Arts and Human Rights Education

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Introduction

Art can be used to perpetuate human rights violations. On the contrary, it can also be used to promote human rights fulfillment. New Order, an authoritarian regime that ruled Indonesia for 32 years, profoundly understood how important art was, for the success of its regime. Shortly after mass murders cleared the way to get rid of the communist (party) and the people accused as communists, the New Order started to repress all forms of freedom of expression. On the other hand, it also developed its own version of expression, and then imposed it to be the nations' expression. The New Order suspected every artist who argued that art should be able to reflect social realities and should be used as a tool to criticize the government. Because most artists who argued like this were from Lekra, a cultural institution that was considered as the subsidiary of the Communist Party of Indonesia. New Order only permitted popular, aesthetic-decorative and entertaining arts, where artists didn't need to mind about politics. There were only a very few Indonesian artists who dared to talk about social problems, because most of them didn't want to be associated with Lekra. Of course there were some exceptions, but none was strong enough to cause disturbance to the New Order regime. A number of artists who protested against the government's policy then had to deal with the authorities.

All literary works, comics, or performance arts were required to get stamp of approval from an institution called Kopkamtib (*Komando Operasi Pemulihan Keamanan dan Ketertiban/*Operational Command for the Restoration of Security and Order) that was in charge directly under the president to maintain security and order, to make sure that the New Order's version of development could go uninterrupted (films and television programs were screened by the film censorship agency). The institution ensured that all performance arts were clear. The institution's most concrete achievement could be seen in self-censorship mentality of most of the artists while creating their arts, to avoid trouble with the authorities. In brief, the fate of freedom of expression was in the Kopkamtib's hand. Kopkamtib even banned long hair on young men, and

conducted a series of anti-long hair operations[1]. To this day, negative view on men with long hair still remains in educational and state institutions.

On the other side, the New Order also utilized films, literature, and other media of arts (such as traditional puppet show), to strengthen its doctrines. A number of films made by the New Order became compulsory, as students were obliged to watch them at school. A film called "The Treason of September 30 Movement and the Communist Party of Indonesia[2]" was broadcasted on national television every year. Similar approaches are also implemented by many other authoritarian regimes. Basically, authoritarian regimes realize the importance of the role of art to suppress human rights. If the right to freedom of expression could be regulated and limited, then it would not be difficult for government to regulate and limit other human rights. By suppressing freedom of expression, the government could force its people to be obedient and easier to control. Essentially, it is about uniformity in way of thinking, manner, and perspective.

If art can be used to perpetuate human rights suppression so on the contrary it can also be used to help us to understand and promote other human rights. Art can free our expression, fight against uniformity and subjugation. However, art as medium of human rights education has not been widely implemented. Meanwhile there are more and more artists who are aware of human rights, and promote it through their works of art. To what extent is art effective to increase human rights awareness? The question can also be reversed, to what extent are human rights principles capable to enrich art expressions?

Types of Interaction Between Arts and Human Rights

There are a lot of artists who bring up human rights issues, democracy, gender equality, or environment, in their works of art. The debate on art for art versus art for social interest has long gone. Today we can find many artworks that talk about those issues. The artworks are seen and enjoyed by the public in gallery or art events, or showcased in public spaces as murals, banners, or installations. In that way the public has gotten some kind of brief education on human rights issues. But we might question, can this type of encounter be classified into an education? Is it possible if

[1] The story about long hair banishment can be read in book "Dilarang Gondrong! Praktik Kekuasaan Orde Baru Terhadap Anak Muda Awal 1970-an, Yudhistira, Aria Wiratma, Marjin Kiri, Jakarta, 2010"
[2] This film was made on 1984 and won a national film award called Citra Award for best screenplay.

profound meaning and wide dimension of human rights concept could be understood only by enjoying an artwork?

At least there are three types of artist's involvement in human rights issues:

1. Artist speaks up about human rights issues through his or her artworks: the society receives the ideas through the final products, the artworks exhibited in public spaces. The encounter process between the society and this kind of artworks is called campaign. A message that has been processed by the artist or the human rights activist, then brought to public as a final artwork. In this case, the people are not involved in creation process, and they get the message based on how the artist presents his artworks, or by using their own interpretations.

2. Artist brings up human rights issues through his or her activities as a human rights activist. A number of artists do not only bring up human rights issues through their artworks, but as individuals, they are also actively involved in human rights promotion and protection. In this case, artist expresses social compassion not through his artworks, but by participating in rallies, speaking to the media, or conducting a dialogue with the government.

3. Artist or human rights activist works with his or her constituent by implementing human rights principles in art creation process, or by using art methods while working with his constituent to create social changes based on human rights. In this case, oftentimes the process is more important than the final result. Since the beginning, the society or the assisted residents participate actively, together with artists or human rights activists, and they are invited to learn about human rights principles. During the process, usually boundaries between artists and human rights activists disappear, and so do boundaries between the activist-artist and his constituent.

Looking at the three categories mentioned above, there are so many cases and examples, both globally and nationally. Yet, in relation with human rights education, we will focus on the third category. The following case studies will elaborate two levels: human rights activists conducting human rights education using art methods, or artists creating artworks together with their constituents by using human rights principles.

Why do we have to study the practices of human rights education and art, instead of focusing on art practice as a campaign instrument?

