

THESIS ADVISER RECOMMENDATION LETTER

This thesis entitled “**Indonesian Diplomacy: Safeguarding Wayang Puppet Theater within UNESCO Convention as Intangible Cultural Heritage (2003 – 2013)**” prepared and submitted by **Siti Muthia Vidani** in partial fulfillment of the requirements for the degree of Bachelor in the School of International Relations, Communication and Law has been reviewed and found to have satisfied the requirements for a thesis fit to be examined. I therefore recommend this thesis for Oral Defense

Cikarang, Indonesia, January 21st 2014

Recommended and Acknowledged by,

Teuku Rezasyah, Ph.D

DECLARATION OF ORIGINALITY

I declare that this thesis entitled “**Indonesian Diplomacy: Safeguarding Wayang Puppet Theater within UNESCO Convention as Intangible Cultural Heritage (2003 – 2013)**” is, to the best of my knowledge and belief, an original piece of work that has not been submitted, either in whole or in part, to another university to obtain a degree.

Cikarang, Indonesia, January 21st 2014.

(
Siti Muthia Vidani
)

PANEL OF EXAMINER APPROVAL SHEET

The panel of examiners declare that the thesis entitled “**Indonesian Diplomacy: Safeguarding Wayang Puppet Theater within UNESCO Convention as Intangible Cultural Heritage (2003 – 2013)**” that was submitted by **Siti Muthia Vidani** majoring in International Relations from the School of International Relations, Communication and Law was assessed and approved to have passed the Oral Examinations on February 5th 2014.

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ABSTRACT

Title: *Indonesian Diplomacy: Safeguarding Wayang Puppet Theater within UNESCO Convention as Intangible Cultural Heritage (2003 – 2013).*

This research describes Indonesia's cultural diplomacy in promoting and preserving Wayang as a part of Intangible Cultural Heritage (ICH). In this case, UNESCO held a convention for safeguarding ICH and Indonesia registered Wayang Puppet Theater to be the representative list of ICH. Indonesia had prepared a lot of effort to complete the requirement in national and international level. In 2005-2007, UNESCO and Indonesia had worked together in a project to safeguard Wayang Puppet Theater. This project also engaged and connected with the institution within the country, such as Sena Wangi, Pepadi, ISI and some stakeholders. The timeframe of this research is during 2003-2013; because it was the top part of this research. In 2003, Indonesia registered Wayang as representative list of ICH, and in 2008, it was acknowledged as the art of the list. This research used Qualitative Method and Descriptive approach, by analyzing reports and documents from UNESCO as the primary resources, the writer also done personal interviews with President University lecture(s) who expert in the field of cultural heritage. Generally, it has proven that UNESCO had worked in the field of culture and helped States in safeguarding the cultural heritage. In 2008, Wayang Puppet Theater was acknowledged by UNESCO as a part of Intangible Cultural Heritage list. In this regard, Indonesia had to maintain the existence of Wayang performance, because if Indonesia failed to preserve and promote Wayang performance, Indonesia would be delisted from the list as a punishment. The efforts of Indonesia to safeguarding Wayang performance are still going on; Indonesia started to work hard to promote Wayang performance in national, regional and international level by doing some activities and events.

Keywords: Intangible Cultural Heritage, Wayang Puppet Theater and UNESCO 2003 Convention.

ABSTRAK

Judul: *Diplomasi Indonesia: Pelestarian Seni Pertunjukan Wayang dalam Konvensi UNESCO sebagai Warisan Budaya Takbenda (2003-2013)*

Penelitian ini menjelaskan diplomasi budaya Indonesia dalam melestarikan dan mempromosikan Wayang sebagai bagian dari warisan budaya takbenda Indonesia. Dalam hal ini, UNESCO mengadakan sebuah konvensi untuk pelestarian Warisan Budaya Takbenda, dan Indonesia telah mendaftarkan seni pertunjukan Wayang untuk masuk kedalam daftar warisan budaya takbenda. Indonesia telah mempersiapkan berbagai macam upaya untuk memenuhi syarat yang diminta UNESCO, baik ditingkat nasional maupun tingkat international. Pada tahun 2005-2007, UNESCO dan Indonesia bekerjasama dalam sebuah proyek untuk melestarikan seni pertunjukan wayang. Proyek ini juga berkolaborasi dengan beberapa institusi di Indonesia, seperti Sena Wangi, Pepadi, ISI dan beberapa *stakeholders*. Jangka waktu penelitian ini adalah 2003-2013, karena itu adalah bagian puncak dari penelitian. Pada tahun 2003, Indonesia mendaftarkan Wayang untuk masuk dalam daftar warisan budaya takbenda, dan pada tahun 2008, Wayang berhasil masuk dalam daftar tersebut. Penelitian ini menggunakan Metode *Qualitative* dan pendekatan *Descriptive*, dengan menganalisa laporan dan dokumen dari UNESCO sebagai sumber utama, penulis juga melakukan interview dengan beberapa dosen pengajar di Universitas President yang lebih memahami tentang warisan budaya. Secara umum, telah terbukti bahwa UNESCO bekerja di bidang budaya untuk membantu negara anggota dalam melestarikan warisan budaya. Pada tahun 2008, seni pertunjukan wayang telah diakui UNESCO sebagai bagian dari *list* warisan budaya takbenda. Dalam hal ini, Indonesia tetap harus mempertahankan keberadaan Wayang, karena, jika Indonesia gagal dalam melestarikan dan mempromosikannya, akan ada sanksi dari UNESCO, yaitu dihapuskan dari daftar warisan budaya takbenda. Usaha Indonesia untuk melestarikan Wayang masih berlanjut, dalam hal ini, Indonesia mulai bekerja keras untuk mempromosikan pertunjukan Wayang dengan membuat berbagai macam kegiatan di tingkat nasional, regional dan internasional.

Kata kunci: Warisan budaya takbenda, Seni pertunjukan Wayang, Konvensi UNESCO 2003.

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Cikarang, January 2014.

Siti Muthia Vidani

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Picture 3.I. The Wayang Puppet Theater

LIST OF ACRONYMS

ACARA	Australian Curriculum, Assessment and Reporting Authority
ACCU	Asia-Pacific Cultural Centre for UNESCO
AEF	Asia Education Foundation
ANCT	Association Nationale Cultures et Traditions
APA	ASEAN Puppetry Association
ASEAN	Association of Southeast Asian Nations
ATL	Asosiasi Tradisi Lisan
BCA	Bank Central Asia
ECP	European Cultural Parliament
FWI	Festival Wayang International
HFNL	The Heritage Foundation of Newfoundland and Labrador
ICH	Intangible Cultural Heritage

ICHCAP	International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region
IIEP	International Institute for Educational Planning
IO	International Organization
ISI	Institut Seni Indonesia
LIPI	Lembaga Ilmu Pengetahuan Indonesia
NGO	Non Governmental Organization
PDMN	Pasinaon Dalang Mangkunegaran/ private Wayang training centres
PEPADI	Persatuan Pedalangan Indonesia
SENA WANGI	Sekretariat Nasional Pewayangan Indonesia
STSI	Sekolah Tinggi Seni Indonesia
TMII	Taman Mini Indonesia Indah
TREDA	Trade Research & Development Agency
UGM	Universitas Gadjah Mada
UNESCO	United Nation Educational, Scientific, and Cultural Organization
UNIMA	Union Internationale de Marionnette
WHC	World Heritage Convention
WIPO	World Intellectual Property Organization
WOW	World of Wayang

CHAPTER I

INTRODUCTION

I.1. Background of the Study

Indonesia was the former colony by several countries which gave Indonesia some impacts to its tradition and culture. Since then, some areas in Indonesia became the path of trade and religion spreading by other countries. One of them is in Javanese society where they admitted to the obligation of Islam,¹ that's one of the examples of how other countries passed by in the area of Indonesia and leave the value and perspective about their behavior which influenced to Indonesia's cultures.

Indonesia comprised of multifarious ethnic from Sabang to Merauke with its own local dialect, songs, tradition, knowledge, and belief which makes Indonesia had a lot of cultural heritage including the tangible and intangible. Both of tangible and intangible cultural heritage need to be preserved. It's a must for all Indonesian to preserve and promote Cultural Heritage of Indonesia as a part of Indonesian history, because it shows our identity as a country that has a wealth and uniqueness of culture.²

¹ The minority who tried to adhere strictly to the obligation of Islam in their daily lives were called variously *wong Muslimin*(The Muslim), *putihan* (The White Ones) or *santri* (Students of Religion)

Ricklefs, M.C. (2001) *History of Modern Indonesia Since c.1200 (Third Edition)*, USA: Palgrave. p.209

² The speech of Mrs. Ani Bambang Yudhoyono in Lawang Sewu, Semarang when the official announcement of Purna Pugar Cagar Budaya Gedung A lawang Sewu. It was published in the official website of Indonesian President Susilo Bambang Yudhoyono. Accessed from <http://www.presidentri.go.id/ibunegara/index.php/fokus/2011/07/05/675.html> on October 10, 2013 at 1: 16 am

One of the examples of Intangible cultural heritage of Indonesia is Babako, it was from Pariaman, West Sumatera that had registered to the Ministry of Education and Culture in October 10, 2009. Babako is Minangkabau tradition where the relatives of the bride's father give her a present that wrapped in a small tray.³ This tradition needs to be preserved as a form of knowledge and history for the next generation. Just so they know, what are the cultural heritages of Indonesia that need to be protecting from other countries.

There are so many reasons why our cultural heritage has been stolen or claimed by the other, such as Reog Ponorogo, batik and a song titled Rasa Sayange, and those ICH has a value and historical background which very important to be perpetuating.⁴ There is no reason to blame anyone in these cases, even the government, society, company or outsider. Indonesia has a lot of Intangible Cultural Heritage that widespread in all of the areas in Indonesia, even the Indonesian does not know their entire Intangible Cultural Heritage. Each country in this world is proud of its cultural heritage⁵ and wants to preserve their cultural heritage.

There are so many valuable things and knowledges that need to be told to the next generation, just for the example is Kipo,⁶ the typical traditional food (cake) from Yogyakarta, this cake only exist in Yogyakarta, it was made by traditional ingredient with a great texture and taste which make this cake becoming the favorite one for almost all the people of Yogyakarta, and it such a good thing for the next generation to know and promote this culinary, but there is

³Direktorat Internalisasi Nilai dan Diplomasi Budaya – Kementerian Pendidikan dan Kebudayaan Accessed from <http://warisanbudayaindonesia.info/detail/warisan/75/Babako> on September 15, 20013 at 22: 44 pm

⁴ Accessed from the official website of Muhammadiyah University of Malang <http://hki.umm.ac.id/id/umm-news-1727-daftarkan-hak-cipta-sentra-hki-umm-mengadakan-sosialisasi-dan-workshop.html> on October 29, 2013 at 12:29 am. It was mentioned on the seminar which held by the Muhammadiyah University of Malang about “Socialization Workshop on Intellectual Property Rights and Patent Search and Drafting”

⁵ A journal from Deputy Secretary-Department of Education (Indian Ministry of Human Resources Development) for World Intellectual Property Organizations (WIPO). Kutty, P.V. Valsala G (1999) “*National Experiences with the Protection of Expressions of Folklore/Traditional Cultural Expressions: India, Indonesia and the Philippines*.” p.4.

⁶ Accessed from http://warisanbudayaindonesia.info/detail/warisan/319/Kipo_Makanan_Tradisional_Yogyakarta on October 30, 2013 at 11:28 pm.

always some aspects that influence the promotion and protection of cultural heritage, it might come from inside the country or even the outside. Whereas, the protection and promotion of intangible cultural heritage is necessary, there are several aspects and values which very important to be informed and learn by all of the Indonesian.

There are some countries in this world that may lose its cultural heritage, they almost giving up in safeguarding their cultural identity, they tried so hard to protect and preserve its ICH in order to keep it exist, so that the cultural heritage not disappear and can be valuable for its society. Bigwala music and dance is a cultural practice of the Basoga people of Uganda, it was performed during royal celebrations like coronations and funerals, Bigwala is a combination of five or more trumpets to produce an instrument and it was followed by a dance. This performance begins with one trumpet and then other trumpets join, followed by drummers, singers and dancers. In this performance, the singers and dancers move and make a circle formation around the drummers by swaying their waists and raising their hands.⁷

Bigwala plays an important role in increasing the unity of the Basoga people. The lyrics of the songs tell the history of the Basoga, it was concern to the king as the symbol of their identity which related to their past. Bigwala also has a leadership value, marriage problems and acceptable social norms and practices. Unfortunately, today there are only four left older master that can operated Bigwala with a good skill of playing and dancing, and they have been frustrated by financial obstacles in the way of promoting Bigwala. As a result, Bigwala is in really bad condition that needs its survival.⁸ Bingwala need of urgent safeguarding to keep it exist by the people of Uganda and the other countries. When the people of Uganda try as hard as possible to preserve its ICH, so does Indonesia, even there is a lot of challenge and obstacle.

⁷ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00749> on October 31, 2013 at 00:35 am.

⁸ Ibid.

Besides, the advancement of technology development also gave an impact to cultural heritage.⁹ In this globalization era, technology has becoming one of the important aspects to the world, especially to the economy, political and cultural activities.¹⁰ By the development of technology, we can get any information globally, so many beneficial from globalization and Indonesian can give and take any information faster from other countries. Just as Rudi Dornbusch, a German economist who worked for most of his career in United Nation said:

“Globalization - the ongoing process of greater interdependence among countries and their citizens –is complex and multifaceted. Many of the problems that the critics of globalization point to are real. Some of them relate to economics. Others relate to non-economic, but no less important, aspects of life. And while some of the problems do stem from the process of global integration, others do not.”¹¹

Today, people from all over the world can access or find out about something on the internet, even the Cultural Heritage¹² including the ICH of Indonesia. People from other countries can find it out from several websites or movies, when the culture does not own any identity or protection, everyone in this world can claim it and pretend it as their own. The development of technologies could give a bad impact and beneficial to people, it depends on how we can filter and do so in our daily life. In the other hand, Indonesian can find out about other culture from several platforms; several websites on the internet, the widespread movies and music from other countries or the export of food and clothes might be as the factor to influence the mindset of Indonesian.

⁹ A presentation to the Asia Cultural Forum 2006, Gwangju- Korea By: J. Macgregor Wise. P.1 Accessed from http://www.cct.go.kr/data/acf2006/mobile/mobile_keynote2_Macgregor.pdf on September 16, 2013 at 00:34 pm

¹⁰ International Journal of Heritage and Sustainable Development. Nomekaite, Laime (2012). Cultural Heritage and organizing capacity: a case study of the town of Allariz, North-Western Spain. p.51.

¹¹ Citigroup. This is a revised version of the Ely Lecture presented at the American Economic Association meetings in Washington, DC on January 3 2003. The Ely Lecture was originally to have been presented by Rudi Dornbusch, who died on July 25 2002. Accessed from <http://www.iie.com/fischer/pdf/fischer011903.pdf> on September 19, 2013 at 13:34 pm

¹² Ibid.

We might see the impact of globalization to some teenager in Indonesia, where they love more the culture of other countries rather than Indonesian culture and this case can be as the problem that leads to the decreasing of understanding to the value of Indonesian cultural heritage. Most of teenager in Indonesia love to watch Hollywood's movie, Korean Music, Japanese or American style of fashion. Only a few of them who really care about the intangible of cultural heritage of Indonesia. Wayang puppet theater¹³ is one of traditional art and performance which very famous in Java and Bali, a little of Indonesia who love to preserve and promote Wayang as our culture. What the future generation would be if today's condition shown the lack of awareness to the Indonesian cultural heritage. Whereas there are so many beneficial, knowledge, history and entertain if we take a look deeper to the intangible cultural heritage of Indonesia.

There are a lot of way to preserve the Intangible Cultural Heritage of Indonesia, some institutions and organizations has a platform by using a good way in safeguarding the cultural heritage. United Nation Educational, Scientific, and Cultural Organization (UNESCO) is one of the agency of United Nation to respond and help all the countries in this world including Indonesia in solving the cases or problem which related to education program, scientific even the intercultural understanding.¹⁴

In this regard, UNESCO helped a state to preserve its intangible cultural heritage by an international way and cooperation with some other institution from its state. By the existence of UNESCO it helps Indonesia to promote and preserve its intangible cultural heritage, including Wayang Puppet Theater, which ever claimed by other countries before. Luckily, on November 2003 Wayang Puppet Theater acknowledged by UNESCO as Masterpiece of the Oral and Intangible Heritage of Humanity.¹⁵

¹³ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00063> on September 22, 2013 at 01:19 am

¹⁴ Accessed from <https://en.unesco.org/about-us/introducing-unesco> on September 28, 2013, 16:05 pm

¹⁵ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00063> on September 21, 2013 at 10:19 am. The summary description of the safeguarding project.

I.2. Problem Identification

The blooming of globalization in this modern era made the increasing of the technology in developing and developed countries higher, life much easier by today sophisticated technology, and we can't avoid the fact that globalization gave a good impact or even bad impact to the cultural heritage. The last couple years, there are a lot of Indonesia cultural heritage claimed by other countries, including Wayang Puppet Theater. Wayang is one of the traditional art from Java Island and quite famous in the area of Java and Bali.¹⁶ Wayang is a kind of doll which made from wood, it is similar with the other doll-art performance in some countries, but Wayang was played by puppeteer behind the screen, and the audience only watch the shadow. There are a lot of valuable story about Wayang performance and those things need to be preserved and known by the people of Indonesia, especially for the young generation.

Indonesia has a lot of tradition in every region, and sometimes it has the traditional value for its ethnic, even in the rural area there is always a traditional agenda or religion ritual with its uniqueness that need to be safe from outsider just to keep it alive for the knowledge and story for the next generation. As Ilyas Asaad, Deputy Minister in Ministry of Environment Republic of Indonesia said:

*“All this time, the traditional knowledge has not got any full attention yet, so, when the traditional knowledge from custom society becoming a research objects by the expert of foreign country, and it close to be the mass product, and it will lead them to patent it”.*¹⁷

That is the problem of Indonesian; they do not know how to preserve their ICH, like Wayang performance, whereas, the value of cultural heritage is higher, but most of Indonesin does not know the right way to preserve it. In the other

¹⁶Accessed from http://www.senawangi.org/index.php?option=com_content&view=article&id=109&Itemid=221&lang=en on September 28, 2013 at 22:05 pm

¹⁷Accessed from <http://www.antaraneews.com/berita/392316/pengetahuan-tradisional-harus-dilindungi> on September 19,2013 at 15:36 pm

hand, the lack of data collecting from all region and provinces in Indonesia is quite slow, and only a few of them who know how to preserve and promote its traditional culture. Whereas, there are many institutions or organizations which handle any cases or issues that related to the protection of cultural heritage, and Indonesia does have any platforms to protect and preserve the intangible cultural heritage, but they just don't know how to do about it, it might be because the lack of information and knowledge about the safeguarding of cultural heritage.

In the case of Wayang Puppet Theater, most of the young generation in Indonesia lost interest to Wayang performance, whereas the future of Indonesia's Intangible Cultural Heritage is depending on enthusiasm of today's generation. It could happen because the way of young generation think are influenced by the development of technology too.

Beside of the lack of awareness about the cultural heritage, there are some other problems identification came out, where it's quite difficult to find the qualified human resources who want to participate in effort to preserve the Intangible Cultural Heritage. In the other hand, the government of Indonesia has not yet created any official position in Department of Culture and Tourism to be focus and responsible for intangible cultural heritage.

Indonesia has two ministries which organized and managed the culture, there are Ministry of Culture and Tourism which changed a name into Ministry of Tourism and Economy Creative and Ministry of Education and Culture. The Ministry of Foreign Affairs also has a directorate that take care of Economy, Social and Culture field,¹⁸ but there is no the official division that would be responsible for the safeguarding of Intangible Cultural Heritage. In the Ministry of Education and Culture, there is one division called The Directorate of Internalization of Cultural Value and Diplomacy,¹⁹ and so does Ministry of

¹⁸ Accessed from <http://www.kemlu.go.id/Pages/AboutUs.aspx?IDP=1&l=en> on October 30, 2013 at 10:13 pm. This is the official structure organization of Ministry of Foreign Affairs of Indonesia.

¹⁹ Accessed from <http://warisanbudayaindonesia.info/detail/> on October 30, 2013 a 12:29 am. The official website of Directorate of Internalization of Cultural Value and Diplomacy, this division is a platform to register all of the Intangible Cultural Heritage in all region in Indonesia to get more attention by the government in safeguarding the ICH.

Tourism and Creative Economy has one division called Directorate of Development of the Performing Arts and the Music Industry,²⁰ but again, it's not working as effective as it should be in safeguarding the cultural heritage.

I.3. Statement of the Problem

Topic: Indonesia's diplomacy in safeguarding the intangible cultural heritage by the existence of international organization.

Questions:

- What are the roles of UNESCO to preserve the Intangible Cultural Heritage?
- What are the efforts of Indonesian government to promote Wayang Puppet Theater in national, regional and international level?

I.4. Research Objective

This research will use the **Qualitative Methods**, it refers to a set of techniques including observation, participant observation, intensive individual interviews and focus group interviews which seek to understand the experiences and practices of key informants and to locate them firmly in the context.²¹The sources for this research will also take from newspapers, journals, state documents, books, official document of UNESCO and internet. Based on the brief explanation above, the objective of this reseach is:

²⁰ Accessed from <http://www.budpar.go.id/image/contenttransaction/1281.jpg> on October 30, 2013 at 10:23 pm. This is the official structure organization of Ministry of Tourism and Creative Economy.

²¹Marsh, David and Gerry Stoker. (2002). *Theory and Methods in Political Science* (Second Edition Comprehensively Revised and Updated).New York: Palgrave Macmillan Ltd. p.197

- To understand the way of UNESCO in preserving the Intangible Cultural Heritage of Indonesia, especially the Wayang Puppet Theater.
- To elaborate Indonesian efforts to promote Wayang performances.

I.5. Significance of the Study

This research will provide information about the safeguarding of intangible cultural heritage of Indonesia, especially in preserving Wayang Puppet Theater. In this research, there are several points which provide more explanations about the protecting and promotion of cultural heritage by the existence of International Organization. This research will give a contribution to the society of Indonesia who don't know yet about the function, values, and the importance of cultural heritage. The writer hopes that, the content from this research can guide them on understanding about it. Besides, this research will give a comprehension about the way of UNESCO work to safeguarding of intangible cultural heritage, especially in the project of preserving Wayang Puppet Theater and the exertion of the local government of Indonesia in promoting Wayang performances. Hopefully, this research can give beneficial and recommended to the government of Indonesia in addressing the case of a country which related to the safeguarding of cultural heritage.

I.6. Theoretical Framework

There are three theories that will be used in this study to give a picture about Indonesia's cultural diplomacy to safeguarding Wayang Puppet Theater; Diplomacy, Cultural Diplomacy and International Organization theory.

I.6.1. Diplomacy

There are a lot of definition of Diplomacy, according to Louis J. Nigro in his article defines diplomacy as the peaceful dialogue and interaction between

political units, is as old as civilization itself.²² In his article mentioned about the concept of Niccolò Machiavelli, where for the expertise, war and diplomacy are generally valid for monarchies and republics, the leader of the state are responsible for the good of their state, for its survival and stability, in a word, for its security.²³

The word “diplomacy” comes from Greek word “diplōma” (diplo means placed in two and the suffix ma means object).²⁴ Before 1796, Cardinal Richelieu described diplomacy as *négociation continuelle* or negotiation and in 1796, Edmund Burke was introduced the English word “diplomacy” where it comes from French word “diplomate”. According to Geoffrey R. Berridge diplomacy is an important way to develop foreign policy, but the most famous definition of Diplomacy was described by diplomat Sir Harold George Nicolson, who ostensibly always followed the Oxford English Dictionary: “the management of international relations by negotiation; the method by which these relations are adjusted and managed by ambassadors and envoys; the business or art of the diplomatist”.²⁵

By the time passed by, everyone believes that there is always a change in everything, change is the only constant.²⁶ The beginning of twenty-first century is a time of paradigm change in the way of international relation, where it also becoming the globalized diplomacy.²⁷ There is a different between the twenty-first century diplomacy and the previous one and it’s known as Catalytic diplomacy, or in the other word we can say it as modern diplomacy, where one

²² Nigro, Louis j (2010). *Theory and Practice of Modern Diplomacy: Origins and Development to 1914*. p. 173 this is one of a chapter of a book title The US Army War College Guide to National Security Issues (Volume 1) Theory of War and Strategy (4th Edition)

²³ Ibid. p.178.

²⁴ Klaviins, Didzis (2011). *Understanding the Essence of Modern Diplomacy*. He was a Ph.D. student in Political Science at the University of Latvia. He holds the Europaeum’s M.A. in European History and Civilisation (with distinction) jointly offered by Leiden University, Université Paris I – Panthéon-Sorbonne and the University of Oxford. For several years Didzis has worked at the Ministry of Foreign Affairs of the Republic of Latvia. Currently, he is a board member of Baltic to Black Sea Alliance (BBSA) and research fellow at the Latvian Institute of International Affairs (LIIA).

²⁵ Ibid.

²⁶ Rana, Kishan S, (2011). *21st Century Diplomacy, a Practitioner’s Guide*. New York: Contium .p.11

²⁷ Ibid.

problem could be related to the others, such as economy could have any connection to culture.²⁸ Diplomacy can be categorized into several kinds of type, such as economy diplomacy, trade diplomacy, political diplomacy and cultural diplomacy.²⁹ In this regard, the writer will describe about Indonesian cultural diplomacy in promoting Wayang Puppet Theater.

I.6.2. Cultural Diplomacy

As Dr. Emil Constantinescu, the President of Academy for Cultural Diplomacy and the former President of Romania, defines cultural diplomacy as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, increasing the socio-cultural cooperation or promote national interests; he think that Cultural diplomacy can be practiced by either the public sector, private sector or civil society.³⁰ Cultural Diplomacy practice for was existed as a practice for centuries, today's condition of cultural diplomacy is an innovative academic field of research and has successfully established as a stand-alone theory and practice.³¹

A lot of example of cultural diplomacy, cultural exchange can be one of the samples of cultural diplomacy, where any person who has interest on other culture can take a place in the field of art, sports, literature, music, science, business and economy.³² The other example is like what Indonesia did for achieving its national interest by promoting its ICH.

