the song of Hason Raja, Baul song and modern song. Senior Citizen's tries to keep the heritage alive but new generation likes modern music's which influence them by the modern song and music. Furthermore, online and internet influence the community culture.

Another FGD was organized at Khagaura village in Rafinagar participated by 14 community people of different profession. They are: senior citizen (age between 60-80 years), Teacher, Farmer, Priest, Artist and student. From the discussion it was found that before 1947, Sunamganj was under Assam province of India as a sub-division. Socio- economic culture was very analogous between other sub-division of Assam and Sunamganj such as Habiganj, Sylhet and Moulvibazar (currently district of Bangladesh) were the sub-divisions of Assam along with Karimganj and Hailakandi sub-division (currently in India). Radha Raman Datta is a famous folk music composer and poet. Dhamail song and dance is a recreation and as worship of God Krishna and Radha. Dhamail song is a story of God Krishna and Radha from beginning to end their love, separation, happiness and sadness. Gradually this song is changed and included other folk song such as Baul folk song but style of dance not reformed. Chronologically, Dhamail song and dance is included in the marriage and other social function by using other folk song. Dhamail became a tradition of greater Sylhet. Respondents explained that they came to know about this dhamail from their parents. Respondents expressed that during flood and all lands was under water, every homestead there were took place Dhamail for worship and recreation. There was no training required for Dhamail song and dance because it was a tradition of every household to teach their children how to perform Dhamail song and dance like cooking and household work. Dhamail song and dance is for the women only; women sang song and dance according to the rhythm of clapping. There were no musical instruments required. Later, male was included with this song and dance by playing musical instrument from outside the circle of women's dance. Currently, youths and new generation is interested with the modern song and dance and attractive musical instrument, and influenced by the online, internet and TV programs. It is essential to protect this traditional culture otherwise it will be vanished from the Sylheti culture. Respondent Teachers recommended that this could be included in the curriculum –in social studies as Sylheti culture.

It may be noted that in the Social Study text book there is a chapter included as Culture of Bangladesh where Dhamail could be included. Furthermore, Dhamail could be included in the co-curricular activities of education. Other respondents described that Sunamganj is a tourism place, so that cultural institutions could developed Dhamail as a part of tourism, as a result tourist will be enjoyed and familiar with the Sylheti culture Dhamail. This will be developed as a profession and Dhamail performers will be benefited financially and they could be able to maintain their family. Youths and adolescents' groups could be developed in school, community and education institutions.

FDG organized at Joykolosh Union in South Sunamganj where 10 teachers from different school and college were attended in the discussion. Respondents explained that Dhamail is a tradition of Sylhet division and it is a traditional Sylheti culture. Dhamail is popular mostly in the Hindu community. Muslim community do not participate in the Dhamail take place in Hindu community but there is no conflict or barriers. Dhamail in Hindu community organizes on the God Krishna and Radha for worship thus Muslim community people do not take part in the worship of God Krishna and Radha. But Muslim community take part during other functions such as marriage ceremony, birth day etc. Muslim community organizes Dhamail in Marriage ceremony and other social events by using Baul, Murshedi (Muslim spiritual) and other folk and modern song. Both take part in the national and international day observance where Dhamail is the main attraction of the events. There is a scope to include Dhamail in the school curriculum and co-curricular activities. Due to the modern culture, Dhamail is much neglected in the community comparing the old days. Protection and safeguarding, Dhamail should need to be practiced as the old days by organizing artist/cultural groups, youth groups, community leaders, adolescents and parents especially women.

The relationship among Dhamail as ICH and SDG 4.7 & SDG 11.4

Analysing the all qualitative information that received from the discussions, Dhamail could be played an active role in achieving SDG 4.7 & 11.4 by social inclusion and introducing in the school education and non-formal education such as including in the co-curriculum activities- recital rhymes & poems, song & dance, storytelling, practising in learning early grades- learning alphabets, numbers, multiplication tables and in higher grades awareness creation education in social studies or life skills education- social issues: Law (Act) and consequences of child marriage, the importance of education especially for girls, Law (Act) and consequences of dowry and so on. This could be done by Formation of a cultural group in the school and college or university level is essential to protect, preserve and safeguarding Dhamail. They will perform during the school cultural program and in the local and national level program.

Training is an integral part of developing skills of the youths and cultural forum members to protect preserve and safeguarding of ICH that will continue from generation to generations. This will ensure SDG 4.7 that all learners acquire the knowledge and skills needed to promote sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, and appreciation of cultural diversity. The established cultural organization will represent as an ambassador of Dhamail. This will assist to strengthen efforts to protect and safeguard the local cultural and natural heritage to achieve SDG 11.4 goal.

Considering the goals and targets of SDG, ICH could be linked with other SDG and the targets for its achievements:

Goal 3 and Target 7; Goal 5 and Target 1, 2 and 3; Goal 10 and Target 2; Goal 13 and Target 3; and Goal 16 and Target 1, 2, and 9.

Conclusion

Dhamail song and dance are a Sylheti Culture and very popular in the Sylhet region. This Dhamail style has been following by both Hindu and Muslim. Dhamail is using in the worship for both religions as well as using during the marriage ceremony, birthday, and national & international remarkable day observance and so on. The Dhamail is very friendly to the atmosphere and well acceptance by the community and religiously. It develops the interpersonal relationship among the family, community, culturally and religiously. Dhamail is very effective to get together and way out from communal feelings, it creates peace and harmonies where all level of people especially women participates actively, reduces domestic violence and discrimination and establish UNCRC, CEDAW and Human Rights. Currently, Dhamail is going to be disappeared from the community due to lack of support and no cultural organization established to practice and continue Dhamail for its existence and reduce the influence of modern song and dance in the Sylheti own culture. There is a scope to protect preserve and safeguarding Dhamail as discussed in the consultations with all level of community people. Dhamail could be introduced in education and learning as well as developing cultural organization in the local and district level. There is needed more information to conclude. It is expecting that the after completion of phase-II, the findings will be more authentic with more information and effective for recommendations and draw a conclusion.

Recommendation

The recommendations are:

Dhamail is going to be disappeared from the community especially from Muslim community. Hindu community practices Dhamail as worship of god Radha Krishna. Modern songs and other folk songs are influencing the whole community and taking the place of traditional Dhamail. There is a scope to sustain, preserve and ensure protection of Dhamail as ICH.

- ❖ Assist to get together and eliminate communal feelings, it will creates peace and harmonies where all level of people especially women participates actively, reduces domestic violence and discriminations.
- ❖ A Dhamail Cultural Organization should need to form and establish at the local level comprising Dhamail singer, musical instrument player/musician, writer and Dhamail Performers. This cultural organization will train the youth and teachers/child leaders in the educational institutions. This

will assist to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 11.4 goal.

- ❖ More discussions and information is needed from other locations and test result from LUL project to confirm that Dhamail is not conflicting with any other religious or community faith before drawing conclusion on the ICH.
- ❖ Establish Dhamail as one of the teaching –learning method. Dhamail needs to include in the early grade education as one of the teaching-learning methods. This could be implemented in the LUL project initially to create as an example for the community and Educational Institutions.
- ❖ Dhamail should need to be identified, develop scripts/tools, Introduce in education and raising awareness in the community on social issues such as child marriage, dowry, domestic violence, health & hygiene (even COVIT-19)
- ❖ Educational institutions and non-formal education through performing Dhamail song and dance can create awareness for implementation of UNCRC, CEDAW, Child Rights and as a result achieving SDG 4.7 and 11.4
- ❖ Dhamail could assist to get together and eliminate communal feelings, it will create peace and harmonies where all level of people especially women participates actively, reduces domestic violence and discriminations.
- ❖ A Dhamail Cultural Organization should need to form and establish at the local level comprising Dhamail singer, musical instrument player/musician, writer and Dhamail Performers.
- ❖ Provide Training to the Cultural organizations. These cultural organization will train the youth and teachers/child leaders in educational institutions. This will assist to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 11.4 goal.
- ❖ Dhamail could be piloted in the LUL project initially to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 4.7 & 11.4 goal. Dhamail Cultural group needs to form in the non-formal & formal school, college/educational institution and at the community level. to create as an example for the community and Educational Institutions
- ❖ Considering the KII information, more discussions and information is needed from other locations and test result from LUL project to confirm that Dhamail is not conflicting with any other religious or community faith before drawing conclusion on the ICH.

Chapter-2: Backdrop

Backdrop

Bangladesh has a rich tradition in cultural heritage, especially intangible cultural heritage and it is the common heritage of humanity and a precious asset that should be creatively transmitted to the future generation. It is well-known that every society has their own cultural heritage and of those some are so strong that they are branded with the name of that country and even accepted by the UNESCO as world heritage. There are a lot of intangible heritages in the Bangladeshi societies that contributes to SDGs through community development in different perspectives such as education livelihood development and awareness building on many social problems. One of this cultural heritage is Dhamail. Dhamail songs and dances are a kind of story-based dance known as the folk music, prevalent in the previous greater Sylhet (Consisted with Sylhet, Sunamganj, Habiganj, and Moulvibazar) districts of Bangladesh, which is a home of such folklore of this region. The origin of the word "Dhamail" is from the word "Dhama"; it means obsession /feelings. The song and dance is mainly performed by the women folk during marriages and other auspicious occasions. The ladies move in circle, clapping their hands to the beat of the music. The songs are first sung by the leader and then the others join the chorus. Local folk music composer Mr Radha Raman and Mr Arkum Shah have been cited as having introduced the Dhamail dance tradition in Sylhet region. However, Dhamail song is composed by Mr Prataparanjan Talukdar, is best known as 'Pratap-Bandha'.of Haor area. The book 'Dhamail Song of Bangladesh' edited by folk culture researcher Mr Suman Kumar Das has come out of 'Bangla Academy' with the origin and development. It contains about 1000 Dhamail songs as well as the evolution, development, expansion and, introduction of Dhamail songs, and a number of photographs.

Dhaka Ahsania Mission has experience of working for the integration of local traditions and culture in education and social communication. Haor (Wetland)- based JOYFUL model and, Let us Learn (LUL), urban-based EAST Projects are the concurrent examples, where the integration of local sports, technology-based approach and folk cultural elements in education are facilitated towards socialization and leadership development of Children and Youths. ICH knowledge used by local resource team to the school-based events, communication mode/materials, the oral traditions, folk cultures, arts, social practices, rituals, traditional festivals, etc. Knowledge and insights of local teachers, craftsmen, and wisdom careers are used in this process. In that background, the focus of this proposed project is to conduct a research work, where collecting data and, preparation of manuscripts on a case study regarding Education and Community Development through using Intangible Cultural Heritage (ICH) can be carried out on the 'Dhamail' that can effectively contribute to sustainable development. Along each of its several dimensions – economic, social and environmental peace and security for various social and small groups that can lead by young people in four Upazilas (sub-district) of Sunamganj district namely, South Sunamganj, Bishwamvarpur (Plan 1) and Deraï and Taherpur (Plan-2) Upazilas of Haor (Wetland) area. The key aspect of the project is to promote active engagement of young people in developing bondages between local cultural heritage (Dhamail in this case), education and community development. Exploring the use of Dhamail as an intangible cultural heritage in school-based learning by a social awareness campaign, in the marketplace to promote rural products by arranging different shows, etc. These sorts of efforts will figure out various ICH elements such as oral cultures and traditions, performing arts -traditional dances, traditional

music, instrument, and different information regarding health, environment, social burning issues and others.

Geographical Coverage for the Research

Joykalah Union (Urban) of South Sunamganj Upazila, Palash Union (Urban) of Bishwamvarpur Upazila. Rafinagar Union (Rural) of Derai and, Badaghat Union (Rural) of Taherpur Upazilas under Sunamganj District.

ICH (Intangible Cultural Heritage) used for a case study

Young people have an opportunity to learn their heritage and gain knowledge through the Dhamail and can play a vital role to transmit the ICH knowledge & skills within the community which is constantly recreated by communities and groups in response to their environment, interaction with nature, their history and, provides them with a sense of identity and continuity. This culture will create a platform for people of all ages which is also a point of breaking the gap between youth and old from past to present. To stage a Dhamail, Young people will be physically involved by which they would have the opportunity to learn from the old arranger. This involvement, directly and indirectly, will nurture their cultural sense of belonging. This type of ICH will create a market for community by organized programme or show on Dhamail and spread the message of rural, food, related agricultural, seasonal crops, famous handicraft etc. can be a good source of income-generation. The acquired knowledge and skills will be widely disseminated by youth within the community contributing to community development. Online "Dhamail" will be organized for the deep understanding of the ICH cultural expression. An interactive Youth forum will be formed to promote the ICH knowledge where the local community will be actively involved to promote and exchange of knowledge sharing. It helps to reinforce social bonding and create a harmonious social atmosphere. This is the way of engagement of various local communities (religious community, minor community) that can create social capital and resolve communal problems. Dhamail creates a platform to get together which is an intangible way of dispute management. It also represents solidarity and a shared value of Haor people, uniting people irrespective of caste, creed, religion, gender, or age. This promotes sustainable social and economic development that empowers underprivileged communities, including women and children. Dhamail is the culmination of the Bengali tradition of enjoying festivals and keep people connected to their roots, while providing a much-needed boost to the incomes from reach people of society. This program can be seen as a driver for socio-economic growth which is accessible for all social groups to alleviate poverty. Finally, this dance boosts the local economy through its short term as well as youth engagement in the local culture.

Dhamail has broad and significant outcomes as a sense of local hood, community engagement, boost up the local economy, indirect dispute management, and social capital, broaden up communication and, after all large scope of entertainment for the local people. Dhamail had a significant attraction to local people on recreation for a certain period. Now it is not only performed to the rural area but also the urban areas that use good start at the beginning of any notional and international event. If I compare the Dhamail outcome in rural to urban areas, we can find quite a gloomy picture of the situation. Urban people have a diverse identity, different classes, and lacking a sense of commonality. Sustainability of Intangible Cultural Heritage is highly

dependent on transmitting ICH education to present and future generations. Transmitting ICH education as "learning by living" is the most traditional method of non-formal education. Therefore, Non-Formal Education easily transmits ICH to students by practicing a particular kind of ICH which might not be as possible in a formal or public setting. In the Hoar area, almost all young people from kindergarten up to at least the secondary level are fully engaged in formal education with almost no time for assimilating ICH. Therefore, Dhaka Ahsania Mission's Let us Learn (LUL) and JOYFUL project inserted ICH education into school curricula as local content or an extracurricular as a good practice. As the program collaborating with the local community, the hoar community noted that the younger generation's interest in cultural heritage including Dhamail was waning and felt the need to increase efforts to transmit Dhamail as cultural heritage to guarantee its safeguarding.

Describe the approach to the impacts of COVID-19 on your programmes in the context of ICH, education, and community development:

In the COVID-19 pandemic situation, the Programme will be hopefully organized through alternative approaches because on specific approach may not fit for every aspect. The project will ensure to carry out the project activities following its Guideline and WHO prescribed advices in the Pandemic situation. The project will consider holistic spectrum of needs that the project beneficiaries actually will be needed. If COVID-19 situation is continued and social distance is essential then project will consider all responses of learning – high tech, low tech and no tech – solution. The solution that is relevant, feasible. Among the currently available and easy to use ICT Medias like Facebook Live, Messenger Group, Zoom Apps, Whatsapp, YouTube, Video clips etc. During baseline survey, respondent' accessibility in ICT tools will be identified to provide need specific solution. For Home based-solution (Response from home). The project will encourage local youths and the performer to utilize locally-available infrastructure and services.

Objectives of the research:

The main objective is to understand and undertake responsibility of preparing a study report considering the impact and effectiveness of the Intangible Cultural Heritage and knowledge of relationships, its contribution in Education and Community Development and the roles in realization of SDG 4 and SDG 11.

Expected outcome

- ❖ Analysed the knowledge of relationships and the ICH roles in realization of SDG 4 and SDG 11.
- ❖ Analysed the future perspectives and challenges regarding the ICH contributions to SDGs
- ❖ Analysed data and prepared an effective report where Illustrate all recommendations
- ❖ Analysed the scope and opportunities of increasing efforts to transmit Dhamail as cultural heritage to guarantee its safeguarding

Chapter-3: Introduction, Methodologies and Location

Introduction, Methodologies and Location

This research study project namely ICH's Contribution to Sustainable Development Goals: Education and Community Development, has been started from 15 September 2020 and will be ended in Mid-January 2021 in two phases. According to the research study proposal, research duration is a total four-month and segregated into two phases (Phase-I and phase-II) and duration is two months for each phase. The research study locations are in four Unions of four Upz under Sunamganj district of Bangladesh. This is the final report comprising Phase-1 and phase-II report and it covers four unions of four Upz and this report covers the period 15 September - January 2021 and includes the progress towards research on Dhamail. This report includes desk review of the secondary information, qualitative data or information collection through using FGD, KII, consultations and observation methods. Structured-Questionnaire has been developed for qualitative and some quantitative data/information collection, data enumerators and field supervisors have received orientation training on this questionnaire, they have started to collect the information from the selected respective personnel.

Research Location

The research study divided into two phases the detail is given in the beneath table:

Division	District	Upazila	Union	Phase	Category
Sylhet	Sunamganj	Bishwamvarpur	Palash	Phase-I	Urban
		Taherpur	Badaghat	Phase-I	Rural
		Deraï	Rafinagar	Phase-II	Rural
		South Sunamganj	Joykolosh	Phase-II	Urban

The research study covers Palash Union of Bishwamvarpur Upazila & Badaghat Union of Taherpur Upazila in the Phase-I; and Rafinagar Union of Deraï Upazila & Joykolosh Union of South Sunamganj Upazila under Sunamganj district of Sylhet Division.

Develop work plan for research

Research work plan has been prepared in consultation with the all team considering reality of the present situation of the locality and COVID-19 pandemic situation. Work plan enclosed Work Plan Phase I in **annex-1** and Work Plan Phase II in **Annex-2**.

Research Methodologies

Following the objectives of this research and article-15, both quantitative and qualitative information collection methodologies were used in the research i.e. quantitative and qualitative data were collected from the Key Informants Interview (KII) and qualitative data were collected from Focus Group Discussion (FGD) and consultations as well. It is noted that Data from KII were collected from 200 participants i.e. 50 persons from each Union from each targeted Upazila.

Moreover, a consultation meeting with the Ministry of Cultural Affairs was organized to know more about the Dhamail and notify them about the research study to make this research more effective involving Bangladesh Government. Furthermore, another consultation meeting was organized with the official of District Shilpokala Academy (District Cultural Academy) of Sunamganj.

In addition, secondary literature review (national reports, books, website and YouTube etc.) and consultations with the various groups also were used for visualization of the situation in the targeted areas. All activities for this research were carried out following participatory approach mainly to collect information from the all level of stakeholders/participants. Methodologies and instrument/tools were finalized in consultation with the management and IRCI. A presentation of research instrument/tools and techniques/approach for data collection with the respective personnel were organized. The following activities/ methodologies will be executed to achieve the research objectives and produce report.

- **Literature Review:** Review relevant document such as Project documents, information from YouTube, national information, targeted Upazila information, and also similar type of study report, and other relevant report;
- **Consultations, Focus Group Discussion (FGD):** A number of consultations and individual interview were conducted during the field study such as consultations were conducted with the community members, local government members, GoB linkages, Dhamail performers/groups and other relevant stakeholders for Qualitative data collection. These consultations and FGD were very helpful to get an overall scenario of the Dhamail situation in the areas and identify the limitations, obstacles or barriers and how to sustain of Dhamail in the community and performers.
- **Key Informants Interview (KII):** KIIs were conducted to collect Quantitative data collection from individual interview following the prescribed/developed questionnaire. Interview was organized for the community senior people, leaders, performers, local government bodies and cultural organizations, youths those who knows about Dhamail. In addition national information targeted District/Upazila and urban & rural level were collected.
- In addition, **PLA** (Participatory Learning Appraisal) techniques were used following the overall situation of COVIT-19.
- **Observation:** Dhamail performances were organized at the locations during field visit for understanding the effectiveness and capture the performances.

Development of Tools for research

Structured and semi-structured questionnaire have been developed for the field work. Semi-Structured questionnaire has been developed for the FGD and consultations mainly. Structured questionnaire has been developed for the KII. After analysing the received data from the respondents, a draft report has been prepared according to the prescribed format of IRCI. Both Semi-questionnaires are attached herewith in the **annex-3** and Questionnaire for KII in **Annex-4**

Research Team Composition

All proposed 16 persons were recruited following the DAM recruitment policy. They were on board from 15 September 2020.

SL	Name	Designation/ Position	Responsible for Upazilas & Union.
1	Kazi Ariful Huda	Team Leader / Researcher	Research
2	ABM Shahab Uddin	Co- Researcher/ Coordinator	Research
3	Md. Istiak Ahmed Rashed	IT officer	IT support
4	Mamunur Rahman	Accounts officer	Accounting support
5	Suhena Akter	Supervisor	Palash Union of Bishwamvarpur
6	Yeasmin Akter	Supervisor	Badaghat Union of Tahirpur
7	Kaykubad Talukdar	Supervisor	Rafinagar Union of Derai Upazila
8	Nasima Bagum	Supervisor	Joy Kolos Union of Daskhin Sunamganj Upazila
9	Lucky Paul	Data Collector	Pallash Union of Bishwamvarpur Upazila
10	Juyena Begum	Data Collector	Pallash Union of Bishwamvarpur Upazila
11	Majeda Begum	Data Collector	Badaghat Union of Tahirpur
12	Mst Bilkis Akter	Data Collector	Badaghat Union of Tahirpur Upazila
13	Banya Rani Biswash	Data Collector	Rafinagar Union of Derai Upazila
14	Ivy Rani Das	Data Collector	Rafinagar Union of Derai Upazila
15	Mintu Talukder	Data Collector	Joy Kolos Union of Daskhin Sunamganj Upazila
16	Md Rabiul Alom	Data Collector	Joy Kolos Union of Daskhin Sunamganj Upazila

Supervisor and Data Entry Operator/Data Enumerator (DEO & DE) were selected and hired from the respective union and Upazila because they were very much familiar in the community and have easy access to all level of people in the union and the community, which was very much helpful to gather actual information on the cultural practices.

Chapter-4: Rights and Standards

Rights and Standards

The Universal Declaration on Human Rights of 1948 about the existing international human rights instruments, the International Covenant on Economic, Social and Cultural Rights of 1966, and the International Covenant on Civil and Political Rights of 1966, Considering the importance of the intangible cultural heritage as a main - spring of cultural diversity and a guarantee of sustainable development, the Convention for the Protection of the World Cultural and Natural Heritage of 1972, UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, Universal Declaration on Cultural Diversity of 2001, and in the Istanbul Declaration of 2002 and Convention for the Safeguarding of the Intangible Cultural Paris, 17 October 2003. Considering the invaluable role of the intangible cultural heritage as a factor in bringing human beings closer together and ensuring exchange and understanding among them, Considering the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding.

Article 1: The purposes of the Convention are:

(a) To safeguard the intangible cultural heritage; (b) To ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned; (c) To raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof; (d) To provide for international cooperation and assistance.

Article 2: Definitions

1. The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. Consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.
2. Domains of the Intangible Cultural Heritage: (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship.
3. 'Safeguarding' means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and

non-formal education, as well as the revitalization of the various aspects of such heritage.

4. The 2003 Convention supports inventorying as a measure of safeguarding ICH- Article-12: documenting and organizing information about living heritage in systematic way so that it can be used for safeguarding purpose. Article-15: Involving the community at all stages in the documentation and inventory process, and in other words, taking a community-based approach towards inventory.

SDG 11.4: Strengthen efforts to protect and safeguard the world's cultural and natural heritage.

SDG 4.7: Ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development

Chapter-5: Initiatives and capacity of Bangladesh Government

Initiatives and capacity of Bangladesh Government:

The importance of preserving and spreading culture was recognised so following Bangladesh's independence in 1971 a separate division was created within the Ministry of Education called Cultural Affairs and Sports Division in 1972. Then in the subsequent in 2001, the Ministry operated under the name of Ministry of Cultural Affairs (MoCA) under State Minister, the then in 2014, the Ministry has been operating as full-fledged Ministry under Minister. There are 10 Directorates under the Ministry Of Cultural Affairs (MoCA), among them 'Bangladesh Shilpakala Academy¹', Bangla Academy, 'Bangladesh Folk Arts and Crafts Foundation²' and Department of Archaeology (Bangladesh) are playing vital role in Conservation and preservation of culture and archaeological sites in the country. 'Bangladesh Shilpakala Academy to extend its reach throughout the country, the academy has set up branches in all districts. The branches arrange district-level festivals, programs, and training in various fine and performing arts. Recently this Academy is establishing cultural and Art museum at the Upazila level.

Bangladesh ratified the 2003 UNESCO Convention for the safeguarding of ICH in 2009 and since then there is an obligation for Bangladesh to effective implementation of the said Convention. Bangladesh government has given full cooperation to UNESCO and, contributed to develop and publish Guidebook for Community Based Inventorying of Intangible Cultural Heritage (ICH) in Bangladesh under the 2003 Convention for the safeguarding of (ICH) as Bangladesh is one of the signatory countries and ratified the 2003 UNESCO Convention for the safeguarding of ICH. Now Bangladesh has a precious said Guidebook. Ministry of Cultural Affairs of Bangladesh is in the process of preparation of ICH inventory. Bangladesh's inscriptions on the Representative List of the ICH of Humanity – Baul Song in 2009, Mongol Shovajatra on Pohela Boishakh in 2016, the traditional art of Jamdani Weaving in 2013 and Shital Pati weaving from Sylhet in 2017.

Ministry of Cultural affairs (MoCA) provided information during the consultation meeting is that the MoCA has been preparing an ICH inventory, meanwhile the ministry included 58 ICH in the inventory, this Research will obviously be helpful for listing in the inventory to make inventory richer and more effective. Bangladesh government encourages the individual and institutional researchers to research study on the ICH of Bangladesh such as Suman Kumar Das (Sumon Das) has contributed more than fifty books about different issues of folklore, this book is especially useful as it deals with the less explored aspects of the folkloric world of our country which is a great contribution to the folk literature as well. The book 'Dhamail Song of Bangladesh' published by the 'Bangla Academy³' which was edited by folk culture researcher 'Suman Kumar Das⁴' keeping the origin and development. It contains about 1000 Dhamail songs as well as the evolution, development, expansion and introduction of Dhamail songs, and a number of photographs.

¹ 'National Academy of Fine and Performing Arts' the academy promotes the arts and national culture and creation of necessary facilities for their development.

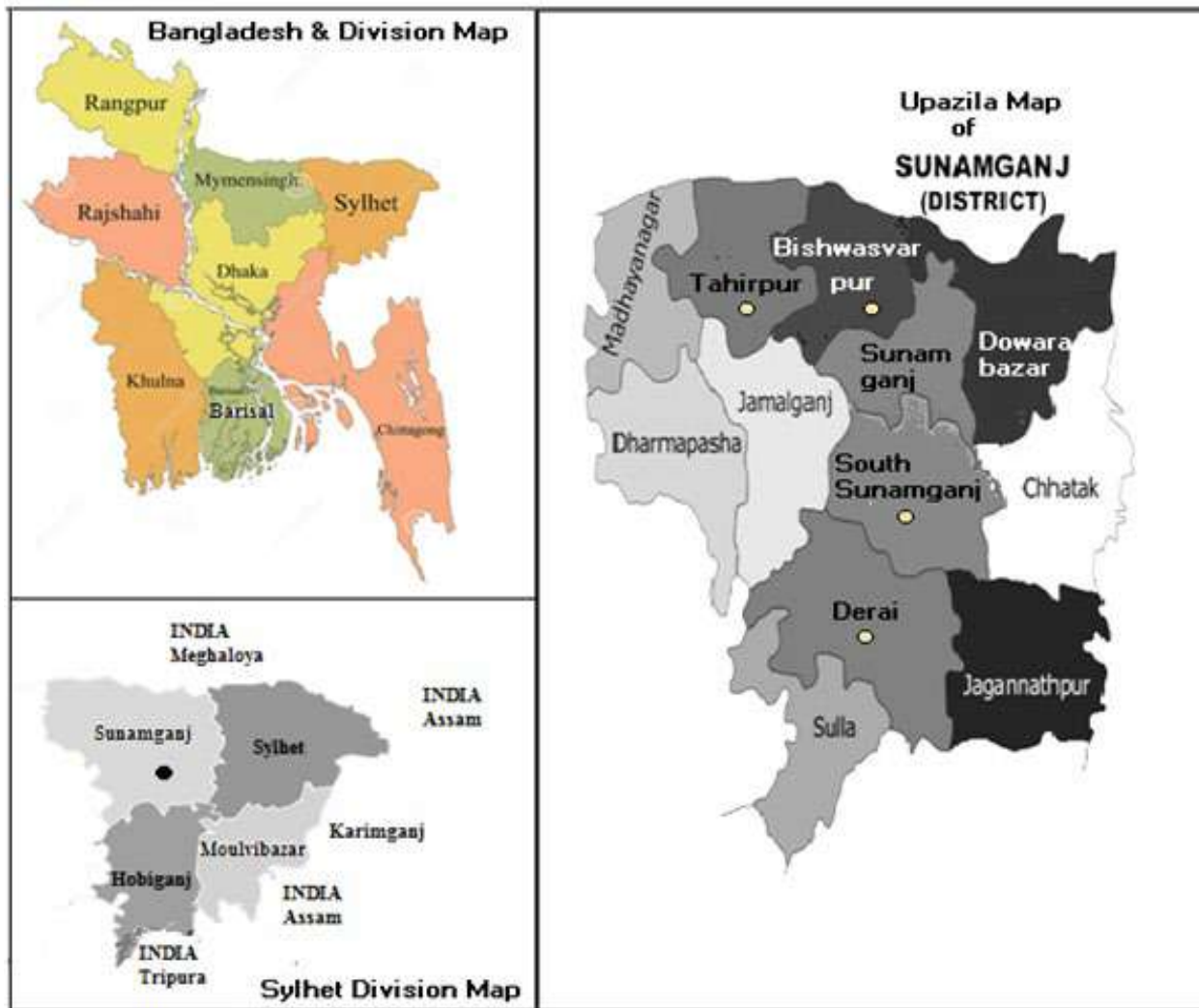
² Bangladesh Folk Arts and Crafts Foundation is a government foundation that is responsible for the preservation of; and arrange training programmes on arts and crafts, and the setting up of folk art museum in Bangladesh

³ Bangla Academy (Established in 1955) is an autonomous institution funded by Bangladesh government to promote and foster the Bengali language, literature and culture.

⁴ Suman Kumar Das is a researcher in the field of folklore studies. He has contributed more than fifty books about different issues of folklore.

Chapter-6: An introduction of Research Study Location

An introduction of Research Study Location



In 1874, the current Sylhet Division, along with Karimganj Sub-division of Assam province of India, was entirely known as the 'Sylhet district'. In September of the same year, Sylhet was separated from mainland Bengal in order to facilitate Assam's commercial development. The people of Sylhet submitted a memorandum to the Viceroy (governor who represents a sovereign in a province or colony) protesting the inclusion in Assam. The protests subsided when the Viceroy visited Sylhet and reassured the people that education and justice would be administered from Bengal. In 1905, Sylhet district re-joined Bengal as a part of the new Surma Valley Division of Eastern Bengal and Assam.

In 1912, the then Sylhet district was moved to the newly-created Assam Province alongside the other districts of the Surma Valley Division. Historically, the entire Sylhet region was a single district within the Surma Valley and Hill Districts Division as part of the Assam Province.

In 1947, a referendum was held in the Sylhet district, voting in favour of succession to Pakistan. However, the district's Karimganj subdivision was given to India. The four other subdivisions (North Sylhet, South Sylhet, Habiganj and Sunamganj) joined the Pakistan; subsequently forming East Bengal's 'Sylhet district' in the Chittagong division. In 1971, Sylhet became part of the newly formed country Bangladesh.

It was sub-divided into four districts in 1983-84 with the current Sylhet District being known as North Sylhet. In 1995, Sylhet split from the Chittagong Division and was declared the 6th division of the country. The Sylhet Division include four districts (Habiganj, Moulvibazar, Sunamganj and Sylhet) and further divided into 35 Upazilas (sub-districts). These Upazilas are further divided into 323 Union Parishads. Each union is roughly divided into 9 wards before going to village-level. There are roughly 10,185 villages in the Division. The Division hosts 19 Municipal corporations known as Pourashavas, and one city corporation in Sylhet city. Sylhet Division is the north-eastern division of Bangladesh. The Sylhet City Corporation was constituted in 2001.

Sylhet division is bordered by the Indian states of Meghalaya, Assam and Tripura to the north, east and south respectively, and by the Bangladeshi divisions of Chittagong to the southwest and Dhaka and Mymensingh to the west. Sylhet Division area 12,298.4 Sqkm, located in between 23°58' and 25°12' north latitudes and in between 90°56' and 92°30' east longitudes.

Why Sunamganj district is selected for research study

Among these four districts under Sylhet division, Sunamganj district has been selected for the conduction of this research because:

- The creature of Dhamail song and dance, Radha Ramon Dutta known as Radha Raman Sylheti folk music composer and poet born in Sunamganj district.
- Baul Samrat (Baul King) Shah Abdul Karim was born on 15 February 1916 in Derai Upazila, in Sylhet.
- Sunamganj is very well known for Dhaka Ahsania Mission (DAM) as DAM has been implementing its partnership project with Unicef namely Let Us Learn (LUL) project in two Upazilas in this district.

Therefore, DAM proposed and selected this research study in Sunamganj for a meaningful with authentic and more informative study.

A brief of Sunamganj district and target location



Sunamganj district is bounded on the north by Khasia and Jaintia hills of Meghalaya state of India, on the east by Sylhet district, on the south Kishoreganj & Habiganj districts and on the west by Netrokona district. Surma, Kushiya, **Dhamalia** and Jadukata are the main rivers of Sunamganj district and is widely known for existence of a large number of haor. Average household size is 5.58. The haor area is one of the 'highly food insecure' regions of the country. A large number of extremely poor or hard-core rural people live in the haor area, have broken even with no surplus food or deficit or have month/s of food deficit. One of the reasons behind food shortage is crop loss due to early flash flood and / or lack of income from their livelihoods means. It is clear from the survey and validated by FGD data that the majority of the people receive their income from agricultural crops (reflecting a dependency on haor land for rice cultivation), river or water bodies' i.e. through fishing, day laboring in particular in the lean season. Haor is very famous for its fish production. A large portion of people's livelihood and income source is haor. According to the BBS Population Census 2011, the total population of this district is 2467966 of which 10.38% constitute urban population and 89.62% constitute rural population. Among the total population 1236106 (50.09%) is male and the remaining 49.91% is female. The majority population is Muslim as other districts of Bangladesh. It shows Muslim 86.89%, Hindu 12.94%, Christian 0.12% and

others 0.5%. Literacy rate (of 7 years and above population) shows discouraging and decreasing literacy rate for male and increasing trend for female literacy considering the last two decades. According to the BBS 2011 population census, literacy rate of this district is 34.98% of which male literacy rate is 36.86% and female literacy rate is 33.12%. This district consists of 11 Upazilas, 87 union Parishads, 1599 mouzas and 2887 villages. 4 municipalities, 36 wards, 139 mahallas, Upazilas are:

Derai Upazila	Bishwamvarpur Upazila	Chhatak Upazila
Dowarabazar Upazila	Jagannathpur Upazila	Jamalganj Upazila
Tahirpur Upazila	Sunamganj Sadar Upz.	South Sunamganj Upazila
Dharmapasha Upazila	Sulla Upazila	

The above highlighted upazilas are selected for research study. The Let Us Learn (LUL) project has been implementing in the South Sunamganj and Bishwamvarpur Upazilas of Sunamganj District.



South/Dakshin Sunamganj upazila is bounded on the north by Sunamganj Sadar upazila, on the east by Jamalganj upazila, on the south by Derai and Jagannathpur upazilas, on the west Dewanbazar and Chhatak upazilas. Total area of this upazila is 303.17 Sq.km. This upazila consists of 08 unions - Durgapsha union, Joykalas union, Pathria union, Shimulbag union, Paschim birgaon union, Paschimpagla union, Purbabirgaon union and purbopagla union. The total population of this upazila is 183881 of which 178700 rural population and 5181

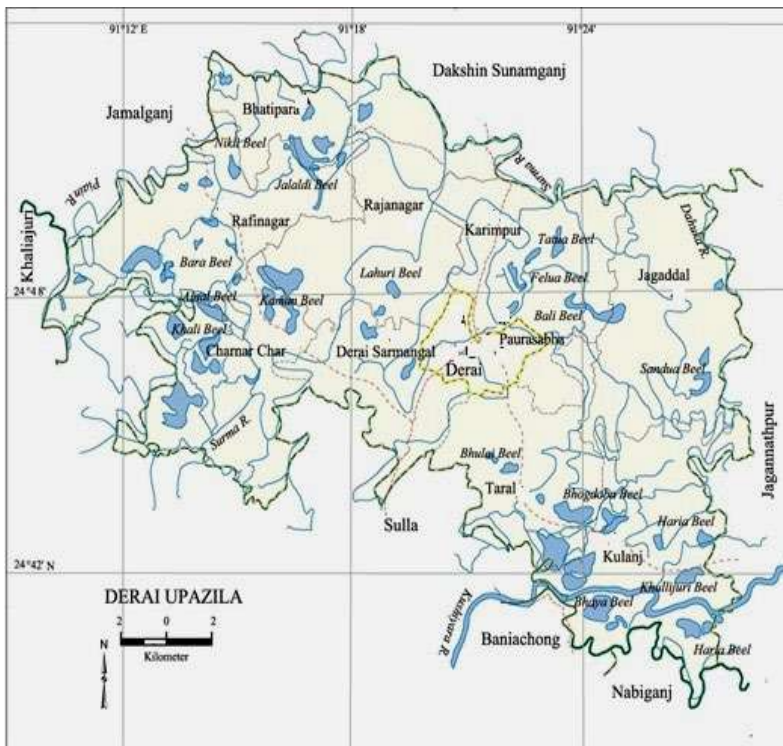
urban population. The total population 90997 (49.49%) is male and the remaining 92884 (50.51%) is female. The Majority population 166008 is Muslim followed by Hindu 17771, Christian is 5, Buddhist is 15 and others are 82. The total literacy rate is 32.3% of this upazila, of them 33.75% is male and remaining 30.89% is female. Jaykalosh union (marked in the map) is the target union for this research study.



