



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020
for possible inscription in 2021**

Instructions for completing the nomination form are available at: <https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Indonesia

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Indonesian Gamelan

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

Gamelan

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

Gambelan (Bali), Gamalan (South Kalimantan), Ogung Gamal (West Kalimantan), Gamolan (Lampung), Tabuhan, Gong (East Java), Gangsa (Central Java, Special Region of Yogyakarta), Senenan (West Kalimantan)

C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

Gamelan community is a community group referred to as *sanggar*, *kelompok*, *padepokan*, and *sekaa gong*. Among the communities are Garasi Seni Banawa, Padepokan Giri Jinawi Raharja, Sanggar Bah Omo, Sekaa Gong Ciung Wanara, Sidhakarya, Sanggar Ading Bastari Barikin, Sanggar Teng Tinkerbell, Sanggar Gamolan Mamak Lil, Sanggar Binas Laras, Setya Laras, and Sanggar Seni Maspermas. Some exist in churches and *pesantren* (Islamic boarding school), and in *keraton* (royal palace) and *puri* (royal residence). They also exist in non-formal institutions in almost every village, formal institutions of primary to tertiary education, vocational schools, cultural parks, wayang puppet theatre groups, public broadcasting institutions, individuals, i.e., Rahayu Supanggah (academic and composer), Supoyo (*pande/gong-smith*), Aloysius Suwardi (tuner and composer), Sumarsam (academic), Trustha (composer and academic) Lili Suparli (academic and composer), Aji Omo (*pande*), Waryo (teacher, musician), Krisna Hidayat (*pande*), I Made Bandem (academic), I Wayan Pager (*pande*) dan I Nyoman Astita (academic and composer).

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The distribution of gamelan in Indonesia is centred in the following provinces of Central Java, Special Region of Yogyakarta, East Java and Bali. Today, almost all provinces in Indonesia have gamelan, i.e., West Java; West Nusa Tenggara: Mataram City, West Lombok, Central Lombok, North Lombok, East Lombok regencies; South Kalimantan: Banjarmasin City, Banjarbaru City, Tapin, Banjar, Hulu Sungai Tengah, Hulu Sungai Selatan, and Hulu Sungai Utara regencies; West Kalimantan: Pontianak City, Pontianak, Sambas, and Sekadau regencies; East Kalimantan: Kutai Kertanegara City, West Kutai and Mahakam Hulu regencies; West Sumatra: West Pasaman Regency, Dharmasraya Regency, Sawahlunto and Padang Panjang City; South Sumatra: Palembang City, Penukal Abab Lematang Ilir Regency, Lubuk Linggau Regency; Bangka Belitung: Pangkal Pinang City, and Lampung: Bandar Lampung City and West Lampung Regency.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mr

Family name: Farid

Given name: Hilmar

Institution/position: Director General for Culture, Directorate General of Culture

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E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

1. Identification and definition of the element

For **Criterion R.1**, States **shall demonstrate that ‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’**.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;
- b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;
- c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;
- d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and
- e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

Gamelan reflects three significant aspects of material, music, and function. Gamelan is the percussion orchestra of Indonesia. Gamelan is a set of traditional music instruments mostly made of hand-forged metal (bronze, brass, and iron). Gamelan consist of slab-type (*wilahan*)

instruments: *saron/sarun/pemade*, *demung/sarun ganal*, *gender/kiliningan*, *slenthem/selentem/jegogan*, *peking/sarun paking/kantilan*, *kecrek/keprak*, and gong-type (*pencon*) instruments: *gong*, *kempul*, *kenong*, *bonang*, *trompong*, *kethuk*, and *kempyang*. Other instruments, e.g., zither and seruling (bamboo flute). Gamelan instruments are played by beating (*gong*, *saron*, *demung*, *slenthem*, *kecer*); plucking and strumming (*siter*, *kecapi*, *rebab*); tapping (*kendang*); and blowing (flute). The pitch and tuning of gamelan are *slendro* and/or *pelog* (*pentatonic* and/or *heptatonic*), each has its own frequency and interval pattern. Lower and higher pitched instrument pairs, together, they produce Indonesian Gamelan melodies, which resonate the sound of *ombak* (beats) or *pelayangan* (*vibrato*). Gamelan music has its own techniques and forms, i.e., one melody performed simultaneously by the different instruments (*heterophony*), the technique of interlocking multiple instruments to structure their rhythms (*interlocking part*), and the rhythmic and metric patterns of beat and punctuation (*colotomic punctuation*).

Gamelan is used for human life-cycle rituals and ceremonies, mental-health therapy and other purposes, e.g., to refine character, develop life skills, increase study concentration, self-confidence and motivation. As entertainment, Gamelan is performed at music concerts, theatres, and other artistic expressions.

Archaeological evidence of gamelan was found in the bas-reliefs of the 8th-century Borobudur temple. Gamelan is widely known in Indonesia and abroad, like the U.S.A., Japan, the Netherlands, the U.K., France, Australia, Malaysia, and China.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?*

Not fewer than 150 or more than 250 words

Gamelan can equally be performed by both men and women, children and adults, is part of customary and religious ceremonies, and contemporary performing-arts. Gamelan tradition-bearers are: *Mpu* (master creator and performing-arts): a person with high-degree of dexterity, manner, and creativity in *karawitan* (classical gamelan); a master of gamelan performance, who emphasises the aspects of spiritual, technological, material, size, and voice-quality; a master of gamelan making process, who has cultural competence, sustainable artistic ethos, notable artworks as sources of creativity and technique for the community; Teacher/Trainer/*Penguruk*: those who teach students the manner, knowledge and skills of gamelan performance; Training Assistance: teaching assistant; Student/*Cantrik*: those who receive lessons on manner, knowledge, and skills of gamelan performance.