According to Karl-Erik Norrman, the Secretary General of the European Cultural Parliament (ECP), cultural diplomacy is promoting peace and stability

²⁸ An Interview with Mr. Makmur Widodo, an IR Lecturer in President University, on December 20, 2013 at 13:00 pm

²⁹ Ibid.

³⁰ Accessed from http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy on November 1, 2013 at 2:11 pm.

³¹ Ibid.

³² Ibid.

through intercultural relations.³³ He thinks that most of the ambassadors in embassies or cultural institution have a job to promote culture, art, and the cultural scene of their home country, through exhibitions, concerts, lectures and other thing that related to cultural exchange. Karl also said that cultural diplomacy is the new way of twenty-first century of the peaceful coexistence between two parties.³⁴

I.6.3. International Organization

International Organization is part of international relations, and the basic principle of IO is cooperation.³⁵ In the book written by Samuel Barkin, IO was understood as the inclusive intergovernmental organization, he says that intergovernmental organization was opposed to non-governmental organization (NGO) and cooperation, where the organization that are created by agreement among states rather than by private individuals.³⁶ UNESCO was the agency under the United Nations that focus on education, scientific and culture. A majority of multilateral IOs in today's world are related in some way or other to the UN, and therefore, the UN provides a good focal point for a discussion of the IO system as a whole. The UN is also the focus of many of the debates on the role of IOs in contemporary global governance.³⁷

The subsidiary agencies, which are often thought of as major IOs in their own right, have in common that they have been created by, are in principle overseen by, and can be disbanded by their superior organizations. In other words, they are answerable to the central organs of the UN. They usually draw at least a portion of their budgets from UN funds as well. Some focus on research

³³ Accessed from <http://www.e-ir.info/2013/01/03/definitions-ideas-visions-and-challenges-for-cultural-diplomacy/> on November 1, 2013 at 10:12 pm.

³⁴ Ibid.

³⁵ An Interview with Mr. Makmur Widodo, an IR Lecturer in President University, on December 20, 2013 at 13:00 pm

³⁶ Barkin, Samuel (2006), *International Organization: Theories and Institution*. New York: Palgrave Macmillan. P.1

³⁷ Ibid.p.53

and monitoring, while others are active on the ground in implementing the goals of the UN. Some employ a handful of people, others employ thousands. Some are fairly actively overseen by the UN organ that created them, and others operate almost independently of the central UN bureaucracy.³⁸

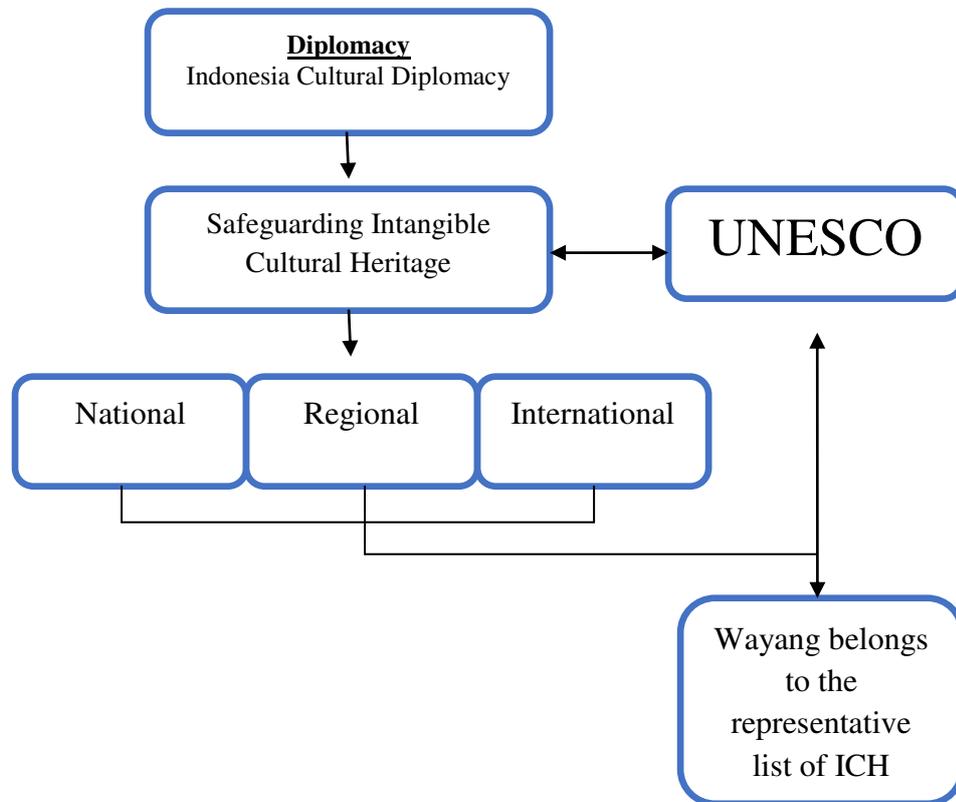


Figure I.1. The linkage of theory and study case

Source: Writer's analytical frameworks based on theory of Cultural Diplomacy and International Organization

Based on the figure above, it was clear that Indonesia was trying to use its cultural diplomacy to promote Wayang Puppet Theater as part of its ICH to the world. By working together with UNESCO and some effort from national, regional and international level, Wayang succeed to be part of the list of ICH.

³⁸ Ibid.p. 55

Indonesia was trying to use its diplomacy to promote its national interest; every country in this world has a different of national interest, one of Indonesia's national interests is to build peace stability and harmonization within the country with the others. Diplomacy is one of the soft ways in dealing and negotiating with other parties to achieve something. Diplomacy divided into some kind of types; in this case Indonesia will use its cultural diplomacy. To safeguard Wayang performances, Indonesia worked together with International Organization, where in 2003 UNESCO was held a convention about safeguarding intangible cultural heritage. There are a lot of effort that made by Indonesia to make Wayang acknowledged in international stage, because to register Wayang as the representative list of ICH, Indonesia needs to do a preparation in national and international level.

Therefore, after registered Wayang, UNESCO and Indonesia worked on a project where it engages with the institution within the country. In this regard, there are some other institutions that helped the government of Indonesia on doing its project, including Sena Wangi, Pepadi, Ministry of Tourism and Creative Economy and some stakeholders. This project was held in 2005-2007, it takes a lot of effort of Indonesia to promote and safeguarding Wayang performance in national, regional and international level.

At the national level, Indonesia tried to introduce Wayang to the young generation through some schools and universities, Indonesia also uses media and some event that related to art performances, and the cooperation with institution within the country to promote the value of Wayang. In regional level, Indonesia worked together with the ASEAN member countries to promote Wayang, since almost its entire member have such a similar art like Wayang or puppet. In international level, the government of Indonesia tried to make some big event and international conferences or seminar which invited some countries from all over the world to promote Wayang performance and its ICH. Those are some of the policies that made by the government of Indonesia by working together with UNESCO in promoting its cultural heritage. After all the effort, in 2008 Wayang

Puppet Theater was becoming the representative list of Intangible Cultural Heritage.

I.7. Scope and Limitation of the Study

The scope and limitation of this research is, when UNESCO worked on a convention about the safeguarding of intangible cultural heritage. The time period is during 2003-2013, the reason is because UNESCO held the 2003 convention which discussed about the importance of the Intangible Cultural Heritage as a mainspring of cultural diversity and a guarantee of sustainable development. On November 2003 UNESCO acknowledged Wayang Puppet Theater as the Masterpieces of the Oral and Intangible Heritage of Humanity, at that time, Indonesia registered Wayang as the list of ICH. During 2005-2007, UNESCO worked together with some institutions in Indonesia in safeguarding project about Wayang Puppet Theater. In 2008, it was the time when UNESCO acknowledged Wayang Puppet Theater as the list of ICH. After acknowledged as the representative list of ICH, in 2013 he effort of Indonesia in safeguarding Wayang performance are still going on.

I.8. Structure of Research

The first chapter of this research explained the background of the study, the identification of the problem, research questions, theoretical framework, the objective of the study. This chapter shows a brief explanation why the writer chose this topic for the research, so the reader will understand about the issues that will be discussed in the research.

The second chapter of this research explained the literature review, the writer will review and make a summary from the other scholars who discussed about the same topics, which is the safeguarding of intangible cultural heritage and to know more about this research that has been done by the other experts.

The third chapter described the Methodology, in this part the writer explained the research method (this research will use the Qualitative Research and descriptive approach), research time and place, research instrument and research framework, this part explained a brief overview about the relation of ICH, UNESCO, Wayang and Indonesia's effort, and also describes the definition of those three first points globally.

The fourth chapter will be the analysis which is the main point of this research; the writer will be examining the role of UNESCO in preserving the intangible cultural heritage and in doing the project of safeguarding Wayang Puppet Theater. This chapter will be divided into some parts, the first part is about the value of cultural heritage including about the condition of Indonesia's Wayang. The second part is about the character of UNESCO as the International organization in safeguarding the cultural heritage and the last one is the effort of Indonesia in perpetuates the existence of Wayang.

The fifth chapter will be the explanation after the convention, it consists of the result of UNESCO regarding to Indonesia's Wayang, and the effort of Indonesia in promoting and preserving Wayang performance in national, regional, and national level.

The last chapter of this research will be the conclusion and recommendation. The writer will take the important point from this research and give a suggestion which related to the issue in this study and hopefully could be something helpful for the future.

I.9. Definition of Terms

I.9.1. Diplomacy

According to Oxford dictionary, the word "Diplomacy" means as the profession, activity, or skill of managing international relations, typically by a country's representatives abroad, where it is a kind of art

that dealing with people in a sensitive and wise way.³⁹ John D. Stempel in his article define diplomacy as a positive value concept covered a set of skills; a preferred way to approach issues at the sub national, national or international levels,⁴⁰ it was also an approach to political issues, even those alleged to be purely domestic ones.

In this case explain about Indonesia's diplomacy in promoting its intangible cultural heritage which is Wayang performance in national and international level by cooperation with UNESCO and the institution within the country.

I.9.2. Culture

UNESCO define culture as the set of a clear spiritual, material, intellectual and emotional features of society or a social group, that cover, art and literature, lifestyles, ways of living together, value systems, traditions and beliefs and event the history of that society.⁴¹

The word "culture" means the customary beliefs, social forms, and material traits of a racial, religious, or social group; *also*: the characteristic features of everyday existence (as diversions or a way of life) shared by people in a place or time.⁴² The British state said:

"Culture is everywhere; culture shows our identity and makes us different from one and another. We must defend it when it is under threat of extinction, protect from globalization, employ it against homogenization, celebrate it in its diversity and find ways of living with a multiplicity of other culture if they happen to share the same geographical space".⁴³

³⁹ Accessed from <http://www.oxforddictionaries.com/definition/english/diplomacy> on December 10, 2013 at 8:07 pm.

⁴⁰ It was written by John D. Stempel (1995) in his article titled "Recasting Diplomacy" p.1-18

⁴¹ The 2009 UNESCO Framework for Cultural Statistics is a collaborative effort by the UNESCO Institute for Statistics (UIS) and the UNESCO Culture Sector.

⁴² Accessed from <http://www.merriam-webster.com/dictionary/culture> on October 10, 2013 at 7:16 pm.

⁴³ Culture is accepted and known as the thing that distinguishes us from one another.

The word “culture” referred to the preparation of good manners, but slowly the meaning extended to include a whole range of intellectual and social activity and improvement. However, the idea of cultivating human behavior pre-dates uses of the word “culture” to describe the activity”.⁴⁴

Indonesia is a multicultural country with so many different kinds of ethnics, religions, local dialects and traditions. There are so many cultural heritage of Indonesia that needs to be protected, including the tangible and intangible from the entire area of Indonesia.

I.9.3. Wayang

Wayang is one of the elements of the identity of the Indonesian people, and it is capable of arise feelings of solidarity towards unity. Wayang plays a significant role in life and cultural development, especially in the matter of formation of the national character.⁴⁵ And Indonesian needs an effort to preserve and develop Wayang.

Wayang is such a kind of doll that made from wood, and it was played by the puppeteer behind the stage, the audience only see the shadow and enjoy the story that told by the puppeteer.

Reeves, Julie. (2004) *Culture and International Relations: Narratives, natives, and tourists*. London and New York: Routledge. p.2.

⁴⁴ Reeves, Julie. (2004) *Culture and International Relations: Narratives, natives, and tourists*. London and New York: Routledge. p.15.

⁴⁵ Accessed from the official website of Sekretariat Nasional Pewayangan Indonesia http://www.senawangi.org/index.php?option=com_content&view=article&id=109&Itemid=221&lang=en on September 28, 2013 at 10:04 pm.

CHAPTER II

LITERATURE REVIEW

II.1. Chapter Background

In this chapter, the writer explains about this research that has been studied by the other scholars or experts. This part also describe about something that relevant to this study, including the Intangible Cultural Heritage in other countries, the role of International Organization such as UNESCO and WIPO in preserving cultural heritage or intellectual property, cultural policy in other countries, and about the convention of safeguarding the intangible heritage.

In this part, the literature had been taken from several journals and books. There are some journals that will be used in this chapter written by Kutty, P.V. Valsala G (1999) "*National Experiences with the Protection of Expressions of Folklore/Traditional Cultural Expressions: India, Indonesia and the Philippines*", Ohinata, Fumiko (2010) "*UNESCO's Activities for The Safeguarding of The Intangible Cultural Heritage in the Horn of Africa*", and the last but not least is a journal written by McCleery, Alison (2012) "*Intangible Heritage and Sustainable Tourism: Impossible Clash of Cultures or Essential Meeting of Minds?*".

Besides, there are four books that will be used in this chapter written by Rosenstein, Carole (2010) "*Cultural Policy and Political Nature of Culture*", Munjeri, Dawson (2008) "*Introduction to International Conventions and Charters on Immovable Cultural Heritage*", Trade Research and Development Agency (2008) "*Indonesian Batik: A Cultural Beauty*", and the last one is written by Ziming, Huang (2010) "*Tangible and Intangible Expressions of Heritage, Case study: Indian Classical Dance in the Secular Context of Multi-Ethnic Society in Singapore*".

The purpose of making the literature review is to give an overview and more understanding to the writer and to the reader about the studies of safeguarding of intangible cultural heritage that has been analyzed by the other experts, just so the writer will get a comprehension on doing this research. So, by writing a summary of the material of the other people, it will show a clear background or theoretical grounding to the research, because what other people have done in the same topic or area interest will guide the writer in making their perspective on writing this research.

II.2. Kuty, P.V. Valsala G (1999) “National Experiences with the Protection of Expressions of Folklore/Traditional Cultural Expressions: India, Indonesia and the Philippines”⁴⁶.

This journal describes about the UNESCO-WIPO Provision on preserving folklore and traditional culture. The state need to respect and regard for product of human creativity, ingenuity and talent, because it’s a part of human civilization.⁴⁷ Technology development in the field of sounds, broadcasting and cable television also posed a global threat to the cultural heritage, because there is no a formal and informal law, there are a lot of commercial exploitation by the member of outside of the community even within nation. It needs a legal mechanism for the protection of folklore. In 1980, the development of UNESCO and WIPO make a Working Group and it aimed for national legislation for the protection of folklore, where folklore has two function as the entertain and social education. In this study, Valsala used three countries as the Model Provisions, India, Philippines and Indonesia. It explains about the way of those three countries in preserving their folklore and cultural tradition. The Philippines and Indonesia took initiative

⁴⁶ This is one of a series of studies written by Deputy Secretary-Department of Education (Indian Ministry of Human Resources Development) for World Intellectual Property Organizations (WIPO). This studies dealing with dealing with intellectual propertyand genetic resources, traditional knowledge and traditionalcultural expressions/folklore

⁴⁷ Ibid. p.4.

to address the question of protection of intellectual property right relating to their culture product. India has to increase the legal step on protection of culture. Philippines with a strong legislation to protect the right of indigenous people and a strong will to put the same into force. India, where there is a reasonable degree of awareness amongst people on the need for the protection of folklore in the wake of widespread commercial exploitation. In the other hand, Indonesia has been reflection on the requirement of protecting folklore against commercial exploitation by foreigner; a modest attempt has been made to in corporate into copyright laws, provisions regarding protection of folklore against misuse by foreign elements.⁴⁸

This journal is kind of similar with this research, because it gives an overview about the way of those three countries trying to preserve and protect their folklore and cultural tradition and there are some aspect that influence on their effort such as the existence of development of technology, and the other aspect from outside and within the nation that influence the value of its history and knowledge of the folklore. It needs such a big effort, competition, legal mechanism and also a help from International Organization on the way to protect and preserve the folklore and cultural tradition. This journal also gives a good understanding about the global perspective of cultural heritage.

⁴⁸ Ibid. p.33.

II.3. Ohinata, Fumiko (2010) “UNESCO’s Activities for The Safeguarding of The Intangible Cultural Heritage in the Horn of Africa”⁴⁹

This journal explains what UNESCO had done on helping the countries of the Horn of Africa in safeguarding its cultural heritage coincide with the convention which held by UNESCO about preserving the world intangible cultural heritage. This convention focus on two sections, the Representative List of the Intangible Heritage of Humanity (by the purpose to celebrate and give visibility to the diversity of the intangible heritage of groups and communities all over the world) and List of Intangible Cultural Heritage in Need of Urgent Safeguarding (by the purpose to present ICH whose viability is threatened and need a safeguarding).⁵⁰ UNESCO has taken a lot of effort since 1989 by the adoption of the Recommendation on the Safeguarding of Traditional Culture and Folklore, the creation in 1997 of the distinction of Masterpieces of the Oral and Intangible Heritage of Humanity, and the adoption of the UNESCO Universal Declaration on Cultural Diversity of 2001. So, the countries in Horn of Africa (Djibouti, Eritrea, Ethiopia and Somalia) have been aware about the value and the function of their ICH and they took an effort to preserve it and UNESCO has taken a number of activities on helping them, including in financial part. But UNESCO also found some challenges on doing this, where in the Horn of Africa are lack of adequate funding and infrastructure for institutions in the field of culture, relatively in experienced human resources, an unstable political situation in part of the region, and delicate balances between ethno-linguistic groups in

⁴⁹ This is a journal written for The Center for African Area Studies (known as the "Africa Center") is foundation for African studies based on a deep understanding of Africa's natural environment, societies, and cultures that exists for the purpose of clarifying the uniqueness of various regions of Africa and contributing to endogenous development in Africa. “*African Study Monograph Supplementary Issue*”No. 41(2010). p.35-49.

⁵⁰ Ibid. p.38

other parts of it, and in consistent political support for the safeguarding of intangible cultural heritage.⁵¹

This journal gives a similar overview about this research, how UNESCO help a country by all the efforts and challenges, and also the role of the 2003 convention in doing all the planning to preserve the world intangible cultural heritage. This journal explains a clear image about the work and the step of UNESCO in preparing the convention, and it will give so much help for this research.

II.4. McCleery, Alison (2012) “Intangible Heritage and Sustainable Tourism: Impossible Clash of Cultures or Essential Meeting of Minds?”⁵²

This journal explains about the safeguarding of Intangible Cultural Heritage can be combined with its exposure to and exploitation by tourist. It describes that tourist and practitioner of ICH come together, but there is a potential for socio-cultural conflict, because everyone has their own perspective how to respect, experience and consuming the ICH.⁵³ It explains about the profile of ICH of Scotland, where the rights, responsibilities and realities in respect of cultural and social practices in the context of spaces where tourism and ICH come together. Even the safeguarding of ICH are done in a good strategy, there is always a risk based on that strategy, but a good and organize model can provide a baseline for a future project, where it is seeking to operationalize promotion of the traditional arts and crafts subset of ICH as a sustainable development option.⁵⁴

⁵¹ Ibid. p.47.

⁵² This is a collection of International Journal of Heritage and Sustainable Development for Vol 2, No 1, (2012), p.7-16. The International Journal of Sustainable Construction is owned and published by Green Lines Institute for Sustainable Development, a Portuguese NGO devoted to research and education.

⁵³ Ibid. p.7.

⁵⁴ Ibid.

Alison also said that, the ICH in Scotland Project team is possible to exploit ICH sensitively to benefit the economy through cultural tourism with the result that the creation of funding streams through economic is a key factor in the long-term safeguarding of the diversity of ICH practices in Scotland.⁵⁵

This journal is related to this study because it gives an overview about the aspect of the economics of ICH as the vehicle for regional development and approach to the tourism sustainability, the writer defines the role of ICH and then extend into psychological and anthropological aspect, it also extent to economic and ethical imperative for culture tourism, and Alison explained the right and responsibility in respect the ICH. So, this journal shows about how to safeguard the ICH by comparing from the other aspect.

II.5. Rosenstein, Carole (2010) “*Cultural Policy and Political Nature of Culture*”⁵⁶

This is one of the chapters of a book titled *International Cultural Policies and Power*. It explained the studies of state sponsored cultural programming and state promotion of heritage and regulation of artistic expression which demonstrate the joining of culture with power, where cultural beliefs and values explain about why and to what extent human nature demands governing and what counts as private as opposed to public and legitimately governable.⁵⁷ Culture is political as well, but it just not recognizes and explored. This study gives an understanding about culture as political by adopt a more sophisticated and nuanced notion of culture.⁵⁸ In this chapter also describes that culture is taken for granted in contexts of contact and negotiation, and sometimes it makes culture loses its transparency that is why culture has come to prominence during critical

⁵⁵ Ibid. p.14.

⁵⁶ Singh, J.P (2010) *International Cultural Policies and Power (International Political Economic Series)*. New York: Palgrave Macmillan. p.19-28.

⁵⁷ Ibid. p.20.

⁵⁸ Ibid.p.21.

shifts in globalization.⁵⁹ The policies making sometimes give an impact to the distribution of cultural resources, where the policies project promote cultural value and shared in public, the policy maker shape the way which make people can access where the culture are created and also provide opportunities for people to develop their capabilities to comment with their own experiences. Policy also impacts culture through regulation of the public sphere in its material as opposed to its virtual manifestations.⁶⁰

Actually, this study is not given so much linkage to this research, but in this chapter explain about the cultural policies in some countries which explained by the expert, so this study in this chapter gives a big image and understanding about how the policy that applied by the government in some countries can influenced to the culture and its value.

II.6. Munjeri, Dawson (2008) “*Introduction to International Conventions and Charters on Immovable Cultural Heritage*”⁶¹

This is one of the chapter of a book, it focus on multilateral “law-making” treaties (conventions) which create a legal obligation from general norms for the future conduct of the parties in term of legal proposition, specifically in sub-Saharan Africa. One of the primary roles of the UN system is to play the leading normative role to guide all the Member State of the UN system, the higher the number of States Parties to the convention the more effective the instrument is,

⁵⁹ Ibid. p.20.

⁶⁰ Ibid. p.25.

⁶¹Ndoro, Webber, Albert Mumma and George Abungu (2008) “*Cultural Heritage and The Law: Protecting Immovable Heritage in Sub-Saharan African*” p.13-24. (ICCROM Conservation Study 8) The International Centre for the Study of the Preservation and Restoration and Restoration of Cultural Property (ICCROM) is an intergovernmental organization dedicated to the preservation of cultural heritage worldwide through training, information, research, cooperation and advocacy programmes. It aims to enhance the field of conservation-restoration and raise awareness to the importance and fragility of cultural heritage. The creation of the Centre took place as a result of a proposal at the UNESCO General Conference held in New Delhi, in 1956. Three years later, the Centre was established in Rome, Italy, where its headquarters remain to this day.

because it reflects the number of States bound by the provisions of legal instrument.⁶²

This chapter explains about the 1972 Convention for the Protection of the World's Natural and Cultural Heritage, where it says that the World Heritage Convention (WHC) is based on the intergenerational principle that State has an obligation to protect sites of outstanding universal value and transmit that heritage to future generation.⁶³ One of the weaknesses of countries in sub-Saharan Africa is when it comes to legislation on culture and cultural heritage, only a few States Parties had introduced new legislative text and where this was done the domestic law was not guided by WHC. For Africa and similar 'eco/ethno-based' societies, the Convention recognizes the close and traditional dependence of many indigenous local communities embodying traditional life style on biological resources and the disability of sharing equitably benefits from the use of traditional knowledge, innovation and practices.⁶⁴ Sustainability of cultural heritage is the main goal, but it will not happen if there is no harmony between international law, domestic law and customary law. As an example to elaborate this point is Nigeria, where in the north a Western-derived municipal system co-exist with Islamic law, African customary law and practices sanctioned by traditional rites and rituals operate together with canonical codes and a Western legal system.⁶⁵

The adoption of the 2003 Convention for Safeguarding of the Intangible Cultural Heritage is an achievement for a vision of the traditional society, who forms the bulk of the population in sub-Saharan Africa, this convention is what sub-Saharan Africa requires to repair the imbalance between the harmonization of the international and national legal instrument relating to the culture and cultural heritage.⁶⁶ The last part of this chapter is related instrument in the field of heritage

⁶² Ibid. p.14

⁶³ Ibid. p.15.

⁶⁴ Ibid.p.17

⁶⁵ Ibid.p.18

⁶⁶ Ibid.

conservation, where a professional charter is a code of ethics stipulating the standards of a profession or ‘the best practices’.⁶⁷

Actually, this chapter explains about the immovable cultural heritage in sub-Saharan Africa, but it also gives a great understanding about the introduction of the convention which related to the protecting and safeguarding the cultural heritage. Besides, this chapter explains about the value and the advantages of this convention for the Member States.

II.7. Trade Research and Development Agency (2008) “*Indonesian Batik: A Cultural Beauty*”⁶⁸

This book describes about the Batik as a masterpiece of the Indonesian cultural heritage which has continued to spread over the years and has shown signs of becoming widespread boosted by the dynamic development in technology, aesthetics, and economy.⁶⁹ Indonesia has been known for its batik since the 4th or 5th century and Batik has developed to be an important industry that contributes to the Indonesian economy through export, and it has been said that Indonesian batik dye techniques and designs are as numerous as its islands. Batik spread to America, Europe and other Western countries as it was introduced by the Dutch who travelled to and from Indonesia, which was a former Dutch colony, the old Batik cloth was brought to Europe by Governor General Raffles when he returned to England in 1816. The oldest Indonesian batik is now on display in the Victoria and Albert Museum in London.⁷⁰

⁶⁷ Ibid.p.20

⁶⁸ This is one of a handbook that has been published by the Ministry of Trade of Republic of Indonesia, written by the Trade Research & Development Agency (TREDA) and titled “*Indonesian Batik: A Cultural Beauty*” Balitbangdag / PK/ 001/ IX/ 2008. p.1-48.