Bishwamvarpur upazila is bounded/ bordered by Meghalaya state of India on the north, on the east by Sunamganj Sadar upazila, on the south by Jamalganj upazila and on the west Tahirpur and Dharmapasha upazila. Total area of this upazila is 248.63 Sq.km. This upazila consists of 05 unions – Dakshin Badaghat union, Dhonpur union, Fatepur union, Palash union and Sholukabad union. BBS 2011 population Census shows that the total population of this Upazila is 156381 of which 153225 rural population and

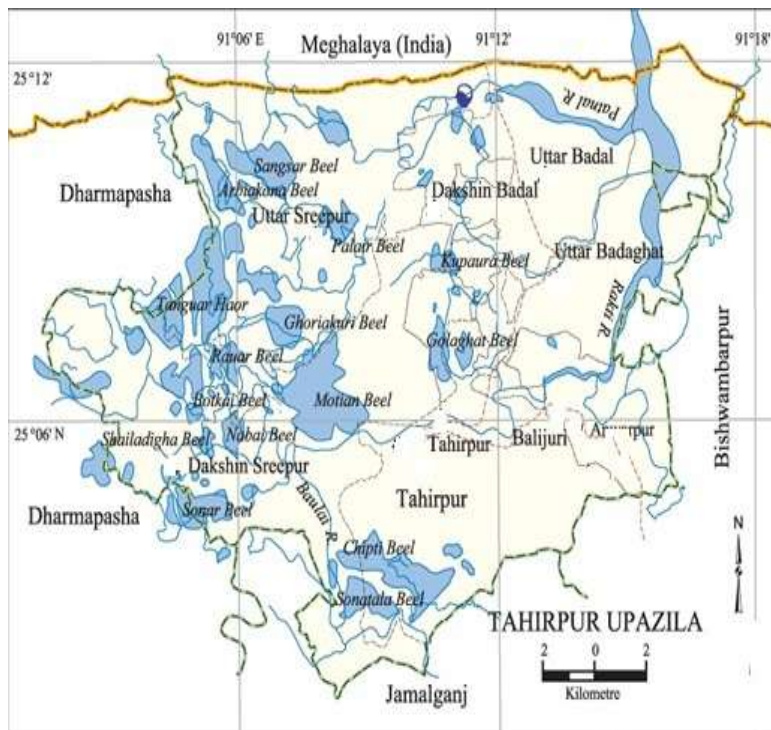
597 urban population. The total population 78175 (49.99%) is male and the remaining 78206

(50.01%) is female. The majority population is Muslim followed by Hindu. The Majority population 138597 is Muslim followed by Hindu 17678, Christian is 58, Buddhist is 1 and others are 47. The total literacy rate is 34.57% of this upazila. Palash union is the target union for this research study.



Derai is bounded by Dakshin Sunamganj and Jamalganj on the north, Sullah, Baniachong and Nabiganj on the south, Jagannathpur on the east, Sullah, Khaliajuri and Jamalganj on the west. Total Area of this upazila is 420.93 Sq.km. There are 24 rivers – Kushiara, Kaloni, Piayeen, mora surma, dhahuk etc. and 16 haors in the Derai upazila. There are 9 unions of this upazila – Rafinagar, Vatipara, Razanagar, Charnarchar, Derai Soromongol, Karimpur, Jogodol, Tarol and Kulonjo. The total population of this upazila is

243690 of which 122636 is male and the remaining 121054 is female. The majority population is Muslim as other districts of Bangladesh. It shows Muslim 68%, Hindu 31% and others 1%. Rafinagar union is the target union for this research study.



Tahirpur is bounded by the Indian state of Meghalaya to the north, Jamalganj and Dharmapasha Upazilas on the south, Bishwambarpur Upazila on the east, and Dharmapasha Upazila on the west. Total Area of this upazila is 313.70 Sq.km. There are 05 rivers – Boulai, Jadukata, Patlai, Maharam and Paikertota. A total population of about 155,000, with a sex ratio of about 51.9% male to 48.1% female. Tahirpur has 7 Unions- Uttar Bardal, Badaghat, Uttar Sreepur, Tahirpur, Dakshin Bardal, Dakshin Sreepur, and Balijuri. The population is overwhelmingly Muslim, with about 9.8% Hindu, and less than 0.5% other religions. Tahirpur union is one of the target unions for this research study.

The Beauty of Sunamganj Haor



Chapter-7: Findings, Conclusion and Recommendations

Findings, Conclusion and Recommendations

There are many activities have been carried out for making the atmosphere and conducting the research Dhamail as Intangible Cultural Heritage of Sylhet division. All activities mainly based on the research methodologies to get an overview and the present situation and practices of Dhamail in the targeted areas. The following activities have been carried out during the phase-I and findings are:

Desk Review

Dhamail and its Origin

History witnesses that Radha Ramon Dutta known as Radha Raman, was an influential Sylheti folk music composer and poet from the Sunamganj district in Sylhet of Bangladesh. Radha Raman Dutta was born on May 25, 1833 in a Kayastha family in village of Keshabpur in Jagannathpur Upazila in Sunamganj District of Bangladesh. Dutta's Vaishnavism (worship of Krishna) shaped his musical work and led him to a life of asceticism. Dutta was also heavily influenced by the Sufism that infuses Baul culture. Raman died in 1915. He is considered as the father of Dhamail folk dance and music. Dhamail is a form of folk music and dance originated in Sylhet division of Bangladesh. Dhamail is practiced in the erstwhile district of Sylhet in Bangladesh, it is found in some websites that the Dhamail practiced in greater Sylhet and greater Mymensingh districts of Bangladesh. Needless to say that Sylheti⁵ culture especially Dhamail, somehow influence to some parts of Assam, Tripura and Meghalaya states of India such as Cachar, Karimganj and Hailakandi Districts of Assam, parts of Tripura and parts of Shillong under Meghalaya states of India⁶. It is also found from the other documents that the Dhamail variant is Dhamal or Dhamali. Dhamail is mainly ritualistic dance and song of women. Hindu girls perform Dhamail or Dhamali dance and songs with pomp and grandeur on the occasions of certain religious rites, different religious festivals and birth and marriage ceremonies. Ideally Twenty to twenty-five women stand in circle in the yard and perform this rite. Generally, at least 8 and maximum 30 women could perform Dhamail. It accompanies the use of mirdanga⁷, kartals⁸ and many



Radha Raman



Shah Abdul Karim

⁵ Sylheti: A native or inhabitant of the region around Sylhet, a city in north-eastern Bangladesh. 'For non-Bangladeshi readers, the Sylhetis are originated from Sylhet, a district of Bangladesh and they represent the most Bangladeshi migrants to UK starting from early twentieth century.' - Oxford Dictionary on Lexico.

⁶ Barak Upatyaka Banga Sahitya O Sanskriti Sanmilan (BUBSSS) of Assam.

⁷ Mandira (instrument), consisting of a pair of metal bowls used for rhythm effect mainly used in India and Bangladesh.

⁸ Khartal is an ancient instrument mainly used in devotional / folk songs. It has derived its name from Sanskrit words 'kara' meaning hand and

other musical instruments which are usually played by the males while the dance is being performed. This dance form is similar to musical chairs, where one by one the dancers are removed by the dancers who can dance very fast as the beats gear up the speed. This dance form mainly relates the love of Radha and Krishna and the inner significance of this dance form is that the newly wedded couple must unite their souls in such fashion. There is history witness also that Radha Raman and Arkum Shah have been cited as having introduced the Dhamail dance tradition in Sylhet region. Arkum Shah is basically a composer of spiritual and devotional songs. Shah Arqum Ali (known as Arkum Shah) born in 1877 in Sylhet and died in 1941. His tomb is in Dharadharpur, South Surma Upazila, and Sylhet. He was a spiritual saint and Sufi in Bangladesh. Beside this, Baul Samrat (Emperor) Shah Abdul Karim was born on 15 February 1916 in Derai Upazila, in Sylhet. He first learnt music from Baul Shah Ibrahim Mastan Baksh. Died in 12 September 2009 (aged 93), Sylhet, Bangladesh. Derai has a rich culture because of its music and literature. He wrote and composed over 1600 songs.

‘tala’ meaning clapping. This wooden clapper is a Ghana Vadya which has discs or plates that produce a clinking sound when clapped together.

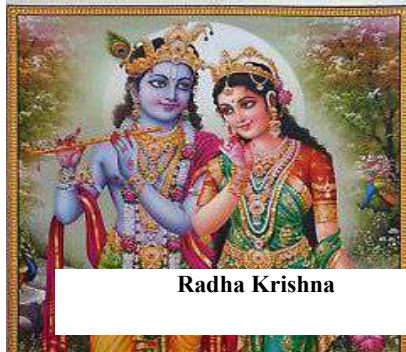


Photos collected from secondary source- performance at Shilpokala academy

The ICH Element- Dhamail

Dhamail dance is performed by a group of ladies. Ladies move in circle clapping their hands to

the beat of the music. The songs are first sung by the leader and then the others join the chorus. The ladies wear sharee in Bengali style while performing this dance form. The lyrics mainly relate to Shyam (Krishna) and Radha. Gradually the beat/tempo increases and finally reaches the crescendo. Breaks are then given, so that the ladies can have paan and guava or tea. The dance form is performed during almost every occasion. The Dhamail songs vary from festival to festival. For Marriages, Annaprasan, Dol Purnima, there are different lyrics of Dhamail songs.



Radha Krishna



Sharee



Karatal



Dholak



Harmonium

[The word Annaprasan is made up of two words, Anna meaning "boiled rice" and Prasan translates to "Feeding". It is usually carried out when the child is six to eight months old — odd months for girls and even months for boys -when the teeth have begun to appear, though the child may be weaned at a later time. Annaprasan is an occasion for celebration, and extended family, friends and neighbours are invited to attend. The ceremony is usually arranged in consultation with a priest, who arranges an auspicious date on which to conduct the ceremony. The ceremony is referred to in English as first eating of food.

Dol Purnima or Dol Jatra is a major festival of the East (Bangladesh) and West Bengal (India), Oddisha and Assam (India). This festival is dedicated to Sri Krishna. He elevated the passion of Radha and Krishna to a high spiritual plane.]

In fact, every ritual of marriage has a different Dhamail song. These dance forms do not include any other instruments apart from hand claps and sometimes 'karatal' is used. Other sources

explained the song and dance is mainly performed by the womenfolk during marriages and other auspicious occasions. The ladies move in circle, clapping their hands to the beat of the music. The songs are first sung by the leader and then the others join the chorus. The lyrics mainly relate to Shyam (Krishna) and Radha⁹. Gradually the tempo and dynamics increase to a peak. Breaks are then given so that the ladies can have paan and supari and/or tea. Sylheti folk music composer Radha Raman and Arkum Shah¹⁰ have been cited as having introduced the Dhamail dance tradition in Sylhet region.

[In Bangladesh paan (leaf) is traditionally chewed not only as a habit but also as an item of rituals, etiquette and manners. On formal occasions offering paan symbolized the time for departure. In festivals and dinners, in pujas and punyas paan is an indispensable item. Hindus make use of Paans as offerings in worship. Usually for chewing, a few slices of the betel nut (superi) are wrapped in a betel leaf, almost always with sliced areca nuts and often with calcium hydroxide (slaked lime), and may include cinnamon, clove, cardamom, catechu (khoyer), grated coconut and other spices for extra flavouring.] .

This intangible cultural heritage transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides traditions bearers with a sense of community.



Betel Leaf



Betel Nut



Prepared Paan

⁹ Radha-Krishna are collectively known within Hinduism as the combined forms of feminine as well as the masculine realities of God. Radha, in Hinduism, the gopi (milkmaid- feminine) who became the beloved of the god Krishna during that period of his life when he lived among the gopas (cowherds) of Vrindavan. Radha was the wife of another gopa (masculine but was the dearest of Krishna's consorts and his constant companion.

¹⁰ Shah Arqum Ali (born 18 - died 1941) was a spiritual saint and Sufi in Bangladesh. Arqum Shah is basically a composer of spiritual and devotional songs

Consultation meeting Ministry of Cultural Affairs

A consultation meeting was organized and held at the Conference room of Ministry of Cultural Affairs (MoCA). Mr Ataur Rahman, Joint secretary (Budget & Audit) of MoCA presided this consultation meeting. Ms Zohora Khatun- Deputy Secretary, Ms Jesmin Nahar- Senior Assistant Secretary of MoCA were participated in the consultation meeting; Md. Shahidul Islam- Head of Program (Education), Ms Farhana Begum – Training Coordinator, ABM Shahab Uddin- Co-

Researcher and, Kazi Ariful Huda – Team Leader (Researcher) of DAM were participated in the meeting. An overview of the Research on Dhamail ICH's Contribution to Sustainable Development: Education and Community Development, its objectives, target areas and research methodologies has been shared in the meeting for the conceptual and perceptual clarity. Mr Ataur Rahman explained that he worked in the



Sunamganj previously and he explained about the Dhamail from his experience and he agreed with research on ICH in Bangladesh is very important to sustain these ICH for the generation of community development otherwise these will disappear from the culture. Ms Jesmin Nahar, Senior Assistant Secretary of MoCA added that the government has a plan to prepare an inventory, this research would be more helpful for ICH in Bangladesh. Ms Zohora Nahar, Deputy Secretary explained that meanwhile government started some work with Shilpokala Academy under MoCA on various cultural activities and government has a plan to established a cultural museum at upazila level. At the end of the consultations, Mr Ataur Rahman expressed that the MoCA will provide management/ coordination support and cooperate at field level for research activities if required. This consultation meeting was a great achievement in involving government and aware them on this research and its activities. List of the participant and meeting notice enclosed in the **Annex-5 and 5.1.**

Consultation Meeting with the District Cultural Officer of Sunamganj

A consultation meeting with Mr. Ahmed Monzurul Hoque Chowdhury, District Cultural Officer of Sunamganj was held at the District Cultural Academy (Zila Shilpakala Academy). From the discussion it was found that Sunamganj district is a cultural heritage place of Sylhet division in Bangladesh. Dhamail is a very popular song and dance, Radha Raman Datta is known as the father of Dhamail. Previously Dhamail was very common in the community, if some women get together

in the homestead/courtyard beside their conversation; they started Dhamail as a recreational activity and as a worship of God Kishna and Radha. Day by day Dhamail is evolving in a new shape with modern costume and choreography, keeping with modern culture and human desires and preferences. This academy is providing training to some selected dance and



A consultation meeting with Mr. Ahmed Monzurul Hoque Chowdhury, District Cultural Officer of Sunamganj

song artist, these artists perform Dhamail in the gigantic cultural programs. These steps are not sufficient to make Dhamail protect and safeguarding in the community level, due to the lack of support and practice, this is going to evaporate from the community. Dhamail is exiting in the community during marriage ceremony mainly. Mr. Chowdhury appreciated that the research study as ICH and recommended that formation of Dhamail Cultural Organization in the upazila (sub-district) is very important and introducing Dhamail with the school co-curriculum activities for safeguarding. Therefore providing training to the cultural organization and school teachers is essential, Academy could provide training support.

Orientation on the Research for the Research Team



One-day hands-on orientation training was organized for the Research team members on 28 October 2020 held in Sunamganj conducted by the Team Leader (Researcher) and Co-researcher. The objectives and contents of the orientation were: the project briefing including its objectives, research

methodologies, how to conduct Interviews following questionnaire, how to conduct FGD an consultations following semi-structured questionnaire, how to recording/notes of the FGD and consultations, Area mapping and identify the persons for Interviews, FGD and consultations for information/data collection and



listing considering the gender aspect, caste, religion, class, youth groups, occupations, cultural groups/persons; and preparation of work plan and targets. There are 15 numbers of research team members – supervisors, data collectors, co-researcher and team leader were attended in the orientation training course. Moreover, Project Manager, Technical Coordinators of Let Us Learn project attended also who has provided sincere support and assistance on the day to day work progress monitoring and day-to-day problems and provide support accordingly. Field test on the questionnaire and data collection process were organized to make the research members more clear and their conceptual and perceptual clarity through hands-on skills development. List of the participants enclosed in the **annex-6**.

FGD/ Consultations in Badaghat Union under Tahirpur Upazila

Let Us Learn Project officials and Data Enumerator & Supervisor have organized a FGD/ Consultation meeting at Badaghat nears the tomb of Hazrat Shah Arefeen (R) under Tahipur upazila. There are 17 participants of them 11 male and 6 female. Let us Learn officials- Technical Coordinator, Programme Officer and Upazila Coordinator were present. Team Leader (Researchers) and Co-Team leader conducted the FGD/Consultations. Participants were Union Chairman (Senior Citizen), Rural Doctor, Cultural Performer Group, Singer, Instrument player, Song/lyrics/writer, Journalist, local government women member and others from the Muslim community actively participated in the FGD/consultations, it was found that the community people are very much familiar with the Dhamail Song and Dance. List of the participants in **Annex-7**. Respondents shared that they performed/ participated in Dhamail from their childhood. There is a river under Taherpur Upazila named Dhamail river, they expressed that the name of the river might be comes from the Dhamail Song and Dance or the name of Dhamail song & dance from the name of the river viz-a-viz. Respondent also explained that Dhamail take place at any time beside the festivals and occasions.



that Dhamail take place at any time beside the festivals and occasions.

Haor is low-lying land where six months it keeps under water mainly in rainy/ monsoon and other six months is dry seasons. During the monsoon, there is no work and no cultivation to grow crops, in those days' inhabitants organizes Dhamail at the courtyard/ homestead as amusement. Mainly women and girls take part in the Dhamial song and dance. Male supports by playing musical instrument- harmonium, kartal or drum. There is no specific song for Dhamail and Dance, but

there is a special melody for Dhamail that follows without any variations. Baul Song of Shah Abdul Karim and Arkum Shah are very popular in the Muslim community for Dhamail Song and Dance. Performers sing song Baul, Sufi, Murshedi on the Prophet and on the Islamic Saint following the Dhamail song & dance style. Dhamail song and dance performs with least 9 members/performers and highest 20/30 performers in marriage ceremony. Dhamail song and dance follows a style that all performers stand in a circle, one performer lead song and dance and others follows her. No one stays in the middle but music and other instruments plays from outside the circle sometimes in the middle also. Dhamail song and dance performs mainly by the women and musical instrument plays by the males. Harmonium, Dholak (drum) and kartal uses in Damail Song and dance following the beat of Dholak.

Respondents explained that Dhamail song and dance can take place at any time even a group of women get together after their household work. Therefore, special costume not necessary but in an occasion, performer wear her own best sharee (like everyone wear best clothes attending in any occasion). In the rural area only, clapping is used instead of musical instrument mostly.

In the urban, respondents noticed that some changes in the melody & tune following the modern musical instrument introduced. Though there were no specific costume for Dhamail song and Dance but now there are colourful sharee and standardization maintained during the big occasions. Sameness sharee uses in the community or in big program arrangements.

Currently, Dhamail is going to be disappeared from the community due to lack of support and no cultural organization established to practice and continue Dhamail for its existence. Baul folk song is getting more preferences in the community. There are two types of songs in the community based on the religion such as Hindu community sing song for Dhamail on the history of Radha Krishna following the lyrics of Radha Raman and Muslim follows the Muslim Saint and Prophet using Sufi or Murshedi. Singing song based on the daily life of the poverty-stricken people following Dhamail style in the haor areas too.

There is no religious obstruction and conflict for performing and organizing Dhamail. Hindu organizes Dhamail for their religious purpose as they think it's a worship for Radha Krishna. And Muslim organizes for religious purpose too. But both attend in the common functions – marriage, day observance of national days, school functions, community gathering and ceremonial events.

There is no writer for developing the Dhamail song on the present situation and social problems due to lack of financial support. Writer and performers including singer are engaged at different work for their livelihood.

When Dhamail take place in the School Cultural Functions or common festivals, Dhamail song articulate on the baul, modern, country song and other folk songs such as Hasonraja but no religious song follows. In those functions or festivals all level of community people irrespective of caste, religion, groups, class participate, perform and enjoy Dhamail. School and community functions held to celebrate national day observance, Bangla New year and international day observance.

In addition, the respondents highlighted that Dhamail song and dance way-out the community people from the anti-social activities fascinatingly. During the natural disaster and lean period, all people are obstructing and reside in their own house or others house, there is no work due to flooding & water logging in the entire area as low-lying land, in those days they do Dhamail song and dance in the courtyard to relief from the stress, trauma and engaging everyone in the peaceful entertainment and learning. Dhamail is the culmination of the Sylheti tradition of enjoying festivals and keep people connected to their roots, while providing a much-needed boost to the incomes from reach people of society. Dhamail can be seen as a driver for socio-economic growth which is accessible for all social groups to alleviate poverty. Finally, this dance boosts the local economy through its short term as well as youth engagement in the local culture.

The cultural group shared that once Naari Uddokta Society (Women Entrepreneur Society) hired a twelve-member team mainly women for a three-day performance in their occasion and earned forty thousand taka for the performance. Another respondent shared that he was hired for a day and earned three thousand five hundred taka. Some other shared that Baul song is very popular now than Dhamail because the singer and musical team earn twenty thousand taka to fifty thousand taka. Dhamail is disappearing from the community due to the practice and poverty. Respondents explained that Dhamail could be a one of the best media for social awareness and learning method for the school education. Such as other folk song or dance includes only few performer – singer, musician and formal dancer where in Dhamail everyone is a performer and take part actively. If the cooperation and financial support provide to the performer/writer to write song on social awareness (on consequences of drug, dowry, child marriage, importance of education, afforestation, natural disaster, health and hygiene etc.), Dhamail could be implemented in the educational institute on as well as in the community. Dhamail could be integrated in school education for early grades such as naming, number counting, Alphabet learning and pronouncing, social studies, and physical education and so on.

Moreover, training is an important component for the new generation especially youth for undertaking the responsibility. As described that Dhamail is going to disappearing from the community, Dhamail organization could be established in the Upazila or union level where performers and youth could practice and sustain Dhamail for generation to generation and to protect and preserve, not only religiously but for the people of Sylhet which make the community free from all kind of discrimination and abuse and way-out communal feelings by establishing peaceful, gender sensitive and friendly environment.

FGD with Youth group in Palash Union under Bishwamvarpur Upazila



FGD with youth group was organized in Palash village of Palash union under Bishwamvarpur upazila. Similar to Tahirpur Let Us Learn Project provided support in organizing the FGD beside the data Enumerator and Supervisor of this research Study project. There are 27 youths participated in the FGD of which 21 girls and 06 boys. Let us Learn project officials, Data Enumerators and Union Supervisor of this research study were present in the FGD meeting. Team Leader (Researchers) and Co-researchers conducted the FGD meetings. It is noted that the Palash village is a Hindu

community. List of the participants in **Annex-8**

The respondents explained that Dhamail is very much well-known in this community as their Sylheti and religious culture. They learn Dhamail from their mothers and their mother's learnt from their grandmothers. It indicates that the Dhamail is following and practicing in the Hindu community from generation to generation. It is worship to Radha and Krishna for the Hindu community when they recite the story of Radha and Krishna. Dhamail song and dance accordingly is a pragmatic step by step story of the life and love of Radha Krishna. Dhamail organizes socially during Puja festival and in marriage ceremony. In addition to Dhamail organizes and perform at any time in the family and in the community.

Respondents explained that during festival if the Dhamail performance liked by the audience, they pay some money to the performer. There is no such tradition to pay for the Dhamail performance. They also shared that there were Dhamail on the social issues previously. Dhamail could be a instrument of awareness creation COVIT-19. Dhamail could not be performed individually, it needs at least 6 and maximum 30 persons. Male and female both can perform Dhamail but women mainly perform song and dance, male plays musical instrument such as harmonium, table or Dholak (drum) and kartal. Clapping is the key ornament of Dhamail song and dance. Dhamail is very much acceptable to all religion and all Sylheti perform and like Dhamail. There is no conflict or barrier in connection to the religion. It's a Sylheti culture. Rehearsal is not required for Dhamail but if new song or new writing that should need to practice for understanding the words and fit into the Dhamail style.

One of the respondents expressed that though there is no specific costume for Dhamail but sometimes group decides to wear sameness sharee such as red and white or yellow. Dhamail is not only Radha Krishna, but about the relationship between mother in law & bride and romantic song also includes in the Dhamail. Dhamail develops the relationship between family to family and family to community and also develops friendship. It is interesting that in some cases

especially when arranging marriage, knowing and performing Dhamail is one of the criteria for girls.

Respondents explained that to achieve the goal of SDG 4.7 & 11.4, social issues for awareness creation could be included in Dhamail but lyrics are needed to develop by the writers. Dhamail could be included in the school cultural functions, Dhamail could be a regular activity in the school as co-curriculum, one teacher could take the responsibility is not cultural teacher.

FGD with Teachers in Rafinagar Union under Derai Upazila

FGD with Teachers was held in Rafinagar Union High School. 09 teachers participated in the FGD. From the FGD it was found that among 09 teachers, 07 teacher's village home is in Netrokona (nearby district of Sunamganj and under Mymensingh Division) and they have never seen Dhamail song and dance and not familiar with Dhamail but they heard about it. Other 2 teachers are from Rafinagar and they explained that Dhamail is practiced by the Hindu community regularly as the worship of God Krishna and Radha mainly. Dhamail song and dance is story of God Krishna and Radha. However, style of Dhamail song dance follows in marriage ceremony using the different folk song such as Hason raja song, Baul song and modern song. Senior Citizen's tries to keep the heritage alive but new generation likes modern music which influence them by the modern song and music. Furthermore, online and internet influence the community culture. List of the participants in **Annex-9**



FGD with mixed group in Rafinagar Union under Derai Upazila

Another FGD was organized at Khagaura Village in Rafinagar participated where 14 community people of different profession were attended in the discussion. They are: senior citizen (age between 60-80 years), Teacher, Farmer, Priest, Artist and student. From the discussion it was found that before 1947, Sunamganj was under Assam province of India as a sub-division. Socio- economic culture was very analogous between other sub-division of Assam and Sunmganj such as Habignj, Sylhet and Moulvibazar (currently district of Bangladesh) were the sub-divisions of Assam along with Karimganj and Hailakandi sub-division (currently in India). Radha



Raman Datta is a famous folk music composer and poet. Dhamail song and dance is a recreation and as worship of God Krishna and Radha. Dhamail song is a story of God Krishna and Radha from beginning to end their love, separation, happiness and sadness. Gradually this song is changed and included other folk song such as Baul folk song but style of dance not reformed. Chronologically, Dhamail song and dance is included in the marriage and other social function by using other folk song. Dhamail became a tradition of greater sylhet. Respondents explained that they came to know about this dhamail from their parents. Respondents expressed that during flood and all lands was under water, every homestead there were took place Dhamail for worship and recreation. There were no training required for Dhamail song and dance because it was a tradition of every household to teach their children how to Dhamail song and dance like cooking and household work. Dhamail song and dance is for the women only; women sang song and dance according to the rhythm of clapping. There were no musical instruments required. Later, male were included with this song and dance by playing musical instrument from outside the circle of women's dance. Currently, youths and new generation is interested with the modern song and dance and attractive musical instrument, and influenced by the online, internet and TV programs. It is essential to protect this traditional culture otherwise it will be vanished from the Sylheti culture. Responded Teachers recommended that this could be included in the curriculum –in social studies as sylheti culture and expressed that there is included all culture in the social Studies. Furthermore, Dhamail could be included in the co-curricular activities with education. Other respondents described that Sunamganj is a tourism place, so that cultural institution could be developed as a part of tourism, tourist will be enjoyed and familiar with the Sylheti culture Dhamail. This will be developed as a profession and artist will be benefited financially and they could able to maintain their family. Youth and adolescent group could be developed in school, community and education institution. List of the participants in **Annex-10**

FGD with teachers group in Joykolosh Union under South Sunamganj Upazila

FDG organized at Joykolosh Union in South Sunamganj and 10 teachers from different school and college were attended in the discussion. Respondents explained that Dhamail is a tradition of Sylhet division and it is a traditional Sylheti culture. Dhamail is popular mostly in the Hindu community. Muslim community do not participate in the Dhamail take place in Hindu community but there is no conflict or barriers. Dhamail in Hindu community organizes on the God Krishna and Radha for worship thus Muslim community people do not take part in the worship of God Krishna and Radha. But Muslim community take part during other functions such as marriage ceremony, birth day etc. Muslim



community organizes Dhamail in Marriage ceremony and other social events by using Baul, Murshedi (Muslim spiritual) and other folk and modern song. Both take part in the national and international day observance where Dhamail is the main attraction of the events. There is a scope to include Dhamail in the school curriculum and co-curricular activities. Due to the modern culture, Dhamail is much neglected in the community comparing the old days. Protection and safeguarding, Dhamail should need to practice as the old days by organizing artist/cultural group, youth group, community leaders, adolescents and parents especially women. List of the participants in **Annex-11**

Observation



locations except South Sunamganj with any hesitation. It shows that its' a regular worship of Radha Krishna, therefore there is no conservativeness in performing the Dhamail in front of stranger. They also performed Dhamail that organizes in the Marriage Ceremony. This was very helpful for the Researchers to understand and conceptualize the melody,



Dhamail Song and Dance was observed in Palash village under Bishwamvarpur upazila; in the Khagauraa Village of Rafinagar; and in the Ujanigaon Village of South Sunamganj. Without any shilly-shallying, youth girls and women performed Dhamail Song and Dance in all



lyrics, style and rhythm of Dhamail song and dance. List of the performers in **Annex-12A & 12B, 12C**

Differences/ Variations

From the discussion and observation, it was found that there are two categories of Dhamail song and Dance- one is for religious and other is for general.

Religious:

Hinduism faith

As various devotees worship Radha with the understanding of her merciful nature as the only way to attain Krishna and it is believed that Krishna enchants the world, but Radha enchants even him. Therefore, she is the supreme goddess of all and together they are called as Radha Krishna. Dhamail is honoured as Religious worship that includes Radha Krishna for Hindu religious faith and entreaty. It may honour or celebrate the presence of special guest(s), or their memories after they die. Reverence, honour, homage, adoration and worship and is the essential ritual of Hinduism. As the Sylhet was as a district/subdivision of Assam in India, the Sylheti culture influence in the Assam and Dhamail is very popular for the worship of Radha Krishna and sustaining there as a part of Hinduism faith.

Islamic faith

Muslim community follows Sufism and Mazar based Dhamail song and dance. Sufism, as the mystical dimension of Islam, preaches peace, tolerance and pluralism, while encouraging music as a way of deepening one's relationship with the Creator. "Mazar" "a place for visit", it usually refers to the tombs of Islamic saints or famous people. People worship mazars on certain or uncertain dates, in the hope of getting blessing for good harvests, health, the birth of children, and so on. Muslim community follows Baul, Sufi, Murshedi, and Kawali when they perform Dhamail.

General

Beside the religious based Dhamail Song and dance, the both community take part in the common program and perform Dhamail Such as National Days Observance such as Independence Day, Victory Day, Bangla New Year etc. and International Day Observance such as International Literacy Day and so on.

Considering the above, Dhamail Song and Dance organizes or performs based on the religious faith and people participate in the Dhamail Song and Dance according their own faith. It means all community people respect all religions and do not disapprove of or make commotion on to each other religious faith. On the other hand, the community people get together in various occasions irrespective of the race, colour, sex, language, religion, political or other opinion, national, ethnic or social origin, property, disability, birth or other status. This develops bond for interpersonal relationship and effective communication among community people in the same manner.

Dhamail in Rural Context

As described above, Dhamail song and dance in the rural areas is very natural where there is no needed any particular costume and musical instrument. Dhamail is performing at any place even at the courtyard/homestead premises. In the rural areas where there is no any musical instrument women performing Dhamail by clapping and clapping is the main ornamental attraction of Dhamail in the rural areas. In the rural areas Dhamail song and dance take place at any time even if more than eight women gather for conversation and interaction with each other after their household work, in that time if they wish they perform Dhamail. In the present days women or girls wear sameness sharee to perform Dhamail at the rural functions or cultural events and marriage ceremony. Dholak, harmonium, kartal are the Musical instrument that use in the rural areas. Women sing song and dance following the Dhamail style and male are playing musical instrument. In some cases, male participates in the performance of Dhamail Song and Dance but male performance is not essential.

Dhamail in Urban Context

From the consultations it was found that Dhamail in the urban area is very formal and Dhamail organizes formally such as in the marriage ceremony, cultural function at the town hall or in the comprehensive colourful program for national and international day observance in presence of High officials and government personnel such as MP, Minister, Businessman, famous personnel and other political leaders etc. In the urban area Male and female both perform Dhamail. Style and musical inclusion is modernized the Dhamail rather clapping, costume and musical instrument highlighted scrupulously.

Though the respondent described the differences between Urban and Rural Dhamail, more information and observation is needed to conclude the actual differences.

Relationship between Dhamail as ICH and SDG 4.7 and SDG 11.4

From the consultations, it was found that Dhamail could keep an active role in achieving SDG 4.7 & 11.4 by social inclusion and introducing in the school education and non-formal education. As described above, Dhamail could be included in the school education system such as including in the co-curriculum activities- recital rhymes & poems, song & dance, storytelling, practicing in learning early grades- learning alphabets, numbers, multiplication tables. Formation of a cultural group in the school and college or university level and will perform during the school cultural program and in the local and national level program. Training is an integral part of developing skills of the youths and, cultural forum members to protect, preserve and, safeguard of ICH that will continue from generation to generation. Dhamail is an example of building relationship between the people of different religious faith, involving women actively, interpersonal relationship development, reducing the domestic violence, gender sensitive and active participation of all level of community people.

This will ensure SDG 4.7 that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development. A cultural organization needs to establish at the Union or Upazila level involving the singer, writer, musicians, Dhamail dance performers who will represent as an ambassador of Dhamail. This will assist to strengthen efforts to protect and safeguard the local cultural and natural heritage to achieve SDG 11.4 goal.

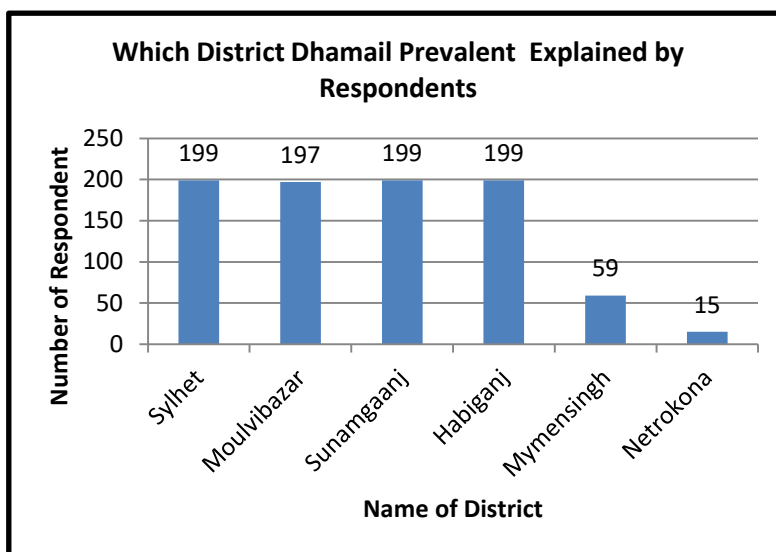
Findings from the Key Informant Interview

200 considerable and important people from the target areas were selected who could contribute and provide valuable information in connection to the Dhamail as a Sylheti traditional Culture and 50 (25%) personnel from each targeted Union of each Upazila i.e. 200 of four Upazilas. The interviews were captured in the prescribed developed questionnaire.