Gamelan players/practitioners, called *pengrawit/nayaga/niyaga/wiyaga/penabuh/juru-nabeuh/juru-tabuh/penggamell/panggamalan/panjak*, consist of: *Miji* (Gender and Gender Penerus (metallophones), *Kendang* (drums), *Rebab* and *Siter* (bowed and plucked strings), *Gambang* (xylophones), and flutes); *Penabuh* (Bonang, Demung, Saron, peking/penerus, slenthem, kethuk, kenong, kempul, gong); *Panji*, the master gong-smith in *besalen* (gamelan workshops), knowledgeable about tin and copper smelting, melting, and casting techniques; *Pande*, a gong-smith, gamelan instrument maker (forging/casting); *Pelaras*, a tuner to produce the exact tuning desired; *Pengukir*, a wood-carver whose artistic carvings adorn the *rancangan* (racks/resonating frames) of gamelan instruments; *Penyungging*, a person colouring the *rancangan* woodcarvings of gamelan instruments; and *Perakit*, a person who assemble *rancangan* of each gamelan instrument; *Sinden/Juru Kawih* (singer/song artisan), typically women; and additional male soloist/vocalists called *Wira Swara/Juru Alok* besides *sinden*. *Lurah Sekar*, *Pengesuh/Tindhiah/KelianGong*, a group leader in gamelan performance, responsible for gamelan practice and transmission.

- (iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

Transmission is carried out in both formal and non-formal education. Formal transmission is carried-out in primary to tertiary education, while the non-formal is carried-out within families and communities.

The formal gamelan safeguarding is carried-out based on developed learning-materials for intra-curricular and extracurricular activities. Intra-curricular learning materials are teaching module, material and media, using multimedia technology for notation and recording in a controlled manner and adapted to the local conditions. To improve gamelan-playing skills, extracurricular learnings are conducted outside of school-hours.

Tepung (to acquaint), *srawung* (to interact), *dunung* (to master and show) methods are used to transmit gamelan-playing skills within a community. The transmission within a family that owns gamelan musical instruments starts from prenatal, where unborn babies listen to parents playing gamelan. After birth, the mother brings the baby to see and hear the father playing and making gamelan. Training in *sanggar/padepokan/sekaa* (informal institutions) begins with the introduction of how to hold the *tabuh* (mallet) dan the ethics of *bersila* (sit cross-legged), followed by learning to play *nada* (pitch), *laras* (tone), and simple *gending* (song). *Pengrawit* candidates are seriously practicing the learning materials so that they can play well. Another transmission means is called *Guru Panggung*, a transmission through teachers' gamelan performances with the students watching.

Transmission of gamelan making, for youth and adult, is mostly through informal education. Lessons in the production process, from materials introduction, tools, temperatures, techniques of smelting, melting, forging, tuning, and assembly, to mastering the whole process, are taught in *besalen* (gamelan workshop).

(iv) What social functions and cultural meanings does the element have for its community nowadays?

Not fewer than 150 or more than 250 words

Part of national identity and pride, gamelan is played actively in social context, protected and developed by the community and passed down from generation to generation. Gamelan, having social functions and cultural meanings, is a valuable cultural heritage of the community.

Gamelan has social functions related to customary and religious ceremonies and rituals; a means to relief mental and health problems, i.e., autism and pain through psychotherapy; a means to reduce hard-headedness, aggressive behaviour, and generate peace of mind; strengthen spirit of togetherness, tolerance, independence, harmony of players; teaching gender equality since early childhood to adulthood; entertainment for the players and audience, and artistic collaboration that contributes to world peace.

For the community, gamelan culture is a medium of expression, identity, integration. Gamelan's philosophical, ethical, and aesthetical cores are a means of establishing relations between human and the universe, between *buana alit* (micro cosmos) and *buana agung* (macro cosmos). Gamelan symbolises fulfilment of the parent's *dharma* (duty) to their child, i.e., circumcision/wedding ceremonies are accompanied by gamelan performances (*Nggantung gong*). Gamelan philosophical meaning is best expressed in a saying: *swara linuhung, swara saking wadi, wasik mulya wataring cipta surasa*, which means beautiful voice that comes from the depths of the heart to reach the glory of life. The meaning of gamelan is best expressed as: *Rekep dengdeng papak sarua*, which means all human beings are equal; teaching the value of *asah, asih, asih* (mutual respect, mutual love, and mutual care/social awareness)

(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words

Gamelan is in harmony with human rights instruments. Knowledge and techniques of gamelan

making and playing have been practiced by communities, groups, and individuals for centuries and continues today. Everyone can own, learn and play gamelan without social, economic, spiritual or gender restrictions. Players' freedom, while also respecting ethics of gamelan practice, to express themselves are ensured and respected. Gamelan, a symbol of people's lives, promotes mutual respect, tolerance, cooperation, and unity among all individuals playing in a gamelan orchestra with the aim of producing beauty and harmony.