Compared to education, campaign results have a much wider outreach. Compared to education, campaign can reach many people with less effort. Campaign is effective to change public opinion, invite the public to sympathize with a cause. Campaign can be documented and duplicated easily. But if we want to create agents of change, campaign is not adequate. Through campaign, people might sympathize with the issue, but there would still be a distance that separates their daily lives from the issue.

To fight against authoritarian regime, campaign possesses several weaknesses. Let's compare campaigns conducted by artists and activists, with campaigns conducted by the government (propaganda):

Campaign By Activist and Artist	**Campaign By the Country**
Limited in terms of quantity	Massive quantity, using a lot of media
Limited resources	Massive resources
Lack of message repetition or limited by the government[3]	Continued repetition or even compulsory
Many counter discourse	No counter discourse (any counter discourse would be clammed right away)

Human rights education could complement campaign's weaknesses, by focusing more intensely to a smaller, measurable constituent, where we could deliver the message more profoundly. The following are several case studies that could provide insight about the utilization of art in human rights education.

[3] Although Indonesia is no longer categorized as an authoritarian country, yet oftentimes art campaigns in public spaces are still limited or restricted. For instance, when a number of artists from Barisan Pengingat (Reminders Squad, a movement that reminds about unfinished cases of violence conducted by the authorities) were campaigning through murals at several strategic spots in the capital Jakarta, in 2014, they had to ask permission from local authorities, who only gave permission to showcase the murals for a month. After that, they would erase the murals.

Arts and Human Rights Education: Learning From the Actual Practices

Sanggar Anak Akar (Akar Children Academy)

Sanggar Anak Akar was a program division from Social Institute of Jakarta, an NGO that pays attention to humanity issues, such as poverty, labor rights, and children's rights. Since the children assistance division grew rapidly and thus required special attention, the division evolved into an organization called Sanggar Anak Akar (hereinafter called Akar). Akar focuses solely on children, for children are multi-layered victims of inequality; they help supporting the family economy, they are victims of eviction, and oftentimes they become victims of security forces while working on the streets. They are also victims of deprived childhood.

After moving to a several different locations, today Akar Studio is located near Kali Malang, at a poor area in East Jakarta. Akar opens its door for any children who live nearby and some of them come from other regions. Most of them have to help their parents, by working to earn a living. Some are school dropouts. Children are accommodated and allowed to stay at the academy. Since the very beginning, the founders realize that alternative education is very crucial to give the children sense of capability. Formal education is not suitable, because the children have to help their parents to provide for the family. Besides, formal education in regular schools doesn't interest them. The education has to be participative, where children are not merely treated as passive listener to one way lectures. They have to be actively involved in learning activities. Therefore, Akar founders decided to teach them music and drama (theatrical performance), so that the children could participate actively in all lessons. Singing class also help children who earn a living by performing on the streets.

There is another reason why Akar founders chose music education as the core of the mentoring. At that time, there was some kind of rigidity in advocacy process that focused merely on the state and structural changes, but nearly had no impact for the children, who should have become active agents to change the inequality they experienced. Children must be able to transform themselves, from victims into survivors. They need collective process and medium to express their thoughts, particularly because in daily life, their expressions are limited due to the heavy burden on their shoulders. Therefore, art, drama, and journalistic classes are chosen, to enable them to participate actively.

Akar has implemented human rights principles from the very start, when children are allowed to choose subjects of their interest. They arrange their own schedules, decide which subjects to learn, and organize the classes independently. The academy were taken care by a committee called the Children Board, a collective group who arranges rules and regulations based on mutual agreement. The adult educators facilitate them in every process, including providing instructors for all the subjects. In accordance with democracy principles, the early process gives the children a sense of honor and capability, because for the very first time in life, they are allowed to decide what they want to do.

It turns out that Akar's decision to choose music as a main subject was right. Dede Supriatna, one of Akar's alumni recounted:

> "I remember Akar Academy's early years, when children from various communities frequently clash with their friends, or with children from other communities. It happened because they come from various places and backgrounds. Back then, attitude differences would always lead to physical clashes, despite actually they have something in common: depriviation of their rights.
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> … as the music activities went on, the number of clashes among the children in the academy was decreasing gradually. Thanks to their routine and regular music activities together. Music encourages the children to respect each other and unite as one."[4]

Generally, the children create music that tells stories about their daily experience on the street, or about the condition of slum areas under constant threat of eviction. Dede said that the lyrics and music become their motivation to respect each other and unite. In other words, besides its practical use (used to perform on the street to earn money), music is also effective to remove boundaries among the children, and provide some kind of reflection space towards the situation that they face.

Children education also lead the way to their parents. Parents are sensing changes within their children, who become more empower. Accustomed to independent and participative learning process, the children started to have courage to negotiate with their family. They demand to go to school, and ask for permission to reduce working time. The courage to negotiate is an indicator, showing that the child is already liberated. After parents watch their children on stage playing music and performing theater, the negotiation process would be easier.