(Summary/compiled answer in Annex-13)

It was found that 100% interviewees are agreed that Dhamail is very old folklore in this region. 100% interviewees are agreed that Dhamail is well known by all community. 65.5% interviewees explained that Dhamail song & dance represents specific religion and 34.5% expressed that Dhamail is not representing any specific religion. 20% interviewees agreed that the Dhamail conflicts with any religion where the 80% interviewees disagreed. 99% interviewees have seen and enjoyed Dhamail Song and Dance. 47.5% interviewees participated in the Dhamail Song or Dance where 52.5% interviewees never took part. 87% interviewees expressed that male and female both together participate in Dhamail where 13% disagreed. 1.5% interviewees explained that there is specific number of fixed participants to perform Dhamail where 98.5% explained that there is no fixed number of participants. 29.5% described that there is a system that Dhamail dance should be performed with song where 70.5% disagreed with this explanation. 29% expressed that there is specific costume and cosmetics for performing Dhamail where as 71% disagreed with this opinion. 97% described that there is musical instrument uses in Dhamail Song and Dance where as 3% disagreed with this explanation. 84.5% explained that all people in this region perform Dhamail in a same stage together without discrimination of any kind of occupation or class (this means sex, language, religion, political or other opinion, ethnic or social origin, property, disability, or other status) where as 15.5% disagreed with this explanation. 45.5% answered that Dhamail organize in the wedding ceremony and 54.5% disagreed. 94.5% explained that Dhamail organizes in other events such as Nabanno, Choitro Songkranti, celebrating national days, etc but 5.5% disagreed with this explanation.

According to the explanation of the individual interviewee, 99.5% explained that Dhamail prevalent in Sylhet, Sunamganj and Habiganj district; 98.5% answered Dhamail prevalent in Moulvibazar and 29.5% answered Dhamail prevalent in Mymensingh district and 7.5% expressed Dhamail prevalent in Netrokona district.



73% respondents explained that Dhamail popular in the whole Sylhet region. 98.5% respondents explained that No specific name for recognizing Dhamail performers. 99% respondents explained that 8-30 entertainers or actors or performers are required to perform a Dhamail Song and dance. Female perform Dhamail Song and Dance, lead by one women and other follows leader and singing chorus but dance together in same stepping in a circle. Male plays musical instrument only. In Modern Dhamail song and dance, Male and female both perform together and Choreography is used and introduced in a new form of Dhamail. There are no changes in song but Choreography uses in dance. Mainly the modern Dhamail dance is depends on the Choreographer.

73% respondents explained that their money require to organize a Dhamail ceremony minimum BDT 1000 and maximum BDT 5000. The respondents expressed that the expenses depend on the nature of the decoration, audience and place. For a big arrangement such as during cultural show or day observance, the expense goes to BDT 50000 even. Performers costume required also.

100% respondents explained that Source of Fund:

- Marriage or Birth day or family carnival or ceremony: Family provides Fund
- Day observance and cultural Event: Community Contribution by rich people and individual contribution of interested people.
- Religious festival: Community according to the religious faith contributes and developed collective fund.

100% respondents explained that Dhamail is celebrated in any program organized

- Social Program
- National and International Day Observance- Independence & Victory day, New Year, Women's Day, Literacy Day, Child Rights Week and Child Day etc.
- Religious Festivals: Puja etc (Mainly in Hinduism)

98.5% respondents like Dhamail program because:

- Sylheti Culture as Sylheti Heritage
- Dhamail is with the mind and heart of all sylheties
- Enjoyable, attractive gesture in dance and song and excellent combination of both
- Increase knowledge on the God Krishna and Radha & love and about worship
- Increase knowledge of Sylheti culture
- Well-being of Health by Dhamail dance and song
- Leadership skills developed by lead the Dance and Song
- Dhamail in Hindu community perform by women at any time anywhere in front of known and unknown people as a worship of God Krishna and Radha which recite step by step story of God Krishna & Radha through Dhamail Song followed by dance.

1.5% respondents do not like Dhamail program because:

- Origin of Dhamail song and Dance is a worship of God Krishna & Radha which is not acceptable in Islamic Culture
- But in Marriage and other festivals Dhamail Song and Dance is not on God Krishna and Radha, uses other folk song and Dance.
- More information on these need to collect from Muslim community by the researcher.
- Respecting all religions, many Muslim community people do not express their negativity on origin of Dhamail. Muslim Community use the style of Dhamail following the different song and call Dhamaila in Marriage ceremony and other festivals.
- Muslim women do not perform Dhamail in front of unknown people except own family

89.5% respondents answered that Dhamail is a just only entertaining cultural event for the occasion or to celebrate a day. 10.5% respondents answered that Dhamail is not only entertaining cultural event for the occasion or to celebrate a day explained above.

38% respondents answered that there is professional group for Dhamail who earns for their living through it. Every performance rate is minimum BDT 500 to maximum BDT 5000. Minimum 3 and maximum 30 performances take place in a year. 62% respondents answered that Dhamail performs by the male, female, youth, adolescent, those who are skilled in Dhamail song and dance. They perform as an Artist and enjoy the event, not for earning.

38% respondents answered that the members of the Dhamail performers group manage their families with what they earn through this cultural work, where as 62% respondents disagreed and explained that there is no professional Dhamail song & Dance group or individual and earning for their living and family maintenance. The performers of Dhamail are: house wife, youth and adolescent who are engaged in household work and student. Others including male (musician) engaged in farming/cultivation, service, trades etc. as a main profession. They perform Dhamail for Worship or enjoy as recreation.

Respondents expressed that Dhamail song and dance artist are poverty-stricken people. As there is no earning from Dhamail song and dance, they engaged at different work such as day laborer and working in the farming land as worker, with a very little educational qualification their income is not sufficient than their family needs. Therefore, they are becoming extinct from their skills and performance as artist. However, they are very much aware about the importance of education and their children education.

4.5% Respondents expressed that there is problem/obstacle they face in organizing Dhamail ritual because Muslim Leaders and influential do not like Dhamail and they protest and obstacles to perform Dhamail in the Muslim Community as they think it's against Islam especially on the story of God Krishna and Radha. But 95.5% respondents answered there is no problem/obstacle they face in organizing Dhamail ritual

6.5% Respondents expressed that the performers use special attires/costume for the Dhamail ritual - Performers use Colourful costume – red, blue, green, yellow etc. and performers use same colour costume. Whereas 93.5% expressed that the performers do not use special attires/costume for the Dhamail ritual.

2.5 % Respondents expressed that Dhamail performers of all places and all groups wear the same prescribed special attires/costume. Performers use same colourful costume for making the performance more attractive and enjoyable. And thus, all groups in all places, performers wear same costume according to their own choice. 96.5% described there is no prescribed special attires/costume.

100% Respondents expressed that there is some musical instrument used in Dhamail -Drum, drummer, Tabla (Drum), Harmonium, Mondira, Flute, Dish bowl etc. local musical instrument uses in Dhamail.

78% Respondents expressed that Dhamail presented on theme or issues such as Orders and advice, do's and don'ts, love and separation (God Krishna & Radha), mystic poets' biographies, marriages, birth anniversaries, harvesting, religious and social issues, national and international day observance and issues etc. 22% Respondents expressed that It's a one of the Cultural Activities for recreation only.

88% Respondents expressed that the community or people are being benefited by Dhamail. The community people are benefited through Dhamail that includes Religious education (Hinduism), developing social bonding, education on Dos and Don'ts, Life oriented cultural practices. 12% Respondents explained the community or people are not benefited from Dhamail.

83.5% Respondents expressed that there is differences between urban and rural Dhamail performance. In Rural area, Dhamail follows its origin; Song and Dance is a combination effort of rhythm. But in Urban, Dhamail is a Dance program using choreography by Choreographer. In rural, local and available musical instrument use during Dhamail performance. But in Urban, modern

piano, guitar, modern and digital Drum set, flute use according to the choreography. In rural, Dhamail organizes at any place anywhere, but in Urban, Dhamail organizes in a big hall or hall room. In Rural, no special costume is required for performers, even Dhamail perform without musical instrument because clapping is the main rhythm for song and dance. In Urban, Special costume is required according to the choreography. Stage, lighting and sound system is required in the Urban where as in rural, if a big cultural event only a Mick and stage is required and program organizes in the day. 16.5% explained there is no differences between urban and rural Dhamail performance.

83.5% Respondents expressed that there is differences between Dhamail performance of earlier days and present days and 16.5% explained there are no differences between Dhamail performance of earlier days and present days.

Dhamail in old days:

- Depends on old folks
- Less or no musical instrument use
- Only clapping is main rhythm than any musical instrument
- Organize in a small scale, at homestead/domestic, lively, sweet melody and original voice, meaningful and rural life oriented

Dhamail in present days:

- Modern culture based
- Modern musical instrument use
- Refined melody and rhythm use
- Chorographical dance introduced that the origin

76.5% Respondents expressed that Dhamail is being developed in a new form. Dhamail is being developed in a new form that includes refined melody and rhythm, new form of dance with choreography, modern musical instrument introduced lyrics with modern thought and culture, environment and costume introduced. Previously only women were performed Dhamail, now male and female both perform together with colourful costume and training by choreographer. 33.5% Respondents expressed that Dhamail is not developed in a new form.

100% Respondents expressed that there is no reaction in the community (Religious and progressive, rich-poor, young-old, men and women, professionally, farmers and fishermen, teachers and businesses, educated and illiterate) about Dhamail.

Dhamail influence in personal, social, educational life and harmony explained in the following:

	What kinds of influence	How does dhamail influence
In personal life	Developed realization and understanding, get acquainted, grow interest to the cultural	Folk culture survives and practiced. Behaviour and manners develop. Creating affection with folk culture.

	activity and create recreation.	
In social life	Develops social bonding, develops unity, create improved and unite life.	Develops relationship and neighbourhood
In educational life	Increase knowledge, learn about culture and people, grow attention in education and learning, and develops relationship among the student. Drug abuse, dowry, child marriage, domestic violence, gender etc. social awareness on will be created at their own pace with enjoyable learning through Dhamail	Social Development, aesthetic development, develops fellow feelings, unity, friendship, empathy. Create Awareness on the social issues and establishes UNCRC and CEDAW in the community and eliminate/reduce superstitions.
In harmony	community people get together in various occasions participate, perform and enjoy Dhamail irrespective of the race, colour, sex, language, religion, political, ethnic or social origin, property, disability, birth or other opinion/status	Develops communal feelings and establish peaceful life.

100% Respondents expressed that Dhamail is effective in gender relations & development and elimination of all kind of discrimination. Dhamail is one of the platforms for women to get together, develop relationship among the performers as well as among the audience because all lives in the same community. Develops social bond and neighbourhood where everyone knows about each other that protect each other from domestic violence and thus domestic violence is rare in the community. Male and female both take part in the Dhamail song and dance performer or audience therefore it helps to develop relationship among women and men with respect. Everyone has the freedom of their expression and take part in the decision-making process while performing Dhamail.

100% Respondents expressed that youth and adolescents could be involved with Dhamail for education and community development and the following role they can play

- Formation of Youth Dhamail group and Adolescents Dhamail group.
- Provide training to the Youth Group and Adolescent group on Dhamail and different issues.

- Create Social awareness on different issues to the community and to the educational institutions and youth to youth, adolescent to adolescent by these Youth Dhamail group and Adolescents Dhamail group
- Provide training to the School Teachers and involve them with the Dhamail Group.
- Youth Dhamail group and Adolescents Dhamail group will organize and perform in the community and school functions.

100% Respondents expressed that Dhamail could be a positive/effective learning approach for the government school, NGO school, and for the community development.

- It is possible Dhamail Song and Dance could include in the education as teaching method. Develop awareness script as Dhamail song on Social issues such as child marriage, dowry, domestic violence, health & hygiene (Even COVIT-19), that will introduce in the community, educational institutions and non-formal education through performing Dhamail song and dance.
- Dhamail could be incorporated in the school schedule with the co-curricular activities. Dhamail could be used for adolescent and youth reproductive health
- Dhamail Cultural group could be formed in the non-formal & formal school, college/educational institution and in the community level and Train the child and youth leaders.

The respondents are not familiar with the SDG and its Goal 4.7 & 11.4 but from the explanation of above point, it is clear that Dhamail should need to be protected and safeguarding as a Sylheti Cultural Heritage considering.

Conclusion

Dhamail song and dance is a Sylheti Culture and very popular in the Sylhet region. This Dhamail style has been following by both Hindu and the Muslims. Dhamail is used in their worship for both religions as well as during the marriage ceremony, birth day, national and international remarkable day observances and, so on. The Dhamail is very friendly to the atmosphere and well acceptance by the community and religiously. It develops the interpersonal relationship among the family, community, culturally and, religiously. Dhamail is very effective to get together and way out from communal feelings, it creates peace and harmony where all level of people especially women participate actively, reduces domestic violence and discrimination and establish UNCRC, CEDAW and Human Rights. Currently, Dhamail is going to be disappeared from the community due to lack of financial support and very few cultural organizations established to practice and continue Dhamail for its existence and influence of modern song and dance. There is a scope to protect, preserve and, safeguarding Dhamail as discussed in the consultations with all level of community people. Dhamail could be introduced in the education and learning as well as developing cultural organization in the local and district level. There is a need of more

information to draw a conclusion. It is expecting that the after completion of phase-II, the findings will be more authentic with more information and effective for recommendations and draw conclusion.

Recommendation

Dhamail is going to evaporate from the community especially from Muslim community. Hindu community practices Dhamail as worship of Radha Krishna. Modern songs and other folk songs are influencing the whole community and taking the place of Dhamail. There is a scope to sustain, preserve and ensure protection of Dhamail as ICH, this phase-I recommends in the following:

Dhamail is going to disappear from the community especially from Muslim community. Hindu community practices Dhamail as worship of Radha Krishna. Modern songs and other folk songs are influencing the whole community and taking the place of Dhamail. There is a scope to sustain, preserve and ensure protection of Dhamail as ICH, this phase-I recommendations are:

1. Dhamail needs to include in the early grade education as one of the teaching –learning method. This could be implemented in the LUL project initially to create as an example for the community and Educational Institutions.
2. Social issues such as child marriage, dowry, domestic violence, health & hygiene (Even COVIT-19) should need to identified and develop awareness script as Dhamail song, that will introduce in the community, educational institutions and non-formal education through performing Dhamail song and dance for creating awareness for implementation UNCRC, CEDAW, Human Rights and achieving SDG 4.7 and 11.4; This will assist to get together and eliminate communal feelings, it will creates peace and harmonies where all level of people especially women participates actively, reduces domestic violence and discriminations. This is also could be implemented in the LUL project initially to create as an example for the community and Educational Institutions.
3. A Dhamail Cultural Organization should need to form and establish at the local level comprising Dhamail singer, musical instrument player/musician, writer and Dhamail Performers. This cultural organization will train the youth and teachers/child leaders in the educational institutions. This will assist to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 11.4 goal.
4. Dhamail Cultural group needs to form in the non-formal & formal school, college/educational institution and in the community level. This is also could be implemented in the LUL project initially to create as an example for the community and Educational Institutions to strengthen efforts to protect preserve and safeguarding the local cultural and natural heritage to achieve SDG 4.7 & 11.4 goal.
5. Considering the KII information, more discussions and information is needed from other locations and test result from LUL project to confirm that Dhamail is not conflicting with any other religious or community faith before drawing conclusion on the ICH.

ANNEXURES (1-13)

Annex-1

Work Plan for Phase-I

Sl. No	Activity	15 September – 15 November 2020 (Weekly)								Remarks
		1	2	3	4	5	6	7	8	
1	Signing Agreement									
2	Hiring									
2.1	Consultant- Researchers									
2.2	Field Supervisor									
2.3	Data Enumerator									
2.4	Support Staffs (Accountant and others)									
3	Preparation of Work Plan									
3	Desk Review									
4	Research Tools Development									
	Presentation of Research Tools for finalization									
5	Field Test of Research Tools									
6	Finalize Research Tools									
7	Hands on Orientation Training on Research Study on Dhamail as ICH for Research Team									
8	Organize FGD in Badaghat of Tahirpur UPZ									
9	Conduct FGD in Badaghat of Tahirpur UPZ									
9	Organize FGD in Palash of Bishwamvarpur UPZ									
	Conduct of FGD in Palash of Bishwamvarpur UPZ									
10	Mapping for identification selection of Key Informant for Interview									Will be continued with the next phase-II
10	Conduct KII									
11	Qualitative Data Compilation									
12	Qualitative data analysis									
13	Prepare Phase-I Research Report									
14	Submission of Phase-I Research Report									

Work plan of Phase II

Sl. No	Activity	1 December 2020 – 15 January 2021 (Weekly)						Remarks
		1	2	3	4	5	6	
1.	Conduct further Preliminary case studies (Mainly Desk Review for expanding target communities / or ICH elements)							
2.	Expand the target of study							
3.	Field Tour							
4	Analyse the case studies							
4.1	Submit a Case study report							

**Dhaka Ahsania Mission
Research on Intangible Cultural Heritage
Semi -Structured Questionnaire for FGD.**

1. Let us discuss about what Dhamail mean to you? Do you think it something special, If so, why?
2. Why do you think Dhamail song & Dance is important in your life?
3. Would you say something about the origination of Dhamail?
4. When/in what occasion and how this Dhamail is performed?
5. Please say something about the arrangement of Dhamail, such as occasions where it held, participants (M/F), pre-contracted group etc. Does it need money to arrange? If so, how much to pay (Minimum/Maximum)?
6. Is Dhamail only a recreational item in the occasions or it remains other objectives? Please detail.
7. Do the group of people take it as their main profession and source of income or take it as out of hobby or both?
8. Do they face any challenge? What are those?
9. Can a Dhamail group members maintain their families with the income from this cultural performance? What is the average income per month per person?
10. Is Dhamail popular in the whole greater Sylhet area or in the particular places only?
11. How effective is Dhamail especially on Gender aspect?
12. Do you think there are some benefits of Dhamail in the community? If so please detail.
13. What is the theme/issues of Dhamail?
14. What kind of musical instrument use in the Dhamail?
15. Why Dhamail performers use special costume, is that fixed for all groups,
16. Are there any differences between urban and rural Dhamail performances? If so, please detail.
17. How far Dhamail is known or familiar to the urban /culture communities? Please detail.

18. What is the present status/situation of dhamail comparing the old days? Is it evolving in to new form?
19. How does it effects in social bonding and social harmony?
20. Does it affect education and social awareness, how & what aspects particularly? Please detail.
21. What is the reaction of all communities about Dhamail (religious & progressive, rich & poor, young and old, male and female, profession-wise farmer and fishermen, teacher & business people, literates & illiterates)?
22. How is it possible to involve youth and adolescent students in Dhamail for education and community development and they can play roles?
23. How do you think Dhamail can be interactive method in learning in the educational institutions, community and DAM CLCs?
24. Do you think, Dhamail is a positive instrument of education and community development specially should it be safeguarded in harmony with SDG-goal 4.7 and 11.4. If so, please explain how and why?

Translated Copy
Questionnaire for KII

Respondent's Detail:

Name: _____ Age: _____

Male/Female: _____

Designation/Occupation: _____

Address:

Village _____ Union _____ District _____

Please answer the following questions

1) If the answer yes please Tick (v) and for NO (x)

a)	Is the Dhamail very old folklore in this region?	
b)	Is the Dhamail well known by all community?	
c)	Is the Dhamail represents any specific religion?	
d)	Is the Dhamail divergence/conflict with any religion?	
e)	Did you ever seen Dhamail song and dance?	
f)	Did you ever participate in the Dhamail song or dance?	
g)	Do the male and female both could participate together in Dhamail?	
h)	Is there any specific number of participants fixed to perform Dhamail?	
i)	Is there any system that Dhamail dance should be performed with song?	
j)	Is there any specific costume and cosmetics for performing Dhamail?	
k)	Is there any musical instrument uses in Dhamail Song and Dance?	
l)	Do all people in this region perform Dhamail in a same stage together without discrimination of any kind of occupation or class (this means sex, language, religion, political or other opinion, ethnic or social origin, property, disability, or other status)?	

m)	Do Dhamail organize in the wedding ceremony?	
n)	Do Dhamail organize in other events such as Nabannyo, Choitro Songkranti, celebrating national days, etc.?	
o)	Do Dhamail exist in the community at present?	

2) Please answer the following question simply:

a) In which districts Dhamail is prevalent?

b) Is Dhamail popular in the whole Sylhet region or only in certain places?.....

c) Do Dhamail performers have any specific names? If yes, write the name.....

d) How many entertainers or actors or performers are required to perform a Dhamail Song and dance?

Male: Minimum Maximum , Female: Minimum Maximum

e) Is there money require to organize a Dhamail ceremony? If yes, how much?

Minimum Maximum

f) What is the source of the money?.....

g) Dhamail is celebrated in which festivals?

h) Do you like Dhamail program? Yes No ,
Why?.....

i) Is Dhamail a just only entertaining cultural event for the occasion or to celebrate a day?

Yes No, If not, What are the other objectives.....

j) Is there any professional group for Dhamail who earns for their living through it? Yes

No

If yes, how much money they earn per program? Minimum Maximum

How many programs have been organized in a year? Minimum Maximum

If not, Who performs

Dhamail?.....

Why?.....

k) Can the members of the Dhamail performers group manage their families with what they earn through this cultural work?

Yes No , If not, What is the source of income for their family

management?.....

.....

l) Briefly describe the socio-economic and family status of the members of the Dhamail group performers. About child or their education etc.

.....
.....
.....

m) Is there any problem/obstacle they face in organizing Dhamail ritual? Yes ☐ No ☐ ,
If yes, what are the problems/obstacles?.....

.....

n) Do the performers face any problem / obstacle in Dhamail ritual? Yes ☐ No ☐ , If yes, what are the problems/obstacles?.....

.....

o) Do the performers use special attires/costume for the Dhamail ritual? Yes ☐ No ☐ , If yes, describe about the attires/costume.

.....

..... ☐ ☐

p) Do dhamail performers of all places and all groups wear the same prescribed special attires/costume? ☐ ☐

Yes ☐ No ☐ , If yes, Describe whether there is any specialty to maintain uniformity it to all groups.....

.....

q) Is there any kind of musical instrument used in Dhamail? Yes ☐ No ☐ , If yes, Describe what kind of musical instrument.....

r) Is Dhamail presented on any theme or issue? Yes ☐ No ☐ , If yes, What are those.....

.....

.....

s) Do you think the community or people are being benefited by Dhamail? Yes ☐ No ☐ , If

yes, Describe how-----

t) Is there any difference between urban and rural dhamail performance. Yes ☐ No ☐ ,
If yes, Describe it. Content or issue related / environmental / others

.....

.....

u) Do you think there are any differences between Dhamail performance of earlier days and present days. Yes ☐ No ☐ , If yes, Note down the differences.

Dhamail in old days	Dhamail in present days

v) Do you think Dhamail is being developed in a new form? Yes ☐ No ☐ , If yes, Describe how

.....

.....

.....

w) Is there any reaction in the community (Religious and progressive, rich-poor, young-old, men and women, professionally, farmers and fishermen, teachers and businesses, educated and illiterate) about Dhamail? Yes ☐ No ☐ , If yes, Note down the reactions.....

.....

.....

x) What kind of and how does Dhamail influence in personal, social, educational life and harmony?

	What kinds of influence	How does dhamail influence
--	-------------------------	----------------------------

In personal life		
In social life		
In educational life		
In harmony		

y) Explain how effective Dhamail is in gender relations & development and elimination of all kind of discrimination.

.....
.....
.....

z) How can youth and adolescents be involved with Dhamail for education and community development and what role can they play?

.....
.....
.....

aa) Do you think can Dhamail be a positive/effective learning approach for the government school, NGO school, and for the community development?

.....
.....
.....
.....

ab) Should Dhamail be protected/safeguarding as a positive tool for education and community development, especially in line with SDG-Goal 4.7 & 11.4? if yes, explain how and why?

.....
.....
.....
.....

Name of the interviewer:.....

Name of supervisor:.....

Signature:.....

Signature:.....

Date:.....

Date

(Translated copy)

Annex- 5

Government of the People's Republic of Bangladesh
Ministry of Cultural Affairs
Administration Section -1
Bangladesh Secretariat, Dhaka
www.moca.gov.bd

ref no: 43.00.0000.111.99.005.19.202
(Bangla)

Date : 02 Kartik 1427

18 October

2020

Meeting Notice

A meeting will be held at the meeting room (Building -6, Floor 11, Room No-1017) of Ministry of Cultural Affairs on 27.10.2020 at 2:30pm. Main agenda of the meeting is Cultural Heritage of Sylhet – Dhamail Song and Dance and its existence, which will be preside by the honorable Joint Secretary of MoCA (Budget & Audit).

You are requested to attend in the meeting in time.

(Md. Ataur Rahman)
Joint Secretary (Budget & Audit)
Phone: 5553187

Distribution: (Not according to the seniority)

1. Ms. Zohora Khatun, Deputy Secretary (Budget & Audit)
2. Ms. Jesmin Nahar, Snr. Asst. Secretary (Agreement & Exchange)
3. Mr. Kazi Ariful Huda , Social Protection Specialist & Researcher, Dhaka
4. Md. Shahidul Islam, Head of Program – Education, Dhaka Ahsania Mission
5. Md. ABM Shahabuddin, Project Manager, Education, Dhaka Ahsania Mission
6. Ms. Farhana Begum, Training Coordinator, Education, Dhaka Ahsania Mission

Copy to: (information only)

1. Deputy Secretary (Security-2) Bangladesh Secretariat, Dhaka
2. Deputy Secretary (Administration), MoCA, Bangladesh Secretariat, Dhaka
3. PS to State Minister, MoCA, Bangladesh Secretariat, Dhaka
4. PS to Secretary of MoCA, Bangladesh Secretariat, Dhaka
5. PS to Additional Secretary of MoCA, Bangladesh Secretariat, Dhaka
6. Office Copy

Dhaka Ahsania Mission
Staff Orientation on the Research Tools of
ICH's Contribution to SDG: Education and Community Development

Venue: FIVDB Training room, South Sunamganj.
Date: 28 October 2020

Attendance Sheet

Sl. No.	Name of the Participants	Designation & Address	Signature	Remarks
1	Nasirna Begum	জন্মগত	Nasirna	
2	Jujena Begum	Data collector	Jujena	
3	Lucky Paul	Data collector	মার্টিন	
4	BILKIS AKTAR	Data collector	ফ্রান্সিস	
5	MAJEDA BEGUM	Data collector	জন্মগত	
6	Iry Rani DAJ	Data collector	জন্মগত	
7	Banyan Rani Biswas	Data collector	জন্মগত	
8	Rabiul Alam	Data collector	জন্মগত	
9	Mintu Talukder	Data collector	Mintu	
10	Kusheba	Field supervisor	Kusheba	
11	Yeasmin Akter	Field supervisor	জন্মগত	
12	Suhena Akter	Field supervisor	Suhena	
13	JAFOR Alam	U.C. DAM Let us Learn project	জন্মগত	
14	Saiful Islam	U.C. DAM Let us Learn project	জন্মগত	
15	Mamunur Rahman	ICH, AO	জন্মগত	
16	KAZI ARIFUL HUDA	Team leader, Research	জন্মগত	
17	ABM Shahab Uddin	CO-Researcher	জন্মগত	

Dhaka Ahsania Mission

ICH's Contribution to SDG: Education and Community Development

Venue: Hazrat Shah Arefin (R) Volunteer and Khadem Welfare Society, Shah Arefin Mokam.
 Upazila: Tahirpur, Union: Badaghat, Village: Badaghat
 Date: 29 October 2020

FGD Attendance Sheet (Cultural group)

Sl. No.	Name of the Participants	Designation & Address	Signature	Remarks
১	আবদুল মালেক	মহাপাঠা মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭১৩২০১৬৩
২	শ্রী: সত্যজিৎ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭৬৬৭৫৩৪৭
৬	শ্রী: সত্যজিৎ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭১৫২১৭২৫৩
৪	জাকির হোসেন	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭৪০৪৬০৭৩১
৫	মোহা: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭৩৬৬৫৬৬৬
৬	মো: মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭১০৪০৪৪৪৩
৭	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭২০২২২৪৫৬
৮	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	
৯	জাকির হোসেন	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭৫৩৪৪১৫৪৭
১০	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	
১১	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭৩০৪২৭৬৪০
১২	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭১০১৭৬১৭৪
১৩	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭৪০৬১৭৪২৭
১৪	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭৭৭১৩৭৬
১৫	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭৪৭২২০৫৪৭
১৬	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৩০২৩০১২৬
১৭	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭১২-১৭৬৬৩৭
১৮	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৭২৪৬৬৭৪০
১৯	মো: মাহামুদ	মহাপাঠা, মাহালা বাড়ি	[Signature]	০১৬৭৪৫৭৭৪৬
২০	KARIM ABUL HUDA	Team leader	[Signature]	০১৭২৪৫৭৭৪৬

Dhaka Ahsania Mission

ICH's Contribution to SDG: Education and Community Development

Venue: Upazila: Bishwamvarpur, Union: Palash, Village: Palash

Date: 29 October 2020

FGD Attendance Sheet (Youth Group)

Sl. No.	Name of the Participants	Designation & Address	Signature	Remarks
১	আব্দুল মালিক	সু.সক	আব্দুল মালিক	01733268542
২	আব্দুল মালিক	সহকারী (মহল) কলকাতা	আব্দুল মালিক	01762-076276
৩	আব্দুল মালিক	স. ডি. বি. বি. বি. বি.	আব্দুল মালিক	0134741136
৪	আব্দুল মালিক	সি. এম. এ. এ. এ. এ.	আব্দুল মালিক	01726020641
৫	আব্দুল মালিক	সি. এম. এ. এ. এ. এ.	আব্দুল মালিক	01716282637
৬	আব্দুল মালিক	স. ডি. বি. বি. বি. বি.	আব্দুল মালিক	01799964480
৭	আব্দুল মালিক	স. ডি. বি. বি. বি. বি.	আব্দুল মালিক	01728876141
৮	আব্দুল মালিক	স. ডি. বি. বি. বি. বি.	আব্দুল মালিক	01766033567
৯	আব্দুল মালিক	স. ডি. বি. বি. বি. বি.	আব্দুল মালিক	01768713636
১০	নীলা বানী বানী (বানী)	স. ডি. বি. বি. বি. বি.	Neela	01760145350
১১	আব্দুল মালিক	স. ডি. বি. বি. বি. বি.	Abul	01824667440
১২	আব্দুল মালিক	সি. এম. এ. এ. এ. এ.	Abul	01674517836
১৩	KACIARIKUL HUDA	Team leader	Abul	01724454992

Dhaka Ahsania Mission
 Staff orientation on the Research Tools of
 ICHs contribution to SDG: Education and community Development
)
FGD Attendance Sheet (

Venue:

Date:

Sl. No.	Name of the Participants	Designation	Address	Signature	Remarks
01	সোহাগা বেগম	প্রশিক্ষক	পটুয়াখালী	[Signature]	
02	জাহাঙ্গীর আলম	সহঃ পরিচালক	"	[Signature]	
03	সীতিত্বা জাহান	সহঃ পরিচালক	"	[Signature]	
04	আনাস আলম	সহঃ পরিচালক	"	[Signature]	
05	জাহাঙ্গীর কবির	EDDA	K.C. Street	[Signature]	
06	অবসর নাজমুন্নাহ	সহঃ পরিচালক	সহঃ পরিচালক	[Signature]	
07	আব্দুল্লাহ ইমাম	সহঃ পরিচালক	সহঃ পরিচালক	[Signature]	
08	জাহাঙ্গীর	সহঃ পরিচালক	"	[Signature]	
09	ফাহিমাহ হোসেন	সহঃ পরিচালক	"	[Signature]	
10	কামরুজ্জামান	সহঃ পরিচালক	সহঃ পরিচালক	[Signature]	
11					
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Dhaka Ahsania Mission

Staff orientation on the Research Tools of
ICHs contribution to SDG: Education and community Development

FGD Attendance Sheet (

Date:

Venue:

SL No.	Name of the Participants	Designation	Address	Signature	Remarks
01	ইন্সপেক্টর জেনারেল:	অবঃ নিবন্ধক	আশানিউন	কোরীকা	
02	অধ্যক্ষ:	অবঃ শিক্ষক	আশানিউন	অধ্যক্ষ	
03	নিবন্ধন	বুইস	আশানিউন	নিবন্ধন	
04	কমিউনিকেশন অফিসার:	লিটারেচার	আশানিউন	কমিউনিকেশন	
05	প্রোগ্রামার:	অধ্যক্ষ	আশানিউন	প্রোগ্রামার	
06	নিবন্ধন:	ইউএ	আশানিউন	নিবন্ধন	
07	অধ্যক্ষ:	কৃষি	আশানিউন	অধ্যক্ষ	
08	নিবন্ধন:	কৃষি	আশানিউন	নিবন্ধন	
09	উপাধ্যক্ষ:	অধ্যক্ষ	EDDI	উপাধ্যক্ষ	
10	অধ্যক্ষ:	কৃষি	আশানিউন	অধ্যক্ষ	
11	অধ্যক্ষ:	বুইস	আশানিউন	অধ্যক্ষ	
12	অধ্যক্ষ:	কৃষি	আশানিউন	অধ্যক্ষ	
13	অধ্যক্ষ:	কৃষি	আশানিউন	অধ্যক্ষ	
14	অধ্যক্ষ:	কৃষি	আশানিউন	অধ্যক্ষ	

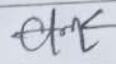

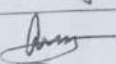

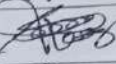
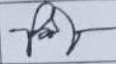
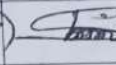
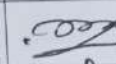
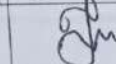
Dhaka Ahsania Mission

Staff orientation on the Research Tools of
ICHs contribution to SDG: Education and community Development)

FGD Attendance Sheet (

Venue:

Date:

SL No.	Name of the Participants	Designation	Address	Signature	Remarks
01	সহকারী প্রোগ্রামার	প্রোগ্রামার	মানিকপুর মসজিদ		
02	আইসিওসি	প্রোগ্রামার	মানিকপুর মসজিদ		
03	অনন্ত কুমার জলুয়া	মহঃ প্রোগ্রামার	অনন্তপুর মসজিদ		
04	ব্রজু ব্রজেন ব্রজেন	মহঃ প্রোগ্রামার	সিদ্দিকী মসজিদ		
05	আব্দুল হক মেম্বার	মহঃ প্রোগ্রামার	জিওস্টার মসজিদ		
06	মিল্লী বানী	প্রোগ্রামার	জুলতানপুর মসজিদ		
07	মিল্লী দাস	প্রোগ্রামার	জুলতানপুর মসজিদ		
08	ব্রজী ব্রজেন	মহঃ প্রোগ্রামার	আব্দুল মালিক মসজিদ		
09	মোঃ মাহমুদ হক	মহঃ প্রোগ্রামার	ব্রজী মসজিদ		
10					
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Dhaka Ahsania Mission

ICH's Contribution to SDG: Education and Community Development

Venue: Upazila: Bishwamvarpur, Union: Palash, Village: Palash

Date: 29 October 2020

FGD Attendance Sheet (Dhamail Group's Demonstration)

Sl. No.	Name of the Participants	Designation & Address	Signature	Remarks
১	সুচনা নাম	বিশ্বাসন মিলি	সুচনা	0191888966
২	কিমলা খান	বিশ্বাসন মিলি	কিমলা	0176871536
৬	নিলা বানী নাথ	বিশ্বাসন মিলি	নিলা	01760145350
৪	সুমা বানী নাথ	বিশ্বাসন মিলি	সুমা	01778308901
৫	জুই বানী নাথ	বিশ্বাসন মিলি	জুই	01706313470
৬	বুধি খান	বিশ্বাসন মিলি	বুধি	01728376141
৭	বিমা খান	বিশ্বাসন মিলি	বিমা	017099664489
৮	জনি নাথ	বিশ্বাসন মিলি	জনি	01766033589
৯	উমি চন্দ	বিশ্বাসন মিলি	উমি	01786931373
১০	তুয়া দাস	বিশ্বাসন মিলি	তুয়া	01733256470
১১	বিকাশ দাস	বিশ্বাসন মিলি	বিকাশ	01733256470
১২	কিমলা দাস	বিশ্বাসন মিলি	কিমলা	0176871536
১৬	বিমা দাস	বিশ্বাসন মিলি	বিমা	01784668461
১৪	তুয়া দাস	বিশ্বাসন মিলি	তুয়া	01714915411
১৫	বিমা দাস	বিশ্বাসন মিলি	বিমা	01741024654
১৬	তুনি দাস	বিশ্বাসন মিলি	তুনি	01702169180
১৭	বিমা দাস	বিশ্বাসন মিলি	বিমা	01726700315
১৮	তুয়া দাস	বিশ্বাসন মিলি	তুয়া	01724149790
১৯	বিকাশ দাস	বিশ্বাসন মিলি	বিকাশ	01824667440
২০	কিমলা দাস	বিশ্বাসন মিলি	কিমলা	01674517830
২১	KARU ANKULUBA Team leader	বিশ্বাসন মিলি	কারু	01724484992

Dhaka Ahsania Mission

Staff orientation on the Research Tools of
ICHs contribution to SDG: Education and community Development

FGD Attendance Sheet (Cultural Group)

Venue:

Date:

SL No.	Name of the Participants	Designation	Address	Signature	Remarks
01	চিহ্ন চক্রান্তী -	পরিচালক	সং. চক্রান্তী	Chm	
02	আফিয়া আশরাফ	ব্যক্তিগত	মহাশয়	আফিয়া	
03	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
04	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
05	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
06	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
07	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
08	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
09	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
10	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
11	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
12	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
13	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	
14	আফিয়া আশরাফ	ব্যক্তি "	"	আফিয়া	

Dhaka Ahsania Mission
 Staff orientation on the Research Tools of
 ICHs contribution to SDG: Education and community Development
FGD Attendance Sheet ()
 Venue: Date:

SL No.	Name of the Participants	Designation	Address	Signature	Remarks
01	আবিনা জলুদার	নিম্নী	সফটওয়্যার	আবিনা	
02	রিদা জলুদার	"	"	রিদা	
03	মৈম জলুদার	"	"	মৈম	
04	স্বপ্না জলুদার	"	"	স্বপ্না	
05	স্বপ্না জলুদার	"	"	স্বপ্না	
06	তমা জলুদার	"	"	তমা	
07	আনন্না জলুদার	"	"	আনন্না	
08	অর্পিতা জলুদার	"	"	অর্পিতা	
09	আর্শি জলুদার	"	"	আর্শি	
10	অনামিকা জলুদার	"	"	অনামিকা	
11	সাবনী জলুদার	"	"	সাবনী	
12	রিদানি জলুদার	"	"	রিদানি	
13	হুজি জলুদার	"	"	হুজি	
14	কনি জলুদার	"	"	কনি	

Translated Copy

Total Respondents = 200

1) If the answer yes please Tick (√) and for NO (x)

sl	Questions	Yes	NO
a)	Is the Dhamail very old folklore in this region?	200	0
b)	Is the Dhamail well known by all community?	200	0
c)	Is the Dhamail represents any specific religion?	131	69
d)	Is the Dhamail divergence/conflict with any religion?	40	160
e)	Did you ever seen Dhamail song and dance?	198	2
f)	Did you ever participate in the Dhamail song or dance?	95	105
g)	Do the male and female both could participate together in Dhamail?	174	26
h)	Is there any specific number of participants fixed to perform Dhamail?	3	197
i)	Is there any system that Dhamail dance should be performed with song?	59	141
j)	Is there any specific costume and cosmetics for performing Dhamail?	58	142
k)	Is there any musical instrument uses in Dhamail Song and Dance?	194	6
l)	Do all people in this region perform Dhamail in a same stage together without discrimination of any kind of occupation or class (this means sex, language, religion, political or other opinion, ethnic or social origin, property, disability, or other status)?	169	31
m)	Do Dhamail organize in the wedding ceremony?	91	109
n)	Do Dhamail organize in other events such as Nabanno, Choitro Songkranti, celebrating national days, etc.?	189	11
o)	Do Dhamail exist in the community at present?	190	10

2) Please answer the following question simply:

a) In which districts Dhamail is prevalent?