Mutual respect among gamelan communities is by exchanging information and experiences, practicing together, collaborating in performances, mutual visits and chance to see the teaching process in *sanggar*, *sekaa*, and *padepokan*.

Gamelan contributes to sustainable development. In healthcare, gamelan is used for psychotherapy, reducing joint-pain (Osteoarthritis), hypertension, and increasing emotional intelligence; in gender-equality sector, gamelan ensemble ensures that man and woman are not discriminated; in education, gamelan strengthens character education and gamelan for all ages; in economic sector, communities get economic benefits from orders of gamelan equipment, instruments and performances.

This sustainability has an impact on gamelan tradition-bearers and practitioners. They are increasingly respected for their contribution. Every year, the Government through the Ministry of Education and Culture gives to maestros, certificates of appreciation signed by the Minister, a 10-gram gold-pin, and Rp50000000 at an appreciation award ceremony. Every year, for life, maestros will receive financial assistance of Rp25000000 on condition that they transmit their knowledge and skills to the younger generation.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) *Please explain how this would be achieved at the local level.*

Not fewer than 100 or more than 150 words

Inscription of the Indonesian Gamelan by the Committee will make gamelan community delighted, proud, increase their self-esteem, identity and sustainability. It will encourage young people to learn the knowledge and techniques of gamelan-making and playing. The community will be more eager to develop gamelan according to natural environment and history of various regions.

Safeguarding efforts intensify through value education seminars; gamelan-making workshops; research on gamelan influence on health, gamelan application design, gamelan art, learning methods; training of trainers and *pengrawit*; trainings in regencies/cities; festivals at sub-district, regency/city and provincial levels. Non-formal transmission in *sanggar*, *sekaa*, *banjar*, and *padepokan* are using innovative learning methods. The inscription encourages regency/city governments to make policies to include the knowledge and techniques of gamelan-making and playing in the formal primary to tertiary education curricula. These efforts will ensure the continued protection of other intangible cultural heritage, i.e., traditional ceremonies, wayang puppet theater, and traditional dances.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

Inscription of the Indonesian Gamelan on Representative List of the Intangible Cultural Heritage of Humanity by the Committee will increase enthusiasm of gamelan community in various regions to create, practice and transmit gamelan and encourage intercommunity dialogue, which will contribute to the diversity of gamelan.

This inscription will strengthen efforts for advancement of culture. Gamelan safeguarding can be done through inventory activities involving communities in various regions, policy research for gamelan safeguarding, national gamelan seminars, trainers' workshops, curation, conservation, the establishment of Indonesian gamelan associations, awards for maestros.

Gamelan transmission is carried out through trainings for teachers, trainers, and practitioners in formal and non-formal education. Gamelan is promoted through: national gamelan festivals, gamelan calendar of events involving other cultural heritage elements, a website on gamelan. This inscription will also trigger creators to creatively produce gamelan varieties in various regions. Policies to provide gamelan instrument for primary and secondary schools.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

Inscription of the Indonesian Gamelan by the Committee will strengthen cultural diplomacy, international assistance and cooperation. Gamelan is used as a means of cultural diplomacy, bilaterally and multilaterally, to strengthen world peace and strengthen Indonesia's position in the international arena.

Activities to be carried out include: sending gamelan trainers to universities in various parts of the world; sending art ambassadors abroad; support/strengthen international gamelan community cooperation; international music festivals; collaboration between gamelan and other music outside the country. A meeting of maestros from various parts of the world will have a positive influence on the development of ethnomusicology (the music of nations) and inspire world composers and enrich the musical repertoire of gongs in the world.

Researches to be carried out include: Inter-university research; curriculum development. Transmission through training in gamelan workshops for international students, students of Indonesian Language for Foreign Speakers (BIPA) in tertiary education and learning activities with maestros abroad.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

Inscription of the Indonesian Gamelan on Representative List of the Intangible Cultural Heritage of Humanity by the Committee will encourage dialogue among communities, groups and individuals. Once inscribed, such dialogues occur through increased trainings and performances at homes, *banjar*, *kraton/palaces*, *sekaa*, *sanggar*, and *padepokan*.

Meetings of gamelan practitioners and general public in festivals, performing arts, seminars, workshops, ceremonies and parades, e.g., *Pesta Kesenian Bali* (Bali Art Festival) and International Gamelan Festival (IGF), can strengthen the dialogue. They interact, share experiences, knowledge, and skills with each-other. These interactions strengthen cooperation among communities, groups, and individuals. Inscription also opens dialogue among gamelan practitioners and practitioners of other Indonesian intangible cultural heritage, open collaboration spaces, and between Indonesian people, groups and communities with that of other countries, as well as for cultural promotion. Wider opportunity to learn about gamelan, its development and

utilization in other fields, e.g., creative economy, health, and psychology.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

Inscription will promote Indonesian Gamelan to all corners of the world. Encouraging creativity and enriching the diversity of gamelan requires research on the arts of making and playing gamelan, seminars on the results of the latest gamelan studies, workshops involving international gamelan community, international gamelan festivals, and exchanging information and experiences among world's gamelan maestros.

Appreciating cultural diversity is carried out through print, electronic, internet and outdoor media accessible to public. Print media, RESITAL Journals published by ISI Yogyakarta, Radio Republik Indonesia Surabaya' program called *Manding Jamuran*. Kompas TV's program themed Harmonization of gamelan in Orchestral Music. Sekar Widya Makara UI group for students who want to learn gamelan is on Facebook.