⁶⁹ Ibid. p.2.

⁷⁰ Ibid. p.3

Indonesian fashion designers have introduced batik into the world fashion arena. The intricate designs obtained through the resist dyeing technique are appreciated all over the world, and a source of inspiration for international fashion and textile designers.⁷¹ Beside the government support to the industry's growth, some designers work almost exclusively in batik and with this spirit, the Indonesian designers work together with the traditional, local batik artists and craftsmen to produce different and exclusive motifs which are modified from the existing old traditional batik patterns and motifs.⁷² The Indonesian government supports the cultural traditions and will continue to preserve it and give opportunities to the society to learn the traditions. Batik art particularly hand drawn batik is a noble artwork which needs to be preserved.⁷³ The government of Indonesia thinks that the Indonesian's art will be faded later, that's why the government supports this art by working together with some institution like the Textile Museum, the Center Handicraft and Batik and Indonesian Batik Museum Institution.

According to Indonesian Batik Foundation, Batik was categorized as an intangible cultural heritage by UNESCO. In line with this, Indonesian Government has issued a Presidential Decree No. 78 year 2007 on the ratification of the UNESCO Convention.⁷⁴

The government target is to increase Indonesian non-oil export. Since 2003, Batik was considered as labor intensive industry, the export of several Batik products has been increasing. Export of batik by small-scale industries in 2004 was up to US \$ 99,275,000, while in 2005 it increased to US\$ 104,500,000 and in 2006 it was US\$ 110,000,000.⁷⁵

This book gives an explanation about the background information of Batik as the most treasure cultural heritage of Indonesia and a better comprehension on its background will enhance about the attractive Indonesian product. This book

⁷¹ Ibid.p.12.

⁷² Ibid.p.14.

⁷³ Ibid. p.22

⁷⁴ Ibid. p.37

⁷⁵ Ibid.p.40.

shows about the value of cultural heritage can give beneficial to the economic aspect, and it is quite similar with this research, because this research also will explain about the value of ICH to Indonesia in some aspects.

II.8. Ziming, Huang (2010) “*Tangible and Intangible Expressions of Heritage, Case study: Indian Classical Dance in the Secular Context of Multi-Ethnic Society in Singapore*”⁷⁶

The dance from Bharatatyam shows the identity of the South Indian people in Singapore, especially speakers of Tamil, one of the four official languages in Singapore, and Bharatatyam has been grown among the Indian community since the 1950s.⁷⁷ Indian classical dance is not give a big influence among ethnic dance form in Singapore, it’s something identified the Hindu practices and God.⁷⁸ In Chinese culture, dances are used as the entertainment, and Chinese opera can be the art platform for religious festival. The challenge for Indian classical dance in Singapore is not so much preservation and carrying on of the tradition, but how to make the art stay creative and relevant for a new generation of audience, and how to promote the harmonization with other ethnics.⁷⁹ In Singapore, the easiest way to promote the harmonization is to organize community events that showcase music and dance performance of different ethnic cultures.⁸⁰ Religious significance in Bharatanatyam is something historically adhere which must be accepted as a form of traditional art or intangible heritage. Dance form like Bharatanatya might be full of religious meanings, but it may also be interpreted simply in terms of mythology or humanist expressions.

⁷⁶ This is the third chapter of a book that has been submitted by the German Commission for UNESCO (2010), titled “*World Heritage and Cultural Diversity*” p. 138-145.

⁷⁷ Ibid. p.138.

⁷⁸ Ibid.p.139

⁷⁹ Ibid.

⁸⁰ Ibid. p.140.

This chapter explains how the Indian classical dance can fit into the other society which has a different view of religious and culture. And this chapter is kind of similar with this research because within the research will discuss about the way of Indonesia people see Wayang Puppet Theater, there will be the different opinion about it, because Indonesian has a lot of ethnicity, and how the adult and young generation sees it as the cultural heritage of Indonesia. This chapter gives a good understanding about the intangible expression of heritage by taking the example of Indian classical dance.

II.9. Chapter Summary

In this chapter, there are three journals and the first journal was written by Valsala (1999), it described the provision of UNESCO and WIPO in preserving the folklore and traditional Culture, she used three countries as the Model Provision; Indonesia, India and Philippines. She was explaining about the effort of those three countries in preserving their culture tradition, and also the challenge on doing it. The second journal is about UNESCO's activities in safeguarding the ICH in the Horn of Africa written by Fumiko (2010), where the countries in the Horn of Africa have been aware about the value and the function of their ICH, and it was leading them to take an effort to preserve it. In this case, UNESCO took some activities on helping the people in the area of Horn of Africa, including the implementation of the convention and financial assistance. The last Journal written by Alison (2012), it explained the tourism and ICH come together, where tourists have their own perspective how to respect and consuming the ICH. Alison also tries to explain about the safeguarding of ICH by comparing to the other aspect such as economy, psychological and anthropological.

In addition, there are four books that the writer used in this chapter; the first book is about cultural policy, where Carole said that culture is political as well but it just not recognized, and Carole also mentioned about the policy that made by the government in some countries can influence to the culture and its

value. Second book is written by Dawson (2008), it was about the international convention and charter, it explain about the 1972 convention for the protection of World's Natural and Cultural Heritage and the adoption of 2003 convention, especially in the area of Sub-Saharan Africa. Dawson also explained about the advantages of the convention for the Member States. The third book is contained about the information of Indonesian Batik as its cultural heritage, where Batik as a part of culture of Indonesia can give a beneficial and so much advantage for the country in economic aspect. Other than a historical value, culture could be using as a tool to achieve Indonesia national interest. The last book is about the Indian Classical dance from Bharatatyam, where it shows the identity of Indian people in Singapore. This classical dance showed about Hindu practices and god, and how it can fit to the other society which has a different perspective of religious and culture.

All those journals and books assisted the writer on doing the research since those literatures gave a good understanding and knowledge that relevant to the Intangible Cultural Heritage, international convention and UNESCO, even the policy in other countries that can influence to the culture. Those literatures guided the writer on building its good knowledge on writing the research.

CHAPTER III

METHODOLOGY

III.1. Chapter Background

In this chapter, the writer describes how this research was conducted, in this part there are four sub-chapters that will be discussing; research method, research framework, research time and place and research instrument.

The contain of Research Method was about what kind of research method that the writer used in this study, other than Qualitative research, the writer used a descriptive approach, since all the data in this study was collected from some journals, books, internet and interviews.

The next sub-chapter explains the research framework; in this part the writer describes the systematical and logical picture about the relationship of research variables. These are including the important key point in general, which are Intangible Cultural Heritage, Wayang Puppet Theater, UNESCO, and Indonesia's effort.

The next one is the time and the place of the research, it explains the reader where and when the research conducted. The writer had been putting the timeframe in a table since the beginning of the research until the epilogue of the research.

The last part is the research instrument, where the writer described the tool that had been used in collecting the data and analyzing the material for the research. This research used the qualitative method; most of the data in this research taken from some journals, books, official document and internet.

III.2. Research Method

This research used a descriptive research and a qualitative approach. According to **Dr. Y.P. Anggrawal (2008)** the descriptive research is direct to the collecting of information about prevailing conditions or situations for the purpose of description and interpretation.⁸¹ This type of research is not simply collecting and tabulating facts but it includes any analyses, interpretation, comparisons, identification of trends and relationships.⁸² So, the writer only collected information, and then described it based on the reality without changing the phenomena. The writer also gave a report based on case study by showing a little identification and comparison on the study.

In this research, the writer used the qualitative method, since it collected much information from journals, books, magazines, newspaper and interview. The definition of **Qualitative Method** itself is a situated activity that locates the observer in the world; it consists of a set of interpretive, material practices that makes the world visible.⁸³ The writer turned the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self.

At this level, qualitative researchers studied things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them.⁸⁴ The data that has been collected by the writer are used to develop concept and theories that will help the writer to understand more about the research and its study case.

⁸¹ Salaria, Neereu (2012) "Meaning of the Term Descriptive - Survey Research Method". This is an International Journal of Transformations in Business Management. Vol. No.1 p. 1

⁸² Ibid.

⁸³ Denzin, N., & Lincoln, Y. (Eds.). (2005). Handbook of qualitative research (3rd ed.). Thousand Oaks, CA: Sage. p.3

⁸⁴ Ibid.

III.3. Research Framework

This framework gives a brief explanation about the relation between ICH, Wayang Puppet Theater as the case study in this research, UNESCO as the actor, and the effort from Indonesia in preserving the cultural heritage. Besides the relation of this framework, the writer explained a brief overview of those four points globally.



Scheme 3.I. The systematical picture about the relationship of the fourth points above.

Source: Processed by the writer.

III.3.1. Intangible Cultural Heritage

Every nation in this earth has its own identity, and each country has its own way how to show their identity, some used the value of its country, economic or military aspect, but some used their culture to introduce their identity globally. All of the country has its own cultural heritage, including the tangible and intangible. A country like Indonesia uses its culture to show the identity and value of its country. The Intangible Cultural Heritage of Indonesia contains so many valuable histories, which very important to be safe. There are a lot of definition of ICH or what some call as living heritage; according to Heritage Foundation of Newfoundland and Labrador, the ICH are including many traditions, practices and customs. These include the stories we tell, the family events we celebrate, our

community gatherings, the languages we speak, the songs we sing, knowledge of our natural spaces, our healing traditions, the foods we eat, our holidays, beliefs and cultural practices.⁸⁵ The example of Intangible Cultural Heritage is quite a lot because the ICH is something valuable but untouchable; the ICH divided into some categorizes that widespread in all country in this world, including the music instrument, a song, dance, culinary, architecture, religious event, design and art, traditional costume, traditional game, and custom ritual.

According to the United Nation Educational, Scientific, and Cultural Organization (UNESCO), in the last decades, the term ‘cultural heritage’ has changed content where cultural heritage does not end at monuments and collections of objects only but it also includes traditions or living expressions inherited from our forefathers and passed on to our new generation, such as oral traditions, performing arts, social practices, rituals, festive event and knowledge skills.⁸⁶ UNESCO defines ICH as an important factor in maintaining cultural diversity in the face of growing globalization.⁸⁷ The importance of intangible cultural heritage is not only about the realization of ICH itself, but it also explained the wealth of knowledge and skills that shown from one generation to the next, where it’s related to the minority and social group within a country.

ICH is traditional, contemporary and living at the same time, it means intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups.⁸⁸ A country can has a similar ICH compare to the others, whether it’s from the next neighbor or from a city on the opposite side of the world, because the intangible cultural heritage has been passed from one generation to another, it

⁸⁵ The official document from Heritage Foundation of Newfoundland and Labrador titled “*What Is Intangible Cultural Heritage?*” (2008). The Heritage Foundation of Newfoundland and Labrador (HFNL) were established in 1984 to preserve the architectural heritage of the province. In 2008, HFNL was the organization chosen to lead and implement the province’s Intangible Cultural Heritage Strategy, available online on its website.

⁸⁶ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00003> on September 22, 2013 at 06:42 am.

⁸⁷ Ibid.

⁸⁸ Ibid.

contributed to giving us a clear identity and provided a chain from our past, through the present into our future.⁸⁹

The explanation above shows the significant of ICH for a country and it such an important thing to preserve it from several aspects that lead to the decreasing of the value from ICH itself. ICH is not only gave us a sense of identity and belonging, linking our past with our future but the value of ICH is also defined by the communities or a country as the one who recognize these creations as part of their heritage and who find it valuable.

III.3.2. Wayang Puppet Theater

The first point of this sub-chapter explained the Intangible Cultural Heritage globally, ICH divided into several parts and Wayang Puppet Theater counted as the art performance which belongs to one of the ICH of Indonesia. In 2003, Wayang Puppet Theater acknowledged by the UNESCO as the representative list of the Intangible Cultural Heritage of Humanity because it's very famous for its elaborate puppets and a great musical style, Wayang performance also explained the art story of the Indonesian island, Java. Wayang is very famous in the area of Java and Bali, it also spread to other islands like Lombok, Madura, Sumatra and Borneo, where various local performance styles and musical accompaniments have developed.⁹⁰

According to Sena Wangi, Wayang is one of the creations of Indonesian people who have been developed throughout the history of Indonesian and lead to the present day.⁹¹ Until now, Wayang has been an oral and intangible culture of

⁸⁹ Ibid.

⁹⁰ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00063> on September 22, 2013 at 12:19 am.

⁹¹ Accessed from the official website of Sena Wangi. http://www.senawangi.org/index.php?option=com_content&view=article&id=109&Itemid=221&lang=en on September 28, 2013 at 10.04 pm. Sena Wangi (Indonesian National Wayang Secretariat) is a social cultural organization established on 12 th August 1975. The organization is

very high artistic of Indonesia. The development of Wayang had tested in facing the challenges of the age. Wayang is deeply became the sources among the people of Indonesia and almost all areas of Indonesia are familiar with Wayang.

There are some kind various of Wayang, some varieties of Wayang use two-dimensional puppets made from leather which has been perforated and painted (*sungging*), those are performed by a puppeteer before a cloth screen, illuminated by a lamp, this type of Wayang can be enjoyed by audiences both in front of and behind the screen, and the other kind of Wayang is with three-dimensional puppets carved from wood and operated by a dalang; for example, Wayang Golek Sunda.⁹²

Wayang is one of the identities of Indonesia since it can increase the value of solidarity and unity for the people of Indonesia. Wayang has an important role in the daily life and the development of culture, and that's also a reason for Indonesia to preserve and promote Wayang as the Intangible Cultural Heritage.



domiciled in Jakarta, with the basic task of coordinating activities for conservation and development of wayang and the art of puppet performances in Indonesia
⁹² Ibid.

Picture 3.I. The Wayang Puppet Theater

Source: Sena Wangi National Secretariat

This research is not described the specific of Wayang, but it discussed about Wayang performance, no matter where the Wayang comes from, and basically this research is more focus to the whole performance of Wayang in all area of Indonesia. The amount of valuable thing within Wayang performance is need a promotion and preservation, as the ICH of Indonesia, the government of Indonesia and the other institution have been cooperated with the International Organization to safeguard Wayang puppet theater.

III.3.3. UNESCO

Since UNESCO plays an important aspect in this research, the writer explained the overview of UNESCO as the global perspective. UNESCO was signed in London on 16 November 1945 by 37 countries and this organization was implemented on 4 November 1946 after ratification by twenty countries: Australia, Brazil, Canada, China, Czechoslovakia, Denmark, Dominican Republic, Egypt, France, Greece, India, Lebanon, Mexico, New Zealand, Norway, Saudi Arabia, South Africa, Turkey, United Kingdom and United States.⁹³ The first session of the General Conference of UNESCO was held in Paris from 19 November to 10 December 1946 with the participation of representatives from 30 governments entitled to vote.⁹⁴

The establishment of UNESCO is aimed to respond the request of nations where they think that political and economic agreements are not enough to build a

⁹³ Accessed from <http://www.unesco.org/new/en/unesco/about-us/who-we-are/history/> on November 23, 2013 at 12:33 pm.

⁹⁴ Ibid.

lasting peace, and UNESCO think that peace must be established on the basis of humanity's moral and intellectual solidarity.⁹⁵

The purpose of UNESCO is to build connection among nation to achieve some goals. First thing is to increase education, so that every child has access to quality education as a fundamental human right. Second, to build an intercultural understanding through protection of heritage and support for cultural diversity, UNESCO created the idea of World Heritage to protect sites of outstanding universal value and third to pursue scientific cooperation and the last to protecting freedom of expression.⁹⁶

Since UNESCO has a mission to help nation in safeguarding the cultural heritage, this is related to this research, because as International Organization, UNESCO has several ways to help Indonesia on preserving Wayang Puppet Theater as the ICH of Indonesia.

III.3.4. Indonesia's Effort

Working on a project to safeguard the Intangible Cultural Heritage is need a big effort and time period; Indonesia can't go through all that effort alone, the assistance from International Organization such as UNESCO gave so much beneficial for Indonesia in the process of preserving its Intangible Cultural Heritage. The project in safeguarding Wayang Puppet Theater would not be successes without the effort from Indonesia itself, Indonesia worked on the management arrangement regarding how to preserve the intangible cultural heritage and its development and also how to promote it. The efforts to safeguard ICH are made by government, communities, and stakeholders.

⁹⁵ Accessed from <https://en.unesco.org/about-us/introducing-unesco> on September 28, 2013 at 02:05 am.

⁹⁶ Ibid.

In the way on preserving Wayang Puppet Theater, there are some roles from the country that help this project; the roles of national government on preparing the draft regulation and the other important document before get cooperate with UNESCO. The roles of local governments on doing the mechanism for safeguarding ICH, which focus to the area and region in Indonesia, including the collecting data from all the remote spot within the state, and also the protection of local culture. The roles of communities, institutions or other parties on helping the state on preserving the Intangible Cultural Heritage, based on the study case on this research, which is Wayang Puppet Theater, Indonesia worked together with some institution which assist in safeguarding the ICH, such as ATL (Oral Tradition Association), Society of Tradition Care, Indonesian National Wayang Secretariat (Sena Wangi), Indonesian ‘Dalang’ Union (PEPADI), universities throughout Indonesia, and LIPI (Indonesia Science Institution).

So, this explanation gave a clear description about the relation of UNESCO with those two points above, ICH and Wayang. Since Wayang is one of the Intangible Cultural Heritage of Indonesia, it is a must for Indonesian to preserve it; ICH contained so many valuable things that need to be known by the future generation. The existence of UNESCO as the platform to help nation in safeguarding the cultural heritage will give a contribution to Indonesia in safeguarding the Wayang Puppet Theater. Besides, the project in safeguarding the ICH will not be succeeded without the cooperation by the Indonesia itself, that’s why those for points are related to each other.

III.4. Research Time and Place

Place of Research: Adam Kurniawan Library – President University

Time of Research: September – January

Name of Activity	Sept				Oct				Nov				Dec				Jan				Feb			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Research																								
Interviews																								
Writing of thesis																								
Submission of final draft																								
Defense																								
Revision of thesis																								

Table I.1. Research Timeframe

III.5. Research Instruments

III.5.1. Internet

Internet had become one of the important tools to find any sources to help the writer on this research. Internet gave a lot of information that related to this research including the online articles, official website of some institutions and press release, which very useful to the writer on writing the research.

III.5.2. Literature Review

A collection of books and journals showed a good overview and understanding about the Intangible Cultural Heritage (ICH). Some experts and scholars had done some researches with the same topic, and it gave more comprehension to the writer on doing this study.

III.5.3. Report/ Document

The writer need a clear and valid data on doing this research, it such a great thing that the official website of UNESCO, Sena Wangi, Pepadi, and other institutions published the document and report which related to this study, because the primary resources is kind of important for this research.

III.5.4. Interview

Considering this research related to the cultural heritage of Indonesia which is not very easy to understand, the writer decided to use interview with two lecturers in President University, they are Mr. Makmur Widodo and Mr. Muhammad A.S Hikam, since both of them have a deep and good experiences which related to the cultural things, it will give a good understanding to the writer about cultural heritage, especially in Indonesia.

CHAPTER IV

INDONESIA CULTURAL DILOMACY, THE PREPARATION FOR CONVENTION AND UNESCO'S PROJECT (2003-2007)

IV.1. Chapter Background

This chapter consists of the report of the result and analysis. In this part, there are some points that will be presented by the writer. It is about the development of Indonesia's Wayang, the preparation before the convention and the cooperation of Indonesia and UNESCO for safeguarding Wayang Puppet Theater.

The first point is the development of Indonesia's Wayang; this part described the condition of Wayang in Indonesia, including the disappearance of Wayang and the appearance of the new Wayang. Besides, in this part also examined the institution or organization that played an important role in the development of Wayang.

The second point is explained about the preparation of Indonesia before the convention, it described about what are Indonesia needs to do in national level to join the convention. Before the explanation about the preparation, the writer gave an overview about the UNESCO 2003 convention including the purpose of its convention and continues to the further information about Indonesia step-working to the convention in the national and international level.

The last but not least, it explored the cooperation of UNESCO and Indonesia on doing the project for safeguarding Wayang performance, the project held from 2005-2007. It explained the cooperation of UNESCO with the institution in Indonesia on making a program and event to preserve Wayang performance.

IV.2. The Development of Indonesia's Wayang

Since the 10th century, Wayang had known as a kind of culture creature by Indonesian people, it is a part of Indonesian intangible cultural heritage with a good art value in the history of Indonesia.⁹⁷ Wayang has been alive in the society of Indonesia, almost every region in Indonesia known Wayang. The development of Wayang has been facing the challenge, where there are some kinds of Wayang that can't hold out and disappeared by the time passed by, but by the time goes; there is also a kind of Wayang that still hold up in this modern era. Besides, there are some kinds of old Wayang that still alive and spread around the society like Wayang Kulit Purwa Jawa, Wayang Golek Sunda and Wayang Purwa Bali.⁹⁸

Wayang performance has its own uniqueness, it was a combination between the wealth of art with philosophical value and the beauty of art, but still contain the ethical and aesthetic values.⁹⁹ A lot of foreign expert have been studying about Indonesia's Wayang, like Helen Pausacker (Australia), Matthew Isaac Cohen (Holland), Sarah Bilby (England), Anne Rasmussen, Nancy Staub, Andrew Weintraub, Kathy Foley (USA), Noriah Mohammed (Malaysia), Beata Zimnicka (Poland), Vatlav Trojan (Czech).¹⁰⁰ Western experts said that Wayang is the most complex and sophisticated theatrical form in the world, because Wayang performance showed something that entertain and gave guidance to the Indonesian people for many centuries.¹⁰¹

The condition of Wayang in Indonesia categorized in to several aspects, based on the spreading and type of Wayang, the development of Indonesia's Wayang is changeable. Wayang has been alive as a part of Indonesia's culture

⁹⁷ Accessed from the official website of Sena Wangi http://www.senawangi.org/index.php?option=com_content&view=article&id=109&Itemid=221&lang=id on December 10, 2013 at 10:20 pm.

⁹⁸ Ibid .

⁹⁹ Accessed from the official website of Indonesian National Wayang Secretariat http://www.senawangi.org/index.php?option=com_content&view=article&id=109&Itemid=221&lang=en on September 28, 2013 at 10:04 pm.

¹⁰⁰ Accessed from the official website of Sena Wangi http://www.senawangi.org/index.php?option=com_content&view=article&id=109&Itemid=221&lang=id on December 10, 2013 at 10:20 pm.

¹⁰¹ Ibid.

since a long time ago, there are more than a hundred types of Wayang that spread in the region of Indonesia, but the amount of Wayang in Indonesia is uncountable, because some of them are disappeared and extinct but there is also some kind of a new Wayang that appeared in Indonesia.¹⁰² One of the examples is Wayang Tetangga Sebelah, this is such a new kind of Wayang, but it was presented in Indonesian *gaul* Language, and the story is about everyday life, such as *pemilu* or corruption.¹⁰³ This is the reason of Indonesia, worked with the institution like Sena Wangi and Pepadi to cooperate with UNESCO in preserving Wayang performance. Based on its types, Wayang divided into some different kinds of type, there are:

- The types of fine art, including the material and its shape.
- Art Performance, it was related to the personage, the beat of the music, and its scene.
- The types of the story, it is related to the epic of Ramayana and Mahabrata, Panji, Menak and legend.
- The use of languages, whether the performing will be using Indonesian, Javanese language or Balinese.¹⁰⁴

Today's condition of Wayang had scattered to the entire region in Indonesia by the following of transmigration program, where the homesteaders brought their own Wayang art to the other region.¹⁰⁵ The spreading of Wayang in Indonesia is good enough, but it still needs a full attention to the kinds of Wayang which almost disappear.

Based on the institutional of Wayang in Indonesia, in the process of preserving Wayang Puppet Theater is need the role of government institution or organization which focus to the promoting Wayang performance. Indonesia had some organization that specialize in managing Wayang, like Sena Wangi, Pepadi,

¹⁰² It was published in the official document of Sena Wangi about the Long-term Grand Strategy in the development of Indonesia Wayang2010-2030. p.5.

¹⁰³ An Interview with Mr. Muhammad A.S Hikam, an IR Lecturer in President University, on January 20, 2014 at 14:00 pm

¹⁰⁴ Ibid. p. 6.

¹⁰⁵ Ibid. p. 5.

ASEAN Puppetry Association, UNIMA (Union Internationale de Marionnette) Indonesia and the other institutions.¹⁰⁶ The government of Indonesia gave an attention to the promotion of Wayang, like the Ministry Culture and Tourism, the provincial department and Museum that also participated in managing the development of Wayang in Indonesia. Besides, some of Institute of Education in Indonesia like ISI, STSI and Sanggars had established to support Wayang Puppet Theater for the young generation.

In this case, the human resources for the development of Wayang are really important, it needs a local artist and audience to cooperate and support each other. As far as it goes, Indonesia had 4.000 of Dalang with a good quality, 8.910 of women singer (penyinden), 44.625 of pengrawit and more than 500 craftsmen of Wayang and gamelan.¹⁰⁷ In the other hand, there are a lot of audiences that really love Wayang performance; they come from Java, Sunda, Bali and the other regions from all over Indonesia. The development of human resources for Wayang development is quite magnificent; the effort of “audiences development” that made by the government and institution within the country will help to expand the spectator of Wayang performance.