Dhamail prevalent districts	No. of respondents
Sylhet	199
Moulvibazar	197
Sunamganj	199
Habiganj	199
Mymensingh	59
Netrokona	15

b) Is Dhamail popular in the whole Sylhet region or only in certain places?.....

Dhamail popular District/Region	No. of Respondents
Sylhet division/region	146
Mymensingh division/Region	04

c) Do Dhamail performers have any specific names? If yes, write the name.....

Dhamail performers have any specific names?	No. of respondents
No specific name for recognizing Dhamail performers	197

d) How many entertainers or actors or performers are required to perform a Dhamail Song and dance?

Male: Minimum Maximum , Female: Minimum Maximum

Minimum	maximum	No. of Respondents
8	30	198

Female perform Dhamail Song and Dance, lead by one women and other follows leader and singing chorus but dance together in same stepping in a circle. Male plays musical instrument only.

In Modern Dhamail song and dance, Male and female both perform together and Choreography is used and introduced in a new form of Dhamail. There are no changes in song but Choreography uses in dance. Mainly the modern Dhamail dance is depends on the Choreographer.

e) Is there money require to organize a Dhamail ceremony? If yes, how much?

Minimum Maximum

Minimum	maximum	No. of Respondents
BDT 1000	BDT 5000	177

The respondents expressed that the expenses depends on the nature of the decoration, audience and place. For a big arrangement such as during cultural show or days observance, the expense goes to BDT 50000 even. Performers costume required also.

f) What is the source of the money?.....

.....

Source of Fund: (200 respondents)

- Marriage or Birth day or family carnival or ceremony : Family provides Fund
- Day observance and cultural Event: Community Contribution by rich people and individual contribution of interested people.
- Religious festival: Community according to the religious faith contributes and developed collective fund.

g) Dhamail is celebrated in which festivals?

.....

(200 respondents)

- Any program organized by the family.
- Marriage Ceremony
- Social Cultural Program
- National and International Day Observance- Independence & Victory day, New Year, Women's Day, Literacy Day, Child Rights Week and Child Day etc.
- Religious Festivals: Puja etc (Mainly in Hinduism)

h) Do you like Dhamail program? Yes ☐ No ☐

Why?.....

Yes= 197 respondents	No= 3 respondents
<p>Why:</p> <ul style="list-style-type: none"> • Sylheti Culture as Sylheti Heritage • Dhamail is with the mind and heart of all sylheties • Enjoyable, attractive gesture in dance and song and excellent combination of both • Increase knowledge on the God Krishna and Radha & love and about worship • Increase knowledge of Sylheti culture • Well-being of Health by Dhamail dance and song • Leadership skills developed by lead the Dance and Song 	<p>Why?</p> <ul style="list-style-type: none"> • Origin of Dhamail song and Dance is a worship of God Krishna & Radha which is not acceptable in Islamic Culture • But in Marriage and other festivals Dhamail Song and Dance is not on God Krishna and Radha, uses other folk song and Dance. • More information on these need to collect from Muslim community by the researcher. • Respecting all religions, many Muslim community people do not express their negativity on origin of Dhamail. Muslim Community use the style of Dhamail

<ul style="list-style-type: none"> Dhamail in Hindu community perform by women at any time anywhere in front of known and unknown people as a worship of God Krishna and Radha which recite step by step story of God Krishna & Radha through Dhamail Song followed by dance. 	<p>following the different song and call Dhamaila in Marriage ceremony and other festivals.</p> <ul style="list-style-type: none"> Muslim women do not perform Dhamail in front of unknown people except own family members.
--	---

i) Is Dhamail a just only entertaining cultural event for the occasion or to celebrate a day?

Yes ☐ No ☐ , If not, What are the other objectives.....

Yes= 179 respondents	No= 21 respondents
Objectives: Only for enjoyment to celebrate a day with more enthusiastically such marriage ceremony, birth day etc.	Objectives: respondents answered the same - see above point h

j) Is there any professional group for Dhamail who earns for their living through it? Yes ☐
No ☐

If yes, How much money they earn per program? Minimum Maximum
How many programs have been organized in a year? Minimum Maximum
If not, Who performs Dhamail?.....
Why?.....
.....

Yes= 38 respondents	No= 162 respondents
<ul style="list-style-type: none"> Every performance minimum BDT 500 to maximum BDT 5000. Minimum 3 and maximum 30 performances take place in a year. 	<ul style="list-style-type: none"> Dhamail performs by the male, female, youth, adolescent, those who are skilled in Dhamail song and dance. They perform as an Artist and enjoy the event, not for earning.

k) Can the members of the Dhamail performers group manage their families with what they earn through this cultural work?

Yes ☐ No ☐ , If not, What is the source of income for their family management?.....
.....
.....

Yes= 28 respondents	No= 172 respondents
	<ul style="list-style-type: none"> There is no professional Dhamail song & Dance group or individual and earning for

	their living and family maintenance. The performers of Dhamail are: house wife, youth and adolescent who are engaged in household work and student. Others including male (musician) engaged in farming/cultivation, service, trades etc. as a main profession. They perform Dhamail for Worship or enjoy as recreation.
--	--

l) Briefly describe the socio-economic and family status of the members of the Dhamail group performers. About child or their education etc.

.....
.....
.....

Dhamail song and dance artist are poverty stricken people. As there is no earning from Dhamail song and dance, they engaged at different work such as day laborer and working in the farming land as worker, with a very little educational qualification their income is not sufficient than their family needs. Therefore they are becoming extinct from their skills and performance as artist. However, they are very much aware about the importance of education and their children education.

m) Is there any problem/obstacle they face in organizing Dhamail ritual? Yes ☐ No ☐ ,
If yes, what are the problems/obstacles?.....

.....
.....

Yes= 9 respondents	No= 191 respondents
<ul style="list-style-type: none"> Muslim Leaders and influential do not like Dhamail and they protest and obstacles to perform Dhamail in the Muslim Community as they think it's against Islam especially on the story of God Krishna and Radha. 	<ul style="list-style-type: none">

n) Do the performers face any problem / obstacle in Dhamail ritual? Yes ☐ No ☐ , If yes, what are the problems/obstacles?.....

.....

.....

Yes= 8 respondents	No= 192 respondents
<ul style="list-style-type: none">Parents or Guardians of Muslim families do not involve their family members and children in Dhamail Performance.	

o) Do the performers use special attires/costume for the Dhamail ritual? Yes ☐ No ☐ If yes, describe about the attires/costume.

.....

.....

.....

Yes= 13 respondents	No= 187 respondents
<ul style="list-style-type: none">Performers use Colourful costume – red, blue, green, yellow etc. and performers use same colour costume.	

p) Do dhamail performers of all places and all groups wear the same prescribed special attires/costume?

Yes ☐ No ☐ , If yes, Describe whether there is any specialty to maintain uniformity it to all groups.....

.....

Yes= 5 respondents	No= 195 respondents
<ul style="list-style-type: none">Performers use same colourful costume for making the performance more attractive and enjoyable. And thus all groups in all places, performers wear same costume according to their own choice.	

q) Is there any kind of musical instrument used in Dhamail? Yes ☐ No ☐ , If yes, Describe what kind of musical

instrument.....

Yes= 200	No= 0
Drum, drummer, tabla, harmonium, Mondira, flute, dish bowl etc. local musical instrument uses in Dhamail	

r) Is Dhamail presented on any theme or issue? Yes ☐ No ☐ yes, What are those.....

.....
.....

Yes= 156	No= 44
Orders and advice, do's and don'ts, love and separation (God Krishna & Radha), mystic poets' biographies, marriages, birth anniversaries, harvesting, religious and social issues, national and international day observance and issues etc	It's a one of the Cultural Activities for recreation only.

s) Do you think the community or people are being benefited by Dhamail? Yes ☐ No ☐ , If yes, Describe how.....

Yes= 176	No= 24
The community people are benefited through Dhamail that includes Religious education (Hinduism), developing social bonding, education on Dos and Don'ts, Life oriented cultural practices.	

t) Is there any difference between urban and rural dhamail performance. Yes ☐ No ☐ , If yes, Describe it. Content or issue related / environmental / others

.....
.....
.....

Yes= 167	No= 33
In Rural area, Dhamail follows its origin; Song and Dance is a combination effort of rhythm. But in Urban, Dhamail is a Dance program using choreography by Choreographer. In rural, local and available musical	

instrument use during Dhamail performance. But in Urban, modern piano, guitar, modern and digital Drum set, flute use according to the choreography. In rural, Dhamail organizes at any place anywhere, but in Urban, Dhamail organizes in a big hall or hall room. In Rural, no special costume is required for performers, even Dhamail perform without musical instrument because clapping is the main rhythm for song and dance. In Urban, Special costume is required according to the choreography. Stage, lighting and sound system is required in the Urban where as in rural, if a big cultural event only a Mick and stage is required and program organizes in the day.	
--	--

u) Do you think there are any differences between Dhamail performance of earlier days and present days? Yes ☐ No ☐ , If yes, Note down the differences.

Yes= 167	No= 33
<p>Dhamail in old days</p> <ul style="list-style-type: none"> • Depends on old folks • Less or no musical instrument use • Only clapping is main rhythm than any musical instrument • Organize in a small scale, at homestead/domestic, lively, sweet melody and original voice, meaningful and rural life oriented 	<p>Dhamail in present days</p> <ul style="list-style-type: none"> • Modern culture based • Modern musical instrument use • Refined melody and rhythm use • Chorographical dance introduced that the origin.

v) Do you think Dhamail is being developed in a new form? Yes ☐ No ☐ , If yes, Describe how

.....
.....
.....

Yes= 153	No= 47
Dhamail is being developed in a new form that includes refined melody and rhythm, new form of dance with choreography, modern musical instrument introduced lyrics with modern thought and culture, environment and costume introduced. Previously only women were performed Dhamail, now male and female both perform together with colourful costume and training by choreographer. See above point - s and t	

w) Is there any reaction in the community (Religious and progressive, rich-poor, young-old, men and women, professionally, farmers and fishermen, teachers and businesses, educated and illiterate) about Dhamail? Yes ☐ No ☐, If yes, Note down the reactions.....

.....

.....

Yes= 0	No= 200
--------	---------

x) What kind of and how does Dhamail influence in personal, social, educational life and harmony?

	What kinds of influence	How does dhamail influence
In personal life	Developed realization and understanding, get acquainted, grow interest to the cultural activity and create recreation.	Folk culture survives and practiced. Behaviour and manners develops. Creating affection with folk culture.
In social life	Develops social bonding, develops unity, create improved and unite life.	Develops relationship and neighbourhood
In educational life	Increase knowledge, learn about culture and people, grow attention in education and learning, and develops relationship among the student. Drug abuse, dowry, child marriage, domestic violence, gender etc. social awareness on will be created at their own pace with enjoyable learning through Dhamail	Social Development, aesthetic development, develops fellow feelings, unity, friendship, empathy. Create Awareness on the social issues and establishes UNCRC and CEDAW in the community and eliminate/reduce superstitions.
In harmony	community people get together in various occasions participate, perform and enjoy Dhamail irrespective of the race, colour, sex, language, religion, political, ethnic or social origin, property, disability, birth or other	Develops communal feelings and establish peaceful life.

	opinion/status	
--	----------------	--

y) Explain how effective Dhamail is in gender relations & development and elimination of all kind of discrimination.

.....

Summarized 200 respondents view:

Dhamail is one of the platforms for women to get together, develop relationship among the performers as well as among the audience because all lives in the same community. Develops social bond and neighbourhood where everyone knows about each other that protect each other from domestic violence and thus domestic violence is rare in the community. Male and female both take part in the Dhamail song and dance performer or audience therefore it helps to develop relationship among women and men with respect. Everyone has the freedom of their expression and take part in the decision making process while performing Dhamail.

z) How can youth and adolescents be involved with Dhamail for education and community development and what role can they play?

.....

Summarized 200 respondents view:

- Formation of Youth Dhamail group and Adolescents Dhamail group.
- Provide training to the Youth Group and Adolescent group on Dhamail and different issues.
- Create Social awareness on different issues to the community and to the educational institutions and youth to youth, adolescent to adolescent by these Youth Dhamail group and Adolescents Dhamail group
- Provide training to the School Teachers and involve them with the Dhamail Group.
- Youth Dhamail group and Adolescents Dhamail group will organize and perform in the community and school functions.

aa) Do you think can Dhamail be a positive/effective learning approach for the government school, NGO school, and for the community development?

.....

.....

Summarized 200 respondents view:

- It is possible Dhamail Song and Dance could include in the education as teaching method. Develop awareness script as Dhamail song on Social issues such as child marriage, dowry, domestic violence, health & hygiene (Even COVIT-19) that will introduce in the community, educational institutions and non-formal education through performing Dhamail song and dance.
- Dhamail could be incorporated in the school schedule with the co-curricular activities. Dhamail could be used for adolescent and youth reproductive health
- Dhamail Cultural group could be formed in the non-formal & formal school, college/educational institution and in the community level and Train the child and youth leaders.

ab) Should Dhamail be protected/safeguarding as a positive tool for education and community development, especially in line with SDG-Goal 4.7 & 11.4? if yes, explain how and why?

.....

.....

.....

.....

Summarized 200 respondents view:

- The respondents are not familiar with the SDG and its Goal 4.7 & 11.4 but from the explanation of above point (x)-(ab), it is clear that Dhamail should need to be protected and safeguarding as a Sylheti Cultural Heritage considering (x)-(ab).

-The End-

CASE STUDY REPORT



IMPROVEMENT OF EDUCATION QUALITY OF STUDENTS CHARACTER AND SUSTAINABLE COMMUNITY DEVELOPMENT THROUGH LEARNING INTANGIBLE CULTURAL HERITAGE KETHOPRAK ARTS IN ELEMENTARY SCHOOL



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Abstract

Dewi Fortuna Community Learning Centre in collaboration with International Research Centre for Intangible Cultural Heritage in the Asia-Pacific region centered in Osaka Japan conducted a case study to compare and analyze differences in the contribution of schools in implementing good practices that combine ICH, education (SDG 4), and community development (SDG 11) to find out whether the contribution of intangible cultural heritage in the art of Kethoprak shows an increase in the quality of Character Education and the sustainable development of students in Klaten.

This case study uses the comparative method between schools that implement Kethoprak art education as an element of ICH, namely SD Krista Gracia and schools that do not implement Kethoprak art education, namely SD N 2 Tr Kill to analyze differences in results and impacts on school capacity, student character education and community involvement. The contribution to the achievement of SDGs by collecting data is derived from primary data obtained from filling out questionnaires and interviews by respondents, and secondary data studying supporting documents from schools and communities.

The results of the Case Study Analysis show that there are differences in the results and impacts of the Quality of Character Education and Sustainable Development in schools that do and do not learn the Intangible Cultural Heritage (ICH) of the traditional art of Kethoprak in formal schools to the contribution of SDGs 4 in increasing the capacity and contribution of schools in character education of students towards the preservation, protection and promotion of Intangible Cultural Heritage has better results and a more beneficial impact with the increased motivation and participation of students in the art of Kethoprak which has an impact on improving the academic quality of other subjects such as; cultural arts lessons, vernacular lessons, historical social sciences and civic education and have succeeded in helping to increase the mental capacity and character of students in communicating, socializing, expressing and appreciating local wisdom teachings in society as an effort to promote community development itself and the learning process is very fun.

The contribution of Kethoprak art to SDGs 11 is seen from the participation and involvement of the community for the preservation and development of traditional Kethoprak art in providing solutions to socio-cultural and environmental problems supporting a communal work culture in the community marked by the growing feeling of solidarity, cooperation and unity in fostering a sense of social care. In a community there is mutual cooperation. Community involvement is very important and greatly influences ICH education in schools and the community itself in developing itself according to local potential and achieving SDG goals. The ICH elements in the Art of Kethoprak contribute to social empowerment of the community and the opportunity to provide resources, knowledge and skills to the community to participate in and influence the lives of their people, towards SDG goals for the world community and improve their creative economy.

CHAPTER I

INTRODUCTION

A. Background

Klaten Regency is a prone area to volcanic eruptions and earthquakes. It has an area of 65,556 ha (655.56 km²) with a population of 1,174,986 consisting of 576,513 male residents and 598,473 female residents. In the field of education, there are 782 schools with 94,808 elementary level students, 118 schools with 45,821 middle level students and 83 schools with 44,661 students. The lowland area and part of the mountains, located between the 2 big cities of Yogyakarta and Solo as a growing city, are experiencing a cultural transition problem due to the effects of the Globalization Era which has driven big changes and rapid in all sectors of life. The positive impact of globalization is that there is knowledge of information technology and industry from abroad that is effective, efficient, and very helpful for our people, but we are not aware that the era of globalization also has negative effects.

Our society is currently experiencing a transition in cultural values from traditional to modern, from agrarian culture to industrial culture. The negative effects of globalization which rapidly change the values and attitudes of society cause several problems in our society in the field of socio-culture, economic education. Changes from a culture of tolerance to intolerance, cooperation changing competition, a culture of protecting natural changes to exploration of natural resources. Many children drop out of school, many of the population are unskilled, unemployment which leads to poverty. The values of traditional arts and culture are no longer known by the younger generation of students, the communal work culture is lost, the issue of gender equality is strengthened, the lack of creativity in managing the potential of local wisdom resources, One of the main causes is the lack of strength of the character of society in facing the transition from local era to global era. Local Traditions have been abandoned, but modern global traditions have not arrived. The same is experienced by the younger generation of students so that they are also threatened to become cultural vagrants.

To overcome these problems, it is necessary to strengthen the values of traditional Javanese local cultural values as sources of value in cultural education and national character as elements of ICH. Starting from the idea that culture is the truth that there is no human being who lives in a society that is not based on cultural values recognized by that society. Cultural values are important in community life. These values are used as the basis for giving meaning to a concept and meaning in that society, which is expected to be able to contribute to the strengthening of Character education for students who support the purpose of implementing values in National Education in Indonesia¹. Character Education Values such as; Religious, Honest, Tolerance, Discipline, Collaboration, Creative, Independent, Democratic, Love of the Fatherland, respect for achievement, communicative, care about the environment, care about social, and responsibility.

In line with the goal of the IRCI, in the framework of the 2030 agenda emphasizing the "interrelated and integrated nature of the Sustainable Development Goals", ICH which is proven to contribute to SDG 4 (Quality education) is expected to play an important role in achieving SDGs. In addition, because ICH's contribution must have a major impact on the communities in which ICH is practiced, IRCI will focus on SDG 11 (Sustainable Cities and Communities) together with SDG 4 to study the relationship between ICH, SDG 4, and SDG 11 over the course of 2 years (FY 2020 – FY 2021), aims to analyze their relationship and clarify the role of ICH in SDG 4 and SDG 11 by collecting a series of case studies in various countries in the Asia-Pacific region.

¹ The aim of National Character Education as a formulation of the quality of human values that every Indonesian citizen must have, is developed by various educational units at various levels and pathways that originate from religion, Pancasila, culture through subjects as a result of empirical studies of the curriculum center.

In Indonesia, IRCI collaborates with Dewi Fortuna Community Learning Center², which has experience in the learning process of traditional cultural arts in Klaten Regency³ hopes can compare, analyze good practices combining ICH, education, and community development to testify ICH's contribution to the SDGs and utilize the results to maintain ICH effectively. The project will also build a broad and solid network among researchers in the Asia-Pacific region. This will certainly answer questions about; does community involvement influence ICH education?

To answer that question, so it is needed a case study that will be carried out by Dewi Fortuna Community Learning Center (PKBM Dewi Fortuna) to know the contribution of intangible cultural heritage in Kethoprak art to improve the quality of character education and sustainable development of students in Klaten through 3

² Dewi Fortuna Community Learning Center Indonesia is a non-formal education institution established since 2015 which has a base of education services for drop-out children, community empowerment and skills learning efforts to alleviate poverty based on the potential of traditional local cultural arts. in collaboration with the Education Office, Cultural Service and the Klaten Arts Council

³ Through activity unit at Omah Wayang Klaten atelier, actively carrying out learning and training people in non-formal education (school dropouts, illiterate women) and formal school children by holding the Student Kethoprak Festival in Klaten since 2010, running annually until 2019 in 2020 stopped because of the COVID-19 pandemic, in collaboration with the Amigo Shop company by inviting the participation of school students from elementary - high school in Klaten district. The main purpose of this event is to introduce learning and invite to participate directly in the art performance of Kethoprak. This automatically has a good impact on Kethoprak artists who are also involved in the event every year. The good reception from various parties also made the participating schools increase every year. But even so, most primary schools are not yet willing to participate with many factors. In 2019, a total of 843 elementary schools in Klaten 19 participated, and for SMP from a total of 141 schools, 19 schools, and a total of since its establishment until 2019 we taught and performed the art of Kethoprak for 4,000 students in Klaten. The Kethoprak Festival for the general public was also held during 2017 - 2019 in collaboration with the Arts Council and the Culture and Youth Tourism Office and was attended by 26 representatives from all districts in Klaten district, and currently the Kethoprak training center in Klaten is starting to grow and develop well.

activities; (1) Case study of the effect of ICH in learning Kethoprak art of students on the contribution of SDG 4 and SDG 11

B. Focus / Limitation of Problems

In this case study, the author limits the focus of the case study on analyzing the differences in outcomes and impacts of schools that do and not learn elements of ICH Intangible Cultural Heritage in traditional Kethoprak art on Quality of Education and Sustainable Development.

C. Hypothesis

There are differences in the results and impacts of the Quality of Character Education and Sustainable Development in schools that do and do not learn the Intangible Cultural Heritage of traditional art Kethoprak on the contribution of SDG 4 and SDGs 11 in formal schools

D. The Aims of Case Study

Based on the formulation of the problem above, the objectives of this case study are:

1. Know what ICH elements are contained in the art of Kethoprak as a learning medium for Character Education that contributes to SDG 4 and SDG 11
2. Knowing the school's capacity in fostering students, for the preservation, protection and promotion of Intangible Cultural Heritage and the contribution of schools in the development of character education and sustainable community development in supporting a communal work culture in the community between schools that conduct Kethoprak art learning and those that do not conduct learning Kethoprak art
3. Knowing the interest in and increasing the participation of students' character education on learning the Intangible Cultural Heritage and the influence of the development of the contribution of students in other subjects, between schools that conduct Kethoprak art learning and those that do not conduct Kethoprak art learning
4. Knowing the participation and involvement of the community in the development of traditional Kethoprak art in providing solutions to socio-cultural and environmental

problems between schools that conduct Kethoprak art learning and those that do not conduct Kethoprak art learning

CHAPTER II

BASIC UNDERSTANDING

Basically, the values of education are a development of the way of life or ideology of the Indonesian people. The values developed in character education come from religion, Pancasila, culture, and the goals of national education itself. In this case study, to facilitate understanding, it is necessary to convey the basic understanding of education in Indonesia which is related to the object of the case study, among others;

A. Character Education

Character education according to Samani and Haryanto (2016: 45) it can be interpreted as an effort to guide students to become human beings with character. Education in schools does not merely teach knowledge, but also concerns values, morals, ethics, aesthetics, character, and so on (Aziz, 2011: 199). Character education in schools can be said to teach, guide and foster students to have good character. Students with character are students who have succeeded in absorbing what was instilled by the teacher and applying it in life.

In the Ministry of National Education's Publication on cultural education and national character (2010: 4), it is stated that education can also be said to be an effort to prepare the younger generation for the survival of society. So that through character education, a person can live in a good society by paying attention to the values, norms, ethics, and culture that exist in society. Character education aims to develop the potential of students as human beings who have cultural values and national character. Cultural Character Education aims to prepare students to become better citizens, namely citizens who have the ability, willingness, and apply Pancasila values in their lives as citizens, expected to behave in line with universal values and cultural traditions of the nation. Furthermore, character education

functions to develop the potential of students to behave well and reflect the culture and character of the nation, among others; religious honest discipline, tolerance, independent creative cooperation, democratic curiosity, spirit of nationality, love of the Fatherland, respecting, business achievements / communicative love, peace, loves to read, care for the environment, care for social responsibility (Kemendiknas, 2010: 7).

B. Citizenship Education Lessons (Civics)

School, as a model for the development of democratic and responsible citizens, curricularly has Citizenship Education which must be a psychological-pedagogical vehicle. The main term is Citizenship which is translated to "Civics" which is a social subject aimed at fostering and developing students to become good citizens. Good citizens are citizens who know, want, and are able to do well "(Somantri 1970) or in general who know, realize, and exercise their rights and obligations as citizens." This personal quality is very important because it will become a provision to play a role as a citizen. Citizens who are democratic and responsible, with attitudes and behavior based on faith and piety to God Almighty, noble morals, health, knowledge, skills, creativity, and independence. Therefore, schools as an integral part of society need to be developed as a center for the culture and empowerment of lifelong students, who are able to exemplify, build will, and develop students' creativity in the democratic learning process so that students have the following abilities. 1. Think critically, rationally, and creatively in response to the issue of citizenship. 2. Participate actively and responsibly, and act intelligently in community, national and state activities, as well as anti-corruption. 3. Develop in a positive and democratic manner to shape oneself based on the characteristics of Indonesian society so that they can live together with other nations. 4. Interacting with other nations in the world arena directly or indirectly by utilizing information and communication technology. "

C. Historical Social Science Lessons

In this case, social science acts as an impetus for mutual understanding and brotherhood among humans, besides that it also focuses its attention on human relations and social understanding. Thus, social science can raise awareness that we will be dealing with a life full of challenges, or in other words, social studies encourage students' sensitivity to life and social life. So the rationalization of studying social science for elementary and secondary school are so that students can:

1. Systematize materials, information, and / or abilities that are owned about humans and their environment to become more meaningful.
2. Be more sensitive and responsive to various social problems in a rational and responsible manner.
3. Increasing the sense of tolerance and brotherhood in own environment and between humans

Studying social science is essentially examining the interaction between individuals and society and the environment (physical and socio-cultural). Social science material is extracted from all aspects of everyday practical life in society. Therefore, social studies teaching that forgets society as its source and object is a field of science that is not based on reality. According to Mulyono Tjokrodikaryo, (1986: 21) there are 5 kinds of social studies material sources, including:

1. Everything or anything that exists and happens around the child, from family, school, village, sub-district to the wide environment of the country and the world with its various problems
2. Human activities, for example: livelihoods, education, religion, production, communication, transportation
3. Geographical and cultural environments include all aspects of geography and anthropology, from the closest to the farthest environment of the child.
4. Past life, development of human life, history starting from the history of the immediate environment to the farthest, about figures and major events
5. Children as material sources cover various aspects, from food, clothing, games, and family.

D. Vernacular Lesson

Javanese lessons are local content so that students are able to understand and use the Javanese language appropriately, communicate effectively and efficiently, both orally and in writing. Javanese language learning has an important role even though it is a local content subject. The functions of learning Javanese according to Hutomo Javanese Language Congress IV, 2006: 251 are 1. preserving the richness of language and language survival; 2. to prevent language inference; 3. for the preservation of cultural elements expressed in language; 4. language development, both in vocabulary and in language structures; 5. literary development in quality quantities; 6. for smooth communication and order expressing thoughts; 7. as an educational and learning tool, and 8. for the development of other cultural elements that involve the Javanese language in it. The local content of the Javanese language has a function as a vehicle for disseminating ethical, aesthetic, moral, spiritual and character education values including components of language skills, literary skills, cultural abilities which include aspects of listening, speaking, reading, and writing.

a. Listening: The main points of listening learning activities are as follows. 1 Listen to the words paragraphs of the discourse on a cassette or read out. The material of the text stories that are played to students is in the form of language, literature, or culture that contains upload-upload manners and is in accordance with the basic competency formulations, indicators, and conditions of students. 2 Discussion of linguistic elements and upload-upload. 3 Discussion of the contents of the text story, including: title, character, place of the incident, the value of the message contained in the story. 4 Reveal the contents of the story writing or telling stories.

b. Talking: The main points of speaking learning activities are as follows. 1 Pronunciation and intonation according to Javanese language rules. 2 The use of various languages upload-upload the appropriate language according to the context and situation of the speaker, the interlocutor, the official or informal situation, the place, and so on

E. Kethoprak Arts extracurricular lessons

Extracurricular lessons are not compulsory subjects but are held by schools for interested students. This lesson is a sub material of the Cultural Arts subject at school. Not just for entertainment alone. Through Kethoprak, art students are given experience to appreciate, express, and create through the beauty of voice, acting, Javanese language, history, which in essence has a very important role in shaping the whole human character. Through directed learning, Kethoprak art is expected to be used as a media tool to help educate life, develop cultured humans who have a balance of right and left brain (balance of mind and heart), and have a mature personality. Learning Kethoprak art is a learning process that helps express ideas / ideas arising from the text of the story manuscript which is history, myth, legend, fairy tale or everyday life which is a phenomenon of environmental phenomena by using role elements, make-up, clothing and music, so forming a traditional performance work that cannot be separated from a sense of beauty.

The Kethoprak Art Subject is a subject that discusses aesthetic, artistic, and creative works of art rooted in the norms, values, behavior and products of the nation's Kethoprak Art through artistic activities. This subject aims to develop students' abilities to understand art in a scientific, technological and social context so that it can play a role in the historical development of civilization and culture, both at the local, national, regional, and global levels. Learning art at the primary and secondary school aims to develop awareness of art and beauty in a general sense, both in the domain of conception, appreciation, creation, presentation, and educational psychological goals for the positive personality development of students.

Kethoprak art lessons in schools are not solely intended to shape students to become art actors or artists but rather focus on creative, ethical attitudes and behaviors and those who have a sense of work are considered very helpful to instill attitudes or characters such as a sense of tolerance, discipline, beauty (refinement), a sense of patriotism, and others. In the context of education, Ki Hajar Dewantara (in Utomo, 2017: 11) also states that art is a determining factor in shaping the

personality of the soul and the child. In addition, Utomo (2017: 13) states that the purpose of art education in schools is not only to preserve the existing arts but also an effort to carry out a complete and balanced education.

Kethoprak Art as a Character Education Media in Law No. 20 of 2003 concerning the national education system, it is stated in article 37 that the Kethoprak Art subject is a compulsory subject in primary and secondary education. Kethoprak art subjects in schools have different characteristics and uniqueness from other subjects. Characteristic differences include goals, material, process, and assessment (Utomo, 2017: 18). Suharto (2012: 87) also said that the Kethoprak Art subject has its own characteristics and uniqueness as aesthetic study group, so that the learning is carried out specifically. The Kethoprak art subject has several sub-materials, namely music, dance, fine arts and drama. The sub-material between schools is different according to the conditions of each school (Kurniawan, 2014: 13). The goals of learning art in schools according to Utomo (2017: 1) are understanding the concept of art, understanding an attitude of appreciation for art, displaying creativity, and displaying participation in art

Conceptually Kethoprak Art Education is (1) multilingual, namely the development of the ability of students to express themselves creatively in various ways and media, by utilizing visual language, word language, sound language, movement language, role language, and the possibility of various combinations of them. The ability to express oneself requires an understanding of the concept of art, theory of artistic expression, the process of art creation, artistic techniques, and the value of creativity. Art education is (2) multidimensional, namely the development of various competences of students regarding the concept of art, including knowledge, understanding, analysis, evaluation, appreciation, and creation by harmonizing elements of aesthetics, logic, and ethics. Art education is (3) multicultural, which is to develop the awareness and ability of students to appreciate various national and foreign cultures. Awareness is a form of forming a democratic attitude that allows students to live in a civilized and tolerant manner towards differences in values in pluralistic community life. This attitude is

necessary to form students' awareness of the diversity of cultural values that live in society. Art education plays a role in developing (4) multi-intelligence, namely the role of art in forming a harmonic personality according to the psychological development of students, including intrapersonal, interpersonal, visual-spatial, verbal-linguistic, musical, mathematical-logical, physical-kinesthetic, and so on. The Kethoprak Art Subject aims to develop aesthetic and artistic sensitivity, critical, appreciative, and creative attitudes in each educator participant as a whole. This attitude is only possible to grow if a series of artistic activity processes are carried out on students. Kethoprak Art Education has specific goals, namely: (1) fostering tolerance (2) creating a civilized democracy (3) fostering a harmonious life in a pluralistic society (4) developing sensitivity and skills (5) applying technology in creation (6) foster a sense of love for culture and respect for Indonesia's cultural heritage (7) make art performances and exhibitions.

There are positive opportunities in improving the welfare economy if we can properly manage the potential of this traditional local Kethoprak art with all its aspects through creativity that is triggered from learning traditional skill of the traditional art of Kethoprak, especially for non-formal students in terms of developing the skills of Kethoprak artists at that time apart from forming skills. Art groups also innovate to eventually create creative innovations in the Kethoprak⁴ performance art technique, which has a positive effect not in increasing income for art workers and for the local society.

⁴ generally consists of; (1) Director, (2) Performers, (3) Make-up and costumes (4) musical accompaniment, (5) Place and lighting, (6) Decoration and property, (7) Multimedia (8) audio system (9)) Permission to show.