Gamelan inscription will promote commercial activities without threatening their survival, improve gamelan community's standard of living through creative tourism activities, where tourists can appreciate gamelan directly by learning to play gamelan in gamelan community in various regions.

3. Safeguarding measures

For **Criterion R.3**, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

Communities, groups or individuals have made some efforts for gamelan sustainability. Garasi Seni Benawa in Surakarta has collaborated with local and central governments to organize events and festivals, i.e., the IGF in 2018 that involved 4,900 artists, 139 gamelan communities, and 12 countries. Arma Community in Bali and Gayam 16 in Yogyakarta conduct gamelan training and teaching for the younger generation. Selonding Foundation in Bali has revitalized the sacred *Gamelan Selonding* and is a source of inspiration for gamelan creations.

K.R.T. Rahayu Supanggah, one of gamelan maestros, is actively researching, writing, training, creating compositions, teaching, performing, establishing international cooperation, providing material/non-material support to improve gamelan players' knowledge and skills.

I Made Bandem, served as Rector of ISI Yogyakarta, taught Balinese Gamelan music in Bali and several universities abroad, i.e., University of Hawaii, UCLA, Wesleyan University, University of Maryland, the initiator of *Pesta Kesenian Bali* and IGF in 1986 in Vancouver, Canada, actively involved in the establishment of the Indonesian Musicology Society (1985) and the Indonesian Performing Arts Society, and for his services to the development of Indonesian Gamelan throughout the world and making it equivalent to western music, UNESCO awarded him the International Music Council Award (1994).

K.P.A Wiwoho Basuki Tjokronegoro, avid gamelan impresario, plays a role in the preservation and development of gamelan by: providing facilities for gamelan players to practice and work; sending gamelan players to local and international events; facilitating gamelan masterpiece making, which have an impact on the growth of gamelan making in various places.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?*

Not fewer than 150 or more than 250 words

Regulation of Ministry of Education and Culture of Indonesia, Number 106 of 2013 on Indonesian ICH has designated the ICH of Indonesia, one of which is gamelan. Since 2012, the Ministry has provided gamelan equipment to several *sanggar* and continues today. In 2017, Law number 5 on the advancement of culture was issued. The law regulates safeguarding (preservation and protection), development (cultural creativity and diversity), utilization (community as the main beneficiary) and capacity-building (formal and non-formal transmission) of culture.

A number of local governments facilitate *Gamelan goes to School* movement, festivals, competitions, performances and parades, gamelan performance, training, and teaching. The Surakarta City Government has provided gamelan instruments to 21 urban villages to this day. Various art institutes facilitate students teaching gamelan in the communities.

Universities conduct research, identification, definition, inventory, documentation, preservation, protection, awareness raising, transmission, and revitalization, i.e., ISI Surakarta documents the palace gamelan songs. Gamelan has been the object of research, preservation, protection and revitalization by students to obtain a bachelor's to PhD degree. Revitalizations of historic gamelan, which has certain functions and are rarely played have been conducted by ISI Denpasar for *Gamelan Ketug Bumi* and ISI Surakarta for the Surakarta Palace's gamelan and songs.

Government send ambassadors to various international events i.e., KIAS (United States), *Europalia* (Belgium, France, the U.K., Germany and the Netherlands), Island to Island Festival (the U.K. and Scotland), Expo (Japan, Spain, Canada), ASEAN Forum on Traditional Music (Thailand) for diplomacy. The Ministry also has provided gamelan sets to several Indonesian Embassies

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

Proposed measures to ensure gamelan sustainability:

1. Learning Module: The Basics of Playing Gamelan

Institutions-in-charge: Institutes of the Arts (ISI Solo, ISI Denpasar, ISBI Bandung, ISI Yogyakarta, STKW Surabaya)

Measures: Module Design is tailored to competency standards contained in Education and Training Program Outline (GBPP), Syllabus and Learning Implementation Plan (RPP), which at least contain learning objectives, material/content and evaluation. Modules, that have been used in learning activities, are periodically evaluated and validated. Evaluation is to find out and measure whether the implementation of learning with modules can be implemented in accordance with its development design. Validation is a process to test competence, as the target of learning, after learning using the module. The module is declared valid if its contents are appropriate/effective for competency learning.

Targets: *Sanggar, sekaa, padepokan*, Student Activity Units and schools

Result: the learning module(s) for the basics of playing gamelan deemed a comprehensive and systematic teaching material that provides guidance for a better planned, independent, comprehensive learning activity with clear outputs so as to help communities and schools to have quality learning.

2. Learning Module: Gamelan Making

Institutions-in-charge: ISI Solo, ISI Denpasar, ISBI Bandung, ISI Yogyakarta, STKW Surabaya

Measures: making instrument from design to finished product. Work procedures must be followed during practices for mastering psychomotor abilities. Instructions for filling in worksheets that contain, i.e., tools and materials used, work safety/security instructions, work steps, and work drawings (if needed) are in accordance with the targeted objectives. Worksheets need to be supported by observation sheets designed in accordance with the practical activities, i.e., the gamelan making process.

Target: Gamelan Maker Community.

Result: the increased skills of gamelan artisans can produce quality gamelan.