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[4] Karyanto, Ibe, Dari Akar Kami Tumbuh, Praktek Terbaik Pendidikan Alternatif, page 94, Jakarta, Sang Akar Enterprise, 2011

Soesilo, an administrator and co-founder of Akar, said that art can overcome social fatigue, and offers new ways to conduct a dialogue. Dialogue becomes a solution for social problems that are difficult to solve through formal training. Music and theater performed by Akar also become a good medium to promote themselves to the society. Because of its consistency in music and theater, Akar is well known as a academy for children that held great annual performances (mostly operetta). Such performances draw people's sympathy. Some of them are willing to contribute something for the studio, by being a teacher or a permanent donor, and by joining Sahabat Akar (Friends of Akar).

Learning process in Akar has integrated basic human rights principles such participative, critical, and democratic. The academy also provides basic lectures on human rights, children rights, gender equality, citizenship, sex education, social analysis, diversity, and poverty issues. The theory of human rights principles function as some kind of reflection to what they learn daily, and form an action-reflection chain. Reflection process is not gained through human rights classes only, but also through routine evaluation process led by Children Board, or by expressing their thoughts in essays or opinions. Akar also held annual working meeting that functions as collective reflection process for all administrators and students.

Today, a number of Akar’s alumni work as music, theater, or journalistic teacher at formal schools. Most of them teach at prestigious private schools like Pelita Harapan Junior High School, Don Bosco, Cikal, Dompu, and a Korean school. Some others work as professionals.

So far, Akar's two types of core education: arts and human rights, have given them independence and dignity, as well as capability to work and earn a living.

Lab Theater

Lab Theater is a theater community who begun at the campus of Syarif Hidayatullah Islamic State University in Tangerang. Then the theater community grew into an independent organization. Lab Theater has worked on some art performances which involving the society assistancy at the same time. One of their projects takes place in Pulau Babang (Babang Island), an island located in Kepulauan Seribu (Thousand Islands), North Jakarta. The project is called "Pulang Babang" (Come Home to Babang). It aims at digging and reviving long forgotten arts and culture once owned by the local society. Geographically, Kepulauan Seribu is not far from the capital Jakarta. Yet, the area is

left behind, in terms of economy, infrastructure, and cultural development. The local people have long abandoned their own cultural and traditional values. Daily struggles to earn a living have consumed most of their time and energy.

Lab Theater conducted a research to dig cultural values in Pulau Babang and its surrounding areas. They started with oral history. They listened to history and folklores told by local senior citizens, and learned about local culinary. Through this story telling process, the senior citizens of Pulau Babang realized that actually they have cultural values that could be developed. With the help of the local women, Lab Theater collected traditional food recipes. After approaching the local community through the elderly, Lab Theater also approach the local youths, and pass the long forgotten tradition to them. They aim at transfer of knowledge from elders to young generation. It is crucial, because only a very few youths are familiar with their own cultural values. Without the research, the cultural values might be forgotten forever.

The project has found at least several points through their research.

1. Local folklore
2. Local history
3. Traditional values
4. Traditional food and culinary

During the collection of the cultural values process, dialogue among the community took place between the old and the young, and women also got a chance to be heard. Usually they only talk about their daily lives, during these dialogues they also talk about their identity, background, and it gave them context about their existence on the island. The dialogue process continued when the community and Lab Theater agreed to materialize their findings in art performance, book publishing, and traditional food packaging for sale.

Pulau Babang is relatively small, its residents know one another quite well. Therefore, it wasn't difficult for Lab Theater to invite them to produce a theater performance. The concept and the story were developed together, and the residents became the actors and actresses. A lively interaction among the residents took place. Scenario and directing were handled by Lab Theater, but the residents also gave ideas for the plot, the characters they played, and other improvisations. The art performance project also involved two nearby islands, Pulau Panggang and Pulau Pramuka, as

performers, as well as audience.

Aside from art performance, the cultural stories are published in a book called "Pulang Babang" (Come Home to Babang). Through the book, they try to renew their understanding about their existence on the island. The book was printed with a good quality and colorful photographs, and the information provided in the book was good enough. After the book is published, the residents still give some inputs about information that haven't been included in the book, for instance a religious figure told the history of the old mosque on the island. The residents think that it's necessary to publish the second book about their island's history. Right now they are still working on it.

In collective process like this, the residents really felt democracy and human rights values, especially during dialogues to develop a project collectively. From human rights point of view, it also means that they were made aware of their cultural rights, and started to ask support and asked for responsibility of the local government to help them developing their cultural rights. Local department of culture has expressed their interest to finance the publishing of the second book. The local district head office is ready to support if the residents want to build a local museum. These advanced ideas are not yet implemented because they are still waiting for someone who is willing to lead the cultural project.

Lab Theater observed that after participating in various processes mentioned above, the residents became more confident. They realized that they own something of great value, and that they are able to move independently. They have sense of dignity.

Aside from assisting the residents of Pulau Babang, Lab Theater personnel are also helping humanity workers in assisting female convicts at a prison located in Tangerang. A humanity worker in Tangerang, a priest who often visits the prison, sees that the convicts need an activity to express their emotions. With the help of Bambang Prihadi from Lab Theater, he facilitated the establishment of a theater in the prison, which is called Teater Hening (Silent Theater). Opportunely, the head of the female prison, who is also a female, supports this activity, and even takes part as an actress during its performances. During rehearsal process, the female convicts are equipped with various workshops, including practicing to express their hidden feelings. The workshop conducted in participative manner, where all the participants could raise their opinion and gave inputs to the process. During the entire process, neither the priest nor Bambang ever mention anything about crimes committed by the convicts. Therefore, the rehearsal process is natural, just like any other

theater. Theater performances are held outside the prison, such as at campuses and universities. During performances, the convicts are allowed to go out of the prison, with minimum custody.