F. Learning Phases in School

Learning is the process of teaching and learning between teachers and students, or in other words, learning is a process of communication between teachers and students, as a set of events that influence students so that students find it easy. Learning events are designed in such a way as to achieve predetermined goals. Learning can be internal and can be external. External learning, among others, comes from teachers or educators by teaching students. Meanwhile, learning is internal, which comes from oneself. Learning is an effort made by educators so that students do learning activities. Learning stages are broadly divided into three, namely:

1. Planning stage of learning by compiling a program to achieve predetermined goals. The planning can be arranged according to the needs within a certain period of time and must be right on target. Good learning activities always start from a well-thought-out plan. Careful planning will show optimal results in learning. The steps that must be prepared in learning are:
 - a. Developing a syllabus: The syllabus is an outline, summary, main content of the subject matter. The syllabus is a description of the competency standards, the basic competencies to be achieved, and the main points and descriptions of the material that students need to learn. According to Permjen No. 59 of 2014 concerning the 2013 Curriculum is a learning plan in a subject that includes core competencies, basic competencies, learning materials, learning activities, assessments, time allocation, and learning resources
 - b. Developing a Learning Implementation Plan (RPP): A learning implementation plan is a learning plan developed in detail from a specific subject matter or theme that refers to the syllabus. Each teacher in each education unit is obliged to prepare RPP for the class in which the teacher teaches (class teacher) in SD and for subject teachers who are assigned to teachers of SMP / MTs, SMA / MA, and SMK / MAK. RPP components in the 2013 Curriculum based on Permendikbud No. 81A in 2013

2. The Learning Implementation Phase is divided into three;
 - a. Introduction or opening. Opening lessons is an activity carried out by the teacher to create a mentally prepared atmosphere and to raise the attention of students to focus on what is being learned. Suharto (2016) said that opening lessons is the teacher's effort to provide an introduction / direction about the material to be studied by students so that they are mentally prepared and interested in following it. Permendikbud No. 22 of 2016 concerning the standard of primary and secondary education process explains that in preliminary activities, teachers are obliged to: (1) prepare students psychologically and physically to take part in the learning process; (2) providing motivation to learn contextually according to the benefits and applications of teaching materials in everyday life, by providing examples and comparisons of local, national and international levels, and adapted to the characteristics and levels of students; (3) asking questions that link previous knowledge with the material to be studied; (4) describes the learning goals or basic competencies to be achieved; and (5) convey the scope of material and an explanation of the activity description in accordance with the syllabus
 - b. Core activities are a learning process to achieve goals, which are carried out interactively, inspiring, fun, challenging, motivating students to actively become information seekers, as well as providing sufficient space for initiative, creativity, and independence according to their talents, interests and physical development, as well as the psychology of students (Permendikbud No 81A 2013). The core activities use methods that are tailored to the characteristics of students and subjects. The 2013 curriculum uses a sanative and contextual approach in core learning activities. The teacher facilitates students to carry out the process of observing, asking questions, gathering information and associating, and communicating. The process refers to Permendikbud No 81A of 2013 which will be explained as follows
 - c. Closing Activities Closing activities are activities carried out by the teacher to end the core learning activities. Permendikbud No. 22 of 2016 concerning the

standard process of primary and secondary education explains that in closing activities

G. Learning Method

Methods are ways that can be done to help the teaching and learning process run well. The choice of method used depends on the formulation of goals by considering several factors including material factors, student factors, and time factors. The success of learning is greatly influenced by the selection of the method used. Some of the methods that are often used include: lecture method, question and answer method, demonstration method, and vary depending on the material being taught.

H. Learning materials

It is carried out in the form of appreciation, expression, and creation activities to achieve competency in knowledge, attitudes and skills. Character values in the learning process. For example in the Kethoprak material which is carried out together, so that in practice the learning indirectly introduces the value of cooperation to students. And presenting the art of Kethoprak, students have indirectly been trained to dare to train mentally and those who watch can also get respect.

I. Learning Media

In simple terms, learning media is a tool used by teachers in the learning process to help deliver material as a tool or vehicle used by educators in the learning process to help convey learning messages. Media is not only a tool but can be through audio visuals such as pictures, slide photos, films, examples of Kethoprak through YouTube channels and other things that make students gain knowledge.

J. Learning Evaluation

In simple terms, evaluation is collecting information for making decision, namely the decision to find out the extent to which students have achieved learning goals.

Evaluation is different from tests and measurements. That evaluation is a continuous examination to obtain information that includes teachers, students, educational programs and the learning process to determine the effectiveness of the program. The teacher and students both individually and in groups reflect to evaluate: (1) the whole series of learning activities and the results obtained to find direct and indirect benefits from the learning results that have been taking place; (2) provide feedback on the learning process and results; (3) carry out follow-up activities in the form of assigning assignments, both individual and group assignments; and (4) inform the lesson plan for the next meeting. Learning Evaluation Stage In essence, evaluation is an activity to measure changes in behavior that have occurred and to measure the extent to which goals have been achieved. At this stage, the teacher's activity is to assess the learning process that has been carried out. Evaluation is a tool to measure the achievement of goals. With evaluation, it can be measured the quantity and quality of the achievement of learning goals. Conversely, because evaluation is a measuring tool for the achievement of goals, the benchmarks for planning and developing it are learning goals.

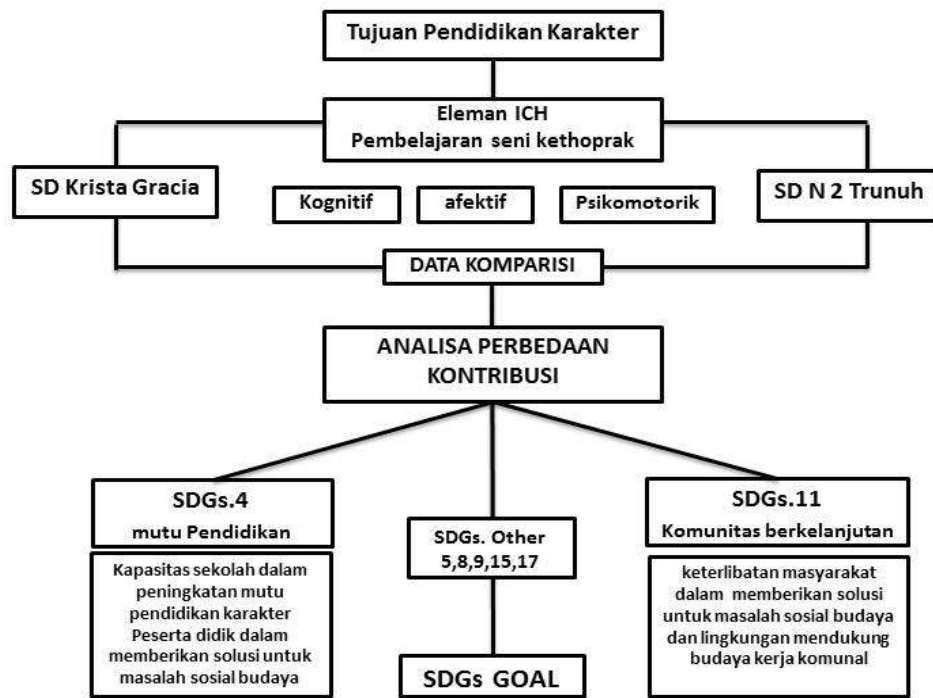
CHAPTER IV

CASE STUDY METHOD

A. Framework

The art of Kethoprak has a close relationship with efforts to improve the quality of education, (SDGs 4) especially in Character Education of Students. Character education in schools can be applied through curriculum, learning, and school culture (Mulyasa, 2013: 20). In the curriculum, there are plans or directions for achieving educational goals which are then manifested in the learning process. In learning, what students see, hear, feel, and do can affect the character of students. In school culture there is continuous habituation as a real effort in character education. Subject matter in the implementation of character education that is integrated through learning needs to be developed so that it is related to the values and norms that will be instilled in students or in other words, the material does not

KERANGKA BERFIKIR STUDI KASUS



only focus on the cognitive domain, but touches the affective and psychomotor domains that can be applied in everyday life. . The integration of character education in learning is widely used in schools because each subject is assumed to have a mission to instill character education. Departing from this rationale, the flow of thinking framework used for case studies is as shown in the chart 1

B. Focus/Scope

The scope or focus of the research in this study is to analyze the differences between schools that do and do not learn the Intangible Cultural Heritage of traditional art Kethoprak on the Quality of Education and Sustainable Development "seen from;

1. Community participation in the development of traditional Kethoprak art in providing solutions to socio-cultural and environmental problems.
2. Knowing the impact of the value of character education values contained in the art of Kethoprak and interest and quality improvement on other lessons for students
- 3.

C. Strategy Approach

Case studies are a research strategy for examining a case by using systematic methods of observing, collecting data, analyzing information and reporting, empirical study that investigates a phenomenon in a real-life setting. This strategy includes both quantitative and qualitative data evidence that relies on various sources that result in not only answering research questions about 'what' the object under study, but more thoroughly and comprehensively about 'how' and 'why' the object occurs and is formed as and can be seen as a case, and testing hypotheses to form the basis for further research. Based on this understanding, we do the following

This study uses a quantitative research ⁵ method approach, with a comparative ⁶ research method by comparing the same variables for different samples. Comparative analysis or comparison is a statistical procedure to examine the differences between two groups of data (variables) or more, directed to determine whether there is a difference between two groups of aspects or variables under study. In this study, there was no controlling variables, nor manipulation or treatment by the researcher. The research was carried out naturally, the researcher collected data using instruments that were informative. The results were analyzed to find out the differences between the variables studied.

Data analysis depends on the type of data (nominal, ordinal, interval / ratio) and the sample group tested. Comparison between two independent samples, that is, the samples are strictly separated from each other where one sample member is not a member of the other sample. Arikunto Suharsini (1998: 236) says that in comparative research in essence is research that seeks to find similarities and differences about objects, about people, work procedures, ideas, criticism of people, groups, of an idea or work procedure. Can also compare similar outlook and changes outlook of people, groups or countries, cases, people, events or ideas.

⁵ Quantitative research according to Wikipedia (2011) is systematic scientific research on parts and phenomena and their relationships. The measurement process is a central part of quantitative research because it provides a fundamental relationship between empirical observations and the mathematical expression of quantitative relationships.

⁶ According to Silalahi Ulber (2005) comparative research is a study that compares two or more symptoms. Comparative research can be in the form of descriptive comparative (descriptive comparative) or correlational comparative (correlation comparative). Descriptive comparative

D. Research Location

Research locations in Klaten District, Central Java Province by comparing 2 formal schools that carry out learning activities and do not carry out Kethoprak art learning activities:

Table 1
Research Location

No.	School name	Status	Address
1	SD Krista Gracia	There is Kethoprak Art Learning for students	Jl. Seruni No.8. Klaseman, Tonggalan, Village, Klaten center, Klaten Regency
2	SD N 2 Trunuh	There is no Kethoprak Art Learning for students	Trunuh Village, South Klaten. Klaten Regency



DATA REFERENSI

KEMENTERIAN PENDIDIKAN & KEBUDAYAAN



Profil Satuan Pendidikan / Lembaga

Identifikasi Satuan Pendidikan / Lembaga
Delapan dan Terapan
General Presence
Kondisi
Quality Foto
Map
Halaman Data

Nama :	SD KRISTIA GRACIA KLATEN	
NPSN :	20309953	
Alamat :	Jl. Sururi No. 8 Klaten	
Kode Pos :	57412	
Desa/Kelurahan :	Tonggalan	
Kecamatan/Kota (LK) :	Kec. Klaten Tengah	
Kab./Kota/Negeri (LK) :	Kab. Klaten	
Propinsi/Luar Negeri (LK) :	Prov. Jawa Tengah	
Status Sekolah :	SWASTA	
Waktu Penyelenggaraan :	Page/6 hari	Link Terkait Master Referensi
Jenjang Pendidikan :	SD	<ol style="list-style-type: none"> 1. Rincian Data 2. Peneliti dan Tenaga Pendukung

Unit Layanan Terpadu Kemdikbud

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Telp : 021-36831235

Unit Delapan dan Terapan Informasi Kemendiknas Pendidikan dan Kebudayaan

009953) SD KRISTA GRACIA KLATEN

161, Servis No. 8 Klaten, Tanggukan, Kec. Klaten Tengah, Kab. Klaten Prov. Jawa Tengah (master reference)

Detail Sekolah (DAPODIK) KIR Data

Akreditasi : A

Kepala Sekolah : Sri Purwati Juli Setjapengsih

Operator : NENUK SRI RAHAYU

Deskripsi: sarana, sumber dan informasi Ajaran untuk SD KRISTA GRACIA KLATEN

Sekolah adalah tempat untuk mendapatkan ilmu

- ☑ Gedung Berapartment
- ☑ Perbaikan Halaman Sekolah Persekitaran
- ☑ Ventilasi Maksimal Penerimaan Udara
- ☑ Ventilasi Maksimal PDR

Guru : 21

Siswa Laki-laki : 236

Siswa Perempuan : 216

Komponan Besar : 16

Kurikulum : KIR 13

☑ Penyelenggaraan : Pagriki

☑ Manajemen Berbasis Sekolah ☒

☑ Semester Data : 2019/2020-2

Akses Internet : ☒

Sumber Listrik : 11.000

Daya Listrik : 11.000

Luas Tanah : 3.710 M²

Ruang Kelas : 15 *

Laboratorium : 1 *

Perpustakaan : 1 *

Kantin/Santai Siswa : 6 *

** Pengukuran hanya untuk kondisi Basi, Ruang dan Ruang Belajar*

☑ Sekolah diupload **SD KRISTA GRACIA KLATEN**



DATA REFERENSI

KEMENTERIAN PENDIDIKAN & KEBUDAYAAN



Profil Satuan Pendidikan / Lembaga

Identifikasi Satuan Pendidikan / Lembaga	Alamat dan Region	Jenis Pendidikan	Kontak	Galary Foto	Map	Histori Data
<p>Nama : SD NEGERI 2 TRUNUH</p> <p>NPSN : 203099228</p> <p>Klasifikasi : Trunuh, Klaten Selatan</p> <p>Kode Pos : 57422</p> <p>Desa/Kelurahan : Trunuh</p> <p>Kacamatan/Kota (LK) : Koc. Klaten Selatan</p> <p>Kab. -Kota/Negara (LN) : Kab. Klaten</p> <p>Propinsi/Luar Negeri (LIJ) : Prov. Jawa Tengah</p> <p>Status Sekolah : NEGERI</p> <p>Waktu Penyelenggaraan : Pagi/6 hari</p> <p>Jenis/Tip Pendidikan : SD</p>						

[Link Terkini Master Referensi](#)
[1. Renda Sekolah](#)
[2. Renda dan Tenaga Kependidikan](#)

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[Buku Data dan Teknologi Informasi](#)
[Akses Statistik Pendidikan dan Kebudayaan](#)

[illegible]

E. Respondent Sample Population

Population is a generalization area consisting of objects that has the quantity and characteristics applied by researchers to study and draw conclusions based on position / role, and class 5 students with an average age of 11-12 years with sample techniques. Respondents sampling saturated because the population is relatively small, obtained directly from the data source by researchers. As Primary Data Includes the opinions of respondents as users regarding ICH education services that have been provided by schools

Based on the explanation above, the samples as primary data in this study are part of the population according to the categories taken as table 2 and table 3;

Table. 2

Number of Respondent Sample Populations

No	Category	SD Krista Gracia		SD N 2 Trunuh	
		Population	Sample Respondent	Population	Sample Respondent
1	Principal	1	1	1	1
2	Kethoprak Art Teacher	1	1	0	0
3	Javanese Teacher	2	1	2	1
4	Social/historical science Teacher	3	1	3	1
5	Citizenship Teacher	3	1	3	1
6	Student grade 5		11		11
7	Parents of Students		5		5
8	Public Figure		1		1

Table. 3

Total Population of Student Respondents by Class and Gender

No	School	Class	Boys	Girls	Total
1	SD Krista Gracia	V	6	5	11
2	SD N 2 Trunuh	V	6	5	11

Types of Secondary Data as variable data supporting documents which become evidence of variable information sourced from schools as shown in table 4;

Table. 4
List of Secondary Data

No	Type of Data	Remarks
1	School Profile	Adjust
2	Decree of Learning Curriculum Determination	Adjust
3	Example of lesson plan syllabus	3 Subject
4	Schedule of Learning grade 5	1 Sheet
5	Documents of facility Kethoprak art learning	List and Picture
6	Kethoprak art learning schedule	1 Sheet
7	Documents Kethoprak art activity	Photos / link internet
8	Sampling of student sample report	4 Students
9	Achievements of students sample related to subjects	Adjust
10	Partnership documents with the community / other parties in supporting Kethoprak art learning	Decree / MoU
11	List of Respondents	Adjust
12	Writing about Kethoprak art in Klaten	Bibliography
13	National Education Goals	Bibliography
14	written works on character education	Bibliography

F. Research Variables

1. Tangible: (physical evidence / objects)
 - a. Documentation of the respondent's activities regarding learning about Intangible Cultural Heritage in schools
 - b. Personnel of human resource principals, students, parents of students, subject teachers and community leaders in charge of providing learning services for the Intangible Cultural Heritage of the traditional Kethoprak art in schools
 - c. Technology facilities and infrastructure for learning the Intangible Cultural Heritage of the traditional Kethoprak art
2. Condition (Intangible reliability)
 - a. Contribution of schools in Fostering Improved Quality of Character Education in the community and sustainable community development in supporting a communal work culture in the community.
 - b. Differences in the interests of the younger generation in learning Intangible Cultural Heritage

- c. Increased participation of students in schools because of the encouragement of a sense of unity and solidarity in the art community formed at school
- d. Indicators of growing appreciation, pride in knowledge of the teachings of local wisdom in the community that encourage character education in students
- e. The influence of the development of students' academic quality on the subjects of Kethoprak art, regional languages, social studies history and civic education which are in line with the educational objectives of these subjects
- f. Contribution of skills for students in traditional arts and crafts.
- g. Knowing the impact of community involvement in creating awareness and participation in the preservation, protection, promotion of Intangible Cultural Heritage for sustainable community development.

G. Techniques of Collecting Data

Data collection techniques are methods used to obtain data required for a study. With the help of using a recording device and mobile online communication and a notebook from the interview results. In this study the data collection techniques were as follows:

1. Questionnaire

Primary data collection technique in the form of a questionnaire is intended to obtain data about the research variable instruments. This data collection method by providing a list of written questions in language that is easy to understand and available alternative answers related to the research problem to respondents in a logical, detailed and complete manner so that respondents can provide accurate and clear answers. The questionnaire was distributed to all respondents who were the research samples. The researcher conducts the preparation of research instruments through certain steps as attached (see Appendix)

2. Interview

Conducted online to clarify the answers to the questionnaire which needs to be validated or confirmed by respondent

3. Documentation of Secondary Data as shown in table 4 above

H. Techniques of Analyzing Data

The comparative analysis technique is one of the quantitative analysis techniques or one of the statistical analysis techniques that can be used to test hypotheses about whether there are differences between the variables studied. If there is a difference, is it a significant difference or just a coincidence. The data analysis technique used to test the hypothesis of this study used data analysis techniques (samples) which were then followed by a generalized depiction, conclusion (inference), on all subjects from which data was collected (population)

I. Case Study Schedule

No.	Date	Activities / Targets	PIC
1	10 October 2020	Team Meeting	Kristian Apriyanta, S.Pd
2	30 October 2020	Finalization of General Guidelines	Kristian Apriyanta, S.Pd
3	31 October 2020	Letter of recommendation	Rahadyan Bayu Dewantoro, SE
		Letter to School	Rahadyan Bayu Dewantoro, SE
4	7 November 2020	Presentation / outreach SD Krista Gracia	Fembriyani
5	7 November 2020	Presentation / outreach SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn
6	10 November 2020	Initial data & Questionnaire SD Krista Gracia	Fembriyani
7	13 November 2020	Initial data & Questionnaire SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn
8	18 November 2020	Interview SD Krista Gracia	Fembriyani
9	20 November 2020	Interview SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn
10	25 November 2020	Secondary Data SD Krista Gracia	Fembriyani
11		Secondary Data SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn
12	04 January 2021	Data analysis SD Krista Gracia	Fembriyani
13	18 January 2021	Data analysis SD N 2 Trunuh	Indah Kurnia Anisafitri, S.Sn

14	22 January 2021	Comparative Data Analysis I	Kristian Apriyanta, S.Pd
15	25 January 2021	Comparative Data Analysis II	Kristian Apriyanta, S.Pd
16	27 January 2021	Progress report I	Rahadyan Bayu Dewantoro, SE
17	28 – 29 January 2021	Symposium	Rahadyan Bayu Dewantoro, SE
18	8 February 2021	Final case study report	Kristian Apriyanta, S.Pd

J. Research Team

The Research Team consists of volunteers at the Dewi Fortuna PKBM institution and the Omah Wayang Klaten studio, among others;

Research Team 1	Fembriyani	Chairman
	Wisnu Sigit Pambudi	Documentation
	Rahadyan Bayu Dewantoro, SE	Interview of Respondents
Research Team 2	Indah Kurnia Anisafitri, S.Sn	Chairman
	Nur Imam Widayat	Documentation
	Waluyo	Interview of Respondents
TIM Data Analysis	Kristian Apriyanta, S.Pd	Chairman
	Krystiadi, S.Sn, MA	Secretary
	Muhammad Dici Saputra, SPd	Member
	Research TEAM 1 & 2	Member

CHAPTER IV

DISCUSSION OF RESULTS AND ANALYSIS

Data analysis techniques by conducting comparative studies or comparisons with the same variables as different respondents with the main indicator of data comparison to answer the initial hypothesis with existing data sources and the analysis as follows;

A. Traditional Kethoprak Art

Kethoprak art is a traditional theater performance art, history, fairy tales, daily life involving many elements of traditional arts, traditional Kethoprak accompaniment, traditional language and dress, in its implementation in the community is closely related to the Javanese Kethoprak Art tradition, and the rules describe the teachings of the concept of life. Javanese people, which are contained in the story and the manner of its delivery which has a philosophical meaning "Memayu Hayuning Bawana" a concept of meaning that living people must be able to establish a harmonious relationship with Nature, fellow humans and God.

Kethoprak art is an original traditional performing art that was born in Klaten in the 20th century⁷. From the origin of the word "kethok" (sign of hitting the kenthongan tool) ⁸to nge- "Prak", the tool used by the director to signal the start or completion of the

⁷ The origin of Kethoprak is from traditional games in the countryside, namely Gejogan and Kothekan during the full moon. From these games develop with singing, dialogue, and roles. The equipment or musical instruments were developed by adding other musical instruments such as drums and flutes. In addition, a short story from the local community was also added. In 1908, the Kethoprak lesung was brought to Surakarta by Ki Atmocendono, an official of the court government in Klaten. Kethoprak was perfected by R.M. T. Wreksodiningrat, Kethoprak's trip to Yogyakarta began with a performance at Klaten Square then moved to Prambanan and continued to the Yogyakarta Sultanate Palace area. This made Kethoprak grow rapidly and eventually became part of Mataram people's life without realizing it. And along with the times, the performance of Kethoprak in Klaten also experienced ups and downs.

⁸ Kenthongan, a primitive communication tool as a traditional sign (bell) made from the lower part of a bamboo tree trunk that is sounded by beating

performance scene and is currently known as Kethoprak⁹. The art was welcomed by the surrounding community because it was in accordance with the taste of the community and the situation at that time which really needed entertainment.¹⁰ But now modernization and globalization have caused many factors that influence the art of Kethoprak. Besides modernization, the emergence of information technology also has a major influence on the popularity of Kethoprak. Today, people have more and more information services available. Everything adjusts to the demands of the Indonesian people today. Music, television and films in particular adapt to 'meet the demands' of the younger generation. Since the younger generation have more options for activities in their spare time, the art of Kethoprak has to compete to attract young audiences.

Kethoprak art besides having the philosophical meaning of "Memayu Hayuning Bawana" and teaching the history of ancestors, Kethoprak art also contains elements of ICH in strengthening character education as shown in table 5 is also very entertaining and fun in the process and can be accepted by anyone. In the performance system, it also involves other branches of art that work together, tied to each other in the interests of the performance, such as make-up artists, fashion stylists, painting, traditional Kethoprak stylists, lighting designers, artistic property stylists, which must be able to cooperate with each other. Kethoprak performing arts have an impact on community empowerment from a social and economic perspective. Besides that, Kethoprak can also be used as a means of preserving culture and history because it can be used as learning for the younger generation

⁹ Research and Development Agency, Ministry of Foreign Affairs in collaboration with Alumni, Kapita selecta of Indonesian cultural manifestations, 1984, p. 144.

¹⁰ 1997/1998, "Ketoprak Mataram: Study Studies and History of Art and Performance (1925-1995)" In the JARAHNITRA Research Report), (Yogyakarta: Research Center for History and Traditional Arts) p. 12

Table.5
 ICH Values in Learning the Art of Kethoprak
 Support the achievement of Character Education

No	Values	Example
1.	Religious	Obedient attitudes and behavior in implementing religious teachings are tolerant of the practice of other religions, and live in harmony with adherents of other religions.
2	Honest	Behavior based on efforts to make himself/herself a person who can always be trusted in words, actions and work
3	Tolerance	Attitudes and actions that respect differences in religion, ethnicity, opinions, attitudes, and actions of others who are different from themselves
4	Discipline	Actions that show orderly behavior and comply with various rules and regulations
5	Cooperating	Behavior that shows a genuine effort to overcome various obstacles to learning and assignments, and to complete assignments as well as possible.
6	Creative	Thinking and doing something to produce a new way or result from something that is already owned
7	Independence	Attitudes and behaviors that are not easily dependent on others in completing tasks
8	Democratic	A way of thinking, behaving, and acting that values the rights and obligations of oneself and others.
9	Curiosity	Attitudes and actions that always seek to know more deeply and broadly from something they have learned, seen, and heard
10	Spirit of nationality	A way of thinking, acting and having an insight that places the interests of the nation and the state above the interests of themselves and their groups
11	Love the	A way of thinking, behaving, and acting that shows loyalty,

	Motherland	concern and high respect for language, the physical, social, cultural, economic and political environment of the nation
12	Rewarding Achievements	Attitudes and actions that encourage people to produce something useful for society, and recognize and respect the success of others
13	Attempted/ Communicative	Actions that show enjoyment of talking, associating, and cooperating with others.
14	Love peace	Attitudes, words, and actions that cause other people to feel happy and secure in their presence.
15	Like reading	The habit of taking time to read various readings that are good for people
16	Environmental care	Attitudes and actions that always seek to prevent damage to the surrounding natural environment, and develop efforts to repair natural damage that has occurred
17	Social care	Attitudes and actions that always want to provide assistance to others and society in need
18	Responsibility	The attitudes and behavior of a person to carry out his/her duties and obligations, which he/she should do, towards himself/herself, society, the environment (natural, social and cultural), the country and God Almighty

The table shows that there is a close relationship between the Goals of National Character Education and the objectives of the Kethoprak Art subject which are elements of ICH.

Learning the art of Kethoprak in schools is intended to increase sensitivity, ability to express and the ability to appreciate the beauty of Javanese culture

1. Understand the concept and importance of the art of Kethoprak as part of the art of Kethoprak;
2. Understand the attitude of appreciation towards the art of Kethoprak as part of the art of Kethoprak;
3. Showcasing artistic creativity as part of the Art of Kethoprak;
4. Performing participation in the art of Kethoprak as part of the Art of Kethoprak at the local, regional and global levels.

In general, Kethoprak art learning consists of 4 competency aspects that must be mastered and interrelated. They are;

1. The element of appreciation is an attitude to appreciate and understand the elements and values of character education in Kethoprak artwork
2. The elements of expression include the way in which dialogue is delivered and the appearance of the characters
3. The creative element is related to the activity of creating or discovering new things that do not yet exist based on the process of mastering the Kethoprak art material being studied
4. Elements of the ability to master vocal processing such as the basics of Javanese singing techniques (Tembang), performance scene arrangement

B. School Capacity

In carrying out the case studies, data was obtained that there are similarities and differences in school capacity between SD Krista Gracia and SD N 2 Trassin in fostering students regarding efforts to preserve, protect and promote Intangible Cultural Heritage and its contribution to the development of character education and sustainable community development in supporting culture. This is shown in table 6

Table 6
Secondary Data Type

No	Data Type	SD Krista Gracia	SD N 2 Trunuh
1	Profile School	Complete	Complete
2	Decree of Learning Curriculum Determination	Complete	Complete
3	Example of lesson plan syllabus	Complete	Complete
4	Learning schedule grade 5	Complete	Complete
5	Decree of the Determination of the Extra Curricular Implementation in Schools	There is	There is no
6	Documents of facility Kethoprak art learning	Complete	Not Complete

7	Kethoprak art learning schedule	Complete	There is no
8	Documents of Kethoprak art activity	Complete	There is no
9	Sampling of student sample report	There is	There is
10	Achievements of students sample related to subjects	There is	There is
11	Partnership documents with the community / other parties in supporting Kethoprak art learning	Complete	There is no
12	Book about Kethoprak art	There is	There is no
13	School achievement Kethoprak art	There is	There is no

The results of the analysis based on the indicators from the table are;

1. There is a decision of the principal to carry out extracurricular activities for the art of Kethoprak
2. The existence of documentation of the activities of the respondent regarding learning about Intangible Cultural Heritage in their institution is shown in the Secondary document table below
3. The existence of human resources personnel / personnel and all teaching and education staff who are in charge of providing learning services for the Intangible Cultural Heritage of traditional Kethoprak art to students is shown in the evidence in Table 2 and attachment A1 (List of Principal Respondents, Subject Teachers and Figures Public)
4. Technology and infrastructure facilities for learning the Intangible Cultural Heritage of traditional Kethoprak art are shown in Appendix C1 with the difference in the completeness of the more complete infrastructure facilities at SD Krista Gracia compared to SD N 2 Trunuh in table 7

Table. 7
Kethoprak Art Learning Facility

No	Kethoprak Art Learning Facility	SD Krista Gracia	SD N 2 Trunuh
1	LCD Projector	Complete	Complete
2	Wi-Fi data	Complete	Complete
3	Sound System	Complete	Complete
4	Kethoprak Art Reference Book	Complete	Complete
5	Kethoprak Story Textbook	Complete	There is no
6	Gamelan	Complete	Not Complete
7	Stage	Complete	There is no

Through the school's capacity in directed learning in the art of Kethoprak it is used as a media tool to help educate life, develop cultured humans who have a balance of their right and left brains, (balance of mind, mind, and heart), and have a mature personality. Sudarsono (1992: 1) "The art of Kethoprak is an expression of human beauty in the form of a rounded concept of thought, in a form that contains rhythm and harmony, and has a form in space time that is known by oneself or other humans in their environment, so that it can understood and enjoyed ". Jamalus (1991: 1) "A work of sound art in the form of performing arts that expresses the thoughts and feelings of its creator through elements of drama expression and harmony music, as a whole is a work of art that can be enjoyed by anyone and has a strong message in its delivery, the values of good life.

5. Preparation Procedure for learning the art of Kethoprak at SD Krista Gracia

In carrying out Learning activities, teachers at SD Krista Gracia have implemented the activity procedure as attached in the Document Attachment for Secondary Data Types 4.1 by fulfilling the Learning stage procedure as in the literature review with the core activities carried out, are:

- 5.1 Based on the duties of the principal, the teacher creates a training project for the performance of the art of Kethoprak and communicates the project in planning the time committee and its elements to students

- 5.2 The teacher communicates the Project to be reported to the Principal and other teachers as well as other parties who will be involved in the training process for the traditional art performance of Kethoprak
- 5.3 Teachers conduct discussions with students to determine the distribution of roles for the actors, schedule exercises, collect other supporting resources
- 5.4 The teacher implements Kethoprak art learning for students

6. Learning Approach Model of the art of Kethoprak at SD Krista Gracia

- 6.1 The teacher facilitates students to make observations (Observing) In observing activities, the teacher opens wide and varied opportunities for students to make observations through activities: seeing, listening, material short video shows of the art of Kethoprak
- 6.2 The teacher opens opportunities for students to ask questions about what has been seen, listened to, read or seen about the results of observations of concrete and abstract objects with respect to facts, concepts, procedures, or other more abstract things. Factual questions to hypothetical questions. Students are trained to be able to ask questions independently about all aspects of the Kethoprak video show
- 6.3 The teacher takes a value planting approach that emphasizes the social values in students through discussion of the Kethoprak story with the aim of receiving the character values contained in the presentation in all aspects that are in accordance with the desired social values. In this approach, the methods used in the learning process include showing the social situation and carrying out positive reinforcement that occurs in the Kethoprak art performance process, through the elaboration of the elements supporting the Kethoprak art performance and the symbolic meaning in its presentation which is the communal culture of Javanese society, whose production process involving many elements of Gamelan, procedures for talking with parents, use of Javanese language, politeness, and other positive values) conveyed by the teacher
- 6.4 The teacher carries out a Cognitive Approach to Value Analysis which emphasizes the ability of students to think logically by analyzing social

problems in Kethoprak story shows. The analytical approach helps students think logically and scientific findings in analyzing social problems as well as rational and analytical thinking in connecting and formulating concepts about social values that occur in society. In this approach students are encouraged to think actively about individual moral problems and make moral decisions focused on individual morals. By giving an example if students play a role as one of the characters in the Kethoprak story, and what attitude will be taken. In this approach, there are two objectives, namely helping students make personal moral considerations and encouraging students to discuss reasons when choosing values and their position in deciding a moral problem. Emphasizes efforts to help students in helping assess the feelings and actions of the characters in the video of the Kethoprak art story. The purpose of this approach is to help students realize and identify the values of others, help students to be able to communicate openly and honestly with others and to help students simultaneously use rational thinking skills and emotional awareness, be able to understand feelings, values, and their own behavior patterns in the teaching process. This approach uses the method of dialogue, discussion, in large and small groups by grouping them into the role of the Antagonist, Protagonist, Tritagonist and Helper.

- 6.5 The teacher takes the Doing Learning Approach emphasizes providing opportunities for students to be actively involved by introducing more supporting components by inviting students to attend committee meetings which discuss determining and running the production process, in this activity students are directed to find out the complexity of the problem performance, economy and training in mutual cooperation with salig help in building tolerance, togetherness and unity with other parties and society
- 6.6 Teachers conduct a training process with a schedule as attached to the secondary document “Kethoprak Art Training Schedule” and photo attachments of training activities
- 6.7 The teacher jointly holds a stage as a manifestation of appreciation for the art of learning Kethoprak in schools

Based on the results of the case study and the above discussion, it is obtained an analysis that schools that make efforts to preserve, protect and promote Intangible Cultural Heritage through learning the art of Kethoprak contribute to character development and sustainable community development in supporting communal work culture in the community and have additional achievements as motivation for character education stakeholders.

To achieve character education in learning Kethoprak Art, the creativity of a teacher is needed. Teachers must understand and master the concept of character education and its relationship with the subjects they are assigned to. Developing learning materials by inserting values to be instilled in students by using various learning methods and strategies. Teachers as a substitute for parents of students at school should be aware, understand, and care. Character Education Values.

In learning the art of Kethoprak at SD Krista Gracia, in the process of planting character values, the effective method used by the teacher is the demonstration method. The demonstration method is a way of presenting lessons by demonstrating to students a certain process, situation or object that is being studied either in actual form or in imitation form shown by teachers or other learning resources who are experts in the topic of discussion. Methods are materials, approaches and media used to show a process or way of working of an object with respect to the subject matter. In the process of instilling character values in learning Kethoprak Art (music) using the demonstration method, it will make it easier for teachers to see the character forms set forth by the Ministry of National Education. For example in learning planning designed about the Kethoprak game the teacher must first demonstrate how the form of the Kethoprak show with certain steps to students then how to play it, must be exemplified first so that students can understand clearly because the object they are learning is in front of them. They are without explanations, because it does not attract the attention of students and is difficult for them to understand.

The advantage of the demonstration method in learning Kethoprak Art at SD Krista Gracia is that children's attention can be more focused, children's learning processes are more focused on the material being studied, experiences and impressions as a result of learning are more inherent in children, can provide learning experiences so that children can master the expected ability to better, help students clearly understand the course of a process or work of an object / event



C. Interest in learning the Intangible Cultural Heritage of Kethoprak art

Students become important objects in this case study, because students are people who are carrying out a structured learning process at each level that is consciously designed and implemented to acquire knowledge and gain certain competencies. This is the same as what was conveyed about the role of the younger generation by Dhian in the results of his thesis research entitled "The Role of Youth in Preserving Kethoprak Art and Its Implications for Regional Cultural Resilience", that the role of youth in preserving the art of Kethoprak has an impact on the creation of regional cultural resilience, namely strengthening cultural values in strengthening regional cultural resilience, fostering youth awareness and interest in the art of Kethoprak, and increasing self-confidence and pride in the culture they have.¹¹

All respondent students from SD N 2 Trunuh and SD Krista Gracia are interested in learning the art of Kethoprak with evidence in the answer to the B1Questionnaire Summary No. 6 and 27 and the parents of students are also very supportive of learning

¹¹ DHIAN KARTIKAWATI, Dr. Iva Ariani; Dr Rr Paramitha Dyah Fitriarsi, M, Hum, Yogyakarta, "The Role of Youth in Preserving the Art of Ketoprak and Its Implications for Regional Cultural Resilience", 2017.

the art of Kethoprak in schools as evidenced by the answers to the B2 questionnaire. No. 21.