The writer found that in the development of Wayang, there is always a competition between Wayang and the other art performance, it such an important thing to increase the management of Wayang performance. The organization like Sena Wangi and Pepadi have organized in a good way and it had achieved a quality of good cooperate governance.¹⁰⁸

Furthermore, the achievement of Wayang performance makes the art of Wayang is very famous in foreign countries. In the first chapter of this research, the writer mentioned that Wayang was acknowledged by UNESCO as the Masterpiece of Oral and Intangible Heritage of Humanity. The other achievement of Indonesia’s Wayang is the successful of Indonesian’s institution on the establishment of ASEAN Puppetry Association, Asia Puppetry Gathering, and the

¹⁰⁶ Ibid. p.6.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid. p.7.

publishing of Encyclopedia of Indonesia's Wayang which contain of 5.000 entries about Wayang,¹⁰⁹ and Sena Wangi also succeed to build a Wayang building in the area of Taman Mini Indonesia Indah (TMII).

This research finds that Indonesia had done some efforts to promote Wayang in national and international level and the development of Indonesia's Wayang is always advance, the cooperation between Indonesia with UNESCO and the institution within the country lead Wayang to the better future for the next generation.

IV.3. The Exertion of Indonesia before the 2003 Convention

IV.3.1. An Overview of the UNESCO 2003 Convention

UNESCO had created the convention about the cultural heritage four times; first in 1972, the convention was about the safeguarding of world heritage, 2001 convention was about the safeguarding of underwater cultural heritage, the 2003 convention was about the safeguarding of Intangible Cultural Heritage and the last one is in 2005, it was about the Protection and Promotion of the Diversity of Cultural Expressions.¹¹⁰ A state in this world worked and fought on safeguarding its cultural heritage, and UNESCO is one of the organizations that worked for over sixty years in the field of cultural heritage, which make the UNESCO adopted the 2003 convention which more focus to the safeguarding of Intangible Cultural Heritage.¹¹¹

Actually, the reason of the General Conference of UNESCO worked on the Convention is as the result of long term effort by the Member State of UNESCO,¹¹² they wanted to provide a legal administrative and financial draft to protect and promote the cultural heritage. The 2003 Convention is an international

¹⁰⁹ Ibid.

¹¹⁰ Accessed from <http://www.antarabengkulu.com/berita/19359/lestarian-warisan-budaya-agar-tak-disanksi-unesco> on November 17, 2013 at 6:13 am.

¹¹¹ Accessed from http://www.unesco.org/archives/new2010/en/history_of_unesco.html on November 23, 2013 at 12:28 pm.

¹¹² Accessed from www.unesco.org/culture/ich/index.php?lg=en&pg=00004 on September 22, 2013 at 9:09 pm.

approval that adopted between states, where this convention written in a formal form and arranged by international law.¹¹³ The agreement of the state that ratify the Convention should be connected by its provisions, just so they can become States Party to the convention and enjoy all the right and also take the obligation that included in the convention.

The 2003 Convention has a purpose to help a country on preserving its ICH including oral traditions and expressions, performing arts, social practices, rituals, festive events, knowledge and practice about nature and other ritual or traditional event which owned by the communities or groups.¹¹⁴ Besides, this convention helped a state to raise their awareness about the importance of this convention for them in the international cooperation and assistance. The 2003 Convention focus on cultural heritage that communities think important, where they need to work and contribute for the promotion of creativity and diversity to the communities, groups, and society.¹¹⁵ The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage has five broad domains, those are:

- Oral traditions and expressions, including language as vehicle of the intangible cultural heritage
- Performing arts
- Social practices, rituals, and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship.¹¹⁶

In this regard, the example of intangible cultural heritage is not limited; it contains some elements from several domains. Just for an example is festivals, it was an extensive event of intangible cultural heritage that include singing,

¹¹³ Ibid.

¹¹⁴ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00003> on September 22, 2013 at 8:42 pm.

¹¹⁵ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00021> on September 22, 2013 at 9:12 pm.

¹¹⁶ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00052> on September 22, 2013 at 12:19 am.

dancing, theatre, feasting, oral tradition and storytelling,¹¹⁷ and one community might think it is as a ritual but the other party might see it as an entertainment.

The 2003 convention for safeguarding the Intangible Cultural Heritage gave a set of activities that need to be applied at the national and international level.¹¹⁸ In the national level, this convention concerned for the safeguarding of the existence of intangible cultural heritage on a state's territory, where every country that registered its ICH need to identify and define its heritage with the collaboration of communities, groups and relevant NGOs. Besides, this convention suggested several actions and steps in safeguarding the cultural heritage in order to increase the awareness of the society, building up capacities, and promoting education in the field of intangible cultural heritage.¹¹⁹

At an International level, all States that have ratified the convention meet in the General Assembly of the States Parties to the convention every two years. The General Assembly gave a strategic orientation for the implementation of the Convention and elected the members of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, which meets every year to promote the aims of the Convention and monitor its implementation.¹²⁰ The function of the Committee is to prepare and submit to the General Assembly for approval Operational Directive¹²¹ to make the effective implementation of the provision of the Convention.

This research finds that, this convention is very useful and gave beneficial for Indonesia, no wonder if a country in this world including Indonesia worked on a big effort to join this convention. By joining this convention, Indonesia had safeguarded, preserved and promote its intangible cultural heritage to the world,

¹¹⁷ Ibid.

¹¹⁸ Accessed from www.unesco.org/culture/ich/index.php?lg=en&pg=00021 on September 22, 2013, at 9:12 pm.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Operational Directive is indicate the procedures to be followed for inscribing intangible heritage on the lists of the Convention. The provision of international financial assistance, the accreditation of non-governmental organizations to act in an advisory capacity to the Committee or the involvement of communities in implementing the Convention.

this convention not only introduced Indonesian culture to others, but also made people aware and respect to the existence of the ICH of Indonesia.

IV.3.2. Indonesia Step-Working towards the Convention (2003)

Indonesia is a country with a wealth of intangible cultural heritage, and Indonesia wanted to keep it alive. A group or communities have a duty to safeguard Wayang performance, they may not be able to do it by their own, and in this regard they need to work together. The existence of the convention that made by UNESCO, help the state to safeguard the living heritage by showing and updating the development which include all the aspect of intangible cultural heritage.¹²² In this regard, a State is free to make their own inventories but still need the collaboration of communities in the process of safeguarding the living heritage. Besides, a State can adopt a legal, technical, administrative and financial which aimed to guarantee the access to the heritage.¹²³ Most of all, states need to recognize and respect the intangible cultural heritage in the society through developing educational, raising the awareness and also provide any information that relevant to the process of safeguarding cultural heritage.

Based on the writer's research, to get the world acknowledgment about its cultural heritage, Indonesia needs to follow some steps and regulations that had given by the UNESCO. Before take a step in international level, Indonesia has to do the preparation in national level; Indonesia needs to register Wayang Puppet Theater as the National Cultural Heritage. Indonesia needs to register Wayang to the Ministry of Education and Culture, in the Directorate of Internalization of Cultural Value and Diplomacy.¹²⁴ This is including the registration and the enlisting of the cultural value to make an effort in its promotion and preservation. The purpose of the registration is to document the element of Wayang performance. Since Indonesia had some types of Wayang, there are several kinds

¹²² Accessed from www.unesco.org/culture/ich/index.php?lg=en&pg=00021 on September 22, 2013, at 9:12 pm.

¹²³ Ibid.

¹²⁴ Accessed from <http://warisanbudayaindonesia.info/> on December 14, 2013 at 1:54. Am.

of Wayang that has been registered as the national cultural heritage, but it still belongs to the Wayang art of Indonesia. After all the registration and became a part of national heritage, Indonesia can apply or enlist Wayang Puppet Theater as the intangible cultural heritage in UNESCO 2003 convention. Before the convention, there are some efforts and actions that need to be taken by Indonesia, where the efforts are made by the government, communities and stakeholders. In Indonesia, the cultural heritage arranged in the constitution 1945 article 32, as the following:

1. The state shall advance the national culture of Indonesia among the civilizations of the world by assuring the freedom of society to preserve and to develop cultural values.
2. The state shall respect and preserve local languages as national cultural treasures.¹²⁵

Indonesia can join the convention is only after the completion of the constitutional process, where it was the important thing of Indonesia's effort on safeguarding the Intangible Cultural Heritage. Indonesia ratified the UNESCO Convention for the safeguarding of Intangible Cultural Heritage by the Decree of the President of Indonesia, Dr. H. Susilo Bambang Yudhoyono No.78, dated July 5, 2007.¹²⁶ It means that, during the pronouncement of the ratification decree with the Director General of UNESCO, Indonesia will be a State Party to the convention and hopes to cooperate with UNESCO and the other States Party of the convention. To complete the constitutional process, Indonesia needs some important document, and it prepared by the Department of Culture and Tourism of the Republic of Indonesia to safeguard the Intangible Cultural Heritage, the documents are:

¹²⁵ The constitution 1945 article 32 was Published in the 1945 Constitution of the Republic of Indonesia, as amended by the First Amendment of 1999, the Second Amendment of 2000, the Third Amendment of 2001 and the Fourth Amendment of 2002.

¹²⁶ Country Report: Indonesia – Mechanism for Safeguarding of Intangible Cultural Heritage in Indonesia (2008). Published by Asia-Pacific Cultural Centre for UNESCO (ACCU). p.1.

1. A Draft Joint Regulation of the Minister of Home Affairs and the Minister of Culture and Tourism, this draft is important for the legalization of duties and responsibilities of the local government in preserving the culture. This draft includes the tangible and intangible heritage, and also the time frame for the constitutional process.
2. Identification and recording of the cultural materials for the Cultural Map of Indonesia database which spread in some areas of Indonesia.
3. A draft Law on Protection and Utilization of Intellectual Property and Expression of Traditional Culture, which has been prepared, so the draft should be ready to use for the discussion.
4. A prepared draft Law on Management of Traditional Knowledge and the law serve as a legal umbrella for intellectual property rights.
5. A document outlining policies of the Department of Culture and Tourism including the inventory of traditional customs, cultural performances, traditional festivals, research on spiritual values, and traditional communities.¹²⁷

Those are the efforts that have been taken by the national government, but in the way to preserve the intangible cultural heritage, Indonesia needs to work together with the local government such as the provincial or district.¹²⁸ Indonesia is a big country that consists of five big islands, and it must be the widespread of culture in the area of Indonesia. That is the reason why the role of local government is necessary in the process of preserving the ICH. One of the roles of local government is to develop local cultural values to increase the community's appreciation and also their awareness to use cultural values because it is quite impossible if the cultural value has to be preserved by the people from outside the region.

According to the explanation above, those are some exertions that had been done by Indonesia before the convention and the process is not as smooth as it expected. There are always some threats and challenges, such as environment

¹²⁷ Ibid. p.1

¹²⁸ Ibid.p.2

destruction, population problem and globalization, but Indonesia still fight and take some action to the better future of the cultural heritage for the next generation. Luckily, on July 5, 2007, Indonesia had ratified the UNESCO 2003 Convention about the Safeguarding of Intangible Cultural Heritage with the decree President of Republic of Indonesia number 78 year 2007.¹²⁹ The official legislation of the president, it requires Indonesia to do all the step and action in safeguarding and promoting its intangible cultural heritage.

IV.4. The Role of UNESCO in Preserving ICH, Study Case: Wayang Puppet Theater

In this part, the writer will explain the action of UNESCO in preserving the intangible cultural heritage. Before go further, the writer will describe about the presence of UNESCO in Indonesia, and generally explain the role of UNESCO in preserving ICH. In the last part, the writer will deliver about the cooperation of Indonesia and UNESCO in preserving Wayang Puppet Theater as one of the art performance of Indonesia.

IV.4.1. UNESCO Presence in Indonesia

UNESCO is one of the organizations under the United Nations that has been established on 16 November 1945 by 37 countries and this organization was implemented on 4 November 1946 after ratification by twenty countries.¹³⁰ After a couple of years of its establishment, there are a lot of country from over the world joined this organization, including Indonesia. Now days, there are 195 members of UNESCO including 9 Associated Members.¹³¹

¹²⁹ The Document about the Decree President of Republic of Indonesia was uploaded in the official website Development of National Legal Agency – Ministry of Law and Human Rights. Accessed from www.bphn.go.id/data/documents/07PR078.doc on November 22, 2013 at 3:07 pm.

¹³⁰ Accessed from <http://www.unesco.org/new/en/unesco/about-us/who-we-are/history/> on November 23, 2013 at 12:33 pm.

¹³¹ Ibid.

On May 27, 1950 Indonesia joined UNESCO, by joining this organization, it means Indonesia has to follow and active in some events and agendas that created by UNESCO. Since the functions of UNESCO are not only focus on culture, Indonesia also collaborated with UNESCO in some aspects. The Organization played a role as a place for the spreading and sharing of information and knowledge in helping Member States to build their capacities in international fields.¹³² UNESCO concerned to the major area like culture, education, natural science, social and human Science, and communication and information, it is to find the possible idea that based on UNESCO's activities.¹³³

In the other hand, UNESCO has been working together with two ministries of Indonesia; first is Ministry of Youth and Sports where UNESCO introduced some program and also developed something in the field of youth,¹³⁴ because in the last couple years Indonesia has been active in some routine activities in the field of youth. The second is Ministry of Education and Culture, one of the institutions of UNESCO called International Institute for Educational Planning (IIEP) worked together with Indonesian on a long-distance training about education.¹³⁵ This is the second times since UNESCO held this event in Africa, at this time, only three countries in Asia that chosen by UNESCO; they are Indonesia, Vietnam and Thailand¹³⁶. IIEP aimed to develop the capacity of the education in a sustainable way through training, research, technical support, network development by sharing knowledge.¹³⁷

¹³² Accessed from http://www.unesco.org/archives/new2010/en/history_of_unesco.html on November 23, 2013 at 12:28 pm.

¹³³ Ibid.

¹³⁴ Accessed from <http://kemenpora.go.id/index/preview/berita/5892> on November 22, 2013 at 8:15 pm.

¹³⁵ IIEP was created by UNESCO in 1963 in Paris, France. It is supported by grants from UNESCO and by voluntary contributions from Member States and others. IIEP is an integral part of UNESCO, yet it enjoys a large amount of autonomy. Accessed from <http://www.iiep.unesco.org/aboutiiep/about-iiep.html> on November 23, 2013 at 8:10 pm.

¹³⁶ Accessed on November 22, 2013 at 8:15 pm. It was take from <http://www.metrotvnews.com/metronews/read/2013/10/03/3/185863/Unesco-Kemendikbud-Kerja-Sama-Pendidikan-Jarak-Jauh>

¹³⁷ Ibid.

It just some of the contribution of Indonesia and UNESCO in the education field, youth and nature, apart from that, UNESCO gave so many contributions for Indonesia by working together in the field of culture. So far, there are 8 Indonesian properties that listed as the world heritage; for cultural aspect are Borobudur Temple Compounds (1991), Prambanan Temple Compounds (1991), Sangiran Early Man Site (1996) and Cultural Landscape of Bali province: the Subak System as a Manifestation of the Tri Hita Karana Philosophy (2012).¹³⁸ In the natural aspect, there are Komodo National Park (1991), Ujung Kulon National Park (1991) Lorentz National Park (1999) and Tropical Rainforest Heritage of Sumatra (2004) and also there are the other 26 properties submitted on the Tentative lists.¹³⁹ Furthermore, UNESCO also accepted some of the Convention that has been applied by Indonesia, like:

- Convention concerning the International Exchange of Publications. Paris, 3 December 1958.
- Convention concerning the Exchange of Official Publications and Government Documents between States. Paris, 3 December 1958.
- Convention against Discrimination in Education. Paris, 14 December 1960.
- Convention concerning the Protection of the World Cultural and Natural Heritage. Paris, 16 November 1972.
- Convention for the Safeguarding of the Intangible Cultural Heritage. Paris, 17 October 2003.¹⁴⁰

Besides, the President of Republic of Indonesia Mr. Susilo Bambang Yudhoyono had given a keynote speech in the 36th session of General Conference – 10th anniversary of the Declaration on Cultural Diversity, in his speech SBY mentioned his grateful to the UNESCO, he said:

¹³⁸ Accessed from <http://whc.unesco.org/en/statesparties/ID/> on November 22, 2013 at 8:12 pm.

¹³⁹ Ibid.

¹⁴⁰ Accessed from <http://www.unesco.org/new/en/unesco/worldwide/asia-and-the-pacific/Indonesia/> on November 22, 2013 at 8:13 pm.

*“That is why my fellow Indonesian are very proud of the fact that in recent years, UNESCO has officially recognized several of Indonesia’s culture icons in “the representative list of intangible cultural heritage” of the world, namely Keris, Wayang, Batik, and Angklung, after also designated the great Borobudur Temple Compounds, Prambanan Temple Compounds, Sangiran Early Man Site, as the world cultural heritage”.*¹⁴¹

In his speech mentioned about how extensive the connection between Indonesia and UNESCO is. The recent collaboration between Indonesia and UNESCO in the last couple months is about UNESCO and Yogyakarta City Government hosted a High Level Meeting of Mayors for inclusive cities for the launching of UNESCO’s new project ‘Promoting Social Inclusion of Persons Living with Disabilities in Indonesia.’¹⁴² In this regard, UNESCO will support the exchange of best practices from different regions in Indonesia focusing to the design and implementation of policy that have promoted the participation of disabled people. This project is part of new joint UN effort to promote the implementation of the UN Convention of the Rights of Person Living with Disabilities (UNCRPD), this event was ratified by the Government of Indonesia in 2011.¹⁴³ On October 2013, the Director-General of UNESCO received a Funds-in-Trust agreement signed by Indonesia’s Minister of Education and Culture Mr. M Nuh, this agreement will support the projects in education, science, culture and communications.¹⁴⁴ This contribution will be allocated to projects covering strategies to address the social implication of climate change,

¹⁴¹ The keynote speech by Dr. Susilo Bambang Yudhoyono – President of the Republic of Indonesia, in the special plenary of 36th session of the general conference in celebration of 10th anniversary of the UNESCO universal declaration on cultural diversity. It was held in UNESCO house, Paris, on November 2nd, 2011.

¹⁴² Accessed from http://portal.unesco.org/geography/en/ev.php-URL_ID=16546&URL_DO=DO_TOPIC&URL_SECTION=201.html on November 22, 2013 at 8:15 pm.

¹⁴³ Ibid.

¹⁴⁴ Accessed from http://www.unesco.org/new/en/media-services/single-view/news/indonesia_presents_funds_in_trust_agreement_to_director_general/#.UpC_LuI0OWZ on November 22, 2013 at 8:13 pm.

encourage sustainable tourism, preserve biodiversity, promote green schools and build a model of disaster resilient cities.¹⁴⁵

This research finds that, since the first participation of Indonesia in joining UNESCO, there are some advantages that have been achieved by Indonesia in the several aspects, including education, culture, technology, climate change and so on. This is one of the reasons for Indonesia to stay and keep cooperating and collaborating with UNESCO in many terms.

IV.4.2. The Role of UNESCO in Preserving ICH

The intangible cultural heritage is a part of traditional culture that owned by some communities in a country. Intangible cultural heritage is limitless; it is including the knowledge, art performance, and some cultural expression from a group of people who related to the history, nature and the environment.¹⁴⁶ The development of technology and globalization makes the expansion of intangible cultural heritage extend to the other part of the country, but the multifarious of creativities from the community or a group is the importance aspect in the daily life which becoming the heritage from generation to the next.

UNESCO as the International Organization has a duty in the field of culture among all the other activities in the United Nation agency and system. The activities that held by UNESCO are focus on the practice in management of intangible cultural heritage; most of UNESCO programs are relevant to the protection and promotion of cultural diversity, these programs are including the heritage, contemporary expressions, creative activities and cultural dialogue, these activities relate not only to the field of culture but also the role that culture play in development.¹⁴⁷

¹⁴⁵ Ibid.

¹⁴⁶ Accessed from http://www.unesco.org/archives/new2010/en/history_of_unesco.html on November 23, 2013 at 12:28 pm.

¹⁴⁷ Offenhäuser, Dieter (2010). “*UNESCO's World Heritage Programme – Reasons for its Popularity*” Published by German Commission for UNESCO, p. 33

In the last couple years, UNESCO held one effort that related to the safeguarding the intangible cultural heritage, which is the 2003 Convention for the safeguarding the ICH, this convention is one of the role of UNESCO that help the States Parties in preserving their cultural heritage. This convention proved that after 10 years of its adoption, the member of this convention is amount to 145 member states.¹⁴⁸

This research finds that, the role of UNESCO in preserving the Intangible Cultural Heritage is only as the international support because the member of UNESCO or even the member of 2003 convention will get so many advantages by joining it. The programs that has been created by UNESCO is very important to give a change about the perception to the global society to the cultural heritage, not only that, but those programs also necessary in promoting and protecting the cultural diversity in this world. The concept of UNESCO applied something that makes people aware about the important of cultural heritage where the concept is not only about the protection of the culture, but also about the implementation in the daily life. The important point is that the intangible cultural heritage is not owned by a country, but it belongs to the community or a group who found it. In this regard, the state only plays a role as a platform that helps them to protect and promote it in the national and international level.

One of the examples is the experience of Korea; where Korea tried to propose a program called “Human Cultural Heritage” in the UNESCO executive council meeting in 1993.¹⁴⁹ Good for Korea, this proposal adopted and Korea is in the unique position which can help UNESCO on doing its duty for the protection and promotion the Intangible Cultural Heritage. Now days, Korea build an International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP) after got an authority from the UNESCO in 2009, Korea also has 14 lists of the intangible cultural heritage that has been

¹⁴⁸ Accessed from http://www.unesco.org/new/en/dhaka/about-this-office/single-view/news/safeguarding_intangible_cultural_heritage_a_forward_vision_of_unesco/#.UpHFtOI0OWY on November 24, 2013 at 4: 40 pm.

¹⁴⁹ Accessed from http://www.koreana.or.kr/months/news_view.asp?b_idx=2652&page_type=list on November 24, 2013 at 4:38 pm.

registered to the UNESCO.¹⁵⁰ In this regard, collaboration with UNESCO is such a good opportunity for them, not only got international support but Korea also got some advantages, because the role of UNESCO is not only to help the member state on preserving the intangible cultural heritage but also gave a chance to all the member to share the idea that can help them on doing its duty.

Mobilizing partner and donor in UNESCO that assist them to strengthen the important and impact of its programs,¹⁵¹ as a platform of cultural diversity, the cooperation with several partner or other institution will support the work of UNESCO in its efforts to safeguard and to mobilize public opinion for a better understanding and respect of the intangible cultural heritage, and this is also gave an advantage to the States Parties.

In the 2003 Convention for safeguarding the intangible cultural heritage, there is a committee where it comes from the country all over the world, the committee was created by the UNESCO to fulfill some purpose. Based on the draft of the 2003 Convention for the safeguarding of intangible cultural heritage, some of the functions of the committee are:

- To promote the objectives of the Convention, and to encourage and monitor the implementation thereof;
- To provide guidance on best practices and make recommendations on measures for the safeguarding of the intangible cultural heritage;
- Prepare and submit to the General Assembly for approval a draft plan for the use of the resources of the Fund
- Examine the reports submitted by States Parties, and to summarize them for the General Assembly.¹⁵²

¹⁵⁰ Ibid.

¹⁵¹ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00465> on November 24, 2013 at 4:52 pm.

¹⁵² The draft of 2003 Convention for Safeguarding the Intangible Cultural Heritage article 7. Paris, October 17, 2003.

It was clear that, all the regulation is made by the UNESCO to help the Member States on doing the process of the convention, just so the Member states can raise their awareness at the local, national and international levels of the importance of the intangible cultural heritage.

To fulfill all the purpose of the 2003 convention, UNESCO is not working alone. In this case, UNESCO cooperated with the other Non-governmental organizations, experts, centre of expertise and research institutes, because they are all also playing a vital role in the safeguarding of Intangible cultural heritage.¹⁵³ At the national level, States Parties encouraged to involve NGOs in their safeguarding efforts, especially in the identification and definition of intangible cultural heritage, since NGOs are the good placed to work directly with heritage communities and at the international level, NGOs was invited by the Intergovernmental Committee to provide advisory services.¹⁵⁴ In this Convention, always mentioned about the communities and a group, the spirit of the Convention is such a good development that needs to be seen by communities, so they can be an open character which related to specific territories and in the implementation of the Convention.¹⁵⁵

In the other hand, UNESCO's role is to provide an International Assistance and Intangible Cultural Heritage Fund; this is one of the beneficial for the State Parties that joined the convention, where there is possibility for them to submit requests for international assistance for programs and projects for the safeguarding of the intangible cultural heritage.¹⁵⁶ Besides, this assistance is supporting the programs, projects and activities that made for the national, sub regional and regional levels. UNESCO also established a Fund of the Intangible Cultural Heritage for the finance programs, project and the other activities, but it

¹⁵³ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00329> on November 24, 13 at 4:46 pm.

¹⁵⁴ Ibid.

¹⁵⁵ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00033> on November 25, 2013 at 7:54 pm.

¹⁵⁶ Accessed from www.unesco.org/culture/ich/index.php?lg=en&pg=00039 on November 24, 2013 at 4:52 pm.

gives more attention to the list of Intangible Cultural Heritage in Need of Urgent Safeguarding and for the preparation of inventories.¹⁵⁷

One of the example is Mali's Intangible heritage,¹⁵⁸ where the Bureau of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage had done a meeting in Paris to approve the emergency assistance package for the preparation of an inventory of the Mali's Intangible cultural heritage.¹⁵⁹ This project evaluated the state of intangible heritage in all part of Mali, including knowledge, oral tradition, ritual and festivals. The project also included training workshops to strengthen capacities through training workshops in inventory techniques and intangible heritage management methods.

Actually there are a lot of role of UNESCO that relevant to the safeguarding of cultural heritage, but since this research only focus on the Safeguarding of Intangible Cultural Heritage and also coincide with the 2003 convention that held by UNESCO, this research will only discuss the safeguarding of intangible cultural heritage.

IV.4.3. UNESCO's Project for safeguarding Wayang Puppet Theater (2005-2007)

UNESCO had played an important role in preserving the intangible cultural heritage; the adoption of the 2003 Convention is one of the programs that have been made by UNESCO in helping the member states to safeguard their cultural heritage. More than a hundred countries that joined this convention, including Indonesia, all the states tried to register its intangible cultural heritage to the list of Intangible Cultural Heritage of Humanity, and so does Indonesia. Wayang Puppet Theater is one of the art performances that very famous in Java and Bali, Indonesia registered its ICH in the 2003 convention. Lucky for

¹⁵⁷ Ibid.