Through a series of theater processes, the convicts feel that they are treated well as human beings. They can also escape from daily routines in prison for a little while. They can perform in front of the public, test their confidence while acting, and get the chance to express the buried, previously unexpressed emotions. Bambang observed that this process is able to reduce crimes committed in prison. It is believed that when the need to express emotion is fulfilled, appreciation towards each other also increases. Perhaps this is the lesson that can be learned from the process conducted by Lab Theater, both in the island and in the female prison.

100% Yogyakarta

Theatrical performance called "100%" is an initiative held in many cities around the world, there were 100% Amsterdam, 100% Tokyo, 100% Copenhagen, and 100% San Diego for instance. 100% Yogyakarta is held by Teater Garasi, a theater dwelled in Yogyakarta, together with Rimini Protokoll and 100 citizens of Yogyakarta. The specific mentioning of Yogya residents as initiator shows that the project is participatory, where local residents participate actively since the beginning of the project.

In its website, Teater Garasi explains that 100% Yogyakarta is:

"A performance about Yogya that is delivered by 100 residents of Yogya, and watched by us, Yogya residents. 100 residents of Yogya, each performs as 1% of the population. They are chosen based on specific criteria, to reflect the demography of Yogyakarta. The 100 chosen residents represent various age groups and backgrounds, taken from all social classes of Yogyakarta. They also represent 15 districts in DIY (Special Region of Yogyakarta). They range from farmer, parking attendant, civil servant, journalist, to elementary student. They range from the poor to the super rich. Representing various ethnics, gender, and religion, they would perform on stage, to show how they think, feel, and behave. In a performance that is partially real, partially theatrical, and 100% Yogyakarta."[5]

100% Yogyakarta is a performance with asking question mode, some kind of polling on stage, about each population representative's stance in an issue. It is conducted with the hope that both audience and performers could see the diversity within a population; physical diversity, age diversity, economy, political view, and many more. When asked about their opinion about an issue,

[5] http://teatergarasi.org/?p=1240&lang=en

the performers on stage would show their stance by forming group. For example, the "agree" group would gather on the left side of the stage, and the "disagree" group would gather on the right side.

Yogyakarta is a plural town, various Indonesians and foreigners gather there to work, study, or travel. Yogyakarta also has various arts and cultures, from the most traditional to the most contemporary ones. Various communities grow in this town, starting from LGBT community, cycling community, comics' community, musician community, to radical Islamist groups. Here is the consequence of diversity: there would always be a number of community groups that are totally different. Consequently, there would never be a chance or a medium where they could meet and have a dialogue. Therefore, suspicions will grow. Apparently, project 100% Yogyakarta could give a chance to these totally different community groups to have a dialogue.

A hundred residents of Yogya that are involved in the project could interact with each other, give inputs to the event, starting from the first workshop until after the performance is over. In early workshops, the differences between them were very obvious, especially since a number of political questions were asked in the workshop. Different ways to address the differences resulted in long discussions in the beginning. According to Naomi, a director, member of Teater Garasi, the differences appeared more clearly when the participants were grouped based on their social class representation. As time passes during the process, they gradually realize that those questions were asked for the sake of the performance. Gradually, the tension diminished.

One of the representative of the population was an ex political prisoner form the 1965 massacre[6] who in this occasion can show who she really was and give questions that she might have had for a long time, such as "Who agree to the restoration of the rights of ex political prisoners?" Imagine if this question is brought into other public forum or mass media, it would definitely trigger endless controversy. But since this was aired in a performance state, the audience and actors could receive this question in a more relaxed way, without lessening the depth of this question. Relaxed because they realized that this was a show, but it did not lessen the realistic value of the question, since they know this question exist in real life.

A representative of trans-gender population can meet with Islamic radical group in this

[6] The 1965 massacre refers to the incident taking place in 1965, which was the beginning of the New Order regime under Suharto, when during the power shift, hundreds of thousands to millions of citizens accused as communists were massacred, and some of them were detained without trial for a long period of time. As mentioned in the first paragraph of this paper.

project, even though in real life their ideologies differ and they are suspicious of each other. In the show, they can know each other better. Trans-gender has the chance to raise their trans-gender flag without being beaten by radical groups. There was a representative of a religious organization who was in real life was a cousin of one of the trans-gender. There was a tension between them due to this different ideology, but in the process, the tension was decreased.

The social engineering process took place in 100% Yogyakarta because everybody can be themselves and see other people become themselves at the same time without the tension. Every participant was happy to be involved because they can release their expressions, which may not happen in real life due to the image they have to uphold. Children, for example, may not be able to ask freely in real life, but in this performance they can ask something. Audience also feel represented by the actors, seeing this show as a portrait of reality.

After the project was finished, the 100 participants actually requested to the organizer to make further activities so that they could still meet and express themselves.