Based on the results of the case study and discussion above, it is obtained the analysis that all have an interest in learning traditional arts, especially Kethoprak because for students this is very fun and is a new experience and obtains a lot of knowledge about traditional Kethoprak art by being directly involved and able to motivate more, respect the traditional art works of their own region and provide energy for the growth of creativity in creating works for children

Learning the Art of Kethoprak for cognitive students includes the ability to restate the concepts or principles that have been learned, with regard to thinking skills, competence to acquire knowledge, recognition, understanding, conceptualization of determination and reasoning. Learning



objectives in the cognitive realm are achieved from not knowing to knowing. Through more emphasis on providing direct practical experience, students are able to take advantage of the art of Kethoprak in everyday life. In this regard, Kethoprak art education is provided at Ktrista Gracia Elementary School because of its uniqueness, meaning, and benefit to the development needs of students, which lies in providing aesthetic experiences in the form of expressive / creative and appreciative activities through learning approaches to art, learning through art and learning about art is very motivating for students

D. The effect of increasing the participation of students in other subjects

1. The effect of character education participation in schools is shown in the answers to all interview questionnaires for school principals, teachers, students, parents and the community.
2. The effect of character education participation at home is shown in the answer to the B2 questionnaire (parent interview questionnaire)

3. The development of students in other subjects increased more in SD Krista Gracia respondents than SD N 2 Trassin's evidence of respondent's report cards

Table 1

Comparison of Student Respondents' Report

Before taking the Class 5 Kethoprak Art Subject, semester 1

No	Subject	Student Sample Respondent SD Krista Gracia				Student Sample Respondent SD N 2 Trunuh			
		RP.1.5	RP.1.7	RP.1.8	RP.1.9	RP.2.1	RP.2.6	RP.2.7	RP.2.9
1	Art and culture	7,1	7,5	7,0	7,7	7,0	8,0	7,5	7,0
2	Vernacular	7,5	8,0	7,2	8,2	7,0	7,5	6,9	7,0
3	Historical Social Science	7,0	7,5	7,5	7,5	8,2	7,0	7,0	7,5
4	Civics	7,6	8,0	8,0	7,5	8,0	7,0	7,0	8,1

Table 2

Comparison of Student Respondents' Report

After taking the Class 5 Kethoprak Art Subject, semester 1

No	Subject	Student Sample Respondent SD Krista Gracia				Student Sample Respondent SD N 2 Trunuh			
		RP.1.5	RP.1.7	RP.1.8	RP.1.9	RP.2.1	RP.2.6	RP.2.7	RP.2.9
1	Art and culture	8,0	8,0	7,5	8,5	7,0	8,0	7,5	7,0
2	Vernacular	8,5	8,0	7,5	8,7	7,0	7,5	6,9	7,0
3	Historical Social Science	7,5	8,0	8,0	8,0	8,2	7,0	7,0	7,5
4	Civics	7,9	8,5	8,5	8,5	8,0	7,0	7,0	8,1

Based on the results of the case study and the above discussion, it is obtained the analysis that there is a significant influence and linear regression as well as a positive correlation of interest motivation and the results of increasing student participation on learning Intangible Cultural Heritage of Kethoprak art which has a positive

development effect on character education of students in supporting achievement other academic subjects

1. Participation and community involvement in the development of traditional Kethoprak art in providing solutions to socio-cultural and environmental problems between schools that conduct Kethoprak art learning and those that do not conduct Kethoprak art learning, the community is involved, supports and contributes positively in solutions to socio-cultural problems and environment

Based on the results of the case study and the above discussion, it is obtained an analysis that there is interest and community involvement in the development of the traditional art of Kethoprak in providing solutions to socio-cultural and environmental problems. Cultural Arts is everything that humans create about how to live develops together in a group that has an element of beauty (aesthetics) from generation to generation. So in learning the Art of Kethoprak it is like inviting educators to develop and behave in daily life according to the values and norms that lead to the formation of character and noble character of students as a whole which in turn will create awareness in social and environmental concerns.

CHAPTER V

CLOSING

A. Conclusion

Based on the results of the analysis and discussion, it is concluded that there are differences in the results and impacts of the Quality of Character Education and Sustainable Development in schools that do and do not learn the Intangible Cultural Heritage of traditional art Kethoprak in formal schools on the contribution of SDGs 4 are:

1. The value of learning values in all elements of Kethoprak Art is an element of ICH that supports Character Education and sustainable community development
2. The capacity and contribution of schools in fostering students towards preservation, protection and promotion of Intangible Cultural Heritage, development through character education and sustainable community development through learning the art of Kethoprak has better results and more beneficial impacts for good
3. Increasing the motivation and participation of students in learning Intangible Cultural Heritage is very influential on the academic development of the subjects of Kethoprak Arts, regional languages, historical social science and civic education and the learning process is very enjoyable.
4. ICH education elements in the art of Kethoprak greatly help increase the mental capacity and character of students in communicating, socializing, expressing and appreciating the teachings of local wisdom in society as an effort to promote community development itself
5. ICH education contributes to community development and solutions to social problems do not appear to be significant because the sample primary school age is still children so that not much involvement in social society is not maximized, although there are some who participate in

children's social activities in the form of mutual cleanliness in their neighborhood

The contribution of Kethoprak art to SDGs 11 is the participation and involvement of the community for the development of traditional Kethoprak art in providing solutions to socio-cultural and environmental problems supporting a communal work culture in society, this is indicated by

4. Growing feelings of solidarity, cooperation and unity in fostering a sense of social care in a community of mutual cooperation
5. Forming groups based on preserving the traditional art of Kethoprak in schools
6. Community involvement is very important and greatly influences ICH education in schools and the community itself in developing themselves according to local potential and achieving the SDG goals. With Kethoprak learning, besides being able to instill ICH values in Javanese culture for the community, it is also hoped that school students as the nation's future young generation can preserve their own culture.
7. The art of Kethoprak can again contribute to the socio-economic empowerment of the community by contributing to providing resources, opportunities, knowledge and skills to the community to increase their ability to determine their own future and participate in and influence the lives of their people, towards the SDGs for the world community.
8. Traditional Kethoprak art, especially Kethoprak, by utilizing people's creativity, will increase participation in the field of education, social empowerment, and strengthen culture and economy without sacrificing the spirit of Javanese culture, so that Javanese traditional culture can provide significant benefits for the community itself.

B. Follow up plan

The follow-up plan is that the Dewi Fortuna Community Learning Center will conduct a case study development by holding an Extra-curricular Kethoprak Art in non-formal Education, this is to answer whether programs that use ICH in formal education are different from programs in non-formal education in terms of education quality and community development? and Emphasis on the value of ICH values which may be more efficient and effective in non-formal Education and knowing whether the contribution of ICH is wider, its impact, especially on SDGs. 5, 8, 9, 15, 17 if it is carried out in non-formal Education because the students are of various ages and have more free time both online and face-to-face in small groups by complying with health protocols to prevent the transmission of the virus COVID-19

After obtaining the results of the report on the implementation of the extra-curricular Kethoprak in non-formal education, we will hold a workshop / symposium on learning the art of Kethoprak in strengthening ICH to support SDGs for students in Klaten through a symposium, with the goals:

1. Report the results of the study of capacity building and the role of youth in community development and contribute to social problems through Kethoprak
2. Report the impact and results of extra-curricular implementation between formal and non-formal education, relating to the quality of education.
3. Providing knowledge about the economy and creative entrepreneurship based on traditional cultural values.
4. Encourage the Government to take a regulatory approach for the benefit of ICH in learning to create youth in Klaten Regency

C. Future Perspectives

The future perspectives of the 3 programs that we carry out we will produce;

1. The publication of a research book resulting from this report on the value of ICH in Kethoprak art in Klaten
2. Encourage the Village Government to issue Village Regulations (Perdes) concerning Conservation, Management and Utilization of ICH in the Village
3. Encourage the Regent of Klaten to Issue Instructions in the Field of Compulsory Formal Education Extracurricular and Non-Formal Educational Institutions Mandatory to implement Skills in the art of Kethoprak
4. Maximizing Community Involvement in the preservation, maintenance, management and use of ICH for sustainable development by forming a Kethoprak Art Community Group as an agent for the Promotion of Cultural Heritage at every school level
5. Providing assistance and guidance for learning the Art of Kethoprak for formal schools in Klaten by compiling a Kethoprak story script about local wisdom
6. Encouraging the identity of Klaten as the City of Kethoprak Arts

The life of Kethoprak art and the local cultural values of the Javanese people remain strong, exist and community development that is guided by the *memayu hayuning bawana* tradition remains and its positive values can be utilized for a better life because ICH as an important factor in cultural identity has an important role in development national and international in the era of globalization. Kethoprak and these cultural values are threatened by the global cultural standardization, which can immediately be overcome through the integration of education with culture.

Klaten, 31 October 2020
Ketua Pengelola
PKBM Dewi Fortuna Klaten

KRISTIAN APRIYANTA, S.Pd

APPENDIX

Questionnaire

STUDENT INTERVIEW QUESTIONNAIRE

SCHOOL : _____

NAME : _____

SAMPEL NO. : _____

No	DESCRIPTION OF QUESTIONS	ANSWER / INFORMATION			
1	What traditional arts courses did you take at your school?		Modern Music		Dance
			Traditional Music		Drama
			Painting	
2	What do you know about the traditional art of Kethoprak?		Tofu		do not know
3	Where or from whom did you know about the traditional art of Kethoprak?		Teacher		Online media
			Parents		Textbook
4	Did you learn the art of Kethoprak at school?		Yes		No
5	In what Learning Materials?		Art and culture		
			Social Studies History		
			Civics		
			Javanese Regional Language		
			Kethoprak Art Extracurricular		
6	How long did you learn the art of Kethoprak?				
7	Wasn't the Kethoprak lesson fun?		Yes		No
8	Have you ever attended a Kethoprak art performance?		Yes		Not yet
9	What attitude lessons did you get from the art of Kethoprak?		Religious		Democratic
			Honest		Love the Motherland
			Tolerance		appreciate
			Discipline		Communicative
			Cooperation		Environmental care
			Creative		Social care
			Independent		responsible
	In the Kethoprak learning that you follow, give examples of actions that you can learn and practice:				
10	Examples of Religious attitudes				
11	Examples of Honest attitude				
12	Examples of Tolerance				
13	Examples of Discipline Attitudes				
14	Examples of cooperation attitude				
15	Examples of Creative attitudes				

16	Examples of independent attitudes				
17	Examples of democratic attitudes				
18	Examples of the attitude of love for the country				
19	Examples of respect				
20	Examples of communicative attitudes				
21	Examples of Environmental Care attitudes				
22	Examples of Social Care attitudes				
23	An example of an attitude of responsibility				
24	What skills do you get in learning the art of Kethoprak?		Role / Acting		Stage System
			Face Makeup		Lighting
			Dress Up		Music System
25	Do you think the Kethoprak Art Lessons have anything to do with subjects		Art and culture		Civics
			Local language	
			Social Studies History	
26	What's the hardest inside to learn Kethoprak?				
27	What Kethoprak art accomplishments did you achieve?				
28	Are you interested in learning more about the art of Kethoprak?				
29	What is a reason?				
30	What do you expect with lessons in Cultural Arts in general and the art of Kethoprak in particular in your school and community environment?				

Officer	Respondents

PARENTS INTERVIEW QUESTIONNAIRE STUDENTS

SCHOOL : _____

NAME : _____

SAMPEL NO. : _____

No	DESCRIPTION OF QUESTIONS		ANSWER / INFORMATION					
1	What do you do?							
2	What is your educational background?							
3	Why should you choose this primary school for your child?							
4	Have you been involved in traditional cultural arts projects in the past?			Yes			No	
5	Does your child participate in Kethoprak art learning activities?			Yes			Not yet	
6	The traditional art lessons your child takes are lessons			Yes			No	
7	Are you supportive?			Required			Selection	
8	Have you been involved in traditional cultural arts projects in the past?			Yes			No	
9	What is the reason?							
10	Does Kethoprak Art Learning affect the competency value of other subjects?		Increase		Flat		Decrease	
11	Does the child feel happy?					Yes		No
12	Are Kethoprak art lessons good for your child?					Yes		No
13	According to your observations, are there any changes in your child's attitude during and after participating in the art of Kethoprak?					Yes		No
14	According to your observations, the attitude changes that hit your child the most during and after participating in the art of Kethoprak.		Religious			Democratic		
			Honest			Love the Motherland		
			Tolerance			appreciate		
			Discipline			Communicative		
			Cooperation			Environmental care		
			Creative			Social care		
			Independent			responsible		
15	According to your observations, does your child respect parents more?					Yes		No
16	Can children speak local languages at home?					Yes		No
17	Does Your Child Care About the Environment? (Cleanliness, Order, Beauty)					Yes		No
18	Is your child involved in mutual social services in the community in the neighborhood?					Yes		No
19	Is your child motivated and participate actively in other school activities?					Yes		No

20	Are you involved in your child's direct learning activities?		Yes		No
21	For what?				
22	What is the most memorable when your child takes Kethoprak lessons?				
23	What are your hopes for the Kethoprak art lessons that are carried out in your child's school?				

Additional information:

Officer		Parents

SCHOOL HEAD INTERVIEW QUESTIONNAIRE

SCHOOL : _____

NAME : _____

SAMPEL NO. : _____

A5

No	DESCRIPTION OF QUESTIONS	ANSWER / INFORMATION			
1	Do you have a policy regarding traditional arts learning efforts in the school that you lead?		Yes		No
2	What is the background for organizing traditional arts in the school that you lead?				
3	Is there a legal basis, or provision that becomes your basis for implementing traditional arts learning in schools?		Yes		No
4	What goals do you want to achieve in learning traditional arts for school capacity?				
5	Do you have a policy of giving Kethoprak art lessons at the school you lead?		Yes		No
6	If your school has not / hasn't organized Kethoprak art lessons, are you interested in teaching the traditional art of Kethoprak for students in your school?		Yes		No
7	Has the school you lead ever held a Kethoprak art performance / attended the Klaten Student Ketoprak Festival?		Yes		Not yet
8	What Subject Teachers do you assign to be responsible for the implementation of learning?				
9	Does the implementation have fulfilled the learning stage procedure that you set?		Yes		No
10	Are there any objections from other parties in the implementation of Kethoprak learning?		Yes		No
11	Is there support from other parties (parents, community, private sector, government)		Yes		No
12	Is there any involvement of other people outside the school to help collaborate in learning the art of Kethoprak in your school?		Yes		No
13	How to manage the cooperation with other parties / the community				
14	What are the results obtained by your school directly by the school by holding these traditional arts lessons?				
15	What are the results indirectly obtained by schools by holding these traditional arts lessons?				
16	Where are the sources of the financier?		Government		Dues

			Self- subsistent		Another venture
			Donations		
17	Is there an increase in the capacity of your school towards conservation efforts, and instilling the values of Character Education in students?			Yes	No
18	Is there an increase in the capacity of your school to build the values of Character Education for educators and education personnel in your school?			Yes	No
19	What are your hopes for the future about learning the art of Kethoprak in your school?				
Regarding Kethoprak Main Learning Arts and Culture					
20	What's message for government?				
21	What's message for public?				
22	What's message for teacher?				
23	What's message for parents of students?				

Officer		Headmaster

TEACHER INTERVIEW QUESTIONNAIRE

SCHOOL : _____

NAME : _____

SAMPEL NO. : _____

Subject teachers : _____

No	DESCRIPTION OF QUESTIONS	ANSWER / INFORMATION			
1	How long have you been teaching this subject?				
2	What is the background				
3	Are these subjects a compulsory / elective subject in your school?		Required		Selection
4	Is this subject included in the curriculum / syllabus / RPP that is used as a learning guide? *)		Yes		No
5	In general What achievement goals would you like to give students in this subject?				
6	What class are you teaching these subjects?				
7	How many students are following this Subject?				
8	How much is the allocation of the time?				
9	Do you use any media?				
10	In brief, how are the stages?				
11	In brief, what are the delivery methods?				
12	Learning materials on what themes are emphasized?				
13	What learning media are used?	Book	Audio Visual	Presentation	other
14	What are the obstacles / difficulties while teaching this subject?				
15	Apart from you, are there other resource persons / facilitators / teachers who teach the same subject?		Yes		No
16	If there are other parties / communities involved, what are their roles in the learning of this subject?				
17	How do you manage your collaboration with other parties / communities in this subject?				
18	Are there any extracurricular activities for learning the art of kethoprak?		Yes		No

19	If you hold, do you also want to contribute to the learning activities of the art of Kethoprak?				Yes		No
20	For what?						
21	How many students in your class are involved / take part in learning the art of Kethoprak?						
22	How many of your students are not involved / participate in learning the art of Kethoprak?						
23	If not / not Conduct, do you want or agree if your school specifically in extra-curricular activities learning the art of Kethoprak?				Yes		No
24	What is the role or as what do you want if your school specifically in the extra-curricular doing Kethoprak art learning activities?						
25	In your opinion, does the art of Kethoprak have anything to do with the subjects you are giving?				Yes		No
26	Examples of the relationship between learning and the goal of achieving competencies?						
27	According to simple observations and judgments, it is generally average						
28	Is there an increase in the motivation and participation of students in following your lessons before and after participating in the art of Kethoprak?				Yes		No
29	How are the trends?			more		usual	less
30	Is there a difference regarding the absorption of academic knowledge in your subject between students before and after participating in the art of Kethoprak?				Yes		No
31	How are the trends?			more		usual	less
32	Are there any changes regarding the attitudes, behavior, mindset of students who follow the art of Kethoprak in your class?				Yes		No
33	If there is, what is the average change in attitude behavior below? put a sign (+) more (0) stagnant (-) less						
		Religious			Love the Motherland		
		Honest			Rewarding Achievements		
		Tolerance			Trying / Communicative		
		Discipline			Love peace		
		Cooperation			Like to read		
		Creative			Environmental care		
		Independent			Social care		
		Democratic			Responsible		
	Curiosity					

		Spirit of nationality				
34	In your personal opinion, is learning the art of Kethoprak quite helpful in achieving subject goals for your students?				Yes		No
35	Especially for Ketoprak Art Teachers, Are there any Obstacles / Difficulties while teaching Ketoprak Art Subjects?				Yes		No
36	What are the obstacles?						
37	What's the solution?						
38	What are your hopes for the future about the art of Kethoprak in your school?						

Headmaster	Officer	Teacher

COMMUNITY FIGURE INTERVIEW QUESTIONNAIRE

SCHOOL : _____

NAME : _____

SAMPEL NO. : _____

POSITION : School Committee / Community Leaders

A7

No	DESCRIPTION OF QUESTIONS	ANSWER / INFORMATION			
1	What do you do?				
2	What is your educational background?				
3	Do you think this school has the capacity to carry out cultural arts learning?				
4	Do you think this school is involved in preserving and supporting the communal work culture in the community				
5	Does this school introduce the environment and society to its students?				
6	Does this school involve students in social service work in the school environment?				
7	Does this school carry out cultural arts education?				
8	Do you think this school contributes to the arts and culture that exist in the surrounding community?				
9	Does this school provide extra-curricular arts of Kethoprak?				
10	Are you actively involved in these art learning activities?				
11	For what?				
12	What is your reason for being involved?				
13	According to your observations, is there a change in the behavior of children who follow Kethoprak learning in community life?				
14	what impact do you feel on the community environment with the learning of the art of Kethoprak at this school?				
15	What are your hopes for this school regarding the preservation of traditional cultural arts heritage?				

Officer		Public

APPENDIX

Questionnaire Analysis Results

IDENTITY LIST OF SCHOOL HEADS, TEACHERS AND COMMUNITY RESPONDENTS

A1

No	POSITION	SD KRISTA GRACIA (1)			SD N 2 TRUNUH (2)		
		NAME	AGE	Code	NAME	AGE	Code
1	Headmaster	Sri Purwanti Juli S, S.Pd., M.M.	52	RKS.1	Aris Pratiwi, S.Pd	45	RKS.2
2	Cultural arts teacher	Tutik Suharyani, S.Sn, MM	50	RGS.1	Rapi Cahya Kusuma, S.Sn	37	RGS.2
3	Javanese language teacher	Kristinawati, S.Pd.	38	RGB.1	Dyah Ayu Nugraheni, S.Pd	28	RGB.2
4	History social studies teacher	Janu Tri Nugroho, S.Pd.	35	RGI.1	Drs. Djunaidi	53	RGI.2
5	Civics teacher	Fajar Iswadi, S.Pd.T.	41	RGP.1	Atik Nurjani, S.Pd	39	RGP.2
6	Public figure	Edy Sulistyanto	55	RTM.1	Semi Notosuprpto	54	RTM.2

IDENTITY LIST OF STUDENTS AND RESPONDENT PARENTS

A2

No	SD KRISTA GRACIA					SD N 2 TRUNUH				
	Code	NAME STUDENTS	Code	NAME PARENTS	AGE	Code	NAME STUDENTS	Code	NAME PARENTS	AGE
1	RP.1.1	Gendreh Kemasan	R01.1	Suwito Radyo	50	RP2.1	Rosyid	R02.1	Martoyo	43
2	RP.1.2	Gonjang Anom K	R01.2	Apriyanta	40	RP2.2	Kristialin sasikirana	R02.2	Kristiaji	42
3	RP.1.3	Jordan Nugraha	R01.3	Muryantoro	40	RP2.3	Rohmad Abdulah	R02.3	Rajiman	50
4	RP.1.4	Surya Putra	R01.4	Darmono	45	RP2.4	Toufiq Hidayah	R02.4	Sri Rahayu	36
5	RP.1.5	Gregorius Jason	R01.5	Sutono	42	RP2.5	Rinjani Astuti	R02.5	Darmawan	39
6	RP.1.6	Faradila	R01.6	Prasetyo	38	RP2.6	Alexius Yudi N	R02.6	Budi Pradopo	44
7	RP.1.7	Fransisca Elsaputri	R01.7	Agung Yunanto	39	RP2.7	Intan Syahputri	R02.7	Marwoto	47
8	RP.1.8	Swastika Rahayu	R01.8	Teguh Purnomo	42	RP2.8	Tuzan Wibowo	R02.8	Mujiyono	48
9	RP.1.9	Banuwati	R01.9	Wibisono	44	RP2.9	Jhonatan Krisna	R02.9	Subroto	45
10	RP.1.10	Fincensius Nandita P	R01.10	Novi Handayani	37	RP2.10	Chalista Anggreni	R02.10	Tri Gunawan	32
11	RP.1.11	Arjuna Pratama	R01.11	Agus Triyanto	40	RP2.11	Teguh Raditya	R02.11	Suroto	38

RECORD OF STUDENT INTERVIEW QUESTIONNAIRE RESULTS

B1

TOTAL RESPONDENTS: 22 people between ages 11 – 12 Class year V Primary School

No	DESCRIPTION OF QUESTIONS	TOTAL ANSWERS / INFORMATION			
		SDN Krista Gracia		SDN 2 Trunuh	
1	Traditional art lessons <i>Answer more than 1</i>	Modern Music	3	Modern Music	5
		Traditional Music	3	Traditional Music	0
		Painting	10	Painting	8
		Dance	5	Dance	1
		Kethoprak drama	11	Drama	5
2	What do you know about the traditional art of Kethoprak?	Tofu	11	Tofu	11
3	Where or from whom did you know about the traditional art of Kethoprak?	Teacher	11	Teacher	5
		Textbook	11	Textbook	11
		Online media	11	Online media	8
		Parents	5	Parents	10
4	Which learning materials were affected by learning the art of Kethoprak?	Art and culture	11	Art and culture	11
		Social Studies History	11	Social Studies History	5
		Civics	8	Civics	5
		Javanese Regional Language	11	Javanese Regional Language	11
		Kethoprak Arts Extracurricular	11	Kethoprak Arts Extracurricular	0
5	What skills do you get in learning the art of Kethoprak?	Role / Acting	11	Role / Acting	0
		Face Makeup	11	Face Makeup	0
		Dress Up	11	Dress Up	0
		Stage System	11	Stage System	0
		Lighting	11	Lighting	0
		Music System	11	Music System	0
6	Are Kethoprak art lessons fun?	Yes	11	Yes	11
		No	0	No	0

7	Are you taking part in direct learning to practice the art of Kethoprak?	Yes	11	Yes	0
		No	0	No	11
8	Have you ever attended a Kethoprak art performance?	Yes	11	Yes	0
		Never	0	Never	11
9	What did you learn about the character's attitude from the art of Kethoprak?	Religious	11	Religious	11
		Honest	8	Honest	0
		Tolerance	11	Tolerance	9
		Discipline	8	Discipline	3
		Cooperation	11	Cooperation	10
		Creative	5	Creative	1
		Independent	3	Independent	3
		Democratic	5	Democratic	5
		Love the Motherland	11	Love the Motherland	11
		appreciate	11	appreciate	11
		Communicative	11	Communicative	11
		Environmental care	11	Environmental care	11
		Social care	11	Social care	11
		responsible	11	responsible	11
10	Average Examples of religious attitudes	<ol style="list-style-type: none"> 1. Students consist of several religions, but are still in harmony with adherents of other religions. 2. At the beginning and closing of learning Kethoprak, all must pray according to their respective religions. In the middle of learning Kethoprak, who are Muslims, pray the 5 prayers when followers of other religions. 			
11	Average Examples of honesty	In the exercise, students dare to admit mistakes.			
12	Average Examples of tolerance attitudes	<ol style="list-style-type: none"> 1. Approve other friends' suggestions 2. Give the opportunity to repeat the scene for a friend's mistake 3. Give other friends time to pray according to their religious teachings 			
13	Average Examples of discipline Attitudes	<ol style="list-style-type: none"> 1. Arrive on time 2. Maintain cleanliness at the learning location 			
14	Average Examples of cooperation attitudes	<ol style="list-style-type: none"> 1. Memorized Kethoprak dialog texts together 2. Clean the practice area together 3. Sharing roles with other friends 			

		4. Setting up a performance tool			
15	Average Examples of creative attitude	1. Suggesting exercises in the open and in a crowd to train mentally 2. Changing the emphasis of the script which is difficult for students to pronounce 3. Improvise the scene according to the understanding of students			
16	Average Examples of Independent attitude	1. Learn on your own via YouTube 2. Ask about Kethoprak art lessons to siblings and parents			
17	Average Examples of Democratic attitude	1. Appreciate differences of opinion about the layout of the scene			
18	Average Examples of attitude of love for the country	1. Using the red and white Flag Property for the royal scene show 2. The show begins with singing the national anthem of Indonesia Raya			
19	Average Examples of respect	1. Applause for each scene when a friend finishes performing the art 2. Appreciate friends' artwork 3. Care for local folklore			
20	Average Examples of Communicative attitude	1. All friends dare to speak in front of the crowd 2. Ask if anyone doesn't know			
21	Average Examples of Environmental Care attitude	1. prevent damage to the natural environment around it, 2. Caring for plants around the Kethoprak art practice location 3. Do not litter			
22	Average Examples of Social Care attitude	1. Give help to a friend in need 2. Conducting social services at local folklore sites whose stories are used for performances 3. Social Service contributing to the poor in stage events			
23	Average Examples of attitude of responsibility	1. Carry out the task of his/her role in the production of Kethoprak art in schools 2. Receive punishment if it is wrong and correct it 3. Request additional hours of private study if it's still lacking			
24	Do you think the Kethoprak Art Lessons have anything to do with subjects?	Art and culture	11	Art and culture	11
		Local language	11	Local language	11
		Social studies history	11	Social studies history	9
		Civics	11	Civics	5
25	Average difficulty in learning Kethoprak	1. Javanese pronunciation 2. Tembang (Javanese traditional song)		0	
26	What are your average Kethoprak art achievements?	1. Individual category champion 2. Group champion			
27	Are you interested in learning more about	Interested 11		Interested 11	

	the art of Kethoprak		
28	Average reason?	<ol style="list-style-type: none">1. Fun2. Proud of performing arts3. Many Themes4. Achieving Achievements	
29	Do you expect the average cultural arts lesson in general and the art of Kethoprak especially in the school and community environment?	<ol style="list-style-type: none">1. Continue to carry out Kethoprak art activities2. Create new stories based on local folk tales3. Traditional gamelan music is trained to accompany the art performance of Kethoprak	Kethoprak art activities were held

RECORD OF INTERVIEW QUESTIONNAIRE RESULTS PARENTS OF STUDENTS

B2

TOTAL RESPONDENTS : 22 people

No	DESCRIPTION OF QUESTIONS	TOTAL ANSWERS / INFORMATION			
		SDN Krista Gracia (11)		SDN 2 Trunuh (11)	
1	Profession	Civil servants	3	Civil servants	2
		Private	2	Private	1
		Labor	2	Labor	2
		Farmer		Farmer	2
		traders	2	traders	2
		Employees	1	Employees	1
2	Education	SMA / SMK	6	SMA / SMK	8
		S1	4	S1	2
		S2	1	S2	0
3	What is the reason you enroll your child in this school?	Close	2	Close	7
		Favorite	6	Favorite	2
		Children's Own Choice	3	Children's Own Choice	2
4	Do children feel happy in this school?	Happy	11	Happy	11
		Not happy	0	Not happy	0
5	Have you been involved in traditional cultural arts projects in the past?	Yes	6	Yes	10
		Not yet	5	Not yet	1
6	Does your child participate in Kethoprak art learning activities?	Yes	11	Yes	0
		No	0	No	11
7	Does your child take the traditional art lessons?	Required	0	Required	0
		Options / Extras	11	Options / Extras	0
8	Are you supportive?	Yes	11	Yes	0
		No	0	No	0

9	Average reason?	Javanese traditional art has teachings about the noble values of ancestral culture which are all good			
10	Does Kethoprak Art Learning affect the competency value of other subjects?	Yes	9	Yes	0
		No	2	No	0
11	Does the child feel happy?	Happy	11	Happy	0
		Not happy		Not happy	0
12	According to your observations, are there any changes in your child's attitude during and after participating in the art of Kethoprak?	increased	10	increased	0
		Flat	1	Flat	0
		Decreased	0	Decreased	0
13	According to your observations, the attitude changes that hit your child the most during and after participating in the art of Kethoprak? <i>Answer more than 1</i>	Religious	3	Religious	0
		Honest	2	Honest	0
		Tolerance	6	Tolerance	0
		Discipline	7	Discipline	0
		Cooperation	9	Cooperation	0
		Creative	5	Creative	0
		Independent	4	Independent	0
		Democratic	9	Democratic	0
		Love the Motherland	10	Love the Motherland	0
		appreciate	11	appreciate	0
		Communicative	11	Communicative	0
		Environmental care	10	Environmental care	0
		Social care	11	Social care	0
		responsible	7	responsible	0
14	According to your observations, does your child respect parents more?	Yes	11	Yes	0
		usual	0	usual	0
		No	0	No	0
15	Can children speak local languages at home?	Yes	9	Yes	0
		usual	2	usual	0
		No	0	No	0
16	Does your child care about the	Yes	10	Yes	0

	Environment (Cleanliness, Order, Beauty)?	usual	1	usual	0
		No	0	No	0
17	Are your children involved in mutual social services in the community in the neighborhood?	Yes	10	Yes	0
		usual	1	usual	0
		No	0	No	0
18	Is your child motivated and participate actively in other school activities?	Yes	11	Yes	0
		usual	0	usual	0
		No	0	No	0
19	Are you involved in Kethoprak art learning activities with your children directly?	Yes	6	Yes	0
		No	5	No	0
	For what?	Committee	1	Stage designer	1
		Donor fee	1	Property maker	1
		Karawitan / Music	1	Transportation	1
		Cosmetic	1	Consumption	1
		Fashion stylist	1	Performer	1
		Lighting stylist	1		
20	Average impression when your child takes Kethoprak learning	1. Proud of children who can play the art of Kethoprak 2. Train children's character education			
21	What are your expectations on the Kethoprak art lessons that are held at your child's school?	1. The school continues to implement 2. Schools can continue to facilitate students for traditional art activities		Want to have Kethoprak art in schools for children	

RECORD OF SCHOOL HEAD INTERVIEW QUESTIONNAIRE RESULTS

B3

TOTAL RESPONDENTS : 2

No	QUESTION	ANSWER / INFORMATION	
		SD Krista Gracia	SD N 2 Trunuh
1	Do you have a policy regarding traditional arts learning efforts in the school that you lead?	Yes	Yes
2	What is the background for organizing traditional arts in the school that you lead?	<ol style="list-style-type: none"> 1. Mandate Law 2. National Education Goals 3. In accordance with the School's Vision and Mission 4. Preservation, Development of Traditional Arts 5. Preserving local cultural values that have many benefits for students 	<ol style="list-style-type: none"> 1. Mandate Law 2. National Education Goals 3. In accordance with the School's Vision and Mission 4. Preservation, Development of Traditional Arts 5. Preserving local cultural values that have many benefits for students
3	Is there a legal basis, or provision that becomes your basis for implementing traditional arts learning in schools?	<ol style="list-style-type: none"> 1. UUD 1945 2. National Education System Law No. 20/2003 3. Regulation of the Minister of Education on Curriculum 4. Parents and School Committee Meeting 5. Circular of the Student Kethoprak Festival Committee 	<ol style="list-style-type: none"> 1. UUD 1945 2. National Education System Law No. 20/2003 3. Regulation of the Minister of Education on Curriculum 4. Education Office Circular
4	What goals do you want to achieve in learning traditional arts for school capacity?	<ol style="list-style-type: none"> 1. Realizing the Vision and Mission of the School 2. Providing lessons on human values and environmental care for students 	<ol style="list-style-type: none"> 1. Realizing the Vision and Mission of the School 2. Providing lessons on human values and environmental care for students 3. Improve performance

		3. Improve performance	
5	Do you have a policy of giving Kethoprak art lessons at the school you lead?	Yes	No
		SD N 2 Trunuh	
6	Why don't you take the policy of having Kethoprak extracurricular activities at your school?	Interview result 1. Lack of school infrastructure facilities to organize Kethoprak 2. There has been no collaboration with the community in its implementation 3. Funding that is too large compared to the available budget sources	
7	If your school has not / hasn't organized Kethoprak art learning, are you interested in teaching Kethoprak traditional arts for students in your school?	Interview result Yes	
		SD Krista Gracia	
8	Has the school you lead ever held a Kethoprak art performance / attended the Klaten Student Kethoprak Festival?	Yes	
9	What Subject Teachers do you assign to be responsible for the implementation of learning?	1. Cultural Arts Teacher 2. Local Language Teacher	
10	Does the implementation have fulfilled the learning procedure that you set?	It is according to the procedure	
11	Is there any support for involvement from other parties (parents, community, private sector, government)	Yes	
12	Are there any objections from other parties in the implementation of Kethoprak learning?	No	
13	How to manage the cooperation with other parties / the community?	1. Looking for competent potential in the school environment 2. Compiling offers (proposals) for cooperation 3. Cooperating in the school cooperation agreement letter	
14	What are the results obtained by your school directly by holding these traditional arts lessons?	1. The school has positive educational activities for students 2. Schools get appreciation from the community	
15	What are the results indirectly obtained by schools by holding these traditional arts lessons?	1. Schools contribute to the preservation, protection and utilization of local cultural values	

		2. The school has rare superior extracurricular activities	
16	Where are the sources of funding?	Interview result 1. The Government in the form of School Operational Assistance funds 2. The donation comes from the MoU on private cooperation with a promotion performance contract during performing arts 3. Other businesses in the form of profit from the sale of the performing arts merchandise (T-shirts, Video CDs from the performance)	
17	Is there an increase in the capacity of your school towards conservation efforts, and instilling the values of Character Education in students?	Interview result : Very influential on capacity building, because Kethoprak art lessons are not only obtained for students who follow, but also by all students and school members who watch the show where in the show indirectly shows and teaches the audience about the good teachings of Javanese traditional life.	
18	Is there an increase in the capacity of your school towards efforts to build the value of Character Education values for educators and education personnel in your school?	Interview result : It is greatly improved, because Kethoprak art lessons are not only obtained for students who follow, but also by all educators and education personnel involved, in the Committee team that work together to help each other and foster a spirit of unity and commitment to preserving traditional arts.	
19	What are your hopes for the future about learning the art of Kethoprak in your school?	Continued to be implemented and developed as a regular event of the school's excellence	
20	Interview result : Related to Learning Cultural Arts	SD Krista Gracia	SD N 2 Trunuh
	Message To Government	The government should issue regulations that emphasize the obligations of schools in learning the art of Kethoprak.	The government should issue regulations that emphasize the obligations of schools in learning the art of Kethoprak.
	Message to Society	The community should be more actively involved to work together with the school to explore the potential of Kethoprak cultural arts to be a source of creative economy.	The community should be more actively involved to work together with the school to explore the potential of Kethoprak cultural arts to be a source of creative economy.
	Message For Teachers	Teacher creativity in incorporating the values of character education for students in their students' subjects is very important so that it supports the goals of	Teacher creativity in incorporating the values of character education for students in their students' subjects is very important so that it supports the goals of

		national education and Kethoprak is used as a source of moral, ethical, aesthetic and moral knowledge based on local community wisdom to survive in the future.	national education and Kethoprak is used as a source of moral, ethical, aesthetic and moral knowledge based on local community wisdom to survive in the future.
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RECORD OF TEACHER'S INTERVIEW QUESTIONNAIRE RESULTS**B4.1**

SCHOOL : SD KRISTA GRACIA
TOTAL RESPONDENTS : 5 CLASS 5 TEACHERS

No	QUESTION	ANSWER / INFORMATION				
		Art and culture	Local language	Social Studies History	Civics	Kethoprak art
1	How long have you been teaching this subject?	3 years	6 years	8 years	2 years	3 years
2	What is your education background?	Bachelor degree	Bachelor degree	Bachelor degree	Bachelor degree	Bachelor degree
3	Are these subjects a compulsory / elective subject in your school?	Mandatory Local Content	Mandatory Local Content	Compulsory Curriculum	Compulsory Curriculum	Additional Options
5	In general What achievement goals would you like to give students in this subject?	Get to know traditional cultural arts	Able to speak and write Javanese script that is good and correct	Appreciating the Services of Heroes	Obey the rules of the social law of citizens	Know, understand and carry out character education based on local culture
7	How many students are taking this Subject?	30	30	30	30	11
8	How much is the time allocation?	80 Hours / level	80 Hours / level	80 Hours / level	80 Hours / level	40 hours / level
9	What media do you use?	Textbook Video Power point	Textbook Video Power point	Textbook Video Power point	Textbook Video Power point	Textbook Video Power point Stage property
10	In brief, how is the delivery method?	Lectures, Discussions, Assignments	Lectures, Discussions, Assignments	Lectures, Discussions, Assignments	Lectures, Discussions, Assignments	Lectures, Discussions, Appreciation Practices
11	What are the obstacles / difficulties while teaching this subject?	Lack of reference	1. The correct pronunciation of the Javanese	-	-	Pronunciation in Javanese Singing Regional

			regional language 2. Writing Javanese script			(Tembang) dialogue
12	Apart from you, are there other resource persons / facilitators / teachers who teach the same subjects?	No	No	No	No	Yes
13	If there are other parties / communities involved, what is their role in the learning of this subject? How is the management of your collaboration with other parties / communities in this subject?	1. Mapping the potential for teacher collaboration 2. Compile biodata and lesson plans 3. Submit an application to the principal 4. Permit from the principal 5. Introduce students 6. Implement and evaluate				
14	If you hold, do you also want to contribute to Kethoprak art learning activities? For what?	Yes	Yes	Yes	Yes	Yes
		Artistic arrangement of the stage	Writing folklore manuscripts	Ancient Dress Emphasis	Emphasis on the value of patriotism	Total
15	In your opinion, does the art of Kethoprak have anything to do with the subjects you are giving?	Yes	Yes	Yes	Yes	Yes
16	Is there an increase in the motivation and participation of students in following your lessons before and after participating in the art of Kethoprak? How is the trend?	Yes	Yes	Yes	Yes	Yes
17	Is there a difference regarding the absorption of academic knowledge in your subject between students before and after participating in the art of Kethoprak? How are the trends?	Yes	Yes	Yes	Yes	Yes
18	Are there any changes regarding the attitudes, behavior, mindset of	Yes	Yes	Yes	Yes	Yes

	students who follow the art of Kethoprak in your class?					
	Religious		V		V	V
	Honest				V	V
	Tolerance	V			V	V
	Discipline	V		V		V
	Cooperation	V				V
	Creative	V			V	V
	Independent	V	V			V
	Democratic				V	V
	Curiosity	V				V
	Spirit of nationality				V	V
	Love the Motherland		V		V	V
	Rewarding Achievements	V		v		V
	Trying / Communicative	v	v	v	V	V
	Love peace				V	V
	Like to read		v		V	V
	Environmental care	v	v	V	V	V
	Social care	V	v	v	V	V
	Responsible	v	v	V	V	V
19	In your personal opinion, is learning the art of Kethoprak quite helpful in achieving subject goals for your students?	Yes	Yes	Yes	Yes	Yes
20	What are your hopes for the future regarding the art of Kethoprak in your school?	The Kethoprak Art Course continues to be implemented and has become one of the vehicles for character education that has the potential for efforts towards SDGS.The main goal is concern for the character values contained in cultural arts and citizenship.				