3. Film Production to promote Gamelan

Institutions-in-charge: Garasi Seni Benowo Surakarta and ISI Surakarta

Measures: Development, pre-sales, preproduction, production, post-production, sales, distribution, and exhibition to the public

Target: General public

Results: Films can be watched online, on conventional screens (television and cinema), and alternative screens (cultural centres, museums, libraries, on planes, trains, public service waiting rooms, cafes, hotels, etc.).

4. Preservation of Gamelan and old manuscripts relating to Gamelan

Institutions-in-charge: Selonding Foundation in Karangasem (Bali), Ida I Dewa Gde Chatra, Ketut Ruma, Sastra Lestari Foundation in Solo, Sanggar Cukrik Gamelan, Besalen Palu Gongso

Measures: Mapping and documenting the Indonesian gamelan types; selection of gamelan type that needs to be preserved and revitalized; stakeholders' MoU and permit issuance; making "duplicates" of the gamelan; revitalization of gamelan instrument playing techniques/patterns and preparation of learning materials, song repertoires/compositions documentation, revitalization result dissemination involving individuals, bearers of rare gamelan and communities as resource persons and trainers.

Data inventory and documentation of old manuscripts associated with gamelan from national and international sources (museums/libraries/communities/groups/individuals); stakeholders' MoU and permit issuance to duplicate/copy; transliterate; edit; layout; publish; distribute.

Targets: Communities (palaces, foundations, *sanggar, sekaa*), art institutes with

gamelan/*karawitan* study programs, museum (cultural spaces), cultural parks, libraries.

Results: preserved gamelan duplicates, transliterated books to be distributed to formal communities/institutions.

5. Digitizing analogue records

Institutions-in-charge: Indonesian Institutes of the Arts, communities (Art Music Today, Forum Musik Tembi, Pertemuan Musik), Government Agencies (RRI Surakarta, the Jakarta Arts Council), Record studios and/ or companies (Lokananta, Rekam Bergerak)

Measures: inventory of recordings (vinyl records and tape recorders) to be digitized, convert analogue recording formats into digital, store and manage digitization results into the Database.

Targets: practitioners, academics, communities, and the general public.

Result: Digital database

6. Inventory and research program on Gamelan practitioners and groups

Institutions-in-charge: Garasi Seni Benawa, Ministry of Education and Culture, Ministry of Research, Technology and Higher Education

Measures: Inventory and research on artisans and gamelan groups will be developed in an integrated manner. Research is directed to record and explore information on types, variants, works, and knowledge behind them. This research is carried out by institutions and related parties, i.e., universities, research centres, private art institutions, or through collaboration between researchers and the community.

Targets: Individuals, groups, gamelan communities, and the general public.

Results: Books, Articles

7. Compilation of Gamelan Encyclopaedia

Institutions-in-charge: ISI Surakarta, Ministry of Education and Culture, Ministry of Research, Technology and Higher Education, Ministry of Tourism

Measures: Mapping, Identification, Documentation, Writing, Editing, Layout, Publishing, Distribution.

Targets: Palaces, Tertiary Education, *Sanggar*, *Sekaa*, *Padepokan*, Formal Education and Individuals.

Results: the encyclopaedia and E-book.

8. Establishment of a national gamelan organisation/secretariat

Institution-in-charge: Garasi Seni Benawa

Measures: Information Dissemination, Data Inventory, Membership Acceptance, the formation of management, registration to a notary, work program preparation, and gamelan organization congress.

Targets: Individuals, Groups, and Communities.

Result: national level organization registered with a notary.

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

Not fewer than 150 or more than 250 words

The State Party will fully support the implementation of safeguarding measures, in the following ways:

1. facilitating all safeguarding steps carried out by communities, both financially and the ease of bureaucratic affairs.
2. supporting heritage transmission efforts carried out by communities and institutions both

formally and non-formally by creating a good learning atmosphere.

3. improving gamelan inventory and research activities through state research institutions by increasing funding and research. Also, synergizing all forms of gamelan research from various aspects.
4. conducting programs for the conservation and revitalization of gamelan to maintain the sustainability of gamelan and enhance learning for the younger generation.
5. creating programs for digitizing gamelan video and audio and disseminating it widely to the public to increase awareness for gamelan preservation.
6. strengthening international networks through cultural diplomacy in order to increase the resilience and visibility of gamelan at the international level.
7. enhancing multi-stakeholder cooperation to conduct gamelan preservation by facilitating the creation of a national level organization.
8. collaborating with local governments to make policies and regulations that support gamelan safeguarding, in terms of increasing resources for gamelan production, increasing the ability of gamelan players, and transmitting knowledge and techniques to make and play gamelan to the younger generation.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

Not fewer than 150 or more than 250 words

The gamelan safeguarding action plan was prepared by involving communities, groups and individuals, both men and women. Several meetings were attended by representatives from the communities consisting of masters and practitioners, academia, local governments, cultural technical implementation units, and bodies, facilitated by the central government.

In the meeting on the preparation of the action plan, the community proposed the making of documentary films as part of gamelan promotion and the establishment of national level organizations; art institutes propose action plans of Learning module: the basics for playing gamelan and the learning module for making gamelan; communities, groups, individuals and institutions proposed preservation of gamelan and the old manuscripts related to gamelan; communities, art institutes, and agencies proposed digitizing analogue records; gamelan community and the central government propose an inventory program, research on artists and gamelan groups; art institutes and the central government proposed compiling a gamelan encyclopaedia; and the local government proposed a gamelan safeguarding action plan in each region.