Formal human rights education might not happen in this project, but in all of the process that took place, they could have new understanding on diversity in the community. They did not try to convert any perspective that was different from them, but accept it as part of the diversity. In addition to that, the room for expression they got from this project actually made them be themselves, as well as respect other people's expression. Was there a need to do human rights based reflection after this activity? Unlike what happened in Sanggar Akar, where the subjects were marginalized children, there was a possibility that reflection might create resistance by some of the participants, since human rights would be seen as the perspective of some of the population.

Teater Satu

Teater Satu is one of the prominent theater community in Indonesia, and obtained the title as the best theater from Tempo magazine, the prominent magazine in Indonesia. It is located in Lampung, Sumatera. Teater Satu is well known for its performances that often raise various social issues, such as environment, human rights and gender. They want to be artists who are agents of change and voice out the unheard voices. The advantage is these issues have vast element of conflict that could be explored in the script and the show.

Of course, theater shows performed by Teater Satu are more campaigns, and cannot be categorized as Human Rights education. However, there are some activities of Teater Sate that can be categorized as education since they involve their constituents in the creation process.

The first is Kala Sumatera program, which targeted female theater activists. Kala Sumatera was an empowerment project for female theater groups and artists, as well as non-governmental organizations in Sumatera. This program was aimed to open information access, increase knowledge and skills, as well as becoming progress and development opportunities for female theatre activists and groups in Sumatera, in the perspective of gender, arts and organization. It was expected that the female theater activists could perform equally with other similar organization that were able to develop themselves on national and global level.

In this program, the participants are given trainings on the rights of women and gender equality, and it involved several female NGOs as learning partners, such as Damar Lampung (a female rights organization) and Jurnal Perempuan Jakarta (an organization publishing medias on feminism). Around 10 theater groups from Sumatera were involved in this program every year. In this program, Human Rights education was given directly to support the discourse in creation and in leveraging the bargaining position of female theater activists in the midst of male dominant culture of theater activists.

The second program was to facilitate ethnic reconciliation in Lampung, between the original tribe of Lampung with migrant residents (these migrants came from Bali, Jawa or another part of Sumatera). This program was conducted in 50 villages and cities in Lampung Province. Teater Satu conducted interview with the community about social issues they feel and experienced. Through folk theater style these findings were then used as show materials in which the audience was involved, both technically and artistically. This activity could raise hidden issues that could not be exposed using ordinary ways. Thus, the audience could reflect the issues from the show, and then could build inter-group dialog who were involved in the creation process. The community saw themselves in a more relaxed and more cultural way. This is different compared to using formal approach such as mediation, formal dialogs, which are more serious.

Human Rights Materials in photography workshop

Photography not only to memorize events or preserving objects. Photography can also be used as a medium to see, to feel and to record social facts. This was done by Ng Swan Ti, who is at present actively managing PannaFoto Institute while working as a independent photographer.

In a photo project started by Lafadl Initiatives, titled "Underground Memory', aimed to expose the issue and to record the facts of citizens affected by Lumpur Lapindo[7], Swan Ti facilitated photography training and asked participants to see Lapindo from behind the lens: the lens of camera and human rights. In the preparation workshop, human rights related materials were given by facilitators from Lafadl Initiatives especially on rights issue of Lapindo mudflow case, in which the state failed to protect public interest from corporate malpractice. After the workshop were done, the participants went to the location to take pictures. The participants to this photo project were young people living in the villages drowned by the mudflow[8].

A similar activity was also conducted in Aceh for Save the Children UK with child protection issues. Before taking photographs, the participants were also given materials on children rights. The participants of this activity were children living in orphanages. They captured their own life, so that the photographs were representation of their perspective as well as their life reflection viewed from children rights perspective.

An ongoing workshop at the moment is "My City and I", conducted using the same methodology: a workshop is given on urban issues related to human rights such as access to public space, right for transportation and right for healthy environment. After that, the participants take pictures. "My City and I" is conducted in Jakarta in cooperation with Goethe Institute Indonesia and PannaFoto Institute, and from Jakarta the activities continued to Padang, Malang and Kupang. In Padang, photographer Allan Arthur even replicates the modules to be applied in schools.

What is the impact of photography workshop with human rights perspective? According to one of the "My City and I" participants in Kupang, Darminto Taebenu, this training gave positive influence and brought him out of his comfort zone. If in the past he liked to take pictures only to

[7] Lumpur Lampindo was the case of mudflow coming from underground caused by leak during drilling operation conducted by PT Lapindo in 2006, affecting several villages in Sidoarjo, East Jawa, Indonesia. Houses, land and villages were drowned by the ever increasing mudflow. The compensation to the villagers' loss has not been settled to this day.

[8] http://www.tribunnews.com/nasional/2011/01/01/lafadl-initiatives-gelar-pameran-foto-korban-lapindo

capture beautiful and interesting scenery, he now has taking photographs to capture and deliver messages. He managed to conquer his fear of capture Kupang City during night time, a task he had to made during the workshop. The participants of workshops, which are all victims such as in Lapindo mudflow and Aceh, have a medium to reflect, to see what happen to them and to their environments, as well as to do campaign to the community using more interesting media.