RECORD OF TEACHER INTERVIEW QUESTIONNAIRE RESULTS

B4.2

SCHOOL : SD N EGERI 2 TRUNUH

TOTAL RESPONDENTS : 5 CLASS 5 TEACHERS

No	QUESTION	ANSWER / INFORMATION				
		Art and culture	Local language	Social Studies History	Civics	Kethoprak art
1	How long have you been teaching this subject?	6 years	3 years	4 years	8 years	0
2	What is your education background?	Bachelor degree	Bachelor degree	Bachelor degree	Bachelor degree	0
3	Are these subjects a compulsory / elective subject in your school?	Mandatory Local Content	Mandatory Local Content	Compulsory Curriculum	Compulsory Curriculum	0
4	In general What achievement goals would you like to give students in this subject?	Get to know traditional cultural arts	Able to speak and write Javanese script that is good and correct	Appreciating the Services of Heroes	Obey the rules of the social law of citizens	0
5	How many students are taking this Subject?	11	11	11	11	0
6	How much is the time allocation?	80 Hours / level	80 Hours / level	80 Hours / level	80 Hours / level	0
7	What media do you use?	Textbook Power point	Textbook Video Power point	Textbook Power point	Textbook	0
8	In brief, how is the delivery method?	Lectures, Discussions, Assignments	Lectures, Discussions, Assignments	Lectures, Discussions, Assignments	Lectures, Discussions, Assignments	0
9	What are the obstacles / difficulties while teaching this subject?	Lack of reference	1. The correct pronunciation of the Javanese regional language 2. Writing	-	-	0

			Javanese script			
10	Apart from you, are there other resource persons / facilitators / teachers who teach the same subjects?	No	No	No	No	
11	If you hold, do you also want to contribute to Kethoprak art learning activities? For what?	Yes	Yes	Yes	Yes	
		Artistic arrangement of the stage	Writing folklore manuscripts	Ancient Dress Emphasis	Emphasis on the value of patriotism	
12	In your opinion, does the art of Kethoprak have anything to do with the subjects you are giving?	Yes	Yes	Yes	Yes	
13	What are your hopes for the future about Kethoprak art in your school?	The Kethoprak Art Subject continues to be implemented and has become one of the vehicles for character education that has the potential to lead to SDGS. The main goal is concern for the values of character contained in cultural arts and citizenship.				

RECORD OF QUESTIONNAIRE RESULTS FOR COMMUNITY CHARACTERS INTERVIEW

B5

TOTAL RESPONDENTS : 2 the chairman of the student's parent representative committee

No	QUESTION	ANSWER / INFORMATION			
		SD Krista Gracia		SD N 2 Trunuh	
1	What do you do?	traders	1	Civil servants	1
2	Educational background	SMA/SMK	1	S1	1
3	Do you think this school has the capacity to carry out cultural arts learning?	Yes	1	Yes	1
4	Do you think this school is involved in preserving and supporting the communal work culture in the community?	Yes	1	Yes	1
5	Does this school introduce the environment and society to its students?	Yes	1	Yes	1
6	Does this school involve students in social service work in the school environment?	Yes	1	Yes	1
7	Does this school carry out cultural arts education?	Yes	1	Yes	1
8	Do you think this school contributes to the arts and culture that exist in the surrounding community?	Yes	1	Yes	1
9	Does this school provide extra-curricular art in Kethoprak?	Yes	1	No	1
10	Are you actively involved in these art learning activities?	Yes	1	No	1
11	For what?	Organizing committee			
12	What is your reason for being involved?	Duty obligations in the form of support to schools			
13	According to your observations, is there a change in the behavior of children who follow Kethoprak learning in community life?	Yes	1		
14	What impact do you feel on the community environment by learning the art of Kethoprak at this	1. Traditional arts are known by the wider community 2. Preservation of community folklore is packaged in interesting performances			

	school?	3. The community is helped by the promotion of the value of social care	
15	What are your hopes for this school regarding the preservation of traditional cultural arts heritage?	Keep doing routine as a superior activity	In the coming year, an extra-curricular art in Kethoprak can be implemented in schools

**LIST OF FACILITIES / INFRASTRUCTURE FACILITIES FOR
LEARNING INTANGIBLE CULTURAL HERITAGE OF TRADITIONAL ARTS**

C1

No	Amenities	SD KRISTA GRACIA				SD N 2 TRUNUH			
		Amount	Condition			Amount	Condition		
			Good	Enough	Broken		Good	Enough	Broken
1	Laptop / Computer	2	1	1	0	1	1	0	0
2	LCD Projector / TV	1	1	0	0	1	1	0	0
3	Sound System / Speaker	2	2	0	0	1	1	0	0
4	VCD / DVD / Video learning	8	5	0	3	1	1	0	0
5	Interneet Link	1	1	0	0	1	1	0	0
6	Gamelan Musical Instruments	1	1	0	0	1	0	0	1
7	Traditional clothing	20	10	5	5	0	0	0	0
8	Stage Show	1	1	0	0	0	0	0	0
9	Stage properties	1	1	0	0	1	0	1	0
10	Reference Books	3	3	0	0	1	1	0	0
11	Kethoprak Art Script	5	5	0	0	0	0	0	0
12	Other	10	5	5	0	5	2	1	3

ANALYSIS RESULTS

1. Characteristics of respondents

- Age 11 and 12 year
- SD Krista Gracia22 = male 11 female 11 city environment dominated by modern culture, has facilities, has a teacher of cultural arts, involves the community
- SD Trunuh 12 = male: 6 female 6 Village environment dominate village culture, minimal facilities, have a cultural arts teacher, the community is minimally involved

2. Results

a. Physical

- 1) Differences due to gender are becoming more pronounced
- 2) Coordination is getting better
- 3) Healthier and stronger body

b. Psychic or Mental

- 1) Enjoy the game even more
- 2) Pay attention to organized play
- 3) Strong heroic nature
- 4) Attention to a group of friends is getting stronger
- 5) Some children easily become discouraged and will try to get up if they are not successful
- 6) Have a sense of responsibility to become an adult
- 7) Trying to get a teacher who can justify it
- 8) Beginning to understand about timing, and want things to be done on time
- 9) The ability to read begins to differ, but the child begins to be interested in the reality that is obtained through reading.

c. Social and Emotional

- 1) Delivery of feelings of emotion is not permanent in the process of physical maturity
- 2) Wanting to belong to the peer group and usually the differences between these peer groups will cause confusion at this stage
- 3) Easy to generate
- 4) Normal outbursts of emotion
- 5) Adult-like affection
- 6) Love to praise and glorify

- 7) Likes to criticize adult actions
- 8) A sense of pride develops
- 9) Want to know everything
- 10) Willing to do a job if encouraged by an adult
- 11) Feel very satisfied when they can finish, overcome and maintain something or do not make mistakes, because they will feel unhappy if they lose or make mistakes
- 12) Missing recognition from the group
- 13) Cooperation increases, especially among boys, the quality of leadership is starting to appear
- 14) Enjoy the group and take part in planning and being able to lead
- 15) Likes group activities, exceeds individual activities and is easy to meet.
- 16) Enjoy feeling what they want
- 17) Loyal to the group or "gang"
- 18) Attention to similar groups is very strong.

RESPONDENTS	VARIABLES	SD Krista Gracia 22	SD N 2 Trunuh 12
Learners	Personal experience	<ol style="list-style-type: none"> 1. Have studied and been involved in the production of Kethoprak art through direct implementation 2. Interested to repeat again 3. The activities are fun 4. Knowledge of history, traditional arts and Javanese cultural values is increased from the trainees 5. Fear when performing (nervoues) 4 children 	<ol style="list-style-type: none"> 1. Have never studied and been involved in the production of Kethoprak art through a cursory textbook 2. Very eager to learn and be directly involved 3. Knowledge of history, traditional arts and Javanese cultural values is limited to the local curriculum (Diktat book) 4. Confident of being able to 11 people
Headmaster	Capacity Building for Schools, Community	<ol style="list-style-type: none"> 1. Collaborating with the community around the school to support Kethoprak activities in terms of funding and involvement of the 	<ol style="list-style-type: none"> 1. Not collaborating with the community around the school for support

	Development Cooperation	production process as a source of stories and gamelan music arranger	
Cultural Arts Teacher	Process during Kethoprak Training	<ol style="list-style-type: none"> 1. Growing Solidarity Teamwork among Students and Teachers 2. Knowing and respecting the value of Javanese arts and culture (21) 3. Mentally educated children (22) 4. Refine the character of children (14) 	<ol style="list-style-type: none"> 1. Lack of Teamwork for Students and Teachers 2. Knowing and respecting the value of Javanese arts and culture (7) 3. Educated children's mentality (0) 4. Refine the character and character of children (7)
Javanese Language Teacher	Development of Javanese cultural literature	<ol style="list-style-type: none"> 1. There is an increase in knowledge about language, Javanese literature (22) 2. Know the teachings of the culture of respecting parents (22) 	<ol style="list-style-type: none"> 1. There is an increase in knowledge about language, Javanese literature (3) 2. Know the teachings of the culture of respecting parents (7)
Teacher of Social Sciences (History) / Civics	Academic knowledge development	<ol style="list-style-type: none"> 1. 1. The increased absorption of historical knowledge about royal kingdoms in Java (22) 2. 2.The growth of patriotism and heroism (22) 3. 3. Students Increase discipline because of Teamwork 	<ol style="list-style-type: none"> 1. The increased absorption of historical knowledge about royal kingdoms in Java (2) 2. The growth of patriotism and heroism (8)
Parents of Students	Character development	<ol style="list-style-type: none"> 1. Respect for Parents (22) 2. Can speak local languages well at home (17) 3. Care for the environment (cleanliness, order, beauty) (8) 4. The child is involved in social service in the neighborhood community where he lives 	<ol style="list-style-type: none"> 1. Respect for Parents (12) 2. Can speak local languages well at home (4) 3. Care for the environment (cleanliness, order, beauty) (3) 4. The child is involved in social service in the neighborhood community where he lives (5)

		(18)	
Engaged Community	Community Involvement in Maintaining Cultural Heritage, Development of Cultural Heritage in the School Environment	<ol style="list-style-type: none"> 1. Be proud and assisted in documenting and managing the potential of traditional arts in the region 2. Community involved as gamelan orchestra arranger 3. Community leaders become resource persons for local stories used for making Kethoprak story scripts 4. Entrepreneurs are willing to be a source of funding for activities 	<ol style="list-style-type: none"> 1. No one was involved
Engaged Community	Community Involvement in Maintaining Cultural Heritage, Development of Cultural Heritage in the School Environment	<ol style="list-style-type: none"> 1. Be proud and assisted in documenting and managing the potential of traditional arts in the region 2. Community involved as gamelan orchestra arranger 3. Community leaders Become resource persons for local stories used for making Kethoprak story scripts 4. Entrepreneurs are willing to be a source of funding for activities 	<ol style="list-style-type: none"> 1. No one was involved

No.	Document		
1	school profile	Exist	Exist
	Characteristics of School Areas	1. The dominance of modern culture 2. Having a Cultural Arts Teacher 3. Having facilities for arts and culture	1. Domination of Cultural Tradition, 2. Having a Cultural Arts Teacher 3. Lack of arts and culture facilities
2	Javanese cultural art experience	Yes	Yes
3	Kethoprak activity schedule	Yes	No
4	Example of student Report Cards	For students who take part in, there are significant developments in the Subjects of Social Sciences, History, Cultural Arts, Local Languages and Citizenship Education.	Students do not show progress in the Subjects of Social Sciences, History, Cultural Arts, Local Languages and Citizenship Education.
5	Sample Student Achievement	In the field of art and culture	No
6	Kethoprak Activity Documents	Yes	No
7	Form Community Partnerships	Yes	No
INDICATORS		SD KRISTA GRACIA	
Schools Assist in capacity building that fosters the younger generation to encourage the growth of character and local wisdom in society.		Yes	The school makes collaborative efforts with other parties in order to support the Kethoprak art activity program in the school environment.
Contribution of students who take part in Kethoprak extracurricular activities for community development and provide solutions to social problems.		Yes	It does not appear significant because the sample primary school age is still children so that not much involvement in social society has not been maximized, although there are some who take part in children's social activities in the form of mutual cleanliness in the neighborhood where they live.
Public concern for the protection and promotion of Intangible Cultural heritage.		Yes	It appears that there is direct involvement in the production process of Kethoprak art
		SD 2 TRUNUH	
		No	Schools do not make collaborative efforts with other parties in order to support the Kethoprak art activity program in the school environment because there is no school Kepla policy
		No	It does not appear significant because the sample primary school age is still children so that not much involvement in social society has not been maximized, although there are some who take part in children's social activities in the form of mutual cleanliness in the neighborhood where they live.
		No	There is no involvement.

Increase student active participation in school	Yes	Kethoprak activities are very enjoyable for children so they encourage active participation in other activities at school	No	Stagnant.
Creating awareness and participation in cultural preservation and character development and sustainable community development	Yes	The Kethoprak Festival for School activities attracted the attention of many elements of cultural stakeholders.	No	Not occur.
Preserving and supporting a communal work culture in society.	Yes	Traditional art events are an important part of being able to be performed in community activities through a culture of mutual cooperation.	No	Not occur.
Support skills education for unskilled people especially traditional arts and crafts skills	No	Children are indirectly taught the types of skills and livelihoods about make-up through workshops, how to make property decorations, create simple digital effects.	No	Not occur.
Community participation and involvement in the development of traditional Kethoprak art in providing solutions to socio-cultural and environmental problems	Yes	There is a sense of community pride because the local stories of the area are picked up and documented in the Kethoprak show.	No	Not occur.

CASE STUDY

VISIONARY LOCAL COMMUNITIES

IN PROMOTING ICH EDUCATION

IN KYRGYZSTAN



FINAL REPORT

Prepared by:
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INTRODUCTION

Kyrgyz Republic is a small landlocked mountainous country located in Central Asia. The country is almost entirely mountainous, lying within the Tien Shan mountain range. It borders with Kazakhstan, Tajikistan, Uzbekistan, and China. The population of the Kyrgyz Republic is 6.523 million people¹. The land area is 199,900 km², out of which 93 % is mountainous lands that lie at elevations between 1,000 m and 7,400 m above sea level, 6.3 % is agricultural land with extensive natural resources (pastures, fresh water, glaciers, forests). The capital city Bishkek is located in the north of the country. The state is divided in 7 administrative regions. Historically, the country was located at the crossroads of various cultures and the Great Silk Road.



Intangible cultural heritage (ICH) of Kyrgyz people includes wisdom, knowledge, practices and "traditions or living expressions inherited from our ancestors and passed on to our descendants"². Today the processes of globalization, homogenization and emerging radical religious fundamentalism are threatening the intangible cultural heritage and increasing pressure on the distinct cultural identities in Kyrgyzstan as well as in other post-Soviet countries in Central Asia.

Despite the prevailing process of globalization and political fluctuations, people of Kyrgyzstan make efforts to preserve their distinct culture and cultural identity. Today we can observe the

¹ <http://www.stat.kg/en/statistics/naselenie/>

² <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

emergence of the local communities leading the process of revitalising of the cultural and spiritual practices, values and wisdom of the nomadic heritage. Without idealization the traditions of the past, these communities, their leaders and passionate activists support safeguarding of ICH. Together with cultural practitioners and bearers of traditional knowledge they are reviving the ways of life that integrate traditions and innovations and connect generations. We call these communities “visionary” because they not only preserve traditional knowledge and skills, but also, together with creative practitioners and spiritual leaders initiate cultural networks, grassroots organizations and cooperatives and collaborate with local and international organizations to promote further ICH in Kyrgyzstan.

Kyrgyzstan is one of the first Central Asian countries to ratify the Convention for the Safeguarding of the Intangible Cultural Heritage³. Kyrgyzstan promotes the ideas of the Convention at the national, regional and international levels. The government of the country undertook certain steps to fulfil obligations to preserve ICH including establishing two departments in the Ministry of Culture, Information and Tourism for preservation, monitoring and development of cultural and historical heritage. The National Commission of the Kyrgyz Republic for UNESCO and the Secretariat have been established to support and promote this mission.

Kyrgyz heritage elements

in the Representative List of Intangible Cultural Heritage of Humanity:

- Art of Akyns, Kyrgyz epic tellers (2008);
- Kyrgyz epic trilogy: Manas, Semetey, Seytek (2013);
- Traditional knowledge and skills in making Kyrgyz and Kazakh yurts (Turkic nomadic dwellings) (2014);
- Aitysh/Aitys, art of improvisation (2015);
- Nooruz and Flatbread making and sharing culture (Jupka) (2016);
- Kök börü, traditional horse game (2017);
- Ak-kalpak craftsmanship, traditional knowledge and skills in making and wearing Kyrgyz men’s headwear (2019)

in the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

- Kyrgyz and Traditional Art of Making Felt Carpets Ala-Kiyiz and Shyrdak (2012).

The Sustainable Development Goals (SDG) adopted as a new agenda by the 70th General Assembly of the United Nations, have been included in public policies such as National Development Strategy (2018–2040)⁴, and other national programs of the Kyrgyz Republic. The goal of the 2018–2040 Strategy is to ensure a decent standard of living for each citizen through the framework of sustainable economic development. The Kyrgyz Republic declared its adherence to the global commitment to ‘leave no one behind’, with a special emphasis and focus on prioritizing the most vulnerable groups of the population.

³ Convention for the Safeguarding of the Intangible Cultural Heritage <https://ich.unesco.org/doc/src/15164-EN.pdf>

⁴ Национальная стратегия развития Кыргызской Республики на 2018-2040 годы (National Strategy of Development of the Kyrgyz Republic for 2018-2040) <http://www.stat.kg/ru/nsur/>

THE PURPOSE, CONCEPTUAL FRAMEWORK & METHODOLOGY OF THE RESEARCH

The purpose of the research (case study) is to examine the value of ICH and its contribution to local-level development through studying and analysing experience of “visionary communities” in Kyrgyzstan and community-based safeguarding of ICH with the focus on “functional preservation” and transmitting ICH as “living culture”. The research with the focus on selected “visionary communities” in Kyrgyzstan is aimed to reveal connections between safeguarding ICH and achieving SDGs⁵ including sustainable development of communities (SDG 11), achieving gender equality and empower women and girls (SDG 5) and ensuring inclusive and equitable quality education and promoting lifelong learning opportunities for all (SDG 4).

Conceptual framework of the research is based on a holistic perspective of cultural heritage which makes safeguarding of ICH purposeful and supports sustainable development. The research supports re-examination and re-adaptation of the conceptual framework of cultural heritage, based on accepting its functional socioeconomic dimension⁶. This is contemporary heritage-centred and development discourse, which considers cultural heritage as a central feature of community and economic revitalization. We support the idea that heritage as a powerful economic and social resource and a development asset can be used to catalyse local-level development, provide employment, generate income, revitalize local rural areas, enhance environmental protection and strengthen communities’ social capital and promote gender equality⁷. Local-level development improves community’s wellbeing, which is based on the intersection of social, economic, environmental, cultural, and political factors and is essential for people to fulfil their potential.

The term “visionary communities” refers to communities with the capacity to act as true leaders in safeguarding of the intangible cultural heritage. These are communities that carefully preserve and enrich their original culture, knowledge and skills without losing the deeper cultural meanings and values contained in the mastery of making nomadic yurts, felt carpets, patterned weaving, traditional games, and related ceremonies and rituals. These communities have a deeper understanding of the importance and necessity of transferring this knowledge to younger generations; they strive to improve the well-being of their communities through revitalization and integration of cultural heritage into modern life on the principles of sustainable development. In their work, they seek and secure support from public organizations and attract the attention of international donors to open up new opportunities for income-generating activities.

The methodology of the research includes desktop study (Phase I) of the available information related to contribution of local visionary communities to safeguarding ICH and improving the wellbeing and sustainable development of communities, including:

- Official documents and reports on preserving ICH and achieving SDG goals in Kyrgyzstan;
- Available statistics, relevant qualitative or quantitative data on national, regional, and local levels;
- Reports and reviews of the international and research organizations (UNESCO, UNICEF, OECD, IRCI);
- Academic publications, reports and articles;
- Media products.

⁵ <https://sdgs.un.org/goals>

⁶ Loulanski, Tolina. Revising the Concept for Cultural Heritage: The Argument for a Functional Approach. May 2006 International Journal of Cultural Property 13(02):207 – 233.

⁷ World Bank. 1998. Culture and Sustainable Development. A Framework for Action. Washington: The World Bank.

The field research was conducted in December 2020 (Phase II) in the targeted four local communities in three provinces of Kyrgyzstan: Issyk-Kul, Naryn, and Osh. The field research included the following activities:

- Focus group discussions;
- Interviews with bearers of traditional knowledge, cultural practitioners, masters in yurt making, weavers, and felt carpets' makers;
- Analysis of the received data and relevant information.

The consultations, interviews, and focus group discussions with experts on ICH were conducted in Phase I and II.

I. THE FOCUSED SOCIAL ISSUES

The research is focusing at the following social issues: poverty alleviation and gender issues in rural areas. The sharp increase in poverty level is directly connected to political and economic crises that followed the collapse of the Soviet Union (1991). Gender issues, rooted in the patriarchal way of life, have been complicated by new challenges for men and women during the transition period. After the collapse of the Soviet Union, transition from planned and centralized economic system to market economy followed by significant rise of unemployment and migration processes. Poverty in the Kyrgyz Republic has its own specifics, which can be explained by economic, ethno-cultural, geographical, regional and other factors. The majority of the poor live in the remote and isolated communities with low labour productivity in agro-industrial sector, seasonality of work, insufficient level of social and cultural security. The families with many children are most likely be in the group of the poorest people. The residents of high mountainous regions suffer the most from social vulnerability. Despite the fact that the monetary incomes of the population have increased for the last 30 years, more than one third of the population is considered as poor⁸.

According the National Statistics reports, 66% of the population of the country lives in rural areas⁹ where people are engaged mainly in agriculture with limited opportunities for other economic activities. In 2019, 73.8% of poor people lived in the rural places¹⁰. Poverty significantly narrows the possibilities of receiving social services, obtaining health services, education and housing.

The poverty rate among men and women in the country does not have a pronounced disparity. However, the excess of the employment rate of men in relation to the level of employment of women was noted in all age groups: participation of women in the labour market was 48% compared with 75.8% participation of men¹¹. Therefore, women in the country have lower employment opportunities, face gender wage gap and are more susceptible to poverty.

The pandemic caused by COVID-19 further exacerbated the situation of the rural population, as many labour migrants had to return to their homeland, the amount of money transfers to the country decreased significantly¹².

8 Azimova G.R. (2018) Uroven zhizni naseleniya, bezrobotitsa i formirovanie rabochikh mest v sovremennom Kyrgyzstane (Living standards, unemployment and job creation in modern Kyrgyzstan). *Ekonomika truda*. 5. (1). – 313-328. doi: 10.18334/et.5.1.38898

9 Демографический ежегодник Кыргызской Республики (Annual demographic report of the Kyrgyz Republic). 2015-2019: <http://www.stat.kg/ru/publications/demograficheskij-ezhegodnik-kyrgyzskoj-respubliki/>

10 Уровень бедности населения Кыргызской Республики в 2019 году (The level of poverty of the population of Kyrgyz Republic in 2019): <http://www.stat.kg/ru/publications/uroven-bednosti-v-kyrgyzskoj-respublike/>

11 Женщины и мужчины Кыргызской Республики (Men and Women of the Kyrgyz Republic): 2014-2018. Б.: 2019 <http://www.stat.kg/ru/publications/sbornik-zhenshiny-i-muzhchiny-kyrgyzskoj-respubliki/>

12 https://24.kg/english/155907_Volume_of_remittances_from_Kyrgyz_migrants_reduces_almost_twice/

II. THE TARGET ICH ELEMENT

The target ICH element of the research is the culture related to a nomadic yurt – knowledge and mastery in making yurts, craft of making felt carpets and weaving patterned braids.

Kyrgyz as well as Kazakh yurt is a traditional housing of nomadic people; embodiment and integral reflection of the nomadic way of life, traditions, values and worldview of their ancestors. The yurt is a mobile dwelling, dome-shaped with a rounded roof created by curved roof poles and a circular trellis walled frame. The yurt reflects the adaptation of people to the natural and climatic conditions of the high mountains (Kyrgyz) and the Great Steppe (Kazakhs) and traditional way of life and economy depended on cattle breeding and hunting. It also determined the way of perception and thinking of ancient nomads.



The Kyrgyz yurt

In its essence, the nomadic worldview was holistic and supported harmonious coexistence with nature¹³. A close connection and parallel between the metaphoric and conceptual model of the world and the yurt can be traced in its architecture, in which every part is deeply symbolic. The upper round opening in the yurt *tunduk* (Kyrgyz) or *shanyrak* (Kazakh) symbolizes the sky and heavenly bodies (moon, sun, and stars). Many cultural and spiritual traditions, concepts, sacred customs, ceremonies and rituals among the Kyrgyz and Kazakhs are associated with the upper round frame of the yurt. The trellis part of the yurt (*kerege*) symbolizes the Earth, and the roof poles (*uuk* in Kyrgyz or *uyk* in Kazakh) personify the sacred connection between Heaven and Earth. A yurt is not just a dwelling, but a living space, an environment that preserves, reproduces and

¹³ Абдрасулов С.М. Введение в философию номадов или опыт философского осмысления культурных оснований кыргызов // Республика. – 1995.

maintains the connections between Man and Nature and its landscapes, which was an effective mechanism to preserve and transmit the integrity of traditional ecological knowledge, experience, practice, and beliefs from generation to generation¹⁴.



The wooden frame of the yurt

The yurt is exclusively made from local natural materials and by hand. The frame and the skeleton (*kerege*, *uuk*, *tunduk/shanyrak*) are made of wood, fasteners for the trellis are made of leather. Manufacturing the wooden carcass of the yurt is a laborious and time-consuming process, it consists of several sequential processes: harvesting, drying, and cleaning the wood, making wooden parts, giving them the needed thickness and shape¹⁵. The size of the yurt and its decoration can tell about the social status of a family. Structural elements, manufacturing technique, as well as decorations for Kyrgyz and Kazakh yurts, have common features, but still have their own characteristics.

Knowledge and technologies on the preparation of the materials, woodworking and fastening system, secrets of installing, disassembling, transporting, and storing a yurt have been passed down from generation to generation. A master, customarily a man (*uychu* or *uyshi*), was highly respected, considered as a pride of the family, his skills were sung in poetry and prose.

The entire wooden structure of the yurt is covered with felt (*kiyiz*) – one of the ancient materials used for different purposes by people in Central Asia. It is waterproof and provides temperature insulation. Three pieces of felt are needed to cover the walls of a medium-sized yurt, and four-five for a larger yurt. The width of each felt piece is 1.7-2 m, the length is 2.5-5.5 m.

14 Юрта и особенности мировосприятия казахов. <https://stanradar.com/news/full/31180-jurta-i-osobennosti-mirovospritiya-kazahov-.html>

15 А. Кочкунов. Этнические традиции кыргызского народа (социокультурные аспекты и некоторые вопросы генезиса). Национальная Академия наук, Бишкек, 2013, с. 185 (A.Kochkunov. Ethnic traditions of Kyrgyz people (socio-cultural aspects and issues of genesis). National Academy of Science, Bishkek, 2013, p.185)

The skills and abilities of Kyrgyz people in making felt and felt carpets to cover the floor inside the yurt (*shyrdak*, *ala-kiyiz*) have ancient historical roots dating back to the era of early nomads, when a variety of types and categories, technological methods, and ornamental solutions of felt products developed. *Shyrdak* symbolized the concept of family well-being, and with appropriate care, it could serve for several generations. The process of making felt and felt carpets required the collective efforts of community members and served as a socializing, unifying factor. All family members, relatives, and neighbours customarily took part in the process, which was accompanied by a ritual feast, as well as telling stories by the older women.

The mastery and skills in making felt carpets are passed on to younger learners through joint work with experienced women: processing wool, making felt, preparing yarn, dyeing, cutting patterns from felt layers, and stitching them together. Creation of a pattern, compositional solution, and colour scheme are also the prerogative of women. However, the role of men is also important: they raise sheep, prepare wool, do other physical work, chop wood, carry water. Children of artisans help adults to comb wool and do felting.

Based on the variety of compositional and ornamental solutions, about 15 types of felt carpets can be differentiated, although the use of their own techniques and patterns by artisans makes each *shyrdak* original and unique. Patterns and ornaments have their own narrative meaning. Combined, they can tell a story, for example, about hunters and hunting birds, they can contain wishes for a prosperous life for a young family. Colour combinations carry aesthetic, emotional, and symbolic meanings: confrontation and harmony of heavenly and earthly, male and female, light and darkness, good and evil. Classic colour combinations include blue-red, red-green, red-black, black and white. *Shyrdak* could demonstrate the wellbeing and connection to the area of residence and social status.

Groups of ornamental motives

Geometric:

zigzag and wavy lines, round, triangular and diamond-shaped shapes. They symbolize ideas about earth, water, mountains, heavenly bodies, the idea of fertility.

Zoomorphic:

müüz (horns), *syngan müüz* (broken horn), *kara tyrmak* (raven's claw), *it kuyruk* (dog's tails). Semantic load: strength, courage, prosperity, security signs, amulets.

Vegetable:

sprout, flower, tree of life.

Semantic load: life, amulet.

Ornaments of animal and plant world *Kochkor Müüz* (artiodactyl horn)



It kuiruk (dog tail)



Badam (almond)



In 2012, felt carpets *shyrdak* and *ala-kiyiz* were included in the List of Intangible Cultural Heritage in Need of Urgent Safeguarding¹⁶, which means that Kyrgyzstan needs to undertake the urgent measures to keep them alive.

The process of making felt by craftswomen was first described in detail by Russian researchers K.Antipina, E.Makhova, S.Abramzon, and others. They also noted highly artistic samples of lint-free patterned fabrics. These woven braids were used to reinforce the frame of the yurt, fastening

¹⁶ <https://ich.unesco.org/en/USL/ala-kiyiz-and-shyrdak-art-of-kyrgyz-traditional-felt-carpets-00693>

the elements, and for interior decoration. Traditionally, this craft was carried out by women who have preserved the techniques of ancient patterned weaving.

The yarn is made of wool in a traditional way by hand. For all types of weaving the simple folding looms were used. They used patterned weaving of different techniques – *terme*, *kadzhary*, *beshteshte*. *Terme* is distinguished by the density and relief of the texture, the penetration of the colours of the pattern, and the background with a protruding pattern on the front side or a double-sided pattern. *Kadzhary* is a more complex weave using traditional ornamental motifs from the animal world. The *beshteshte* technique differs in that a convex pattern is created on a light background by weaving and geometric motifs prevail.



Patterned weaving of masters of Chon Alay

The interior of the Kyrgyz yurt is traditionally highly decorated, and its beauty reflects upon the variety of skills of women. It is also symbolic space, where the position of every item follows a design of interior order. The skills of female handicraft were kept and inherited within the family and within the clan. Traditionally, the interior decoration of the yurt, its furnishings, the quality and design of hand-made clothing were some of the key indicators of position, status, and cultural grouping. The division of labour into male and female was not strict. Both women and men took part in the processing of skin, leather, and manufacturing of the elements¹⁷.

The yurt accompanied nomads from birth to death and reflected the unity and balance of spiritual and material values. Thus, all stages from the preparation of raw materials and manufacturing to installation and hauling the yurt were accompanied by ceremonies and rituals, which reflected the worldview and values of the nomadic people. Installation of the yurt often followed by the rituals that are associated with protecting a family's wellbeing and avoiding the "evil eye". One of the rituals included attaching a piece of old felt into the new yurt as a talisman.

According to the research conducted by the Rural Development Fund (2010-2012)¹⁸, today Kyrgyz people are in the process of loss of traditional knowledge and skills related to the yurts. Meanings and functional features of the yurt's parts, symbols, techniques in



A Kyrgyz felt carpet – shyrdak

¹⁷ Кыргызы. Серия «Народы и Культуры», М., Наука 2016. с. 191 (Kyrgyz. "People and Cultures" Series, Moscow, Nauka publisher, 2016, p.191)

¹⁸ «Traditions of nomadic Kyrgyz», Collection from the series «Traditional knowledge of the Kyrgyz to help livestock breeders», Developed by the Rural Development Fund (RDF)



Interior of the Kyrgyz yurt

making, installation and storage, traditions and rituals associated with the yurt – most of this knowledge and skills are seen as a thing of the past. With the transition to a sedentary lifestyle, gradually the role and significance of the yurt in everyday life reduced to being used only on special occasions (celebrations, funerals) and demonstrations of the traditional culture at exhibitions and museums. In 70 years of the Soviet time, the yurt lost most of its functionality and symbolism in everyday life, became an element of a fragmentary demonstration of the culture of nomads.

Such skills like patterned weaving are quite rarely practised these days, especially by young women. Alongside, the knowledge and meanings embedded in patterns are getting lost. The iron frames repeating the form of the yurt not only started replacing traditional yurts, but they also ruin the wholeness of nomadic worldview embedded in this traditional dwelling.

“Traditional knowledge and skills of making Kyrgyz and Kazakh yurts” was the first joint nomination of

The size of a standard yurt is 6 m in the diameter, with a total area of 30 sq. m. Height – up to 3 m, diameter of *tündük* / *shanyrak* – 2 m. 2-3 experienced people can assemble a yurt in one hour and disassemble it in 2 hours. It takes a craftsman about a month to make the frame and other parts of the yurt. The production of a felt covering for a yurt requires wool of 25 sheep; on average a yurt can be used for 25 years.



Traditional household items inside the Kyrgyz yurt

Kyrgyzstan and Kazakhstan for UNESCO Representative List of ICH of Humanity¹⁹. Today, traditional knowledge and skills in yurt making are being revived and contribute to the consolidation, constructive cooperation and sustainable development of local communities. Importance of transmission of knowledge, techniques and skills in yurt-making together with cultural and spiritual meanings from master to apprentice, from father to son, from mother to daughter is paramount.