¹⁵⁸ Accessed from <http://www.unesco.org/culture/ich/en/news/UNESCO-approves-emergency-funds-for-inventory-of-Mali%E2%80%99s-intangible-heritage-00065> on November 24, 2013 at 4:40 pm.

¹⁵⁹ Ibid.

Indonesia, in November 2003 Wayang was acknowledged by UNESCO as the Masterpiece of the Oral and Intangible Heritage of Humanity after several regulation that has been confronted by Indonesia, and in the same year when UNESCO held the 2003 Convention, where it is such a good opportunity for Indonesia to join this convention, to strength the existence of Wayang Puppet Theater to the world stage.

Actually, Wayang Puppet Theater is originally acknowledged in 2003 and it was acknowledged by the UNESCO in 2008. During that time, in 2005-2007, Indonesia and UNESCO worked together in a project to safeguard the Wayang Puppet Theater.¹⁶⁰ After the whole project, Indonesia need to prove to the UNESCO by giving a report every year, as the evidence that Indonesia still maintain and preserve Wayang Puppet Theater after registered in 2003 convention, because a state who fail in preserving its ICH, will get a sanction by delete its ICH from the list. It was happened in 2007, The Oman's Arabian Oryx Sanctuary was delisted from UNESCO's World Heritage List¹⁶¹ because they failed to preserve the building of a four-lane bridge in the heart of the cultural landscape, that's why Indonesia worked so hard to keep the existence of Wayang Puppet Theater.

The project started in 2005 – 2007, but before Indonesia worked with UNESCO for the Wayang project, in 2004 Indonesia had done some ways to promote Wayang performance by making some events. One of them is the Festival Wayang International (FWI), the first festival was held in 2004,¹⁶² and there is a lot of enthusiasm from the people of Indonesia. This event supported by the oil company TOTAL and E&P, since these companies had operated in Indonesia for 40 years.¹⁶³ This event held by Pepadi (Persatuan Pedalangan Indonesia/ Indonesian Puppeteer Association) every three years in order to increase the spirit of Indonesian people in promoting Wayang.

¹⁶⁰ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00063> on September 22, 2013 at 12:19 am.

¹⁶¹ Accessed from <http://whc.unesco.org/en/news/522> on November 27, 2013 at 2:10 pm.

¹⁶² Accessed from <http://festivalwayangindonesia.blogspot.com/p/artikel.html> on December 14, 2013 at 1:10 am.

¹⁶³ Ibid.

The project that made by UNESCO has a purpose to increase the effectiveness transmission from master artists to young artists of the knowledge and skills required for the performance of Wayang theatre.¹⁶⁴ An inventory of sanggars and Wayang practitioners as well as audio-visual educational kits and guidebooks on various forms of Wayang increased the general public's appreciation for this tradition.¹⁶⁵ According to the draft that has been published by UNESCO, the projects to safeguarding Wayang Puppet Theater are related to the traditional network of sanggars (traditional Wayang training center), including:

- The implementation of an inter-sectoral network of Wayang institutions and practitioners and its adoption of a Memorandum of Understanding (MoU)
- Training on five varieties of Wayang in 15 sanggars; reinforcement of two private Wayang training centres
- 100 Wayang puppets for Wayang Kulit Banjar and 50 for Wayang Kulit Palembang were produced in a workshop for two masters
- Improvements to the training system within sanggars: curricula development, use of an audio-visual kit, and publication of General and Technical Guidelines for Puppetry Training in Wayang Sanggars
- Research and documentation of Wayang varieties.¹⁶⁶

At the beginning of the project, a Memorandum of Understanding (MoU) signed to help develop an inter-sectoral network with the national institution / organization such as Sena Wangi (Indonesian Wayang Secretariat), Pepadi (Indonesian Puppeteers/Pedalangan Union) Provincial Secretariats; ISI

¹⁶⁴ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00063> on September 22, 2013 at 12:19 am.

¹⁶⁵ Ibid.

¹⁶⁶ A draft of summary description of the project to Safeguarding Wayang Puppet Theater of Indonesia, where to enliven the highly crafted rod puppets, master puppeteers manipulate the swiveling arms and legs by means of stick, accompanied by a narrator and gamelan orchestra.

(Indonesian Arts Institute); STSI (Indonesian Arts University); and private Wayang training centres (PDMN Surakarta and Habirando Yogyakarta).¹⁶⁷

All of those institutions played an important role during the project for safeguarding the intangible cultural heritage, but the most significant are the role of Pepadi and Sena Wangi, since both of them are acknowledged and worked together with UNESCO, WIPO, and ASEAN Puppetry Association. Indonesian Puppeteers Association was established as the communications forum to maintain and develop the quality of Dalang in Indonesia. Nowadays, Pepadi has its representative in 23 provinces in Indonesia.¹⁶⁸ Sena Wangi with the basic task of coordinating activities for conservation and development of Wayang and the art of puppet performances in Indonesia,¹⁶⁹ which make this institution an independent organization which had worked to develop Wayang national and international culture.

Since Sena Wangi has a vision to preserve the Wayang performance, Sena Wangi visited several provinces and designated one sanggar in each province as the ICH “focal point”¹⁷⁰ which has responsibilities to teach and also record different local Wayang techniques. In this case, there is a team, with a set up of two Intangible Heritage Sub-committees to establish two new sanggars in Palembang and Banjarmasin where each centre bought a set of gamelan instruments including a *Blencong*,¹⁷¹ a lamp for illuminating the screen and making shadows. Besides, the project organized a workshop for two Wayang puppet craftsmen from Banjarmasin and Palembang in order to increase their capacities in making Wayang, included the processing of buffalo hides, making

¹⁶⁷ Ibid. p.2

¹⁶⁸ Accessed from <http://www.wayangcarnival.com/about-us/> on September 23, 2013 at 11:59 am.

¹⁶⁹ Accessed from http://www.senawangi.org/index.php?option=com_content&view=article&id=110&Itemid=222&lang=en on November 27, 2013 at 7:54 pm

¹⁷⁰ A draft of summary description of the project to Safeguarding Wayang Puppet Theater of Indonesia (July 2008) p.2.

¹⁷¹ Blencong a lighting tool that serves to animate the shadow puppets on the screen / display. Puppet who has a basic paint prada gold will look more alive. Similarly, the image produced when viewed from behind the scenes would look more artistic. Blencong axis wind against its own will take effect on the puppets are being displayed by a puppeteer.

blueprints, cutting, perforating, and *sungging*,¹⁷² or painting the puppets and making the rods for moving the limbs, and they produced some of Wayang Kulit Banjar and Wayang Kulit Palembang.

In the beginning of the draft mentioned that, this project had done training in ten sanggars in the some provinces in Indonesia: Palembang, Banjarmasin, Sukabumi, Karawang, Bandung, Yogyakarta, Malang and Denpasar; but later on there are five more sanggars joined.¹⁷³ The importance of the MoU agreement of institutional cooperation became more clear when the team collaborated with STSI Surakarta, STSI Bandung, ISI Denpasar and ISI Yogyakarta to reinforce two private Wayang training centres, PDMN (Pasinaon Dalang Mangkunegaran/) Surakarta and Habirando Yogyakarta.¹⁷⁴ It explicated that the cooperation of Indonesia and UNESCO in this project has a big advancement.

The other action that took by Sena Wangi and PEPADI is to emphasize the need for a more effective training system and some seminars to develop a program that applied an audio-visual and used the published General and Technical Guidelines for Puppetry Training in Wayang Sanggar. So, since UNESCO acknowledged Wayang Puppet Theater as the Masterpiece of the Oral and Intangible Heritage of Humanity, UNESCO need to make an Action Plan with a purpose to encourage its revitalization as a living practice.¹⁷⁵ All the revitalization was done by Sena Wangi and PEPADI on doing the realization of the assistance from UNESCO during the project time. This project is quite success, because since the project held, there is some kind of Wayang performance that started to live again which created a good Dalang or puppeteer for the new generation.

¹⁷² Sungging is one kind of art in the field of art craft in making puppets, where it combines art and history of shadow puppets. This is because to make a shadow puppet required a high willingness to learn, perseverance and a high sense of devotion to the puppet story.

¹⁷³ A draft of summary description of the project to Safeguarding Wayang Puppet Theater of Indonesia (July 2008) p.2.

¹⁷⁴ A draft of summary description of the project to Safeguarding Wayang Puppet Theater of Indonesia (July 2008) p.2.

¹⁷⁵ Ibid. p.1.

This project not only connected with the local province but it also cooperated with the other ASEAN member country to advance the Wayang performance. In 2006, Sena Wangi organized the First ASEAN Puppetry Festival; this festival presents a unique opportunity for all the participants and audiences to show the performances of varieties of traditional and contemporary puppetries in the ASEAN Member States.¹⁷⁶ The ASEAN Puppetry Festival shown a valuable opportunity to evaluate the present condition of puppetry in each states, at the same time encouraged the ASEAN member to work together to preserve and develop the valuable cultural heritage. Since it has a valuable history within the Wayang performance, it was a very good festival that need to be attended by the young generation, as the former vice president of Indonesia, Mr. Jusuf Kalla at the opening of the first ASEAN Puppetry Festival said:

‘‘There should be continuous promotion of shadow puppetry because the art performance was more philosophical and of a higher moral standard than television shows such as Lativi’s World Wrestling Entertainment SmackDown .’’¹⁷⁷

In 2006, the member of Sena Wangi shared the Indonesian case at the Experts Meeting on the Impacts of the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity at UNESCO Headquarters.¹⁷⁸ In this meeting every participant explained their experiences on the management of the implementation of the safeguarding of intangible cultural heritage,¹⁷⁹ as the form of cooperation between Indonesia and UNESCO in the project for safeguarding Wayang Puppet Theater.

On September 2007, ASEAN Puppetry Association held the first meeting in Palembang, this meeting discussed the agenda that they are going to do, including the statutes, and household budget, work programs, and the action plan

¹⁷⁶ Ibid.p3.

¹⁷⁷ Accessed from <http://www.thejakartapost.com/news/2006/12/02/traditional-puppet-festival-begins.html> on November 27, 2013 at 11: 49 pm.

¹⁷⁸ A draft of summary description of the project to Safeguarding Wayang Puppet Theater of Indonesia (July 2008) p.3.

¹⁷⁹ Accessed from http://www.unesco.org/culture/ich/index.php?meeting_id=00033 on November 28, 2013 at 12:29 am.

of the ASEAN Puppetry Association.¹⁸⁰ This session attended by the ten members of ASEAN; this is also the follow up activities of the last Wayang Festival that held by ASEAN on November 2006. At the time all the member of ASEAN came to this festival except Brunei Darussalam, because they don't have any kind of puppet art.¹⁸¹ Besides, this meeting discussed about the publishing of a book above Wayang in ASEAN and also the launching of ASEAN Puppetry Association website.¹⁸²

During the period of time for the project of safeguarding Wayang Puppet Theater, Indonesia need to prove that its intangible cultural heritage deserve to be part of the list of world heritage. After done with all the project, Indonesia still has an obligation to keep preserving Wayang performance, just so the UNESCO will not delisted Wayang performance from the world heritage list.

IV.5. Chapter Summary

Wayang performance is one of the ICH of Indonesia, where Indonesia used Wayang to introduce its culture to the world. In Indonesia, the development of Wayang is very famous, almost all the people of Indonesia knew Wayang. By the time passed by, there are some kind of Wayang disappeared but also there is a new type of Wayang that appeared in the history of Indonesia's Wayang.

To get an international acknowledgement, Indonesia registered Wayang to be a representative list of Intangible Cultural Heritage. There are some regulations and procedures that need to be done by Indonesia, in this case Indonesia need to take a national and international step. Before go to international level, Indonesia need to register Wayang as a part of National Cultural heritage, and then Indonesia can prepare some document for International level.

¹⁸⁰ Accessed from <http://infokito.wordpress.com/2007/09/06/asosiasi-wayang-asean/> on December 24, 2013 at 11:43 pm.

¹⁸¹ Ibid.

¹⁸² Ibid.

After registered Wayang to UNESCO, there is a project for safeguarding Wayang performance that made by UNESCO and cooperated with the institution in Indonesia. In promoting Wayang performance, Indonesia worked together with NGOs and stakeholders within the country, and made some events to promote Wayang Puppet Theater in the local and national area.

CHAPTER V

THE EFFORT OF INDONESIA TO PROMOTE WAYANG PERFORMANCE AFTER THE CONVENTION (2008-2013)

V.1. Chapter Background

In this chapter, the writer examined about the effort of Indonesia after the convention. This chapter divided into some parts, first is about the result of UNESCO's decision to Wayang Puppet Theater. The second part explained the Indonesia's effort in national level, the third is about the effort in regional level, and national level, the last part is the effort in international level.

The first part is the result of UNESCO decision, where in this convention there are some criteria and procedure that need to be taken by Indonesia. After all the effort in several years, the Intergovernmental Committee will meet every year to evaluate application and give a decision for the member states that has been registered its cultural heritage.

The second part is Indonesia's effort in national level to preserve Wayang after the convention. This part included the exertion of local government, stakeholder, NGOs and the institution that organize Wayang like Sena Wangi and Pepadi. In this section also described the participant of education institution in safeguarding Wayang performance.

The third part explained the exertion of Indonesia in regional level; this part is more focus to the cooperation of Indonesia with ASEAN member countries. Sena Wangi was established ASEAN Puppetry Association (APA) which has a purpose to advance the cooperation between ASEAN countries in the cultural heritage, especially puppetry.

The last part of this chapter described about Indonesia's effort in International level to promote and safeguard Wayang performance. This part also mention about the international event, like conferences, seminar or festival that invited some other countries on promoting the value of Wayang performances.

V.2. The Result of UNESCO Decision to Wayang Puppet Theater

On November 2003, UNESCO acknowledged Wayang Puppet Theater as the Masterpiece of Oral and Intangible Heritage of Humanity.¹⁸³ In the same year, UNESCO held the 2003 convention for safeguarding the intangible cultural heritage and this convention divided into three criteria of list; the list of ICH in need of urgent safeguarding measures, register of best safeguarding practices and representative list of the ICH of Humanity.¹⁸⁴

Indonesia registered for the representative list of the ICH of Humanity; in this case, there are some procedures that need to be followed by Indonesia. Every year, the Intergovernmental Committee for the safeguarding of ICH meets to evaluate application and decides on the inscription of cultural practice and expression of intangible heritage proposed by the member States.¹⁸⁵ Indonesia is the Member States of this convention, and there are some procedures for listing the cultural heritage to be a part of the representative list of the ICH of Humanity, there are:

1. Member States could submit one candidature files every two years.
2. Once they had been registered and the content verified by the Secretariat, the files were evaluated from a scientific and technical point of view by NGOs specialized in the different domains.

¹⁸³ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00063> on September 21, 2013 at 10:19 am. The summary description of the safeguarding project.

¹⁸⁴ Accessed from <http://www.unesco.org/new/en/santiago/culture/intangible-heritage/lists-of-intangible-cultural-heritage/> on December 24, 2013 at 11.57 pm.

¹⁸⁵ Ibid.

3. An International Jury examined the candidatures in the light of the scientific and technical evaluations and in accordance with the criteria established by the Rules of the Proclamation. After that, the Jury submitted its recommendations to the Director-General.
4. Further to the Jury's recommendation, the Director-general proclaimed a list of Masterpieces of the Oral and Intangible Heritage of Humanity.¹⁸⁶

In 2003, Indonesia registered Wayang Puppet Theater for the representative list of Intangible Cultural Heritage and Humanity.¹⁸⁷ Some efforts and preparations had taken by Indonesia in national and international level to complete the procedures that have been given by UNESCO. In 2008, UNESCO officially acknowledged Wayang performance as the representative list of Intangible Cultural Heritage and Humanity, after several years of cooperation between UNESCO and Indonesia in a project for safeguarding Wayang Puppet Theater.¹⁸⁸

V.3. The Action of Indonesia to Promote Wayang Puppet Theater in National, Regional and International Level

In this part the writer will describe the action that made by Indonesia, due to the finished of the project, Indonesia will do some actions to make Wayang Puppet Theater more alive for the next generation. In this regard, there are some exertions of Indonesia in national, regional and international level by making some events and also joining some activities (seminar, conferences or festival) to promote Wayang Puppet Theater.

¹⁸⁶ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00103> on December 24, 2013 at 12:03 am.

¹⁸⁷ Accessed from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00063> on December 24, 2013 at 12:32 am.

¹⁸⁸ Accessed from <http://www.unesco.org/culture/ich/en/lists> on December 24, 2013 at 12: 45 am.

V.3.1. Indonesia's Effort in National Level

Community participation is one of the basic purposes of the convention to ensure respect for their own intangible heritage. To raise awareness at national and international level it is a must to identify the significant of ICH to the community.¹⁸⁹ This research finds that, in the national level, the role of communities is very important, because the communities is the owner, the supporter and the developer of cultural values, the communities know more about its intangible cultural heritage which can show nation's identity. In the effort to promote cultural values as a guidance to prepare the nation's identity, it is necessary to introduce them to the younger generation through family tradition and formal and non-formal education.¹⁹⁰ Cultural values as a nation's identity must be preserving so that they do not disappear or alter through globalization.

People in general, especially the young generations, are much interested in modern entertainment such as television, films, pop music.¹⁹¹ based on the writer research, this is what Indonesia tried to do after finished the project, Indonesia shown the performance and value of Wayang Puppet Theater to the young generation.

Lately, Pepadi and the Ministry of Education and Culture were tried to put Wayang as the part of curriculum in the schools in the effort of preserving the cultural heritage,¹⁹² there is no an approval about this action, but they're all still working on it. As far as it goes, Pepadi already showed Wayang to a school in Solo by using an open-car, there are some kinds of Wayang and Gamelan within the car, and the student free to play it and practice it.¹⁹³ Besides that, the effort of Indonesia to promote Wayang to the young generation was succeeded by the

¹⁸⁹ Accessed from http://www.unesco.org/new/en/dhaka/about-this-office/single-view/news/safeguarding_intangible_cultural_heritage_a_forward_vision_of_unesco/#.UpHFtOI0OWY on November 24, 2013 at 4:40 pm.

¹⁹⁰ Country Report: Indonesia – Mechanism for Safeguarding of Intangible Cultural Heritage in Indonesia (2008). Published by Asia-Pacific Cultural Centre for UNESCO (ACCU). p2.

¹⁹¹ Ibid.p.2

¹⁹² Accessed from <http://litbang.kemdikbud.go.id/index.php/index-berita-kurikulum/337-wayang-diharapkan-masuk-kurikulum-sekolah> on November 29, 2013 at 7:31 pm.

¹⁹³ Ibid.

approach through education. It was proven by the new obligatory-subject, Wayang Philosophy, in the Faculty of Philosophy at the Gadjah Mada University (UGM),¹⁹⁴ this new subject can be taken for bachelor degree or even for the master degree.

The researcher found that, the main element to continue the activities are by working with the local communities or with the indigenous people, because to promote and introduce Wayang performance in international level needs an effort and collaboration with the national and local people. There is a lesson that has been learned by Indonesia after the project done, since the District Commissariats agree to extend the project effort, it will be an on-going action and activities to organize Wayang.¹⁹⁵ In the other hand, the government of Indonesia gave more attention to the development of Wayang. A lot of institution and organization within the country participated in promoting Wayang, such as Ministry of Tourism and Culture, museums, library, Yogyakarta Kratons, and some education institute like ISI (Institute Seni Indonesia), STSI (Sekolah Tinggi Seni Indonesia), and sanggars.¹⁹⁶

In the national level, Indonesia still needs a strong cooperation among all the actors in the field of Wayang. Sena Wangi and Pepadi have taken part as an active coordinators and facilitators to various sanggars and Wayang institutions in supporting the safeguarding of Wayang puppet theatre, but those efforts need to be expanded. Indonesia has been proved it, by making some events or agendas that relevant to the preserving Wayang performance. In 2011, Sena Wangi has an initiative to make a design competition in the campaign of World of Wayang 2011 (WOW!),¹⁹⁷ there is nobody in Indonesia who doesn't know about Wayang and all Indonesian are free to join this competition. The participant in this competition allowed to design on a t-shirt, poster and make a comic, as long as

¹⁹⁴ It was published in the official document of Sena Wangi about the Long-term Grand Strategy in the development of Indonesia Wayang 2010-2030. p. 8.

¹⁹⁵ Ibid.p.5

¹⁹⁶ Ibid. p.6.

¹⁹⁷ Accessed from <http://indonesiakreatif.net/news/contest/upaya-pelestarian-wayang-dalam-wayang-kita/> on November 29, 2013 at 8:49 pm.

it's relevant with the theme of Mahabrata or Ramayana.¹⁹⁸ This is such a good way that has been done by Indonesia to promote Wayang to the young generation, since today's condition lead the teenager to advance their creativity by the existence of technology, but it still took an element from the value of Wayang.

The role of communities like Sena Wangi and Pepadi is not enough; Indonesia has to cooperate with stakeholders or NGOs too. World of Wayang had cooperated with PT. Bank Central Asia Tbk (BCA), this is such a commitment for BCA in supporting the development of art and culture in Indonesia.¹⁹⁹ BCA also cooperated with Pepadi in making a program called "BCA for Wayang Indonesia", this program contained of education film, and it had shown in Kompas TV. This TV show program is one of the tools to introduce Wayang to the new generation and the other society. Besides, BCA for Wayang Indonesia created the other activities that can increase the awareness and amazedness to Indonesian culture, especially Wayang Puppet Theater. On June 2012, BCA made a great media discussion with a topic "QuoVadis Wayang Indonesia" and media writing contest.²⁰⁰ In this case, the writer takes an important point that BCA used the technology and media as the tool of communication to promote Wayang as a part of Indonesian Culture. The President Director of BCA, Mr. Jahja Setiaatmajaya said:

*"We have a duty to preserve Wayang as a part of Indonesian culture. The effort to preserve and promote Wayang to the next generation is the obligation for all of us. That's why; we need to make a lot of effort chronically, just so the young generation can make the acquaintance to Wayang".*²⁰¹

¹⁹⁸ Accessed from <http://indonesiakreatif.net/news/contest/lomba-desain-wayang-wow-2011-world-of-wayang/> on November 29, 2013 at 9:02 pm.

¹⁹⁹ Accessed from http://www.bca.co.id/id/about/hubungan-media/2012_Jul_04_BCA_Untuk_Wayang_Indonesia_Persembahan_BCA_Untuk_Budaya_Indonesia/2012_Jul_04_BCA_Untuk_Wayang_Indonesia_Persembahan_BCA_Untuk_Budaya_Indonesia.jsp on November 29, 2013 at 10:33 pm

²⁰⁰ Ibid.

²⁰¹ Ibid.

V.3.2. Indonesia's Effort in Regional Level

After the 2003 convention and the finished of the project with UNESCO, Indonesia still needs to continue what they have started. Indonesia is not only promoted Wayang in national level, but Indonesia also introduced Wayang Puppet Theater in regional level. In this case, Sena Wangi was the organization that has been focused on the promoting and safeguarding Wayang performance in Indonesia. A lot of action had taken by Sena Wangi to promote Wayang in national and international level.

One of the achievements of Sena Wangi is the establishment of ASEAN Puppetry Association (APA) and Asia Puppetry Gathering²⁰². The purpose of this community is to increase the cultural cooperation among the ASEAN member countries, especially in the promoting of puppet art and also to build Wayang association in the Asia region.²⁰³

ASEAN Foundation is really supported the activities that will give valuable things to the ASEAN Puppet from each member. On February 2010, there is an event called Celebrating ASEAN puppet tradition, this activity had watched by over 500 puppetry enthusiast in Manila, Philippines.²⁰⁴ In this event, Indonesia performed its own Wayang puppet to the participant, where there is also some kind of seminar about puppetry-in-education.²⁰⁵ This event was a part of the project that held by ASEAN Puppetry Association to promote the cultural heritage of ASEAN member countries, where this event was funded by ASEAN Foundation.²⁰⁶ Since Indonesia showed the performance of its Wayang, this is

²⁰² Accessed from the official document of Sena Wangi, it was about the long term Grand Strategy in the development of Indonesia Wayang. p. 7-8

²⁰³ Accessed from http://www.senawangi.org/index.php?option=com_content&view=article&id=98%3Ainternational-collaboration&catid=47%3Aactivity&Itemid=215&lang=id on December 24, 2013 at 11:16 pm.

²⁰⁴ Accessed from the official website of ASEAN Foundation in Jakarta <http://www.aseanfoundation.org/index2.php?main=news/2010/2010-03-17.php> on December 23, 2013 at 11:23 pm.

²⁰⁵ Ibid.

²⁰⁶ Ibid.

became such a good opportunity for Indonesia to promote its Wayang to the regional level.

On February 2008, the Ministry of Culture, Sports and Tourism Socialist Republic of Vietnam worked together with the National Puppetry Theater of Vietnam, they were making an event called “The First International Marionette Festival”, and Indonesia officially invited to join this event. This event is very prestigious because it is such a competition with several judges from the other countries. Wayang Golek Ajen was the representative of Indonesia, where it was officially licensed and approved by of the Directorate General of Cultural and Film, Ministry of Culture and Tourism of Republic of Indonesia.²⁰⁷ The performance of Wayang Golek Ajen in the International Festival of the marionette has been given its own color in the displays of the other participating countries. In this event, Indonesia achieved the gold medal for the category of best puppeteer, best play, and best composer.²⁰⁸ The writer believe sthat, these achievements gave a pride for the Indonesia in promoting its Wayang performance to ASEAN member countries and international world.

The last event is on January 2013, which is the fifth meeting of ASEAN Puppetry Association (APA), this event held in Singapore.²⁰⁹ The APA forum played an important role to promote ASEAN’s cultures and heritage as the core for understanding ASEAN, the forum also served as a good platform for ASEAN puppetry communities and all of the relevant components to interact and exchange of information and wisdom to promote the traditional arts of puppetry especially among the young people of the region.²¹⁰ In this regards, APA gave a lot of contribution and helped the ASEAN member countries to raise their awareness about their cultural heritage because it such an important thing to know and understand the neighbors’ arts and cultures. Since APA secretariat is based at

²⁰⁷ Accessed from <http://wayangajen.com/2008/11/the-first-international-marionette-festival-hanoi-2008/> on January 15, 2014 at 2:07 pm

²⁰⁸ Ibid.