After listening to suggestions and comments from all meeting participants, an action plan was prepared based on the name of the activity, the institution in charge, the steps of the activity, the objectives, and the results. In its implementation, the action plan that has been formulated will be carried out by the institution in charge of the activity, which monitors, evaluates, and reports the results periodically.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: **Deputi V, Kementerian Koordinasi Pembangunan Manusia Dan Kebudayaan**

Name and title of the contact person: Nyoman Shuida

Address: Lantai 5, Deputi Bidang Koordinasi Kebudayaan, Kementerian Koordinator Bidang Pembangunan Manusia dan Kebudayaan, Jl. Medan Merdeka Barat

Telephone number: +62 813-1933-3163, +62 21 345 3284

E-mail address: nyomanshoeida45@gmail.com

Other relevant information: N/A

Name of the body: **Direktorat Jenderal Kebudayaan**

Name and title of the contact person: Hilmar Farid, Ph.D.

Address: Kementerian Pendidikan dan Kebudayaan Republik Indonesia
Gedung E Lt.4. Jln. Jenderal Sudirman, Senayan, Jakarta 10270, Indonesia

Telephone number: +62 215725035, +62 215725578

E-mail address: hilmar.farid@kemdikbud.go.id

Other relevant information: N/A

Name of the body: **Direktorat Pelindungan Kebudayaan**

Name and title of the contact person: Fitra Arda

Address: Kementerian Pendidikan dan Kebudayaan Republik Indonesia
Gedung E Lt.11. Jln. Jenderal Sudirman, Senayan, Jakarta 10270,

Telephone number: +62 21 5725542

E-mail address: ditjenkebudayaan@kemdikbud.go.id

Other relevant information: N/A

Name of the body: **Komisi Nasional Indonesia untuk UNESCO (KNIU)**

Name and title of the contact person: Prof. Dr. Arief Rahman, M.Pd.

Address: Kementerian Pendidikan dan Kebudayaan Republik Indonesia Gedung C
Lt. 17 Jalan Jenderal Sudirman, Senayan, Jakarta 10270

Telephone number: +6221 5733127

Fax number: +6221 5733127

E-mail address: kniu@kemdikbud.go.id

Other relevant information: N/A

Name of the body: **Kementerian Pariwisata dan Ekonomi Kreatif / Badan Pariwisata dan Ekonomi Kreatif**

Name and title of the contact person: Reita

Address: Gedung Sapta Pesona, Jl. Medan Merdeka Barat No.17, RT.2/RW.3,
Gambir, Kota Jakarta Pusat, Daerah Khusus Ibukota Jakarta 10110

Telephone number: +62 81383084949

E-mail address: N/A

Other relevant information: N/A

Name of the body: **Balai Pelestarian Nilai Budaya Jawa Barat**

Name and title of the contact person: Jumhari

Address: Jalan Cinambo No. 136, Ujungberung, Cisaranten Wetan, Cinambo, Kota
Bandung, Jawa Barat 40293, Indonesia

Telephone number: +62 813 6348 2348

E-mail address: N/A

Other relevant information: N/A

Name of the body: **Dinas Pariwisata dan Kebudayaan Provinsi Jawa Barat**

Name and title of the contact person: Dra. Febiyani M.

Address: Jl R. E Martadinata No. 209 Cihapit Bandung Wetan

Telephone number: +62 22 7273 2069

E-mail address: N/A

Other relevant information: N/A

Name of the body: **Dinas Pendidikan dan Kebudayaan Provinsi Lampung**

Name and title of the contact person: Farizal Temanggung

Address: Jl. Drs. Warsito No.72

Telephone number: +62 816 411986

E-mail address: N/A

Other relevant information: N/A

Name of the body: **Balai Pelestarian Nilai Budaya Yogyakarta**

Name and title of the contact person: Warsito

Address: I. Brigjen Katamsno No.139, Keparakan, Mergangsan, Kota Yogyakarta, Daerah Istimewa Yogyakarta

Telephone number: +62 819 14489345

E-mail address: bpnb.diy@kemdikbud.go.id

Other relevant information: N/A

Name of the body: **Dinas Kebudayaan Provinsi Daerah Istimewa Yogyakarta**

Name and title of the contact person: Dian Lakshmi Pratiwi.

Address: Jl. Cendana No. 11 Yogyakarta

Telephone number: +62 274 562628

E-mail address: dianlakshmi@gmail.com

Other relevant information: N/A

Name of the body: **Dinas Pendidikan dan Kebudayaan Provinsi Jawa Tengah**

Name and title of the contact person: Sulistiono

Address: Jl. Pemuda No.134, Sekayu, Semarang Tengah, Kota Semarang, Jawa Tengah

Telephone number: +62 812 2857080

E-mail address: hermawati_2462@yahoo.com

Other relevant information: N/A

Name of the body: **Dinas Kebudayaan dan Pariwisata Provinsi Jawa Timur**

Name and title of the contact person: Handoyo

Address: Jl. Wisata Menanggal, Dukuh Menanggal, Gayungan, Kota SBY, Jawa Timur 60234