According to Swan Ti, participants became more self-confident, both as individuals as well as photographers; that a good photograph does not only have artistic beauty, but must also be able to narrate social issues. Photographers have the social responsibility to record social issues around them

Tanoker

Tanoker (which means cocoon in Maduranese, one of the native language in Indonesia) is a learning and activity house for the people of Ledokombo village, Jember, East Java. This area has a population of 56.000 people, who are partly working as migrant workers in Bali, Middle East, Malaysia, Singapore, Taiwan and Hong Kong. There are many social issues in Ledokombo, such as school dropouts, unemployed youth, violence to children, exploitation and violence to migrant workers, drug addictions, as well as some HIV/AIDS cases. Economic wise, this area is considered to be underdeveloped. Tanoker, which was established in December 2009, is a learning place for the society, with main activity of advocating elementary and middle school age children, who are mainly migrant workers' children.

Tanoker uses arts and sports to entice children into learning with them. The main focus of art is dance and theater, and the sport is focused on *egrang* (stilts), a common child's play in the area. The initial objective of Tanoker was children empowerment and afterwards conduct outreach to the parents, especially the mothers, with long term objective of creating a child friendly environment and strengthening of economy based on art, tourism and small scale business.

According to Ciciek Farha, the founder of Tanoker, who was first well-known as a human rights activist, the children receive daily art training as well as human rights materials such as children's right. The mothers also receive human rights training, especially on gender equality, environment and family welfare enhancement. These human rights sessions are given through two methods: lecture and through songs or dances. There are some children songs with lyrics that are

quite critical and highlight social issues. The basic methods provided in Tanoker are classroom training, outbound activity and creative activity. The children use creativity as manifestation of the theories they receives in classroom and the lessons they obtained from outbound activities, reflected through artwork. *Egrang*, as a well know children play in Ledokombo becomes some sort of trademark for this community. Not only it can unify the community, *egrang* can be combined into performing art. Children dance and sing using *egrang* and later this become a trademark for Rumah Belajar Tanoker. Due to its consistence in conducting singing and dancing performance using *egrang*, the local officials become interested in this activity and support the *Egrang* Festival conducted annually.

At present Tanoker also conducts other events. Every six month they present the works of the children to the parents, communities and guests from outside of their village. Every month they do a tour to surrounding villages to conduct discussion on children's issues, promote ideas on child friendly environment, as well as encourage children from other villages to have fun with arts and *egrang*. Tanoker is also involved in Percussion Festival conducted by Sanggar Anak Akar Jakarta.

Human rights education and other social issues are given extra portion if there are guests from outside area or from national level such as Komnas HAM (Human Rights Commission) or KPK (Corruption Eradication Commission). This is when those guests are requested to provide more intensive materials for trainings and capacity building.

Ciciek Farha saw great changes in the children: they have more confidence since they feel able to create works of art that can be enjoyed by other people and are acknowledged by greater community. They become more respectful towards their peers. Cicik Farha remembered the earlier days when Tanoker was first established. None of the children from the village wanted to take the role of becoming a Papuan[9] in the theater show. After they were introduced to Papuan dances, the natural wealth of Papua, and other stories related to Papua, they became interested in the uniqueness of Papua and were willing to play the role of Papuans.

The families can also appreciate how freedom of expression of their children, and understand the new perspective taught by Tanoker. Religious leaders and local government officials also

[9] Papua Province is the largest and eastern most province of Indonesia, the indigenous people of it come from the race Melanesia, differs from the western and central region of Indonesia. The poverty is still become a big issue there regardless the super-rich natural resources they have. Papua has the biggest gold mining in the world, run by an American company, Freeport.

sympathize with the children's activities. The community is happy because their area, which used to be bland, now can show some works that are interesting, entertaining and have uniqueness to be proud off. This too because now the children and their parents can make handy crafts to be sold, and, according to some people, the quality of the crafts they made have met export quality standard.

Now Tanoker is assisting village community to lobby local government to giving more attention and develop programs for migrant workers. They push for female representatives in the village council so that decisions taken are sensitive towards the needs of children and women, especially female migrant workers.

Komunitas Pedati

Komunitas Pedati comprises street buskers, human rights activists, land reform activists, artists and researchers. They established Pedati in 2006 as an art community that cares for the development of culture and culture revitalization. Although they live in Palu, Central Sulawesi, but they work up to the nearby villages and cities such as Sigi, Donggala, Malino, up to Poso. They perform from hamlet to hamlet, village to village, singing traditional songs with new arrangement. They unearth local stories and problems to be made into new songs and performed the song. Since their works is very local-wise, Pedati becomes a well-known music group in Palu and its surrounding area. They never ask for fee for performance and sometimes have to pay out of their own pocket. They often deliver social criticism and local issues in their performances, especially when they are invited by local government officials. Once they performed a song about a village named Banaho that was rich in natural resources but never got any attention from the government. Through this song, the message about Banaho village was delivered to the local government officials who watched their performance.

The most interesting aspect of Pedati is that they do not only campaign through their songs, but they also conduct conflict resolution through their activities. Central Sulawesi, especially Sigi and its surrounding area, is a hot zone where there are many village brawls, fights between villages. These fight were happened often with no clear reason as if it is inheritance from generation to generation. Local police and NGO are still using old mediation methods to overcome this, but conflict still continues. According to Ewin Laudjeng and Smiet Lalove, two of Pedati activists, this

is due to the "fire fighter" resolution method, only responding to conflict when it is happen but no further resolution or prevention. Through art, Pedati can bring the conflicting parties together.