²⁰⁹ Accessed from the ASEAN Foundation eNews about ASEAN Puppetry celebrates at the Arts House Singapore. This is published on January 28, 2013. P. 1

²¹⁰ Ibid. p.2

the Sena Wangi Indonesia, this is also such a good opportunity for Indonesia to promote its Wayang performance.

V.3.3. Indonesia's Effort in International Level

The previous sub-chapter explained some actions that have been taken by Indonesia to promote and preserve Wayang Puppet Theater in national and regional level. Indonesia took a step forward to promote Wayang as the part of its intangible cultural heritage in International level by making some events. Based on the writer opinion, there are a lot of action that taken by Indonesia in promoting Wayang in international level, where Indonesia made an event by doing some Wayang performances abroad and joined art festivals and the other cultural activities. Besides, the effort of Indonesia to introduce Wayang in international stage was always supported by the Ministry of Foreign Affairs, every time Indonesia made an event in a foreign country, the Embassy of the republic Indonesia and Consulate General of Republic Indonesia in that country supported all the cultural activities.²¹¹

In 2009, Indonesia was invited by UNESCO through Association Nationale Cultures et Traditions (ANCT) in French to introduce more wider the Indonesia's Wayang, since it has been acknowledged by UNESCO as the Masterpiece of Oral and Intangible Heritage of Humanity. Besides introducing Indonesia's Wayang, Indonesia also organized exhibitions and workshops to some schools in every city in French, these activities was assisted by Arsena Media Creator, an event organizer from Indonesia which has a network in France.²¹²

²¹¹ It was published in the official document of Sena Wangi about the Long-term Grand Strategy in the development of Indonesia Wayang2010-2030. p. 8.

²¹² Accessed from <http://wayangajen.com/2009/11/wayang-ajen-go-to-perancis/> on January 15, 2013 at 2:07 pm.

Besides, Asia Education Foundation (AEF) collaborated with the Australian Curriculum, Assessment and Reporting Authority (ACARA) to realize about the Asia and Australia's involvement with Asia cross-curriculum.²¹³ One of the art programs of AEF is to teach student about Javanese Wayang shadow puppet theatre, the student taught about Wayang history, its production culture of Java and performance elements of Wayang, and how the puppets are made and operated.²¹⁴ In this case, there is no the direct action of Indonesia, but it used the development of technology and social media, where the student showed by their teacher the Youtube clip of Wayang Puppet Theater,²¹⁵ the communities like Sena Wangi and Pepadi had uploaded some videos, pictures and history of the Wayang in Indonesia, and everyone can access through its official website. Besides, the student has to make notes about what they already knew and what information was new and interesting. So, the students will gain knowledge, understanding and skills about the different types of Indonesian puppets such as Wayang kulit or Wayang golek.

On August 2013, there is a Congress of the second Puppets and the International Conference of Wayang which attended by the Provincial Department of Culture in Indonesia and some delegation from various countries.²¹⁶ In this congress, showed a Wayang exhibition in the real shape of *kulit* and also a group of women whose embroider of Wayang, all the participant in this event able to watch and know more about the development of Wayang in Indonesia. On September 2013, Bali Puppetry Festival and Seminar held by

²¹³ Accessed from http://www.asiaeducation.edu.au/about_aef_landing_page.html on November 30, 2013 at 12:09 am. Asia Education Foundation (AEF) has been at the forefront of the promotion of Asia literacy for 20 years. Today, AEF provides teachers, education leaders and school communities with innovative programs, curriculum resources and networks to support the achievement of Asia Literacy for every young Australian. Asia literacy will equip our young people to be active and informed local and global citizens who can relate well to others and appreciate both social and cultural Diversity.

²¹⁴ Accessed from http://www.asiaeducation.edu.au/curriculum_resources/arts_cr/years_3-4_wayang_kulit/year_3-4_wayang_landing_page.html on November 30, 2013 at 12:13 am.

²¹⁵ Accessed from http://www.asiaeducation.edu.au/curriculum_resources/arts_cr/years_3-4_wayang_kulit/activity_1_wayang_puppets_and_performance.html on October 25, 2013 at 1:47 pm.

²¹⁶ Accessed from <http://www.lensaindonesia.com/2013/08/23/kongres-dan-konfrensi-wayang-sebuah-upaya-melestarikan-budaya-jawa.html> on November 29, 2013 at 11:40 pm.

House of Masks and Puppets in Banjar Tegal Bingin, Sukawati, Gianyar, Bali.²¹⁷ This event showed artists and scholars from some different countries to interact, share, learn, create, and enrich the arts of puppetry in performances, workshops, seminar, exhibition and cultural visits. This event was attended by some countries like Japan, Malaysia, Australia, Philippines, Brunei Darussalam, Myanmar and Iran where they also showed its Wayang puppet performance.

Furthermore, there are some events and programs that have been created by Indonesia to promote Wayang performance. On September 2013, Pepadi and the government of Indonesia created the spectacular Wayang World Puppet Carnival in Jakarta; this event had invited the other puppeteer from more than 40 countries.²¹⁸ In this Wayang World Puppet Carnival, the entire participant invited to share their talent and explore the world of Wayang Puppets. More than 40 productions from around the world selected to perform in this event. This event also supported by some sponsors and partners, like ASEAN Puppetry Association, Enjoy Jakarta, Ministry of Youth and Sports, Embassy of Republic of Poland in Jakarta, Kompas, Jakarta Post, Kompas TV, Metro TV, Total, BCA and Unilever.²¹⁹ The cooperation of Indonesia with some institutions and stakeholders helped Indonesia to make this event success, this is a big event that attended by some countries from around the world, which assist Indonesia in promoting and tell to the world that Wayang is such a good Intangible Cultural Heritage of Indonesia with a lot of valuable thing within it that reasonable to be a part of the world heritage.

This research finds, Indonesia used its diplomacy way to promote its cultural heritage, by doing International workshops, seminars or conference, Indonesia already introduced and promoted its ICH to the world state. As the President of Republic of Indonesia, DR. H. Susilo Bambang Yudhoyono said in his welcoming message at World Culture Forum:

²¹⁷ Accessed from <http://balipuppetryfestival.com/index.php> on November 30, 2013 at 12:53 am.

²¹⁸ Accessed from <http://www.wayangcarnival.com/about-us/> on November 30, 2013 at 1:46 pm

²¹⁹ Accessed from <http://www.wayangcarnival.com/sponsors-and-partners/> on November 30, 2013 at 2:14 pm.

*“Indonesia, one of the most culturally and linguistically diverse countries in the world, is initiating the World Culture Forum as an inclusive and strategic platform for discussing, debating, understanding and promoting the power of culture in sustainable development”.*²²⁰

This research finds that, all the events and a program that has been made by Indonesia is a part of its effort in promoting Wayang Puppet Theater. This is also as an evident to the UNESCO’s Intergovernmental Committee that Indonesia is not only registered its ICH, but it’s also Indonesia’s obligation to keep preserving Wayang performance. Intergovernmental Committee would meet every year to promote the aims of the convention and monitor its implementation, that’s why it’s important for Indonesia to give a report about the development of Wayang as the part of the list of intangible cultural heritage. If Indonesia failed in preserving its intangible cultural Heritage, there will be a risk, where its ICH will be delisted from the list of Intangible Cultural Heritage.

Luckily, after ten years of the acknowledgment of Wayang as the Masterpiece of Oral and Intangible Heritage of Humanity, Wayang is still belongs to the list of world heritage; and also in 2008, after acknowledged in the list of ICH, Indonesia still do some efforts to preserving Wayang performance in order to keep it alive for the next generation.

²²⁰ Accessed From <http://wcfina.org/> on September 21, 2013 at 4:15 pm.

V.4. Chapter Summary

Due to the finished project that made by UNESCO, Indonesia still has a responsibility on promoting Wayang Puppet Theater, there is an on-going activities that must be done by Indonesia. In this regards, an Indonesia's effort in national, regional and international level need the cooperation and role pay from the communities and institution within the country.

In national level, Indonesia promoted Wayang Puppet Theater to the area in a villages and a big city. In the national level, Indonesia increased the number of Wayang promotion to the young generation through the school and education institution. To approach the other society, Indonesia used the development of technology where Indonesia shown Wayang performance through local television. In the way of promoting Wayang, there is a big role of stakeholders and institutions like Sena Wagi and Pepadi.

In regional level, Sena Wangi succeeded to establish the ASEAN Puppetry Association, where it helped the role of Indonesia in promoting Wayang performance in the area of Southeast Asia.

The last one is an action of Indonesia in international level, in this part; Indonesia cooperated with some countries from all around the world to make an international event, conferences and seminars. By the advancement of collaboration with other countries, it helped Indonesia to introduce its cultural heritage to the world stage, but still engaged with the communities and institutions within the country.

CHAPTER VI

CONCLUSION AND RECOMMENDATIONS

The 2003 Convention was one of the creations of UNESCO as the result of a hard work of Member States to confer a legal administrative to safeguard the intangible cultural heritage. Indonesia's Wayang is really important to be preserved as the part of its ICH. Indonesia's Wayang has a strong historical value and had been created a lot of achievement, which became the nation's noble art and culture.

To answer the first research question of this research, based on the writer's research, the role of UNESCO in preserving the intangible cultural heritage is not that much; UNESCO has its own requirements and regulations on helping the Member States to safeguard their cultural heritage. In general, the role of UNESCO in preserving the intangible cultural heritage is only as the platform to help the Member States bring up their cultural heritage to international line, or in the other word, UNESCO became as the international support.

A state joined UNESCO would achieve beneficial, because UNESCO made a program with full of advantages for the Member States, the 2003 convention is one of the examples of the program that could change the perspective of global society about the cultural heritage. In the other hand, UNESCO gave a free hand to all the Member States to share their idea or suggestion that related to the program or activity in safeguarding the ICH, where it is also help UNESCO on doing its duty as the platform to protect and promote cultural heritage.

Besides, the role of UNESCO is to provide an International Assistance and Intangible Cultural Heritage Fund; this is also one of the beneficial for the State Parties that joined the convention to get any possibilities for them to propose for international assistance for programs and projects for the

safeguarding of the intangible cultural heritage. After all, the role of UNESCO in safeguarding ICH is not that much, but the most important thing, UNESCO always had a program or activity to help the Member States to preserve their cultural heritage.

The second research question was about the effort of Indonesia in promoting Wayang Puppet Theater in national, regional and international level. Nowadays, diplomacy is one of the soft powers used by some countries in this world to fulfill their desire. Culture is one of the icons that belong to the soft power, where the use of culture values is very important to attract other party or nations.

The writer had researched that, there are two efforts of Indonesia, before and after the convention. The effort before the convention is including the preparation to enlist Wayang Puppet Theater to UNESCO; Indonesia had done two preparations, in national and international level. In national level, Indonesia registered Wayang to the Ministry of Education and Culture as the part of national cultural heritage, and in international level, Indonesia had arranged some documents as the UNESCO's requirement. UNESCO and Indonesia also worked together on a project to safeguarding Wayang Puppet Theater. A year after the project, Wayang acknowledged as the representative list of ICH, but Indonesia needs to continue the effort in promoting Wayang Puppet Theater in national, regional and international.

In this regard, the theory of diplomacy and cultural diplomacy was proved. In the effort of promoting and preserving its Intangible Cultural Heritage, Indonesia took an action based on the exchange of idea, value, tradition, and other aspect of culture to increase the relation and cooperation with other countries. Just for an example, in regional and international level, Indonesia worked together with ASEAN member countries by making international events to promote its ICH. In national level, Indonesia also collaborated with the institution within the country, because cultural diplomacy could be practiced by the public sector, private sector and society. The cooperation of Indonesia with some other

countries and the institutions within it were the examples of Indonesia cultural diplomacy in promoting its ICH. The theory of International Organization also proved where UNESCO has shown that International Organizations is such an important aspect in international relations because they settle the connection and contact among states. In the project to safeguarding Wayang Puppet Theater, UNESCO had worked together with Indonesia and also connected with Sena Wangi and Pepadi. International Organization is part of international relations, and the basic principle of IO is cooperation. All this time, UNESCO had active in many programs and events to help the Member States in any cases, including education, scientific and culture.

For the next cases, the writer recommended that the government institutions like Ministry of Education and Culture, Ministry of Foreign Affair and Ministry of Tourism and Creative Economy to raise and develop their activities and collaboration to the safeguarding of ICH; it would be helpful to find out about the government's role and its implementation in safeguarding ICH. Indonesia's government should do more, such as make some kind of permanent exhibition on Wayang in United Nation or in Geneva (UNESCO).²²¹ The role of government institution is not that much, and so far, the development of Indonesia's Wayang was depended on Sena Wangi and Pepadi and other cultural institutions. It would be great if there is more action from government of Indonesia to help Sena Wangi and Pepadi on doing its long-term planning to achieve their goal in 2030.

²²¹ An Interview with Mr. Muhammad A.S Hikam, an IR Lecturer in President University, on January 20, 2014 at 14:00 pm

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APPENDICES

APPENDIX A

PERATURAN PRESIDEN REPUBLIK INDONESIA

NOMOR 78 TAHUN 2007

TENTANG

PENGESAHAN CONVENTION FOR THE SAFEGUARDING OF THE
INTANGIBLE CULTURAL HERITAGE (KONVENSI UNTUK
PERLINDUNGAN WARISAN BUDAYA TAKBENDA)

DENGAN RAHMAT TUHAN YANG MAHA ESA

PRESIDEN REPUBLIK INDONESIA,

Menimbang :

- a. bahwa di Paris, Perancis, pada tanggal 17 Oktober 2003 telah disetujui Convention for the Safeguarding of the Intangible Cultural Heritage (Konvensi untuk Perlindungan Warisan Budaya Takbenda), sebagai hasil pertemuan UNESCO pada sesinya yang ke-32;
- b. bahwa sehubungan dengan itu, perlu mengesahkan Konvensi tersebut dengan Peraturan Presiden;

Mengingat :

1. Pasal 4 ayat (1) dan Pasal 11 Undang-Undang Dasar Negara Republik Indonesia Tahun 1945;
2. Undang-Undang Nomor 24 Tahun 2000 tentang Perjanjian Internasional (Lembaran Negara Republik Indonesia Tahun 2000 Nomor 185, Tambahan Lembaran Negara Republik Indonesia Nomor 4012);

3. Undang-Undang Nomor 10 Tahun 2004 tentang Pembentukan Peraturan Perundang-undangan (Lembaran Negara Republik Indonesia Tahun 2004 Nomor 53, Tambahan Lembaran Negara Republik Indonesia Nomor 4389);

MEMUTUSKAN:

Menetapkan:

PERATURAN PRESIDEN TENTANG PENGESAHAN CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE (KONVENSI UNTUK PERLINDUNGAN WARISAN BUDAYA TAKBENDA).

Pasal 1

Mengesahkan Convention for the Safeguarding of the Intangible Cultural Heritage (Konvensi untuk Perlindungan Warisan Budaya Takbenda) dengan Declaration (Pernyataan) terhadap Pasal 26 ayat (2) yang naskah aslinya dalam Bahasa Inggris dan terjemahannya dalam Bahasa Indonesia sebagaimana terlampir dan merupakan bagian yang tidak terpisahkan dari Peraturan Presiden ini.

Pasal 2

Apabila terjadi perbedaan penafsiran antara naskah terjemahan Konvensi dalam Bahasa Indonesia dengan naskah aslinya dalam Bahasa Inggris sebagaimana dimaksud dalam Pasal 1, maka yang berlaku adalah naskah aslinya dalam Bahasa Inggris.

Pasal 3

Peraturan Presiden ini mulai berlaku pada tanggal ditetapkan.

Agar setiap orang mengetahuinya, memerintahkan pengundangan Peraturan Presiden ini dengan penempatannya dalam Lembaran Negara Republik Indonesia.

Ditetapkan di Jakarta
pada tanggal 5 Juli 2007
PRESIDEN REPUBLIK INDONESIA,

ttd.

DR. H. SUSILO BAMBANG YUDHOYONO

Diundangkan di Jakarta
pada tanggal 5 Juli 2007
MENTERI HUKUM DAN HAK ASASI MANUSIA
REPUBLIK INDONESIA,

ttd.

ANDI MATTALATTA

LAMPIRAN
PERATURAN PRESIDEN REPUBLIK INDONESIA
NOMOR 78 TAHUN 2007
TENTANG
PENGESAHAN CONVENTION FOR THE SAFEGUARDING OF THE
INTANGIBLE CULTURAL HERITAGE (KONVENSI UNTUK
PERLINDUNGAN WARISAN BUDAYA TAKBENDA)

PERNYATAAN TERHADAP PASAL 26 AYAT (2)
KONVENSI UNTUK PERLINDUNGAN WARISAN
BUDAYA TAKBENDA

Pemerintah Republik Indonesia, berdasarkan Pasal 26 ayat (2) Konvensi ini,
menyatakan tidak terikat pada ketentuan Pasal 26 ayat (1).

PRESIDEN REPUBLIK INDONESIA,

ttd.

DR. H. SUSILO BAMBANG YUDHOYONO

APPENDIX B

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Paris, October 17, 2003

The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session,

Referring to existing international human rights instruments, in particular to the Universal Declaration on Human Rights of 1948, 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 mainspring of cultural diversity and a guarantee of sustainable development, as underscored in the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, in the UNESCO Universal Declaration on Cultural Diversity of 2001, and in the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture,

Considering the deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage,

Recognizing that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage,

Being aware of the universal will and the common concern to safeguard the intangible cultural heritage of humanity,

Recognizing that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity,

Noting the far-reaching impact of the activities of UNESCO in establishing normative instruments for the protection of the cultural heritage, in particular the Convention for the Protection of the World Cultural and Natural Heritage of 1972,

Noting further that no binding multilateral instrument as yet exists for the safeguarding of the intangible cultural heritage,

Considering that existing international agreements, recommendations and resolutions concerning the cultural and natural heritage need to be effectively enriched and supplemented by means of new provisions relating to the intangible cultural heritage,

Considering the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding,

Considering that the international community should contribute, together with the States Parties to this Convention, to the safeguarding of such heritage in a spirit of cooperation and mutual assistance,

Recalling UNESCO's programmes relating to the intangible cultural heritage, in particular the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity,

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,

Adopts this Convention on this seventeenth day of October 2003.

I. General provisions

Article 1 – Purposes of the Convention

The purposes of this 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

For the purposes of this Convention,

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. For the purposes of this Convention, 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. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains:
 - a) oral traditions and expressions, including language as a vehicle of the intangible
 - b) cultural heritage;
 - c) performing arts;
 - d) social practices, rituals and festive events;
 - e) knowledge and practices concerning nature and the universe; 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 nonformal education, as well as the revitalization of the various aspects of such heritage.

4. “States Parties” means States which are bound by this Convention and among which this Convention is in force.
5. This Convention applies *mutatis mutandis* to the territories referred to in Article 33 which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression “States Parties” also refers to such territories.

Article 3 – Relationship to other international instruments

Nothing in this Convention may be interpreted as:

- a) altering the status or diminishing the level of protection under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage of World Heritage properties with which an item of the intangible cultural heritage is directly associated; or
- b) affecting the rights and obligations of States Parties deriving from any international instrument relating to intellectual property rights or to the use of biological and ecological resources to which they are parties.

II. Organs of the Convention

Article 4 – General Assembly of the States Parties

1. A General Assembly of the States Parties is hereby established, hereinafter referred to as “the General Assembly”. The General Assembly is the sovereign body of this Convention.
2. The General Assembly shall meet in ordinary session every two years. It may meet in extraordinary session if it so decides or at the request either of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage or of at least one-third of the States Parties.
3. The General Assembly shall adopt its own Rules of Procedure.

Article 5 – Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

1. An Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, hereinafter referred to as “the Committee”, is hereby established within UNESCO. It shall be composed of representatives of 18 States Parties, elected by the States Parties meeting in General Assembly, once this Convention enters into force in accordance with Article 34.
2. The number of States Members of the Committee shall be increased to 24 once the number of the States Parties to the Convention reaches 50.

Article 6 – Election and terms of office of States Members of the Committee

1. The election of States Members of the Committee shall obey the principles of equitable geographical representation and rotation.
2. States Members of the Committee shall be elected for a term of four years by States Parties to the Convention meeting in General Assembly.
3. However, the term of office of half of the States Members of the Committee elected at the first election is limited to two years. These States shall be chosen by lot at the first election.
4. Every two years, the General Assembly shall renew half of the States Members of the Committee.
5. It shall also elect as many States Members of the Committee as required to fill vacancies.
6. A State Member of the Committee may not be elected for two consecutive terms.
7. States Members of the Committee shall choose as their representatives persons who are qualified in the various fields of the intangible cultural heritage.

Article 7 – Functions of the Committee

Without prejudice to other prerogatives granted to it by this Convention, the functions of the Committee shall be to:

- a) promote the objectives of the Convention, and to encourage and monitor the implementation thereof;
- b) provide guidance on best practices and make recommendations on measures for the safeguarding of the intangible cultural heritage;

- c) prepare and submit to the General Assembly for approval a draft plan for the use of the resources of the Fund, in accordance with Article 25;
- d) seek means of increasing its resources, and to take the necessary measures to this end, in accordance with Article 25;
- e) prepare and submit to the General Assembly for approval operational directives for the implementation of this Convention;
- f) examine, in accordance with Article 29, the reports submitted by States Parties, and to summarize them for the General Assembly;
- g) examine requests submitted by States Parties, and to decide thereon, in accordance with objective selection criteria to be established by the Committee and approved by the General Assembly for:
 - i. inscription on the lists and proposals mentioned under Articles 16, 17 and 18;
 - ii. the granting of international assistance in accordance with Article 22.

Article 8 – Working methods of the Committee

1. The Committee shall be answerable to the General Assembly. It shall report to it on all its activities and decisions.
2. The Committee shall adopt its own Rules of Procedure by a two-thirds majority of its Members.
3. The Committee may establish, on a temporary basis, whatever ad hoc consultative bodies it deems necessary to carry out its task.
4. The Committee may invite to its meetings any public or private bodies, as well as private persons, with recognized competence in the various fields of the intangible cultural heritage, in order to consult them on specific matters.

Article 9 – Accreditation of advisory organizations

1. The Committee shall propose to the General Assembly the accreditation of nongovernmental organizations with recognized competence in the field of the intangible cultural heritage to act in an advisory capacity to the Committee.
2. The Committee shall also propose to the General Assembly the criteria for and modalities of such accreditation.

Article 10 – The Secretariat

1. The Committee shall be assisted by the UNESCO Secretariat.
2. The Secretariat shall prepare the documentation of the General Assembly and of the Committee, as well as the draft agenda of their meetings, and shall ensure the implementation

III. Safeguarding of the intangible cultural heritage at the national level

Article 11 – Role of States Parties

Each State Party shall:

1. take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory;
2. among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant nongovernmental organizations.

Article 12 – Inventories

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.
2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

Article 13 – Other measures for safeguarding

To ensure the safeguarding, development and promotion of the intangible cultural heritage present in its territory, each State Party shall endeavour to:

- a) adopt a general policy aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage into planning programmes;
- b) designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory;
- c) foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage in danger;
- d) adopt appropriate legal, technical, administrative and financial measures aimed at:
 - i. fostering the creation or strengthening of institutions for training in the management of the intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof;
 - ii. ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage;
 - iii. establishing documentation institutions for the intangible cultural heritage and facilitating access to them.

Article 14 – Education, awareness-raising and capacity-building

Each State Party shall endeavour, by all appropriate means, to:

- a) ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:
 - i. educational, awareness-raising and information programmes, aimed at the general public, in particular young people;
 - ii. specific educational and training programmes within the communities and groups concerned;
 - iii. capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research; and
 - iv. non-formal means of transmitting knowledge;
- b) keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;
- c) promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage.

Article 15 – Participation of communities, groups and individuals

Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

IV. Safeguarding of the intangible cultural heritage at the international level

Article 16 – Representative List of the Intangible Cultural Heritage of Humanity

1. In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States Parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity.
2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this Representative List.

Article 17 – List of Intangible Cultural Heritage in Need of Urgent Safeguarding

1. With a view to taking appropriate safeguarding measures, the Committee shall establish, keep up to date and publish a List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and shall inscribe such heritage on the List at the request of the State Party concerned.
2. The Committee shall draw up and submit to the General Assembly for approval the criteria for the establishment, updating and publication of this List.
3. In cases of extreme urgency – the objective criteria of which shall be approved by the General Assembly upon the proposal of the Committee – the Committee may inscribe an item of the heritage concerned on the List mentioned in paragraph 1, in consultation with the State Party concerned.

Article 18 – Programmes, projects and activities for the safeguarding of the intangible cultural heritage

1. On the basis of proposals submitted by States Parties, and in accordance with criteria to be defined by the Committee and approved by the General Assembly, the Committee shall periodically select and promote national, subregional and regional programmes, projects and activities for the safeguarding of the heritage which it considers best reflect the principles and objectives of this Convention, taking into account the special needs of developing countries.
2. To this end, it shall receive, examine and approve requests for international assistance from States Parties for the preparation of such proposals.
3. The Committee shall accompany the implementation of such projects, programmes and activities by disseminating best practices using means to be determined by it.

V. International cooperation and assistance

Article 19 – Cooperation

1. For the purposes of this Convention, international cooperation includes, inter alia, the exchange of information and experience, joint initiatives, and the establishment of a mechanism of assistance to States Parties in their efforts to safeguard the intangible cultural heritage.
2. Without prejudice to the provisions of their national legislation and customary law and practices, the States Parties recognize that the safeguarding of intangible cultural heritage is of general interest to humanity, and to that end undertake to cooperate at the bilateral, subregional, regional and international levels.

Article 20 – Purposes of international assistance

International assistance may be granted for the following purposes:

- a) the safeguarding of the heritage inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
- b) the preparation of inventories in the sense of Articles 11 and 12;

- c) support for programmes, projects and activities carried out at the national, subregional and regional levels aimed at the safeguarding of the intangible cultural heritage;
- d) any other purpose the Committee may deem necessary.