Telephone number: +62 857-3313-8282

E-mail address: bsf2013jatim@gmail.com

Other relevant information: N/A

Name of the body: **Balai Pelestarian Nilai Budaya Bali**

Name and title of the contact person: I.G. Ayu Armini

Address: Jl. Raya Dalung No.107, Dalung, Kuta Utara, Kabupaten Badung, Bali 80351

Telephone number: +62 81338453259

E-mail address: armini55@yahoo.com

Other relevant information: N/A

Name of the body: **Dinas Kebudayaan Provinsi Bali**

Name and title of the contact person: Dr. I Wayan Adnyana

Address: Jalan IR Juanda No. 1 Niti Mandala Renon, Denpasar 80235

Telephone number: +62 361 245 294, +62 361 245 297

E-mail address: info.disbud@baliprov.go.id

Other relevant information: <http://www.disbud.baliprov.go.id/>

Name of the body: **Dinas Pendidikan dan Kebudayaan Provinsi Nusa Tenggara Barat**

Name and title of the contact person: Lalu Manan

Address: Jl. Pendidikan No.19A Mataram NTB

Telephone number: +62 819 1747 3282

E-mail address: dikbudntb@gmail.com

Other relevant information: N/A

Name of the body: **Balai Pelestarian Nilai Budaya Kalimantan Barat**

Name and title of
the contact person: Hendraswati

Address: Jl. Letjen Sutoyo Parit Tokaya, Pontianak Selatan, Parit Tokaya, Pontianak
Sel., Kota Pontianak, Kalimantan Barat 78113

Telephone +62 813 45072650
number:

E-mail address: bpnb.kalbar@kemdikbud.go.id

Other relevant N/A
information:

Name of the body: **Dinas Pendidikan dan Kebudayaan Provinsi Kalimantan Selatan**

Name and title of
the contact person: Ahmad Subakti

Address: Palam, Cempaka, Kota Banjar Baru, Kalimantan Selatan

Telephone +62 821 5902 5463
number:

E-mail address: budniprovkalsel@gmail.com

Other relevant N/A
information:

Name of the body: **Institut Seni Indonesia Surakarta**

Name and title of
the contact person: Dr. Drs. Guntur, M.Hum

Address: Jl. Ki Hajar Dewantara No.19, Jebres, Kota Surakarta, Jawa Tengah
57126

Telephone +62 81327577799
number:

E-mail address: N/A

Other relevant N/A
information:

Name of the body: **Institut Seni Indonesia Yogyakarta**

Name and title of the contact person: Prof. Dr. M. Agus Burhan, M.Hum

Address: Jl. Parangtritis No.KM 6,5, Sewon, Bantul, Daerah Istimewa Yogyakarta 55001

Telephone number: +62 815 78002646

E-mail address: ars@isi.ac.id

Other relevant information: N/A

Name of the body: **Institut Seni Indonesia Denpasar**

Name and title of the contact person: Prof. Dr. I Gede Arya Sugiarta, S.Kar., M.Hum

Address: Jl. Nusa Indah, Sumerta, Denpasar, Kota Denpasar, Bali 80235

Telephone number: +62 812 3967919

E-mail address: rektor@isi-ps.ac.id; de.arya.66@gmail.com

Other relevant information: N/A

Name of the body: **Institut Seni Budaya Indonesia Bandung**

Name and title of the contact person: Dr. Een Herdiani, S.Sen., M.Hum

Address: Jl. Buah Batu No.212, Cijagra, Lengkong, Kota Bandung, Jawa Barat 40265

Telephone number: +62 813 20451794

E-mail address: rektor@isbi.ac.id; een_herdiani@isbi.ac.id

Other relevant information: N/A

Name of the body: **Sekolah Tinggi Kesenian Wilwatikta Surabaya**

Name and title of the contact person: Dr. H. Jariato, M.Si

Address: Perumahan Wisma Mukti, Jl. Klampis Anom II, Klampis Ngasem, Sukolilo, Surabaya, Jawa Timur 60117

Telephone number: +62 31-594-9945

E-mail address: stkw_sby@ymail.com

Other relevant information: N/A

Name of the body: **Institut Seni Indonesia Padang Panjang**

Name and title of the contact person: Prof. Dr. Novesar Jamarun, MS

Address: Jl. Bahder Johan, Guguk Malintang, Padang Panjang Tim., Kota Padang Panjang, Sumatera Barat 27118

Telephone number: +62 812 6713521

E-mail address: isi@isi-padangpanjang.ac.id

Other relevant information: N/A

Name of the body: **Radio Republik Indonesia Surakarta**

Name and title of the contact person: Gatot Triyanto

Address: Jl. Abdul Rahman Saleh No.51, Kestalan, Banjarsari, Kota Surakarta, Jawa Tengah 57133

Telephone number: +62 271639230

E-mail address: N/A

Other relevant information: N/A

Name of the body: **Radio Republik Indonesia Surabaya**

Name and title of the contact person: Kukuh setyobudi

Address: Jl. Pemuda No.82-90, Embong Kaliasin, Genteng, Kota SBY, Jawa Timur 60271

Telephone number: +62 813 57021971

E-mail address: N/A

Other relevant information: N/A

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

Communities, groups and individuals, including men and women are always involved in the process of proposing and preparing gamelan nomination files. The process of gamelan nomination was carried out at the initiative of Garasi Seni Benawa community in Surakarta. Garasi Seni Benawa community together with the Office of Education and Culture, Central Java Province, prepared the academic papers for the plan to propose gamelan in Representative List of the Intangible Cultural Heritage of Humanity. This nomination initiative, since 2017, has been responded positively by ISI Surakarta and 70 gamelan communities in Surakarta, Karanganyar, Klaten, Sukoharjo, Boyolali, Sragen, Wonogiri, Purwodadi, Kebumen, Bantul, Sleman, Nganjuk, Madiun, Magetan, Pacitan, and Malang. On November 21-25, 2018, the gamelan community in Gresik, Surabaya and Sumenep actively participated in research, documentation, report writing, and verification of nomination file content.