Pedati comes to conflict areas during cease fire, not when the situation was hot. Cease fire is the most effective time to come in, with the pretext of entertaining villagers with art. They do not come talking about peace, because people will calculate about the loss they suffer whenever they talk about peace. Pedati comes with art performances and helping establish a local art group afterward. People are generally not suspicious to art performances

They establish groups in villages where they have friends and acquaintances, or villages where they had performed, in which the villagers know them by the previous performance. Pedati will push the young people of the village to establish art groups and practice together. The common characteristic of these group is that they always adopt traditional songs or make new songs with lyrics depicting the situation of the area. Pedati gives them basic training on playing music, packaging performances in simple and economic manner, and then they push the groups to make performances. When they have done a launching of the group, groups from other villages are invited to do performances. It is during this event that the opposing villages are invited to perform. The atmosphere becomes relaxed on the stage, and they come home bringing newly forged friendship. Those performing are the young people; the audiences are the older people, local leaders, religious leaders and female leaders. It is the young people who usually are the field actors of the conflict, thus by recruiting them into the art groups will lessen agents of conflict on the fields.

From beginning, Pedati has emphasized on voluntarism on their activities, no monetary reward is expected. At present there are scores of art groups established in Palu and its surrounding area. Palu itself has 47 groups, not including those in Sigi and Donggala. Not only as a meeting event for conflicting parties, these art groups also function as communication hub. Many of the conflict were triggered by anonymous text messages stating that a member of the village was killed by member of neighboring village, while at the same time, the similar text message was distributed in the neighboring village. Now, these groups can verify such information so that conflict can be prevented.

In the beginning of the establishment, the materials given were only about art. However, after the group is running well, other materials are given. Pedati gives trainings on human rights, conflict resolution, cultural and customary rights and environmental issues, cooperating with local or

national level NGO. Although the title of the training do not really formally entitled as human rights or so, nor the looks like a formal training, however the essence is there. The young people involved have the opportunity to conduct reflection on their situation through these trainings. What they feel when there are conflicts on the field, or how when it is peaceful on stage, can be seen objectively during the training.

Pedati routinely conduct meetings with various groups so that they are tapped into a big network. Examples of such activities are cultural get-together they conduct in Hasan Bahasyuan art building[10]. In the event, there are performances of community culture, cultural dialogs and awards for communities successful in preserving their culture. This event is also a mutual symbol for cultural communities and the existing groups in fighting for the rights of cultural communities and peace[11].

Other form of cross-cutting between human rights education and art

There are other forms of synergy between arts and human rights, such as what is conducted by Kontras. Kontras is a respectable NGO in Indonesia for its consistency in advocating victims of state violence from 1998 until now. One of the founders of Kontras was murdered with poison in 2004 and until now, the case has not been solved. Every year, Kontras conducted human rights training specifically aimed for university students in a program titled SEHAMA (*Sekolah HAM untuk Mahasiswa*/Human Rights School for University Students). Sehama has been well known as an entry point for young people to know more about human rights concept and later on take part as human rights activists.

For the past few years, SEHAMA has started to integrase arts into its curriculum. SEHAMA participants are taken for interactions with arts organizations such as RuangRupa or Forum Lenteng to understand the role of art in human rights campaign. Afterwards, the participants are requested to make human rights campaign using arts. This way, the participants become more creative and have more holistic perspective.

[10] This art building is an unused government building which they have occupied for quite a while for art performances.
[11] "New Tactics in Human Rights: A Resource for Practitioners" stated that "*asserting cultural identity*" as one of the new tactics in the human rights movement, which is what Pedati does together with the arts groups above.

In addition to that, Kontras also cooperated with Lab Teater (mentioned above) to train mothers of the 98 riot victims[12] to do theater performance. The aim is to train these mothers in managing their expressions. As victims' community, they find it difficult to express their feelings to other people. On the stage, they had the opportunity to do that in front of the public. There was a therapeutic effect when they could express the feelings they have buried for a long time. In addition to that, they became more independent. Audience also received the message conveyed from the performance. The interactions between victims and art activists brought new perspective to both. Art activists understand the importance of raising social problems in their creations.

Education Process That Takes Place

All of the aforementioned case studies can be categorized as education and not merely campaigns because of the followings:

1. There is intensive communication process between the actors, repeated in a longer duration.
2. There are two way knowledge exchanges, between artists/activists with their constituents. Negotiation processes in the aforementioned examples happened two ways between artists/activists with their constituents and they enrich each other. Communities in Pulau Panggang gave a lot of inputs for performances, students in Sanggar Anak Akar negotiated in determining the lessons they want to learn and determine their own schedule, and there were inputs from the community in the process conducted by Teater Satu when collecting information on conflicts.
3. There is a process of mental transformation based on empirical experience. Transformation that took place is a growing sense of empathy, confidence, and ability to become survivor not just victim and also active citizens. This element occurs in the case of assisting residents of the Thousand Islands and the prison population women by Lab Theater, theater performance by families of victims of the May 98 riot, the children in Rumah Belajar Tanoker, young activists of art group assisting by Pedati Community as well as the involvement of Yogya's citizen in the performance of "100 % Yogyakarta"

[12] The May 1998 riot was where some cities in Indonesia experienced mass riots. In these riots, thousands of people were trapped in burned building. This event marked the changes from New Order under the dictatorship of Suharto to reformed era. Until now, the 1998 May riot has never been revealed. Recommendations given by the National Commission of Human Rights are never responded by the government until now.