Article 21 – Forms of international assistance

The assistance granted by the Committee to a State Party shall be governed by the operational directives foreseen in Article 7 and by the agreement referred to in Article 24, and may take the following forms:

- a) studies concerning various aspects of safeguarding;
- b) the provision of experts and practitioners;
- c) the training of all necessary staff;
- d) the elaboration of standard-setting and other measures;
- e) the creation and operation of infrastructures;
- f) the supply of equipment and know-how;
- g) other forms of financial and technical assistance, including, where appropriate, the granting of low-interest loans and donations.

Article 22 – Conditions governing international assistance

1. The Committee shall establish the procedure for examining requests for international assistance, and shall specify what information shall be included in the requests, such as the measures envisaged and the interventions required, together with an assessment of their cost.
2. In emergencies, requests for assistance shall be examined by the Committee as a matter of priority.
3. In order to reach a decision, the Committee shall undertake such studies and consultations as it deems necessary.

Article 23 – Requests for international assistance

1. Each State Party may submit to the Committee a request for international assistance for the safeguarding of the intangible cultural heritage present in its territory.
2. Such a request may also be jointly submitted by two or more States Parties.

3. The request shall include the information stipulated in Article 22, paragraph 1, together with the necessary documentation.

Article 24 – Role of beneficiary States Parties

1. In conformity with the provisions of this Convention, the international assistance granted shall be regulated by means of an agreement between the beneficiary State Party and the Committee.
2. As a general rule, the beneficiary State Party shall, within the limits of its resources, share the cost of the safeguarding measures for which international assistance is provided.
3. The beneficiary State Party shall submit to the Committee a report on the use made of the assistance provided for the safeguarding of the intangible cultural heritage.

VI. Intangible Cultural Heritage Fund

Article 25 – Nature and resources of the Fund

1. A “Fund for the Safeguarding of the Intangible Cultural Heritage”, hereinafter referred to as “the Fund”, is hereby established.
2. The Fund shall consist of funds-in-trust established in accordance with the Financial Regulations of UNESCO.
3. The resources of the Fund shall consist of:
 - a) contributions made by States Parties;
 - b) funds appropriated for this purpose by the General Conference of UNESCO;
 - c) contributions, gifts or bequests which may be made by:
 - i. other States;
 - ii. organizations and programmes of the United Nations system, particularly the United Nations Development Programme, as well as other international organizations;
 - iii. public or private bodies or individuals;
 - d) any interest due on the resources of the Fund;
 - e) funds raised through collections, and receipts from events organized for the benefit of the Fund;

- f) any other resources authorized by the Fund's regulations, to be drawn up by the Committee.
4. The use of resources by the Committee shall be decided on the basis of guidelines laid down by the General Assembly.
5. The Committee may accept contributions and other forms of assistance for general and purposes relating to specific projects, provided that those projects have been approved by the Committee.
6. No political, economic or other conditions which are incompatible with the objectives of this Convention may be attached to contributions made to the Fund.

Article 26 – Contributions of States Parties to the Fund

1. Without prejudice to any supplementary voluntary contribution, the States Parties to this Convention undertake to pay into the Fund, at least every two years, a contribution, the amount of which, in the form of a uniform percentage applicable to all States, shall be determined by the General Assembly. This decision of the General Assembly shall be taken by a majority of the States Parties present and voting which have not made the declaration referred to in paragraph 2 of this Article. In no case shall the contribution of the State Party exceed 1% of its contribution to the regular budget of UNESCO.
2. However, each State referred to in Article 32 or in Article 33 of this Convention may, at the time of the deposit of its instruments of ratification, acceptance, approval or accession, that it shall not be bound by the provisions of paragraph 1 of this Article.
3. A State Party to this Convention which has made the declaration referred to in paragraph 2 of this Article shall endeavour to withdraw the said declaration by notifying the Director-General of UNESCO. However, the withdrawal of the declaration shall not take effect in regard to the contribution due by the State until the date on which the subsequent session of the General Assembly opens.
4. In order to enable the Committee to plan its operations effectively, the contributions of States Parties to this Convention which have made the declaration referred to in paragraph 2 of this Article shall be paid on a regular basis, at least every two years, and should be as close as possible to the contributions they would have owed if they had been bound by the provisions of paragraph 1 of this Article.
5. Any State Party to this Convention which is in arrears with the payment of its compulsory or voluntary contribution for the current year and the calendar year immediately preceding it shall not be eligible as a Member of the Committee; this provision shall not apply to the first election. The term of office of any such State which is already a Member of the

Committee shall come to an end at the time of the elections provided for in Article 6 of this Convention.

Article 27 – Voluntary supplementary contributions to the Fund

States Parties wishing to provide voluntary contributions in addition to those foreseen under Article 26 shall inform the Committee, as soon as possible, so as to enable it to plan its operations accordingly.

Article 28 – International fund-raising campaigns

The States Parties shall, insofar as is possible, lend their support to international fund-raising organized for the benefit of the Fund under the auspices of UNESCO.

VII. Reports

Article 29 – Reports by the States Parties

The States Parties shall submit to the Committee, observing the forms and periodicity to be defined by the Committee, reports on the legislative, regulatory and other measures taken for the implementation of this Convention.

Article 30 – Reports by the Committee

1. On the basis of its activities and the reports by States Parties referred to in Article 29, the Committee shall submit a report to the General Assembly at each of its sessions.
2. The report shall be brought to the attention of the General Conference of UNESCO.

VIII. Transitional clause

Article 31 – Relationship to the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity

1. The Committee shall incorporate in the Representative List of the Intangible Cultural Heritage of Humanity the items proclaimed “Masterpieces of the Oral and Intangible Heritage of Humanity” before the entry into force of this Convention.
2. The incorporation of these items in the Representative List of the Intangible Cultural Heritage of Humanity shall in no way prejudice the criteria for future inscriptions decided upon in accordance with Article 16, paragraph 2.
3. No further Proclamation will be made after the entry into force of this Convention.

IX. Final clauses

Article 32 – Ratification, acceptance or approval

1. This Convention shall be subject to ratification, acceptance or approval by States Members of UNESCO in accordance with their respective constitutional procedures.
2. The instruments of ratification, acceptance or approval shall be deposited with the Director-General of UNESCO.

Article 33 – Accession

1. This Convention shall be open to accession by all States not Members of UNESCO that are invited by the General Conference of UNESCO to accede to it.
2. This Convention shall also be open to accession by territories which enjoy full internal self-government recognized as such by the United Nations, but have not attained full independence in accordance with General Assembly resolution 1514 (XV), and which have competence over the matters governed by this Convention, including the competence to enter into treaties in respect of such matters.
3. The instrument of accession shall be deposited with the Director-General of UNESCO.

Article 34 – Entry into force

This Convention shall enter into force three months after the date of the deposit of the thirtieth instrument of ratification, acceptance, approval or accession, but only with respect to those States that have deposited their respective instruments of ratification, acceptance, approval, or accession on or before that date. It shall enter into force with respect to any other State Party three months after the deposit of its instrument of ratification, acceptance, approval or accession.

Article 35 – Federal or non-unitary constitutional systems

The following provisions shall apply to States Parties which have a federal or non-unitary constitutional system:

- a) with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those States Parties which are not federal States;
- b) with regard to the provisions of this Convention, the implementation of which comes under the jurisdiction of individual constituent States, countries, provinces or cantons which are not obliged by the constitutional system of the federation to take legislative measures, the federal government shall inform the competent authorities of such States, countries, provinces or cantons of the said provisions, with its recommendation for their adoption.

Article 36 – Denunciation

1. Each State Party may denounce this Convention.
2. The denunciation shall be notified by an instrument in writing, deposited with the Director-General of UNESCO.
3. The denunciation shall take effect twelve months after the receipt of the instrument of denunciation. It shall in no way affect the financial obligations of the denouncing State Party until the date on which the withdrawal takes effect.

Article 37 – Depositary functions

The Director-General of UNESCO, as the Depositary of this Convention, shall inform the States Members of the Organization, the States not Members of the Organization referred to in Article 33, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, approval or accession provided for in Articles 32 and 33, and of the denunciations provided for in Article 36.

Article 38 – Amendments

1. A State Party may, by written communication addressed to the Director-General, propose amendments to this Convention. The Director-General shall circulate such communication to all States Parties. If, within six months from the date of the circulation of the communication, not less than one half of the States Parties reply favourably to the request, the Director-General shall present such proposal to the next session of the General Assembly for discussion and possible adoption.
2. Amendments shall be adopted by a two-thirds majority of States Parties present and voting.
3. Once adopted, amendments to this Convention shall be submitted for ratification, acceptance, approval or accession to the States Parties.
4. Amendments shall enter into force, but solely with respect to the States Parties that have ratified, accepted, approved or acceded to them, three months after the deposit of the instruments referred to in paragraph 3 of this Article by two-thirds of the States Parties. Thereafter, for each State Party that ratifies, accepts, approves or accedes to an amendment, the said amendment shall enter into force three months after the date of deposit by that State Party of its instrument of ratification, acceptance, approval or accession.
5. The procedure set out in paragraphs 3 and 4 shall not apply to amendments to Article 5 concerning the number of States Members of the Committee. These amendments shall enter into force at the time they are adopted.
6. A State which becomes a Party to this Convention after the entry into force of amendments in conformity with paragraph 4 of this Article shall, failing an expression of different intention, be considered:
 - a) as a Party to this Convention as so amended; and
 - b) as a Party to the unamended Convention in relation to any State Party not bound by the amendments.

Article 39 – Authoritative texts

This Convention has been drawn up in Arabic, Chinese, English, French, Russian and Spanish, the six texts being equally authoritative.

Article 40 – Registration

In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of UNESCO.

APPENDIX C

Practical Handbook

for Inventory of Intangible Cultural
Heritage of Indonesia

Ministry of Culture and Tourism

in collaboration with

UNESCO Office, Jakarta

2009

Practical Handbook for Inventory of Intangible Cultural Heritage of Indonesia

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Cover photos. Clockwise from top: The Indonesian Kris, Indonesian Batik, the Wayang puppet theatre, listed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

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Foreword

by the Director of UNESCO Office, Jakarta

Let me firstly express our sincere congratulations to Indonesia on the inscription of the Indonesian Batik on the Representative List of Intangible Cultural Heritage (ICH) of Humanity in 2009. This brings the total of inscribed items from Indonesia to three together with the Wayang Puppet Theatre and the Indonesian Kris. I also take great pleasure in informing you that the Committee also selected three safeguarding programmes, projects and activities that it considers best reflect the principles and objectives of the Convention, and the education and training in Indonesian Batik intangible cultural heritage for elementary, junior, senior, vocational school and polytechnic students, in collaboration with the Batik Museum in Pekalongan was selected by the Committee as one of the three.

We are very pleased and honoured to support the publication of the Practical Handbook for Inventory of Intangible Cultural Heritage of Indonesia, which will contribute to promote and safeguard the unique intangible cultural heritage of Indonesia. This Practical Handbook is part of the effort of the Indonesian Government to provide a guide book for those involved in the inventory making of the intangible cultural heritage present in Indonesia.

The UNESCO 2003 Intangible Cultural Heritage Convention mentions that the Intangible Cultural heritage means the practices, presentations, expressions, knowledge, skills that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage (ICH) provides communities, groups and individuals with a sense of identity and continuity, helping them to understand their world and giving meaning to their lives and their way of living together. A mainspring of cultural diversity and an unmistakable testimony to humanity's creative potential, intangible heritage is constantly being recreated by its bearers, as it is practiced and transmitted from person to person and from generation to generation.

The Convention affirms that the intangible heritage of all communities—whether they are large or small, dominant or non-dominant—deserves our respect.

This emphasizes the importance of the active involvement of communities in safeguarding and managing their living heritage, since it is only they who can consolidate its present and ensure its future. States that ratify the Intangible Cultural Heritage Convention commit themselves to safeguarding heritage by taking such measures as protection, promotion and transmission through formal and non-formal education, research and revitalization, and to promoting greater respect and awareness. One practical measure is to identify and define the various elements of intangible heritage present on its territory, in one or more inventories.

I hope this practical handbook will help these initiatives to ensure the safeguarding of the intangible heritage within government, non-government institutions and community members in the identification of elements and inventory making of the unique intangible

cultural heritage present in Indonesia.

At the time of writing the Foreword to this handbook, 116 Member States of UNESCO have already ratified the Convention. Many others will join it soon. I also hope this handbook will provide an opportunity for sharing of experiences with other countries on the safeguarding of intangible cultural heritage. Lastly I should like to express my sincere appreciation for the leadership of the Ministry of Culture and Tourism that has

been playing a vital role in this regard. I wish to assure you of UNESCO's unreserved and continued support for any initiative that will contribute to the promotion of the safeguarding of the intangible cultural heritage in Indonesia.

Jakarta, September 2009
Director and Representative,



Hubert Gijzen

Foreword

by the Director-General of Cultural Values, Arts and Film

Indonesia is a country with profuse and varied cultures. The diversity reflects the history, development, and civilization of Indonesia as a great nation. One of the categories of culture is intangible cultural heritage. The various oral tradition, performance arts, culinary, martial arts, traditional architecture, local wisdom, and other cultural heritages demonstrate the large extent of creativity possessed by the nation. The diversity of Indonesian's culture must be preserved and safeguarded, particularly in order to prevent allegation of the culture as other countries' asset.

The safeguarding of culture can be done among others by drawing up an inventory towards obtaining the documentation of the existing culture at present. For purpose of designing a similar standard for all parties making the inventory, practical guidance is essential to carry out the inventory. In view of that, Ministry of Culture and Tourism and UNESCO-Office Jakarta compile Practical Handbook for Inventory of Intangible Cultural Heritage of Indonesia which is expected to be used as guidance in the inventory.

With this book, the inventory drawn up by various parties is expected to move into an improvement. Above and beyond, the simple and clear handbook will enhance the role of society in preserving the culture, especially the intangible cultural heritage.

Jakarta, September 2009

Director General for Cultural Values, Arts and Film,



Tjetjep Suparman

Preface

by the Chairman of the Compilation Team

This Practical Handbook for Inventory of Intangible Cultural Heritage of Indonesia contains explanations how to carry out inventory of intangible cultural heritage both manually and online (Web. 2.0). We must use these two different methods of inventory as there are still community members of our nation who reside in remote areas and who are not familiar with modern information technology and are not yet able to read, write and communicate in Bahasa Indonesia.

Based upon this condition, we will need to make efforts to inventory ICH by directly approaching the communities and recording the ICH which is the property of the respective community, social group or individuals.

Online inventory can be done interactively through Web 2.0, which at the present time is most frequently accessed by the younger generation.

We are very much aware that the inventory of ICH depends to a great extent on involvement of communities, social groups and individuals who desire and concern ICH of Indonesia, which until this time is mostly transmitted from one generation to the next through oral traditions.

The techniques of ICH inventory will be adapted to the condition of the target groups who will report ICH, however, broadly speaking, this can be done either manually or online as explained above.

In order that the process of ICH inventory go on efficiently and effectively, we need to develop collaboration with stakeholders, including government/ researchers/ educators/

business sector and the community.

The Centre for Research and Development of Culture very much appreciate critique and suggestions for improving this practical handbook.

Jakarta, September 2009
Chairman of the Compilation Team



Harry Waluyo

BACKGROUND

1.1 Basic Consideration

The rapid development of globalization which is triggered by the advancement of the era must be anticipated by strengthening the nation's identity. A nation's identity is represented by its culture. In order to strengthen the identity, the government, together with all the citizens, continually performs various efforts and actions to safeguard Indonesia's culture. According to the main duty, Directorate General for Cultural Values, Arts and Film, Department of Culture and Tourism pay special attention to Intangible Cultural Heritage. One of the activities directed toward safeguarding the cultural heritage is documentation.

The activity of inventory of the cultural heritage of our nation had begun since the era of kingdoms and the colonial period, and has been carried on since Indonesia proclaimed its Independence on 17 August 1945, by various stakeholders, both within the government, non-governmental organizations, universities and private individuals.

Efforts have been made since 1976 to conduct a complete inventory of intangible cultural heritage through the Inventory and Documentation of Local Culture Project. The name of this inventory activity was later changed several times, among others, it was called the Integrated Culture Information System (Sistem Informasi Kebudayaan Terpadu/SIKT), conceived by Prof. Dr. Edi Sedyawati (Director General of Culture, 1991-1999),



and the Culture Resources Map of Indonesia conceived by Prof. Dr. Sri Hastanto, S. Kar (Director General of Cultural Values, Arts and Film, 2005-2006). However, these inventories experienced several impediments. Until now, a comprehensive and ongoing inventory of the intangible cultural heritage of Indonesia has not been made. Reasons for this include the lack of involvement of community elements, social groups and individuals.

At the present moment, there exist many inventories of intangible cultural heritage which have been compiled by various stakeholders, both manually as well as online, by government, provincial and district/municipal governments, universities, community organizations, NGOs as well as private individuals.

Inventory of the intangible cultural heritage of Indonesia as a part of efforts to safeguard and utilize intangible cultural heritage can strengthen the identity of our nation, as well as clarify the origins of elements of culture found within the territory of Indonesia. Inventory of Indonesia's intangible cultural heritage can also benefit and profit the people of Indonesia.



Since becoming a State Party to the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, Indonesia is obligated according to Articles 11 and 12 of this Convention to conduct identification and inventory of intangible cultural heritage found within the territory of the Republic of Indonesia in one or more inventories which are regularly updated.

Information technology has achieved huge advances in the present age. For example, the concept of metadata makes it easy for us to build collaboration with operators of websites containing databases of intangible cultural heritage. Similarly, development of Web 2.0 technology has been designed in such a manner so that users can register online and can upload information regarding cultural elements on to web pages. At the same time, open learning processes may go on openly among registered users who complement each others information regarding the said cultural element, until it is finalized by the Super Administrator (Expert Team/Evaluator), who have expertise in the field of intangible cultural heritage.

1.2 Legal Basis

1. Article 32 of the 1945 Constitution, which states that the State shall advance Indonesia's national culture amongst world civilization, guaranteeing freedom of the community to maintain and develop their cultural values;
2. Law No. 17 of 2007 regarding Long Term Development Plan for the period 2005-2025;
3. Regulation of the President of the Republic of Indonesia No. 78 of 2007 regarding Acceptance of the Convention for the Safeguarding of the Intangible Cultural Heritage;
4. Memorandum of Understanding between the Department of Culture and Tourism and the Department of Law and Human Rights No.PKS.46/KS.001/MKP/07 and No.M-12.UM.06.07 regarding Safeguarding, Development and Utilization of Intellectual Property of Traditional Cultural Expression of the Indonesian Nation;
5. Mutual Regulation between Minister of Home Affairs and Minister of Culture and Tourism No. 42/2009 and No. 40/2009 regarding Guidance on the Safeguarding of Culture.

1.3 Objectives

1. To design manual and online systems for inventory of Indonesia's Intangible Cultural Heritage in accord with the situation and condition, and with the latest technology;
2. To compile and practical guide to inventory of intangible heritage and its utilization by target groups and all stakeholders all over Indonesia;
3. This inventory work should be completed efficiently and effectively, should be utilizable in the interests of safeguarding and development of the intangible cultural heritage of the Indonesian nation, and should be updated periodically.

1.4 Scope of the Project

This inventory is intended to record all the elements of intangible cultural heritage found in the territory of the Republic of Indonesia.

What is meant by Intangible Cultural Heritage is as given in Article 2 Paragraph 1 and 2 of the 2003 UNESCO Convention as follows:

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. For the purposes of this Convention, 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. The "intangible cultural heritage", as defined in paragraph 1 above, is manifested inter alia in the following domains:

- (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.

1.5 Target groups for this Practical Handbook for Inventory of Intangible Cultural Heritage

The target groups for this Practical Handbook for Inventory of Intangible Cultural Heritage include:

1. Government agencies which collect cultural data.
2. Provincial, District and Municipal Government, Services and offices dealing with culture.
3. Academics, experts, researchers in social and cultural sciences at universities.
4. Business sector, creative industries having cultural data.
5. Communities, associations, public organizations, institutions, customary communities, paguyuban associations, sanggar informal schools which gather cultural data.
6. Social groups, ethnic groups spread over various areas in Indonesia.
7. Arts and culture teachers at all strata of education.
8. Individuals, practitioners, interested persons, lovers of culture, those who pay attention to and care for Indonesian culture.
9. Owners and operators of websites of cultural elements who are prepared to establish metadata collaboration with the Department of Culture and Tourism Inventory of Intangible Cultural Heritage.

1.6 Beneficiaries of Inventory of Intangible Cultural Heritage of Indonesia include:

1. Government
 - a. have regularly updated data on Indonesian cultural elements
 - b. facilitate planning and policy making for safeguarding of ICH.
 - c. facilitate preparation of periodical reports of the development of element of Indonesian culture.
2. Academics
 - a. source for research
 - b. development of science
 - c. develop curriculum teaching materials for universities
3. Business Sector
 - a. develop cultural elements as creative products which are competitive globally
 - b. market creative products distinctively Indonesian
 - c. open creative product businesses
4. General Public
 - a. know the diversity of culture existing in Indonesia
 - b. create distinctive cultural creativity with global competitiveness
 - c. raise the standard of living of communities

COMPARISON OF INVENTORY OF INTANGIBLE CULTURAL HERITAGE IN PEOPLE'S REPUBLIC OF CHINA, JAPAN AND REPUBLIC OF KOREA

2.1 Results of Symposium and Workshop on Inventory for Safeguarding of Intangible Cultural Heritage, Jakarta 19-20 August 2009



On 19 and 20 August 2009, the Directorate General of Cultural Values, Arts and Film in collaboration with UNESCO Office, Jakarta organized a Symposium and Workshop on Inventory in Safeguarding Intangible Cultural Heritage, in Jakarta. In one of the sessions of the Symposium, three of the foremost experts on inventory of intangible cultural heritage in the Asian region presented papers regarding their experiences in inventory of

intangible cultural heritage in their respective countries.

No.	Country	Name, Position and Organization of Expert
1	People's Republic of China (PRC)	Ms. ZHANG Min Deputy Director Division of Multilateral Affairs, Bureau of External Cultural Relations, Ministry of Culture zmculture@yahoo.com
2	Japan	Mr. Shigeyuki MIYATA Director, Department of Intangible Cultural Heritage, National Research Institute for Cultural Properties (NRICP), Tokyo. miyata@tobunken.go.jp TEL +81+3-3823-4925 FAX +81+3-3823-485
3	Republic of Korea	Mr. Seong-Yong PARK Executive Director Intangible Cultural Heritage Centre for Asia and the Pacific Js3114@gmail.com



The presentations of all three experts were interesting and we can draw many useful points from their experiences. A Comparison of the Systems and Formats of Inventory of Intangible Cultural Heritage in the three countries is presented as a table below.

Significant from the presentation of Ms Zhang Min from PRC was that PRC has carried out inventory of Intangible Cultural Heritage on the national, provincial, municipal and even prefecture/sub district levels, and has succeeded in inventorying a large number of elements of Intangible Cultural Heritage. PRC uses special software for survey, does not distinguish between elements considered important and folk culture, and is endeavouring to overcome difficulties with human resources through education and training.

Japan has been active in cultural heritage inventory activities since the 1950s. NRICP in Tokyo has succeeded in making inventory of many elements of cultural heritage at national level by National Research Institute for Cultural Properties (NRICP), Tokyo.

Inventory of Intangible Cultural Heritage in Japan consists of three lists of cultural property; namely, cultural property, cultural folk property and best practices for safeguarding intangible cultural heritage. Inventory of cultural heritage in the Republic of Korea has developed rapidly in recent times. Korea not only involves communities and NGOs, but also gives assistance to cultural teachers or maestros and organizations of intangible cultural heritage for their livelihood, medical treatment and even for their funeral expenses.

Some common characteristics of ICH Inventory in all three countries are:

1. All have or are preparing standard formats for ICH inventory in their respective countries
2. All have ICH inventory at national level
3. All involve communities and NGOs in ICH inventory work

4. All use classifications or domains in inventory of ICH.

5. All have experienced funding limitations in ICH inventory activities, but have tried to overcome these limitations in their respective ways.

2.2 Comparison of the Formats and Systems of Inventory of Intangible Cultural Heritage in People's Republic of China, Japan and Republic of Korea

Characteristic of Inventory	PRC	Japan	Rep. Korea
Standard form or format	Under process	Yes	Yes
Inventory on national level (Number of elements of ICH)	1028	80 + 25 Folk 264	114
Provincial level inventory	4155	Yes	Yes
District/Municipal Inventory	partly	Yes	Yes
Subdistrict/prefecture inventory	partly	Yes	No
Community Involvement	Yes	Yes	Yes + Aid
NGO Involvement	2110	Yes	Yes + Aid
Metadata system	used	Not yet planned	planned
Special survey software	Yes	Not yet	Not yet
Distinguishing important/folk	No	47	Yes
Best Practices inventoried	Not yet	Yes	Yes
Classification/Domains	Yes	Yes	Yes
Distinguishing individual/group	No	Yes	Yes
Human Resources Difficulties	Training	No	No
Funding limitations	Yes	Yes	Yes



Hand-drawing batik using the 'canting'



Children from 33 provinces of Indonesia play angklung together during the 63rd Independence Day Celebrations on 17th August 2009 at the Presidential Palace in Jakarta.

3.1 Guide to Filling in the Form for Inventory of Intangible Cultural Heritage of Indonesia

3.1.1 Method of Filling in the Form Manually

The flow of the manual inventory activity of intangible cultural heritage is started from the Secretariat, in this case the Directorate General for Cultural Values, Arts and Film, Department of Culture and Tourism, by listing down the prospective reporter. After the list is fixed, the secretariat will send a letter and form as well as the envelop stamp.

The received letter and form will be used to propose the cultural element. The letter and form can be either typed by using MS Word or handwritten to be the sent to the secretariat. The document can be sent via airmail or e-mail if it is equipped with CD (or documentation). If it is without documentation CD, it can be sent via fax. The address of the Secretariat is as follows:

Sekretariat Pusat Pencatatan Warisan Budaya Takbenda Indonesia
c/o Direktorat Jenderal Nilai Budaya, Seni dan Film
Departemen Kebudayaan dan Pariwisata
Gedung Sapta Pesona, Lantai 11,
Jalan Medan Merdeka Barat No.17
Jakarta 10110

Please fill in the form concisely and clearly with data which can be authenticated. Please note the code of ethics mentioned in 3.1.4 below.