¹⁹ <https://ich.unesco.org/en/RL/traditional-knowledge-and-skills-in-making-kyrgyz-and-kazakh-yurts-turkic-nomadic-dwellings-00998>

III. THE TARGET COMMUNITIES

Case Study 1. KYRGYZ YURT MAKERS

Kyzyl-Tuu village, Ton district, Issyk Kul province



Women of Kyzyl-Tuu village during the Felt Festival Kiyiz Duino

Kyzyl-Tuu village is located on the southern shore of Issyk-Kul lake, at an altitude of 1,700 m above sea level, 230 km from the capital city. This is one of the popular tourist destinations with attractive landscapes, crystal waterfalls, rivers, lakes, canyons, stunning sunsets and sunrises. Issyk-Kul Lake ("hot lake" from Kyrgyz) is located 500 meters from the village. There are many natural sacred places in this area including the holy springs of Manzhyly ata, the healing properties of which are well-known²⁰.

According to the official statistics, the total population of the village is 1,850 people, a total number of households is 470. In comparison with other villages, the level of labour migration is much lower. In general, the villagers are engaged in raising livestock, handicrafts, and ethno-tourism²¹. More than a hundred masters of making traditional yurts live in the village. Among them, masters of the older generation make up 10%, the middle generation – 60%, and the young – 30%²².

20 Святы́е места́ Севера́ Кыргы́зстана: Природа́, Чело́век, Духо́вность, стр. 56, Бишкек 2015 (Sacred places of the Northern Kyrgyzstan: Nature, Human, Spirituality)

21 Ethno-tourism is a specialized type of cultural tourism and ... is defined as any excursion which focuses on the works of humans rather than nature, and attempts to give the tourist an understanding of the lifestyles of local people. (Definition is based on the research Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: The Ethno-tourism Industry by Steven Bolnick, © International Labour Organization 2003)

22 According to the research of the public organization Kiyiz Duino



Aidai Asangulova, the leader of "Kiyiz Duino" and a bearer of traditional knowledge on the Felt Festival

Many masters of yurt-making have lived here for generations: their courtyards have become open-air workshops where they work with wood by using ancient techniques and tools. Traditionally, they were assisted by their children, relatives or neighbours. There is a gender division of labour in the process of manufacturing the yurt: men are mainly engaged in the preparation of wooden parts of the frame, while women are making felt, braids, and decorative elements for the yurt.



Assembling the yurt by the residents of Kyzyl-Tuu village at the summer pasture

Kyzyl-Tuu village today became one of the most active centres of revival and popularization of the culture of the traditional yurt. An important role in the process is played by public organization Kiyiz Duino (Felt Universe) – a grassroots and community-based organization registered in 2010. For 10 years of work, the organization led by a young woman Aidai Asangulova, has carried out a large-scale research on revival traditional knowledge and skills by studying the Kyrgyz yurt and its decorations, traditional clothing and household utensils, women's and men's headwear. Reports and findings of their field researches have been presented among local communities, events and meetings with experts on traditional culture.

To attract public attention to traditions and rituals of nomadic life, the Kiyiz Duino Festivals were held in Kyzyl-Tuu village. Local residents of the village were actively involved in these festivals. Participants coming to the festivals were entirely immersed in the conditions of nomadic life, participated in various educational programs and masterclasses on traditional crafts. After the first Kiyiz Duino Festivals (2012-2013), ethno-tourism began to develop more actively in this area. Kiyiz Duino foundation mobilized the local community to participate in the activities of the World Nomad Games in 2016 and 2018.

Summary of the field research (December 2020)

The field research demonstrated that the number of masters in yurt-making in the village increased considerably – from 126 in 2013 to 167 in 2019. During the field research, 57 families of yurt-makers were visited and interviewed.

The field research revealed that the old ways of making yurts still exist. This is especially encouraging because in the 90-s the old traditions have vanished from everyday life on a massive scale. Many young people learn from masters through training and masterclasses, at the same time, there are young men who stay with a master for a year to learn everything in practice. At the end of the apprenticeship, a master customarily gives his blessing and hands over to his apprentice one piece of each part of a wooden frame as a pattern that never should be lost or changed, otherwise, it will destroy the ancestors' method, the yurt-making traditions, and its beauty. This was a way in which authentic knowledge has been preserved through generations.



Round frames for the yurts' roof – "tündük" in the workshop of a yurt-maker in Kyzyl-Tuu village

There are many young supporters of the work of Kiyiz Duino foundation, like Tolosun Bektemirov, born in 1992, who trained the team of young men that participated in the competition for high-speed yurt assembly on the World Nomad Games and became the best. He coached the women's best team too.

Before, the yurt-makers had to go to different regions to sell their yurts to shepherds on the livestock markets. Today many buyers began coming to the village to order the yurts. Many villagers said that there was no understanding of tourism before. Kiyiz Duino Festivals gave a strong impetus for the development of the yurt business and as an addition, people started learning hospitality skills to host tourists.

People started buying more yurts for various celebrations and weddings after the World Nomad Games (2016, 2018). Yurts began to be rented, for example, for events at the regional and national levels. Villagers have been invited to bring and demonstrate their yurts on these events.

With the increase in sales in the last 10 years, life in the village community has been improved. People realized that yurt-making can be a profitable business. Today, some people make yurts with the help of family members, others use specialization by dividing the work between other masters in the village. This strengthens the ties of the community. Working together with members of the family, with neighbours, through cooperation helps to consolidate the community of Kyzyl-Tuu village, making it solid and sustainable.

Yurt sales dynamics in Kyzyl-Tuu (one master per one year)

1990-1995 – at least 3 yurts.

2000-2005 – on average 5 yurts.

2010-2015 – 7-8 yurts.

2015-2019 – 10-15 yurts,
sometimes up to 20.

2020 – Sales dropped by 50%.
A difficult year for the village
economics, many manufactured
yurts were not sold.



A wooden trellis of the Kyrgyz yurt – “kerege”

Case Study 2. MASTERS OF PATTERNED WEAVING

Sary Mogol village, Chon Alai district, Osh province



A craftswoman among her work, Sary Mogol village

Sary Mogol village is located in the highest zone of Chon-Alai valley at an altitude of 3,100 meters above sea level, at the foot of one of the highest peaks in Central Asia – the Lenin Peak (7,134 m). At the altitude of 3,600 m above sea level, there is a high-mountainous lake called Tulpar-Köl (*tulpar* – a winged horse, *köl* – a lake). According to the legend, a herd of *tulpars* went to the lake and mystically disappeared from sight. There is a rocky place called Kotur-tash, where, according to the legend, the footprints of all animals existing on Earth were captured. There are also sacred places (*mazars*), although the complete information about them has been already forgotten. A panoramic view of the majestic mountains, Lenin Peak, natural landscapes of alpine meadows, pastures, high-mountain rivers, and lakes of the Alay Valley were marked by National Geographic as one of the most beautiful places in Kyrgyzstan. It attracts climbers and tourists from all different parts of the world. In the Middle Ages, the Great Silk Road ran through the Alai Valley, connecting East Asia with the Mediterranean.

The village is 219 km away from the regional centre of Osh city. To get to the capital of Kyrgyzstan, Bishkek, the time on the road through high-mountain passes, gorges, and valleys takes more than 16 hours.

According to the official data of the local administration, there are 1,035 households in the village. The population is 5,257 people, of which 2,644 are women and 2,613 are men. Children aged 0 to 16 – 2,131 people, the working-age population from 17 to 60 years – 2,879 and over 60 years – 247 people. The village is located on an area of 61.7 sq. km²³. 50% of able-bodied people are in labour migration; 30% of the population receives various types of state allowances. High levels of poverty and labour migration are the main social problems in the village.

²³ From the report of the local authority of Sary Mogol Village.



The magic of patterned weaving, Sary Mogol village

In the harsh climatic conditions, the locals grow only a few agricultural crops such as potatoes, frost-resistant varieties of barley and wheat for their own consumption. The main economic activity is animal husbandry. About 80% of households keep livestock, income from the sale of livestock consists of almost 60%. The infrastructure in the region is undeveloped. Many local women and children collect coal at a coal mine developed by a Chinese company. Every day, they collect 15-20 bags of coal to sell it at the local market and earn some money. The cost of one bag of coal is less than 3 US Dollars.

In the past, this high-mountainous village was the most inaccessible one. The remoteness of the village influenced the preservation of the unique crafts to this day; traditional knowledge and practices are used in everyday life. In particular, women master the technique of traditional weaving, which is today on the verge of extinction in many regions of the country.

Summary of the field research (December 2020)



The pattern of the woven braid

Women make up about 40% of the village population, and about 20% of them are engaged in traditional handicrafts. Almost in every family, women have a traditional loom for weaving (*örmök*), they know ancient techniques of patterned weaving and various types of weaving braids needed in assembling yurts. Talented craftswomen create highly artistic samples using old techniques preserved and passed down from generation to generation.

Women of the village are actively supported by the public foundation Institute Sustainable Development Strategy (ISDS) from Bishkek and Helvetas Swiss Intercooperation Kyrgyzstan. Thanks to their support, women began to form cooperatives and groups to manufacture handicraft products for sale. They participate in training and seminars and strengthen their potential.

Craftsmanship began to expand beyond households, and products now are produced for sale on various artisan festivals, including Oimo and Lenin Peak Festivals. Women had an opportunity to present their products at the World Nomad Games.

The interviews revealed that many artisans were taught by their grandmothers and now they teach their children at home continuing this tradition. To be sold on the market, their products need to have higher quality and correspond to modern demands. That is why they learn how to improve the design and quality of their products on training, masterclasses, round tables, and exchange tours organized for them by Helvetas and ISDS. The manufactured products started to be produced under the brand Bai Alai, which increased sales. Today about 150 local artisans, mainly women from six villages of the Chon Alai district including Sary Mogol are actively involved in promoting traditional craftsmanship.



Women of Sary Mogol village during a masterclass

In the last 2 years, locally registered public organization "Uz-Datkalar", with the support of the ISDS, opened the community Ethnographic Museum with the aim to increase the interest of younger generations in local history and culture. The building and many items belong to a local family; many other things were donated to the museum by the residents. ISDS and local leaders believe that the opening of the Ethnographical Museum will contribute to the preservation of local history and can change the attitude of people to the 'old' things and craftsmanship. The museum will have an educational program for children with masterclasses on traditional weaving, topics on local history and culture.

In the focus group discussions, women talked about various obstacles in safeguarding local ICH. Among them are a poor quality of local wool and lack of merino wool in their district; lack of opportunities for experience exchange and learning. They also noted that younger generations will engage in traditional craft more actively if they see the economic benefits.

Despite of many difficulties, local leaders and women dream of opening a common workshop in the village so that they can come and work together, improve their wellbeing, and be able to give better education to their children.

Case Study 3. FELT CARPET MAKERS

Acha-Kaiyndy village, At-Bashy District, Naryn Province



Felt carpets - shyrdaks

Acha-Kaiyndy village is part of At-Bashy district ("head of a horse" from Kyrgyz) of the mountainous Naryn province. It is located on the banks of At-Bashy river flowing into Naryn river at an altitude of 2,100 m above sea level. The name of the village ("Between two streams" from Kyrgyz) is associated with its geographical location in the gorge where the descending water divides into two and flows into the At-Bashy river. The village is located 4 km from the administrative centre At-Bashy village. The climate is sharply continental, in the middle of summer the temperature rises only by 14-18 degrees, and in January it can drop to 30-35 degrees below zero; winter lasts up to 6 months. The Great Silk Road ran through this valley, as evidenced by archaeological finds – ceramic vessels, glassware, and bronze items. A caravanserai Tash-Rabat that served as a shelter for trade caravans and travellers until the 18th century²⁴ is one of the famous historical sites of the country. The medieval fortress Koshoy-Korgon²⁵ and the sacred site Chech-Dobo Mazar are also located in this area. The alpine lake Chatyr-kol is located in this area at an altitude of 3,520 m above sea level. The lake, beautiful gorges and alpine meadows, and historical sites of At-Bashy attract many tourists.

According to the official data, the population of the village is 5,106 people and 759 households²⁶. The poverty rate reaches 40%. The share of the population in labour migration is relatively small and the population growth is observed annually.

Local people are engaged in animal husbandry; the proximity of the big livestock market allows raising livestock for sale. Almost every family grows potatoes. The village is sometimes called the

²⁴ Мирза Мухаммад Хайдар. Та'рих-и-Рашиди. – Ташкент, 1996. – с. 86 (Mirza Mukhammad Khaidar. Ta'rikh-i-Rashidi. Tashkent, 1996)

²⁵ Табалдыев К.Ш. Древние памятники Тянь-Шаня. – Б.: V.R.S/ Company. – 2011., стр. 148 (Tabaldiev K.Sh. Ancient monuments of the Tien Shan. – Bishkek), p.148

²⁶ From local administration reports.

«homeland of potatoes» since some potato fields occupy several hectares and farmers harvest up to 60 tons of potatoes annually. In recent years, the number of people involved in beekeeping and selling honey has increased. The stability of the population's income depends on prices for the livestock and potatoes and climate change.

Naryn province is famous for its felt carpets – shyrdaks and ala-kiyizes – indispensable attributes in every yurt. This craft is especially well developed and cherished in At-Bashy district where local artisans are recognized as the best. The community of the village Acha-Kaiyndy is also actively engaged in making felt carpets.

Summary of the field research (December 2020)

Registering shyrdak and ala-kiyiz in UNESCO list of heritage in need of urgent protection in 2012, required 5 years of hard work on reviving knowledge and skills. Long-term projects led by the Central Asian Crafts Support Association's Resource Centre in Kyrgyzstan (CACSARC-kg) allowed many local artisans to receive small equipment including carding machine, to participate in training, to learn making other things out of felt. The quality issue became important including ornaments and their meaning, quality of felting, and dyeing. The local artisans became able to participate in international exhibitions and international Oimo Festivals.

CACSARC-kg helped to establish Shyrdak Producers Association in Naryn province. The role of CACSARC-kg in the development of the art of making felt carpets is invaluable. It organized many masterclasses, seminars, and symposia on shyrdak making and influenced establishing craft cooperatives.

Several cooperatives of local artisans were registered in At-Bashy. Organizing regular Shyrdak Festivals in At-Bashy that grew from regional to national level had a strong mobilizing effect on local artisans. GIZ program "Promoting Sustainable Economic Development" (2009) also supported organization of the Shyrdak Festivals as a tool for local economic development through stimulating and promoting handicraft products.



Shyrdak Festival in At Bashy district



The shyrdak-makers from Acha-Kaiyndy village inside the Kyrgyz yurt

The field research conducted in Acha-Kaiyndy village allowed understanding the whole picture of the community's engagement in making felt carpets. Felt carpets are made in every second house in the village. Felt making is seen as a family business with all members involved in it. Making felt carpets is considered a woman's work. But in fact, it is not a purely female affair. Men's input is also considerable: they raise cattle, shear the wool, sort, boil water over a fire. When the felt is laid out on the mat, men help women to tie a heavy warped mat evenly. During pressing (through kicking), male strength and help are also needed to make felt more firmly felted. If necessary, men can also cut and sew the parts which are seen as normal in this village.

Famous masters used to live in Acha-Kaiyndy and their apprentices today try to elevate the craft of making shyrdaks to the next level. Today local shyrdaks can be seen in American and British museums.

More tourists began coming to this area to see, learn, and buy products. The researchers started studying the artisans and ICH. Gradually the villagers recognised that their work is valuable. They also realized that this can bring profit to their families.

By participating in the festivals, organizing cooperatives and women's groups, the community of Acha-Kaiyndy contribute to reviving traditional craftsmanship, developing handicraft production, and help hundreds of women to be employed, earn income, and realize themselves. Today local artisans receive orders from abroad. With the money they earn, women buy household appliances such as washing machines, electric stoves, and refrigerators to ease their domestic work.



The round shyrdak and felt-making family of Acha-Kaiyndy village

In 2000, a public association «Cheber Koldor» ("Artisan hands" from Kyrgyz) was established to support families in need and unite masters of making felt carpets. With more support to the handicraft sector, artisans in the local villages began feeling respect to their work and status, albeit small, but they got earnings and permanent employment. The public association is regularly speaking on radio, national and local TV channels. The works of artisans from Acha-Kayindy can be seen in a 10-minute video for UNESCO ²⁷.

²⁷ <https://youtu.be/pm7kob-rMHs>

Case Study 4. Eagle people

Bokonbaev village, Ton district, Issyk-Kul province



Eagle people from Bokonbaev village

The Bokonbaev village is located on the southern shore of the high-mountainous Issyk-Kul Lake. There are many hot springs, canyons and beautiful alpine meadows. Surrounded by rocky foothills of Terskey Ala-Too mountain range, the village is located in the valley at an altitude of 1800 m above sea level. The distance from the province's administrative centre – Karakol town – is 160 km and from the capital city Bishkek – 260 km. The total population of the village is 10,450 people. Animal husbandry and cultivation of fruits (apricots, apples, pears, etc.) are the basis of the local economy and the livelihood of people.

The local community of Bokonbaev village cherishes the whole complex of traditions and culture associated with traditional hunting with hunting birds and dogs. Birds of prey (golden eagles and falcons), horses, and hunting dogs were very important for the hunters' families. Traditional hunting played a vital role in the livelihoods of nomads and was accompanied by rituals and rules and regulating norms.

Today the Federation of traditional hunting Salbuurun initiated by the its leader Almaz Akunov from Bokonbaev village, works hard on reviving forgotten traditions and sports, generates income for local community and addresses sustainable development and gender issues. Hereditary falconers in the third and fourth generation, inspired other people in the village.

Summary of the field research (December 2020)

More than 30 families (about 50-60 people) in the village keep and raise hunting birds and local hunting dog breed – *taigan*. Among them, 85% are young people aged 12-13 to 20-26 years old and 15% from 40 to 60 years old.

Some hereditary falconers are in the third and fourth generations, they raise, educate, and hunt with golden eagles for many years. The Salbuurun Federation started to organize festivals that today became a recognizable brand of the Bokonbaev village and the Issyk-Kul province. At the

festivals, participants can see demonstrations of traditional hunting skills and products of local artisans, music performances. The festivals are organized by active participation of local people, attract urban visitors, local and foreign tourists.



The Salbuurun Festival in Bokonbaev village



A teacher in falconry with his eagle, Bokonbaev village

The place of gathering for the members of the Federation is a yurt camping "Salbuurun Ordo". It includes 5 yurts that serve as a craft centre, a community museum, and an informal education centre for children and youth. The informal education centre called *Salbuurunchi Mektebi* (School of the Falconry) inspires young people and provide an opportunity to deeply appreciate knowledge about their land and cultural values, to understand the worldview and philosophy of their ancestors. Young people participate in seminars, masterclasses, are trained in archery and hunting, listen to oral stories, legends, and take part in traditional ceremonies. The teaching includes topics on protecting the environment and contributes to increasing the resilience of the local community.



The leader of Salbuurun Federation, Almaz Akunov with the oldest and the youngest members



The lesson in the School of Young Salbuurunchu (Falconry School) in Bokonbaev village

Today there are about 200 people from all parts of the country registered as members of the Salbuurun Federation. 30 of them are women and girls. The efforts of its leader Almaz Akunov resulted in the inclusion of archery and horseback archery, demonstrations and performance of falcons, eagles and dogs in the program of the World Nomad Games. The Federation has partnership relations with other organizations and educational institutions. For example, the Kyrgyz-Turk Manas University opened a traditional archery club for their students and has plans to establish an open-air cage for keeping hunting birds and *taigan* dogs.

The Salbuurun Federation has a clear vision and strategy for the revival of cultural and spiritual values of nomads of the Northern and Inner Tien Shan regions. The Federation is supported by the government agencies, including the Ministry of Culture, Information and Tourism.

IV. WHAT ACTIVITIES (FIELD RESEARCH/DESK SURVEY) WERE CONDUCTED

October 7 – November 30

Phase I of the research included desk survey, online meetings of the research team members, and consultations with experts, leaders of local organizations and communities. The detailed work plan, the relevant literature for the desk research were discussed at the meetings. The review of the literature included:

- Academic publications (books, monographs, articles) on the ICH element – a Kyrgyz/Kazakh yurt, cultural elements, knowledge, and skills related to the yurt;
- Available documents, reports, statistical data of state agencies, local administrations related to preservation of ICH and achieving SDGs in Kyrgyz Republic and residents of the targeted communities;
- Available reports and materials of international organizations supporting the handicraft sector and local community development in Kyrgyz Republic;
- Articles, interviews published in local mass-media about initiatives and activities in preserving ICH, digital stories on the websites of local organizations working at the community level.

Discussions and consultations allowed identifying the main concepts and the focus of the report based on the case study. The leaders of the local organizations took part in the discussions including Kiyiz Duino Public Foundation, Institute Sustainable Development Strategy (ISDS), and Salbuurun Federation.

The first draft of the report was completed and submitted by the end of November 2020.

December 1-20, 2020

During the Phase II, the field research was arranged in 4 selected communities. Due to the pandemic and difficulties in travelling to mountainous communities in winter time, the field research was conducted with the help of local assistants and project coordinators working with these communities. They conducted interviews with artisans and local leaders, organized focus group discussions, updated statistical data, and collected photographs for the report.

December 15-20, 2020

Three online and one offline meeting were organized with the group of experts in ICH including directors of the State Historical Museum and the Museum of Nomadic Civilization, directors of public foundations Institute Sustainable Development Strategy and Centre of Museum Initiatives, a researcher and expert on cultural heritage of the University in Central Asia in Kyrgyzstan.

December 20 – January 15, 2021

The research team worked on completing the final report on the case-study and the presentation for the Symposium and organized regular online meetings. This included work on translating the text, selecting photographs, and designing the reporting document.

V. THE OUTCOMES

The research revealed that ICH is a force and energy for the sustainable development of communities and a resource to address their challenges and find appropriate solutions. Culture holds answers for many challenges local communities face today. Awareness of the connection between culture and development underlines the critical importance of intangible cultural heritage – the living cultural practices, expressions, and knowledge systems that are meaningful for communities. Communities still keep traditional ways of transmitting their knowledge and life skills to the next generations. These knowledge and skills contain valuable traditional ecological knowledge with mechanisms of adaptation and preserving the balanced and sustainable living with the surrounding world.

SDG 4 (Quality education²⁸) includes target 4.7 that focuses on acquiring the knowledge and skills needed to promote sustainable development and appreciate cultural diversity. The programme on education for sustainable development (ESD) in Kyrgyzstan is often limited mainly by environmental approach and work with public schools; less attention is paid to the potential of culture to contribute to sustainable development. At the same time, Integrating ICH in ESD by promoting appreciation and respect for traditional culture and knowledge will contribute to strengthening the resilience of local communities and reducing their exposure to shocks and disasters caused by economic, social, and environmental factors. ESD needs to utilize a holistic approach by incorporating spiritual, cultural and environmental dimensions. Alongside formal teaching and learning methodologies, traditional methods of transmitting ancestral culture, traditional ecological knowledge and values should take their place in formal and informal education in Kyrgyzstan. ESD in Kyrgyzstan needs to incorporate holistic approach, including spiritual, cultural, and environmental components as intrinsic and core values of Kyrgyz traditional culture.

According to the survey conducted by UNESCO Almaty Cluster in 2019, only 24 Technical and Vocational Education and Training Institutions (TVETs) of Kyrgyzstan out of 104 have programs related to ICH²⁹. Despite a high potential of ICH-related specialties, educational and training programs and courses, the following key challenges remain unaddressed in the country. The survey demonstrated a lack of clear understanding of ICH and the 2003 Convention³⁰ by the teachers; a lack of professional teachers in various disciplines related to ICH able to transmit the system of values alongside practical skills and experience; lack of financial and technical support. Another pilot survey conducted by UNESCO Almaty Office in 2019 among UNESCO Associated Schools and other public schools in Central Asian countries including Kyrgyzstan³¹, revealed that:

- School administrations have some understanding of the Kyrgyz elements in the UNESCO Intangible Heritage List, but most of the respondents confuse meanings for tangible and intangible heritage;
- Promoting ICH is often limited to the organization of fairs and concerts. The study is in many cases not systemic and spontaneous; 59% of the surveyed schools do not invite artisans and ICH specialists;
- 81% indicated that they need additional resources to study ICH and prefer materials supplementing school programmes, participation in training, and online materials.

²⁸ <https://www.globalgoals.org/4-quality-education>

²⁹ <http://en.unesco.kz/results-of-the-survey-on-technical-and-vocational-education-and-training-institutions-for>

³⁰ Convention for the Safeguarding of the Intangible Cultural Heritage

³¹ Presented on the Sub-Regional Meeting safeguarding ICH through formal and non-formal education in Central Asia. 18-19 June, 2019

The recommendations made by this pilot survey included strengthening the work with the youth; arranging more workshops and trainings for school administrations and teachers on the work of UNESCO in ICH field; strengthening the popularization of ICH elements; Strengthening the work with Associated schools and publishing more materials for teachers including online information. As we can see, the quality education for all must not alienate young generations from the rich ICH resources connecting them to their cultural identity. Quality education must therefore recognize the wealth provided by ICH and harness its educational potential by integrating it as fully as possible as the content of educational programs in all relevant disciplines and at the same time to harness the potential of traditional modes and methods of transmitting ICH within education systems.

Within SDG 11 (Sustainable Cities and Communities), Target 11.4 aims to “strengthen efforts to protect and safeguard the world’s cultural and natural heritage”. Strengthening and sustainable development of local communities is connected with one of the main social problems in Kyrgyzstan – poverty in rural areas. The development of the local economy should be balanced with spiritual, cultural, and environmental components that include traditional ecological knowledge. Safeguarding cultural and natural heritage has the potential to raise awareness of local communities on reviving their spiritual and cultural roots, and protect their biodiversity. It can stimulate and support local initiatives to improve the wellbeing of local communities, consolidate visionaries and leaders, including youth and women.

In 2019, Kyrgyzstan was ranked 87th in the UNDP Global Gender Inequality Index, demonstrating that more efficient actions are needed to address social and structural factors leading to gender inequality. The 2019 Progress Report on Sustainable Development Goals in the Kyrgyz Republic emphasizes that the country needs “targeted concrete actions” to achieve improvements, including SDG 5 (Gender Equality).

The findings of the research revealed vivid similarities among the targeted communities.

- 1) In all targeted communities, the local economy is connected with animal husbandry. The cattle graze on the mountainous pastures, provide local people with dairy products, meat, and wool. High mountainous areas, the remoteness of the communities contributed to the preservation of the unique cultural heritage. People keep close connections with their lands and sacred sites, traditions, and traditional ecological knowledge connected to spiritual beliefs ³²are part of people’s everyday life. Vibrant closeness to nature, connections with their land, water, domestic animals, valuing natural materials and ecological design make the work of local artisans friendly to the environment and sustainable.
- 2) The communities carefully preserve their traditional culture, many people adhere to it in their daily lives, proving that this culture is still alive, it is a living culture. All targeted communities have retained the unique elements of ICH and make efforts to revitalize their traditional arts and crafts.
- 3) Masters of craftsmanship are respected in these communities, have apprentices interested in learning, teachers/masters are eager to share their knowledge and skills and at the same time they are learning on improving the quality of their products to meet the requirements of the market.
- 4) Non-formal, culturally acceptable educational models exist in the communities, place-based and hands-on approaches are used, and the learning process stimulates creativity and interest of participants, many of whom are young people. Local leaders recognize the importance of attracting the youth to educational activities and transmitting traditional knowledge on ICH.

32 Berkes, F. Sacred ecology / F.Berkes. – New York: Third edition published by Routledge 711 Third Avenue, 2012

Different models have been developed and tested such as the “School of Young Hunters” in Bokonbaev village, allowing learning directly from masters and practicing in traditional sports on the training site.

- 5) Development of tourism became the impetus for the development of craftsmanship in the communities. This type of tourism includes elements of ethno-tourism, cultural tourism, and community-based tourism. In all targeted communities, this process encourages locals to learn hospitality, to promote and sell their handicraft products. This strengthens the self-reliance and resilience of communities able to find solutions to changing situation. It can be said that traditional knowledge helps local communities to survive in the rapidly changing time, and ICH becomes a source of cultural resilience, inspiration, consolidation, and collective responsibility.
- 6) In all targeted communities, local festivals were initiated and were held annually with the participation of masters and bearers of traditional knowledge: The Felt Festival in Kyzyl-Tuu, the Salbuurun Festivals in Bokonbaev, the Shyrdak Festivals in Acha-Kayindy, the Lenin Peak Festivals in Sary Mogol, etc. Experienced masters participate in the Oimo International festivals. The World Nomad Games allowed many local artisans to present their products and demonstrate their skills. Such festivals help to promote handicraft products, stimulate to improve the quality of their products, empower local artisans, and elevate their status in the communities.
- 7) In all studied communities, the development of women’s leadership is vividly observed. Groups of women have become more active by registering local public organizations, associations, cooperatives, and uniting women into informal women’s groups. They create opportunities for themselves to earn money, to be engaged in their own business, to help socially disadvantaged women and their families; they increase their self-esteem and status in the family and community.

Comparing selected communities allowed seeing the **differences** as well. The community of Sary Mogol village is located in one of the remotest districts in Kyrgyzstan with a high level of poverty and fewer economic opportunities. Due to their geographic remoteness, comparison with the other targeted communities demonstrated, that the artisans are more isolated, they have lack access to information and have more obstacles to accomplish their plans. That is why they need more support from international and local organizations to further strengthening their potential. Compare to this community making its first steps to become “visionary”, Kyzyl-Tuu village is obviously the champion among all selected communities. Its success became possible thanks to the vigorous work of Kiyiz Duino public organization. The following data has vividly demonstrated the leadership of this local NGO in safeguarding ICH and supporting the local community since 2010:

NGO in safeguarding ICH and supporting the local community since 2010: more than 900 volunteers took part in the realization of their projects; 50 bearers of ICH continuously collaborate with Kiyiz Duino; 200 masters were trained on making traditional clothes and embroidery; Award of Excellence for Handicrafts 2018 – Central Asia was received from the World Crafts Council (WCC); extensive field research included interviews with 254 bearers of traditional knowledge; 2534 elements of Kyrgyz traditional costumes and household items have been documented and partly restored; 23 types of traditional women’s headwear have been restored; 47 educational videos were created in three languages, albums and books were published; More than 200,000 people had a chance to learn ICH by watching masterclasses, exhibitions, and demonstrations of traditional clothes.

The following **challenges** in preventing ICH education and safeguarding were defined by the community leaders:

- The transfer of traditional knowledge to young people is hindered by the factor of replacing the concept of traditional culture with radical Islamic values, which sometimes run counter to the Kyrgyz traditional beliefs, which go back to the pre-Islamic period and worshiping nature.
- Lack of government support: safeguarding of ICH at the community level is based predominantly on the support of public organizations, international projects and the artisans themselves. Community leaders believe that the adoption of a government program, implementation mechanisms, and state funding would make safeguarding ICH more effective and expand it to the national level.

During discussions, our experts and consultants also pointed out a range of interconnected challenges: social, environmental, and political. Millions of people had to join labour migration. Political upheavals in 2005, 2010, and in 2020 had negative consequences in the socio-economic sphere and exacerbated social tensions, problems of unemployment, organized crime, corruption, and public dissatisfaction. Soil depletion and degradation of pastures impacted the Kyrgyz farmers' situation. Weak environmental regulations, destruction made by mining companies, and radioactive sites are threatening the access of local communities to ancestral lands and territories. Dissemination of radical Islamist ideas has drastically increased, resulting in a growth of sympathy, especially among the marginalized youth. In the ideological vacuum, calls to unite on the basis of religious identity become louder. Globalization has brought a growth in mass and pop-culture, also increasing pressure on the distinct cultural identity in Kyrgyzstan.

During discussions with experts on ICH, the following suggestions, statements, and questions for further discussions were pointed out:

- If fewer people, especially among the younger generation, understand and appreciate ICH, then it will cease to be "living culture" and will be kept only in museums or academic books. Therefore, it is important to educate a generation of connoisseurs of traditional culture, supporters of the preservation and further development of traditional knowledge and skills.
- In order to raise awareness of the local authorities, special educational programs with ICH elements should be developed also for the staff of state and local government and proposed to the Academy of Public Administration under the President of the Kyrgyz Republic, which is responsible for capacity building of the state and local self-government personnel.
- Any knowledge and tradition are subject to change over time and under the influence of innovations. Where is the line that cannot be crossed? How to preserve this fine line, beyond which there are authentic knowledge and canons? Is mechanization of manual labour necessary and how much should machines facilitate the work of artisans?

General outcomes and recommendations

Visionary communities provide inspiring examples of organizing their livelihoods in a way that preserving ICH generates income for community members and contributes to the alleviation of poverty, achieving gender equality, improving education for young generations, and contribute to sustainable development. Establishing local public organizations able to attract financial and other assistance to their communities, opening cooperatives producing authentic and marketable products demonstrate their ability to self-organize and become more resilient and sustainable. They have revived the lost meanings, trying to involve young people, teach them to honour the heritage of their ancestors and pass on this knowledge to the next generation and maintain continuity. The biggest impact of the visionary communities is in integrating ICH in modern everyday life, keeping ICH as "living culture".

The ability of self-organization to solve common problems was clearly manifested in the difficult historical periods in the past. Like the rest of the world, rural communities in Kyrgyzstan are

currently facing the COVID-19 pandemic and the following restrictions on activities, difficulties in accessing qualified medical care, and quality education. The sharp decline in tourist flows has worsened the economic situation of the handicraft sector in rural areas, demonstrating their vulnerability and the need for further support ³³. Survival practices based on traditional knowledge, experience, wisdom, flexibility, cohesion, and mutual assistance can help many communities to remain resilient. This experience needs further studying and analysing, disseminating, and sharing in other parts of the country and internationally.

There is a strong need for ICH integration into formal and non-formal education programs by developing the specific guidelines for integrating ICH elements and ESD principles into teaching and learning in the educational system of Kyrgyzstan. The innovative programs and teaching materials should include collaboration with local communities and ICH bearers.

It is important to understand how common frameworks designed to protect and safeguard cultural heritage have translated into the local management practice of heritage assets and databases. It is anticipated that the research has a potential application such as supporting the national authorities of Kyrgyzstan in finding a suitable conceptual framework and methodology for the development of SDG culture indicators and databases.

Despite the lack of efforts and resources for ICH safeguarding in Kyrgyzstan, the visionary communities provide inspiring examples of organizing their livelihoods through safeguarding ICH and protecting their historical and cultural assets and values.

33 <https://ich.unesco.org/en/living-heritage-experience-and-covid-19-pandemic-01124?id=00176>

VI. SUGGESTIONS FOR FUTURE ACTIVITIES

The main role in safeguarding of ICH belongs to local communities and the bearers of traditional culture, therefore their active participation in safeguarding of ICH is a key factor for the success of projects and initiatives.

During the research, one of the inspiring initiatives in safeguarding of intangible cultural heritage of Kyrgyz people was the opening of community museums: *The Felt Museum* was opened in the village of Kyzyl-Tuu, *The Ethnographic Museum* in the village of Sary Mogol, and *The Museum of Traditional Hunting* in the village of Bokonbaev. Along with this, the museum concepts have been revised in small state provincial museums located in the remote districts of At-Bashy and Issyk-Kul.

The ways of organizing exhibitions and expositions, combined with a wide range of craft activities and the representation of intangible cultural heritage by practitioners and bearers of traditional culture, sharing their skills, knowledge, and stories, have a great potential in future ICH safeguarding. These events are becoming a part of the life of the local community, held together with local residents, guests, and tourists from the city and other regions. In community museums, photographs, audio / video materials are displayed, masterclasses, screenings, discussions are held, and live traditional music is played.

The museums are located in a natural environment. They represent intangible cultural heritage in a traditional yurt (Kyzyl-Tuu, Bokonbaevo) or old houses of local residents (Sary Mogol). Exhibitions are also held in the open air, presented by the bearers and practitioners of traditional culture. Visitors can see craftsmen at work, who popularize forgotten skills and technologies. Community leaders and volunteers of community museums are doing important work by preserving, studying, and popularize the intangible cultural heritage.

We propose a study of the role of community and district museums in safeguarding ICH as a focus for a possible next step of the project, as these community museums contribute to:

- Preservation, study, exhibition, and popularization of ICH;
- Strengthening the cultural identity of local communities;
- Cohesion and consolidation of local communities, the revival of their sense of pride and cultural identity;
- Fostering respect for local traditions and heritage;
- Formation of centres for learning and understanding the rich cultural and natural diversity of Kyrgyzstan;
- Centres for educational initiatives to transfer traditional knowledge and skills;
- Training and education of supporters and experts of ICH;
- Stimulating creativity among the younger generations to practice traditional handicraft art.

To support local community museums, it will be also useful to develop educational and methodological guidebooks and conducting training for teachers/facilitators on ICH and local authority officials.

Apart from educational programs, local museums can lead the participatory research on ICH, including mapping the ICH elements preserved and revived by local communities.

Another possible activity for the future steps of the project can be organizing of an international (Central Asian) anthropological conference with the focus on safeguarding of the nomadic yurt as ICH element in partnership with the Anthropology Department of American University in Central Asia (AUCA) and participation of bearers of traditional knowledge.

As an outcome of the conference, the publishing of the collection of academic articles based on research can become a valuable source of information for students and stimulate further research on ICH.

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