4. There is time for reflection. Students have the chance to do reflection on their experiences they have gone through. Sometimes human rights theories given in this reflection phase are able to articulate their experience embodied into *tacit knowledge*[13]. Marginalized children in Sanggar Akar develop their tacit knowledge when they decrease fights with their peers during music lessons, and this tacit knowledge was develop into more complete body of knowledge when they are given training on respecting diversity and their peers. There is an opportunity to make conclusion from their experience, and this process is quite vital when we use arts to promote human rights issues. In Sanggar Akar or Lab Teater cases, tacit knowledge become explicit knowledge[14] when people transforming their reflections into a writings medium.
5. There is a change of perspective when responding to routines. This happened to photography participants. After they participated in human rights training, they are able to take pictures with different objectives: not only considering artistic aspects but also delivering social messages in their photographs

Conventional education method in the form of classroom theories targets the cognitive side of a person. Knowledge transfer taking place is in the form of explicit knowledge and may only be absorb by the "head". We must question whether the knowledge will be absorb by the "heart" This explicit information must compete with much other information received by subject before entering long term memory. In other words, this kind of learning process is not enticing students to be human rights agents of change or activists.

An ideal target of a human right education is to create new agent of change. Thus, there has to be a change from tacit knowledge (mutual process to do art performance) to be explicit knowledge (reflection on the mutual process) and then it is returned to be tacit knowledge (when there is a mental and perspective change). An effective human rights education is one that can involve

[13] Tacit knowledge is unwritten, unspoken, and hidden vast storehouse of knowledge held by practically every normal human being, based on his or her emotions, experiences, insights, intuition, observations and internalized information. Tacit knowledge is integral to the entirety of a person's consciousness, is acquired largely through association with other people, and requires joint or shared activities to be imparted from on to another.
[14] Explicit knowledge is which can generally be written down or otherwise documented, and shared.

cognitive and mental process at the same time, and art can facilitate that process[15].

Conventional education has the following flow:

Theory and written case sample → knowledge → practice

This is with the note that students continue their commitment to really practice the theories they obtained in the training. From the author's experience in giving human rights trainings, only around 20% of the participants who really become human rights activists.

Human rights education through art in the above cases uses the following process:

Practice and process → experiencing case sample → theory (obtained from reflection process)

The learning approach above was accurately described by Heru Yepe, one of Sanggar Anak Akar alumni, who said that formal education makes knowledge becomes merely information that has to be received as it is. Whereas participatory learning method, using arts, made him directly involved in the process of collecting data and information, and analyzing conclusion. This explorative learning approach makes him more critical, creative and affective.[16]

Because art is fun, it can entice students to be involved and stay throughout the long education process. They stay longer so there is enough time to absorb the values to be conveyed by the artists/activists.

To be successful, human rights education through art must go through a process that is pursuant to the principles of human rights and democracy: everybody is treated equal, there is respect to the human rights of the participants, such as equal opportunity to express opinion, attention of gender composition, and equal opportunities among man, women and other genders to convey their expressions, and appreciation towards mutual values, such as the commitment mutually agreed in the beginning of the learning. The whole process is then concluded through reflective process, where all students have the opportunity to recognize that the principles they have implemented and learned together are the principles of human rights.

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[15] It must be remembered that art is not the only method to make the students experience cognitive and mental process. There are other methods proven to have created new activists, one of them is live-in. This method is successful in providing extensive and deep understanding on human rights.

[16] Karyanto, Ibe, Dari Akar Kami Tumbuh, Praktek Terbaik Pendidikan Alternatif, page 69, Jakarta, Sang Akar Enterprise, 2011

The works of art created must also carry human rights issues, so that audiences are able to capture the messages given collectively.

Conclusion

A human rights principle in the art activities, firstly, is freedom of expression. From this right, it will open path to other rights, such as children's rights (in the case of Sanggar Akar and Tanoker), right to environment (in the case of Teater Satu), economic and socio-cultural rights (in the case of Lab Teater and Komunitas Pedati). This is what makes the human rights education becomes effective, since everybody involved becomes themselves in the process. And the process is not only cognitive process like in regular classroom learning, but it also sharpens other senses and feelings. The experiences obtained become more complete.

Freedom of expression frees us from uniformity, because everybody can be themselves and the self-expression can be conveyed to other people, and the other people can respond to this expression, whether appreciation or criticism. The point is, other people can also express their expression freely. Freedom of expression is not only creating beautiful works of art, but can also show likes and dislikes, agreement or disagreement, requesting fulfilment of rights, protesting when the rights are violated. Since everybody can express all of that, it is inherent that they can also respect the rights of other people as they want their rights to be respected. Art becomes the appropriate media to manage these expressions.

Campaign is conducted to reach public, to garner sympathy to our movements. However, it is human rights education that gives us greater chance to create new agents of change. Art can be an effective human rights education method to effectively move together with victims, give them the space needed to reveal their expression, to be more confident, and at the end of the day, to have the feeling of empowerment and dignity to transform from being a survivor and a human rights activists.

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