The letter, form and documentation submitted to the Secretariat will then verified by the verification team according to the practical handbook for inventory of intangible cultural heritage. If the inventory is properly suited with the guidance, it will be recorded into the database.

The data of the intangible cultural heritage will then be collected into a database to be then classified based on the users. There are 4 (four) categories of database users: UNESCO, government, researcher, and public. UNESCO will use the data as the document inventoried as the intangible cultural heritage. Government, in this case Department of Culture and Tourism will use the database as the guidance in making policy. Researchers need the database as source of knowledge, the development of science and material for educational curriculum. The public, which consist of society and business, can only see the cultural heritage which is allowed to be published. By the agreement of communities/social groups/individuals, certain elements of intangible cultural heritage may not be published because they contain sacred knowledge and skill (esoteric), but they will still be inventoried as intangible cultural heritage of Indonesia.

3.1.2 Method of Filling in the Form Online (via website)

The form may be filled in online directly through www.budaya-indonesia.org by first completing the online registration. After being granted access rights, the user may post information regarding elements of cultural heritage on the page provided. Information posted may be added to or edited by other users having information regarding the cultural element which has been uploaded. The Super Administrator (Expert Team) will finalize information regarding cultural elements to be inventoried as intangible cultural heritage.

3.1.3 Updating of Inventory of Intangible Cultural Heritage

Updating of information on elements of intangible cultural heritage on the interactive pages will be carried out continuously and reported as intangible cultural heritage biannually. Therefore, stakeholders who have submitted elements of intangible cultural heritage are requested to keep in regular contact with the Secretariat for ICH Inventory.

3.1.4 Code of Ethics for Metadata Collaboration in Inventory of Intangible Cultural Heritage

Besides direct inventory of elements of ICH, the ICH Inventory Secretariat also desires metadata collaboration with websites containing inventory of ICH existing in the territory of the Republic of Indonesia. Such collaboration would be regulated in a collaboration agreement between the Department of Culture and Tourism and the organizers of such websites, taking note of the following code of ethics:

1. Not uploading cultural elements which contravene existing regulations and laws of the Republic of Indonesia.
2. Respecting customs regulating access to certain parts of ICH, especially sacred and secret knowledge and skill.
3. Inventory of elements of cultural heritage should be general and concise. For specific matters, interested parties will be invited to contact the communities/ organizations/associations/institutions/ paguyuban associations/social groups or individuals having the intellectual property rights regarding the respective elements of intangible cultural heritage.
4. Web-based databases of Indonesian intangible cultural heritage should use satisfactory data security systems such as firewall, antispam and antivirus.



Danar Hadi Batik Museum, Surakarta

INVENTORY OF THE INTANGIBLE CULTURAL HERITAGE OF INDONESIA

3.2 Form for Inventory of Intangible Cultural Heritage of Indonesia

1. Inventory Code (*to be filled in by Ministry of Culture and Tourism)

Year

Number

2.a. Name of the Cultural Element (the name most commonly used)

2.b. Other Names of the Element (variants or aliases of the element)

3. Name of the person reporting the Cultural Element (if from a government agency, give the agency's name, section and rank)

Name:
Address:
Post Code:
No. Telp./No. Fax/ No. Mobile:
Email Address:

4. Place and Date of Report of Cultural Element

Place:	Date:
--------	-------

5. Agreement for Inventory by (a) community/organization/ association/ institution, (b) social group, or (c) individual person

6. **Concise History of the Cultural Element** (from written sources, books, inscriptions, archives, incidents involving the cultural element, statements of reliable source persons, (Max. 500 words,))

7. **Name of the community/ organization. Association/ insitution/ paguyuban association/ social group/ person responsible for the element:**

Name:
Address:
Post Code:
No. Telp./No. Fax/ No. Mobile:
Email Address:

Name:
Address:
Post Code:
No. Telp./No. Fax/ No. Mobile:
Email Address:

Name:
Address:
Post Code:
No. Telp./No. Fax/ No. Mobile:
Email Address:

8. **Culture teacher/ maestro:** Please fill in the names of persons having knowledge and skill regarding the cultural element, and their age.

Name:		
Address:		
	Post Code:	
No. Telp./No. Fax/ No. Mobile:		
Email Address:	Website:	
Name:		
Address:		
	Post Code:	
No. Telp./No. Fax/ No. Mobile:		
Email Address:	Website:	
Name:		
Address:		
	Post Code:	
No. Telp./No. Fax/ No. Mobile:		
Email Address:	Website:	

9. **Location of the Cultural Element (main location, and other locations)**

Province :	District:
Sub-District:	Village/Kelurahan:
Important Addresses:	
	Post Code:

10. **Category of the Cultural Element (tick one or more):**

- (01) oral traditions and expressions, including languages as vehicles for ICH, folk stories, ancient manuscripts, traditional games;
- (02) performing arts, including visual arts, theater, vocal arts, music and film;
- (03) social customs and traditions, rites and festivals, including traditional economic systems, systems of social organization, traditional ceremonies;
- (04) knowledge and practices related to nature and the universe, traditional knowledge, local genius, traditional medicine;
- (05) traditional craftsmanship, including painting, sculpture, architecture, dress, clothing, traditional food/cuisine/drinks, traditional modes of transportation.

11. **Concise Description of the Cultural Element at the present time:** (What? Who? Where? How? When? What is the Process? What is the social function of the cultural element? (Max. 1000 words)

12. **Present Condition of the Cultural Element** (tick one):

- Developing or expanding;
- Still maintaining;
- Becoming less;
- Threatened with extinction;
- Already extinct, no longer functioning in the community

13. Present efforts to safeguard the cultural element (tick one or more):

- (a) Direct or oral promotion (word of mouth);
- (b) Art or cultural performances, exhibitions, demonstrations;
- (c) Leaflets, posters, newspaper, magazine, outdoor media;
- (d) Radio, television, film;
- (e) Internet;
- (f) No efforts so far made to safeguard the cultural element.

14. According to the teacher/maestro, community or persons holding the cultural element, what are the best methods (Best Practices) to safeguard and develop this element of culture? (Please describe briefly)

15. Documentation. Please fill in according to the format of documentation (tick one or more, according to the documentation sent):

- | | |
|---|--|
| <input type="checkbox"/> a) manuscript | <input type="checkbox"/> i) map |
| <input type="checkbox"/> b) book | <input type="checkbox"/> j) audio cassette |
| <input type="checkbox"/> c) microfilm, | <input type="checkbox"/> k) Audio CD |
| <input type="checkbox"/> d) ordinary photo | <input type="checkbox"/> l) Data CD |
| <input type="checkbox"/> e) slides | <input type="checkbox"/> m) VCD/DVD |
| <input type="checkbox"/> f) digital photol (JPEG, etc.) | <input type="checkbox"/> n) Beta Cassette |
| <input type="checkbox"/> g) album | <input type="checkbox"/> o) Celluloid film |
| <input type="checkbox"/> h) picture | <input type="checkbox"/> p) Others(describe) |

16. **References.**(Please write completely the Name of the Author, Title, Place of Publication, Year and Publisher); old manuscripts, inscriptions, oral sources/ names of practitioners (historical witnesses) still living, their age, etc..

17. *Specially to be filled in by operators of websites containing cultural elements who are willing to enter into "metadata" collaboration with intangible cultural heritage inventory.

Name of Domain	
Name of Website Operator:	
Address:	
No. Telp/Fax/Mobile	Post Code:
	Email Address:

Note:

1. It is not permitted to propose cultural elements which contravene existing regulations and laws of the Republic of Indonesia.
2. Inventory of elements of cultural heritage should be general and concise. For specific matters, interested parties will be invited to contact the communities/organizations/associations/institutions/*paguyuban* associations/ social groups or individuals having the intellectual property rights regarding the respective elements of intangible cultural heritage.

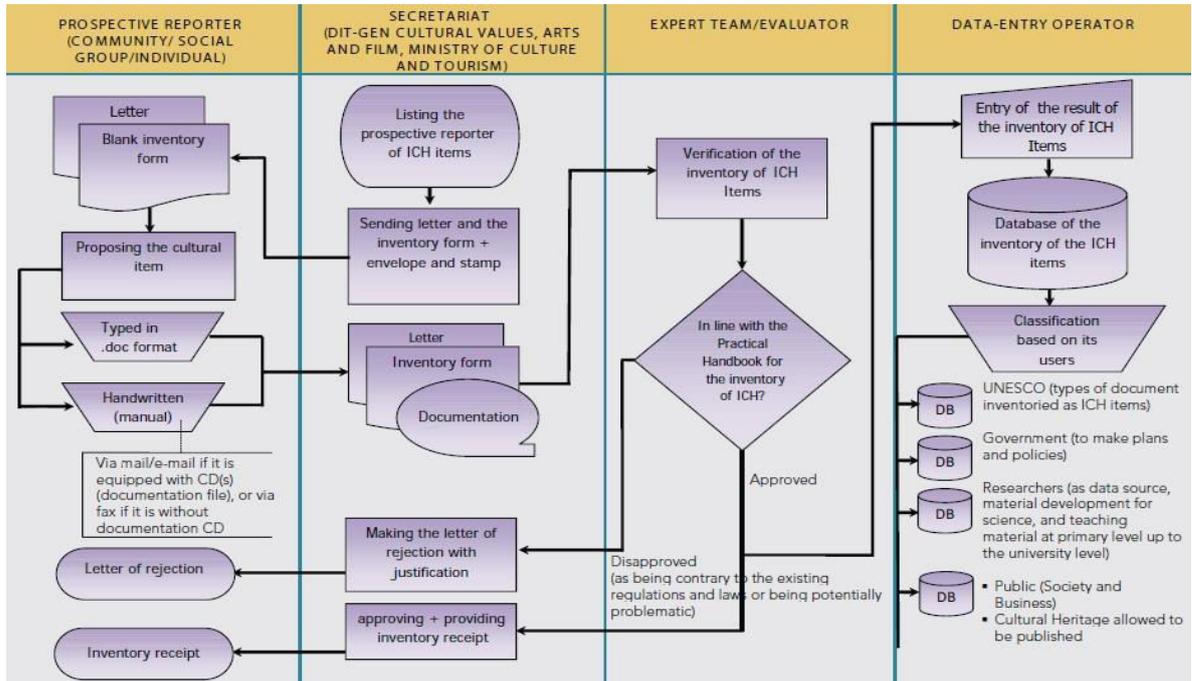
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2. UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage
3. Inventory Making Symposium and Workshop for the Safeguarding of the Intangible Cultural Heritage, 19-20 August 2009. Presentations by Ms Zhang Min (People's Republic of China), Mr Shigeyuki Miyata (Japan) and Mr Seong-Yong Park (Republic of Korea)

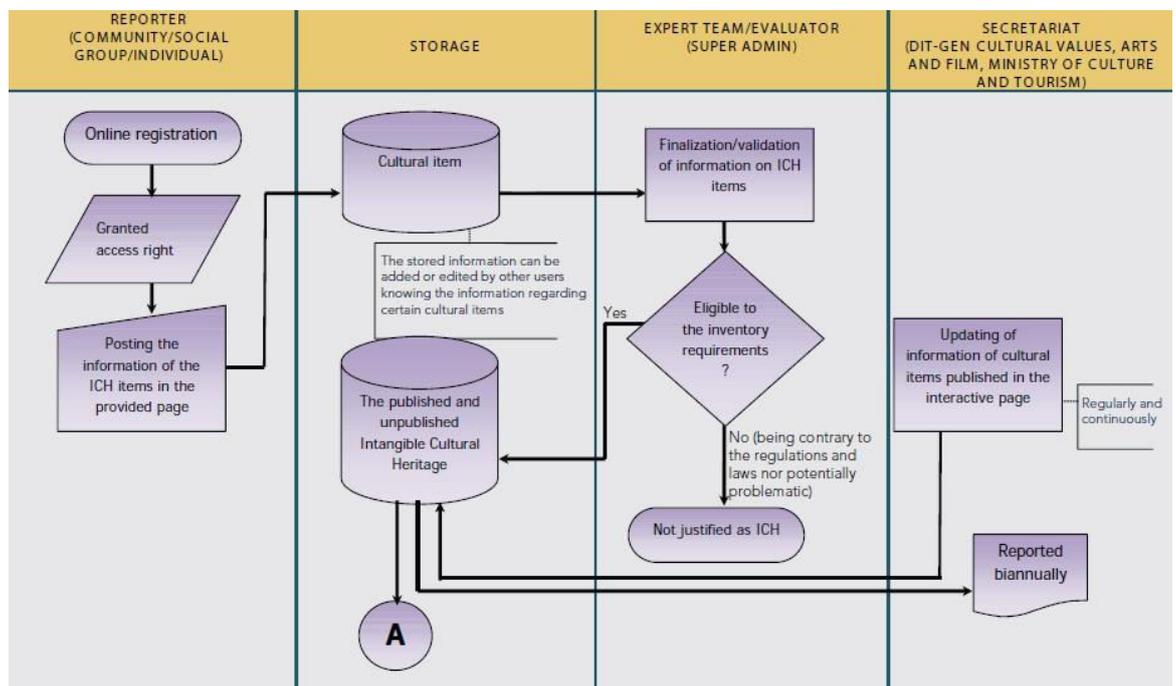
ANNEX

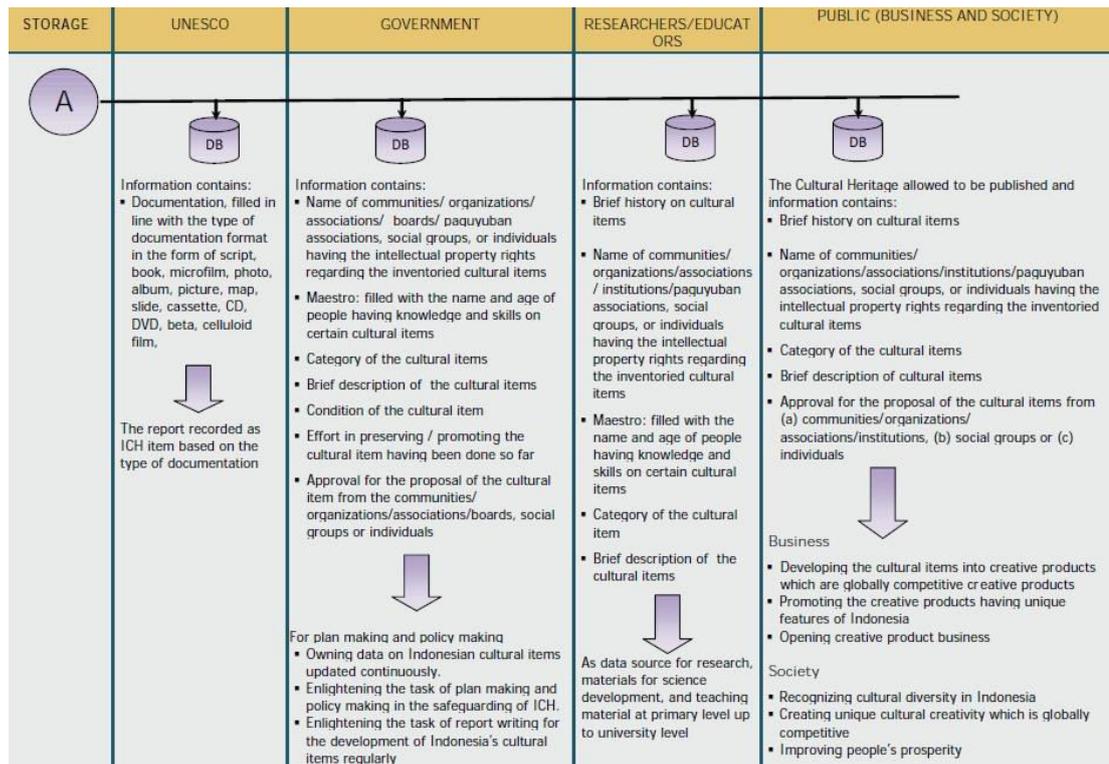
- 5.1 Flow Chart of Manual Inventory of Intangible Cultural Items
- 5.2 Flow Chart of Online Inventory of Intangible Cultural Items

5.1 Flow Chart of Manual Inventory of Intangible Cultural Items



5.2 Flow Chart of Online Inventory of Intangible Cultural Items





INTERVIEW

A. Interviewee: Mr. Makmur Widodo, Lecturer of International Relations in President University (December 20, 2013)

List of questions for the interview:

Q: What do you think about Indonesian cultural diplomacy?

A: Through the concept and diplomacy that's the interest of Indonesia. In this case, everybody knows that diplomacy could be categorized into several types, economy diplomacy, political diplomacy, trade diplomacy and don't forget social cultural diplomacy. In this term, we can go further to cultural diplomacy. Please find out the definition of culture. Maybe, in the context of safeguarding Wayang as ICH, Indonesia succeeds to preserve it, but again, you need to explain the "how".

Fortunately, UNESCO existed within the International Organization, where UNESCO has a project, the how, you can explain about the theorizing concept. I noted one, Catalytic diplomacy. The point of catalytic diplomacy explain the diplomacy of 21st century is different with the previous one, or in the other word, catalytic diplomacy is the same as the diplomacy of 21st century or modern diplomacy, where one problem could be related to the other. For example, cultural diplomacy related to economy diplomacy, in Indonesia we called it Ministry of Tourism and Creative Economy. The actor of catalytic diplomacy is limitless, not only the government. Nowadays, there are 5 actor of catalytic

diplomacy; government, non-government, NGO/ stakeholder, media and you (society).

Q: Do you think it such a good way for Indonesia to use culture as its diplomacy to fulfill its national interest?

A: Of course, it is to achieve the national interest. Isn't a country with an excellent cultivation and culture, this is Javanese language, Wayang is an *adiluhung* culture, *adiluhung* is a truly creation of human that very glorious and noble. That's so necessary, in the end; this is a consideration why UNESCO in the project became as the ICH. If you asked in the context of "what", every country has its own national interest, and every country has different national interest, but you need to explain the operational, the "how". Hopefully, the successful of Indonesia in safeguarding Wayang, could make Indonesia much stronger and this is becoming the asset of Indonesia to struggle for more art and cultural treasures that universally valuable. That's a part that couldn't be separate from Indonesia's national interest.

Q: What do you think Indonesia should do to promote Wayang as its ICH in national and international level?

A: With the catalytic diplomacy, I told you that, there are many stakeholders. So community, any community is a part of national. In this case, the government collaborates to help, but the community itself needs to develop. The formula of Juwono Sudarsono mentioned, foreign policy is only 20%, it means domestic has the rest of 80%, and this is similar with the concept of Prof. Richard Haas that foreign policy begins at home. Stakeholder need to work hard, the government only help to international line.

Q: What is Indonesia's challenge in dealing with UNESCO to safeguarding Wayang?

A: International Organization is a part of International Relations. I think the basic principle is cooperation. When it comes to talk about challenge, please, in the project there will be UNESCO resolution, what are the requirement, what are the consideration to be selected, well that's the challenge.

I don't know the challenge, if I not mistaken this is a logic, please find it out. There must be sustainability, sustainability after the recognition. Usually, UNESCO has its own requirement, again, it returns to the stakeholder, they need to work hard, not only to preserve it but also develop the cultural heritage.

B. Interviewee: DR. Muhammad AS. Hikam, MA, Lecturer of International Relations in President University (January 20, 2014)

List of questions for the interview:

Q: What is the first expression when you heard about Indonesia culture, especially Wayang Puppet Theater?

A: Well, actually Indonesia is very rich in term of local culture, right? There are so many expressions, not only Wayang but also we have philosophy, we have batik, craft, and so on. But Wayang became one of the most important national heritages because not only that Wayang is the longest, you know, because Wayang is invented before the Christian era, and it's true from Javanese culture. And the development of Wayang is got several influences, especially from Hinduism, India, and then it's became the story, it's became

powerful, that's why most kind of Wayang usually mention about Mahabrata and Ramayana, but actually it's originally from Indonesia. That's why, to me, it's very convenient and very good Wayang become the representative list in UNESCO from Indonesia. And probably will have a similar kind of expression later on, maybe will have a local dances or something like that. But Wayang is multidimensional, because Wayang has dance, music, philosophy, art, it's include all the example of art culture.

Q: According to Dr. Emil Constantinescu, the President of Academy for Cultural Diplomacy and the former President of Romania, defines cultural diplomacy as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, increasing the socio-cultural cooperation or promote national interests; he think that Cultural diplomacy can be practiced by either the public sector, private sector or civil society. What do you think about Indonesian cultural diplomacy?

A: Well, Indonesian cultural diplomacy should also used all kind of national approaches. Particularly, cultural diplomacy can use Wayang as one of the expression of local culture with a high value of Indonesia cultural expression. Wayang became very well known around the globe, that's why cultural diplomacy used Wayang, probably it will be much easier. For example in US had more than fifty gamelans assemble group, and mostly in big city and big university. If they have gamelan, Wayang is very easy to incorporate there. And if you want to express about Indonesian culture, probably you can use Wayang, because it much easier by using modern music, like band. Secondly, if you use Wayang, then people around the globe will try to find out the uniqueness of Indonesian culture. The international event of conference is one of

Indonesian cultural diplomacy, through Wayang you can express Indonesian society and religion, because wayang is not only consist of Hinduism influence but also Islamic influence, by using Wayang you can show that we have society that use all kind of influence and become incorporate with Hindu expression like Wayang. That's mean *Bhineka Tunggal Ika* also attach in Indonesia diplomacy, especially Wayang diplomacy.

Q: Culture could be a basic power to have a negotiation on any issues, it could be defines as the ability to control and influence the behavior of others. Indonesia is an independent country that does not side with the world power; Indonesia used Pancasila as the state philosophy. Indonesia has a lot of national interest, such as the advancement of economy, to increase the prosperity of Indonesian people and to protect the territorial integrity of Indonesia and safeguard the society place of abode. Do you think it's such a good way for Indonesia to use culture as its diplomacy to fulfill its national interest?

A: I'm sure that you can use it as the cultural diplomacy, not only Wayang but also all kind of culture. Wayang can be involved in culture diplomacy for economic enhancement if you can develop the kind of tourism that attracts foreign people to come to see Wayang. If you can make more than opera wayang, I think people will be very interested in watching that. If you go to Sena Wangi in Taman Mini Indonesia Indah, every Sunday there is a performance of two hours Wayang opera, and they used Indonesian language but the audience consist of several foreigner, and they also have been given a translation, and they can experience the beauty of Wayang dance, the story and also the message from Wayang

including how to create a peaceful, and good relation with your neighboring country, or violence and so on.

Q: Indonesia has so many cultural heritages, including intangible and tangible. Indonesia worked so hard to preserve its cultural heritage, some of Indonesia's cultural heritage claimed by other parties such as Reog Ponorogo, a song titled Rasa Sayange and traditional food called Tempe. In some cases, Indonesia failed to safeguard its cultural heritage, but in the other case, Indonesia succeed to introduce its cultural heritage to the world stage, like Batik, Borobudur temple, Angklung and Keris. What do you think Indonesia should do to promote Wayang as its intangible cultural heritage in national and international level?

A: Well, there are so many programs that have been introduced by both of government and non-governmental organization. Sena Wangi is non-governmental organization but it got a lot of support from the Ministry of Culture and Education. And also there are so many universities that performed Wayang in their own right and they will develop their own program. So you don't have only one single national program but you have several programs, even the society right now tried to come back to enjoy and appreciate Wayang, that's why Wayang is very nice. Now, Wayang has Wayang Orang, like in Sundanese what we called it Wayang Golek. And now you have a very modern kind of Wayang, for example what they called Wayang Tetangga Sebelah, they have like Wayang but the version of the figure is not like the Wayang traditional but human being like us, and the story is not about Mahabarata or Ramayana, but regarding everyday life, like *pemilu*, corruption, it is sending a lot of interaction from human because people who see that performance, relate directly, because the issue and the story is about daily life, and it's something new, and the

dialog is using very *gaul* languages not Javanese but Bahasa Indonesia with a very *gaul* language.

Q: To be a part of intangible cultural heritage list, Indonesia had done some exertion in the national and international level. What do you think the challenge for Indonesia in dealing with UNESCO to safeguarding Wayang performance? And what are the conditions that impede the effort of Indonesia in collaboration with UNESCO?

A: Well, I think, first of all, the most important thing that Indonesian government should do is work with the institution, because government can't do that alone. So, you have to support like Sena Wangi, Pepadi, UNIMA and so on, especially UNIMA because UNIMA will become the spoke person or become the diplomacy in national level. For example, this coming April, if I'm in a good condition, I'll be going to Cuba, and then we have an international congress by UNIMA, UNIMA international, in that congress usually we promote our national interest like Wayang and then they will accept the resolution and then what the effect to other country. Secondly, international level, I think Sena Wangi, UNIMA and other organization should be much more involve in promoting and socializing the puppetry, especially in national level, and also in university, and all of Indonesia Island. Because as you know Indonesia had so many kind of Wayang, you have like 99 of Wayang and not all of them like Wayang Kulit which is very lively and supported by people, some of them are really having an problem to survive and that's why the government and civil society should support them, not only with the budget but also in education, introduction and also national government should involve in there. And that's the challenge. The institution had a lot of effort rather than the government, because the

institution are directly involve in there, the government can support in term of regulation and funding. And if you have a huge international Wayang exhibition, that's the government job, and Sena Wangi will do that, because without money you cannot have that kind of event, and government and Sena Wangi should go hand to hand.

Q: In 2003, Indonesia registered Wayang Puppet Theater to be the representative list of ICH, after all the effort and the project that has been done by Indonesia, in 2008 Wayang acknowledged as the list of ICH. According to your experiences, how successful is the effort of Indonesia to safeguard Wayang Puppet Theater?

A: So far, I think, Indonesia has been acknowledged internationally about the intangible cultural heritage. If I may say it, it's quite successful, but I would say also Indonesia government should do more. For example if Indonesia can have some kind of permanent exhibition on Wayang, maybe in the UN, in Geneva or UNESCO, then it will be good also. Well, maybe annual performance of Wayang.