The gamelan communities in Bali and West Java were intensively involved in the process of proposing and filling in nomination files. In Bali, research and filing are carried out on September 17-25, 2018. In the process of research and filing, the leaders of gamelan communities in Bali involved were from Sanggar Arma, Sanggar Sudamal, Sanggar Seni Saba Sari, Sanggar Adhi Santana, Sanggar Seni Tugek Carangsari, Graha Siwa Nataraja Community, Seni Saptana Jaga Raga Community, Sekka Gong Ciung Wanara. The *sanggar* leaders also gave access to performances and practices of gamelan for temple worship. Whereas in West Java, the research and filling in the nomination files about Sundanese gamelan were conducted on October 1-6, 2018. The communities in West Java involved are Sanggar Tari Giri Mayang, Sanggar Waditra,

and Padepokan Giri Jinawi Raharja. During the filing process, the leaders of the sanggar, communities and sekka provide gamelan-related information and provide researchers with access to information from all members of their groups.

The gamelan community in South Kalimantan was also involved in the process of proposing and filling in the nomination files. They were involved in research and filing, which was carried out on November 21-25, 2018. The communities and groups involved included families of the Banjar Palace, Sanggar Ading Bastiri Barikin, Sanggar Asam Marimbun, Sanggar Taruna Jaya and several students from the University of Lambung Mangkurat. The individuals involved are Akhmad Riady, Dimansyah, Busera, and Rahmadi. Their involvement in the form of assistance during research and providing information to fill files, and performances to provide a complete overview of gamelan in South Kalimantan

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

Gamelan was nominated by the gamelan community, delivered to the Office of Education and Culture of the Central Java Province, forwarded to the Director General of Culture who then formed a Nomination Assessment Team. The Directorate of Heritage and Cultural Diplomacy held a Nomination Assessment Meeting which was attended by the Proposal Team, resource persons, the Indonesian National Commission for UNESCO (KNIU), the Coordinating Ministry for Human Development and Culture, and the Nomination Assessment Team. Currently the nomination is under the responsibility of the Directorate of Culture Safeguarding. After the assessment, the Nomination Assessment Team recommended Indonesian Gamelan to the Minister of Education and Culture for nomination on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

Gamelan Nomination Team conveys the plan to nominate Indonesian Gamelan, threats and risks, and its benefits to the gamelan community, which has been consulted with maestros and practitioners in the Public Consultation on March 20, 2019. Public tests were attended by representatives of gamelan community, academics, regional cultural offices, regional technical implementation units, central technical implementation units, public broadcasters, regional officials and the central government. After hearing and considering the information conveyed by the Gamelan Nomination Team, the Declaration of Approval and Nomination of Indonesian Gamelan on UNESCO's Representative List of Intangible Cultural Heritage of Humanity was signed by all participants.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

Several types of Gamelan are considered sacred and for restricted occasions, time and place, songs, by considering the sanctity of the players, the costumes, and with special rituals, i.e., *sesajen* (ritual offerings), reciting mantras, and calculating the good days for the occasion.

Grebeg Mulud ceremony is the only ceremony the palaces of Yogyakarta, Solo, and Cirebon play *Gamelan Sekaten*, played by the palace courtiers in complete traditional clothing, who recite mantras and do offerings. The opening *gending* (songs) are *Gending Rambu* and *Gending Rangkung*. The performance takes place in the ward in front of Masjid Agung Keraton (palace grand mosque). The ceremony is open to the public and utilised to deliver Islamic teachings.

According to the customs, gamelan community in South Kalimantan prohibits playing gamelan from Thursday afternoon to Friday afternoon and must perform offerings of 1 cup of water, black coffee, sweet coffee each, for appreciating their gamelan heritage. Sumenep Palace gamelan community in Madura also prohibits playing Gamelan on Fridays because Friday is devoted for religious activities.

In Bali, the sacred gamelan includes *Gamelan Selonding* in old villages of Karangasem Regency, part of sacred rituals and dances (*wali*). The players are selected based on virtuosity and patrilineal lineage, a clan unit in customary villages. *Gamelan Selonding* is played at Usaba ceremony, a big ceremony celebrated at least once a year. *Gamelan Selonding*, placed in *Pura Puseh* or *Bali Agung* to bring fertility and prosperity, is also used to present the gods in all customary villages.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the elements such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. *Name of the entity.*
 - b. *Name and title of the contact person.*
 - c. *Address.*
 - d. *Telephone number.*
 - e. *Email address.*
 - f. *Other relevant information.*
-

Name of the **Sanggar Garasi Seni Benawa**
entity:

Name and title of K.R.T. Rahayu Supanggah
the contact
person

Address: Karanganyar, Surakarta, Jawa Tengah

Telephone +62 816677490
number:

E-mail: N/A

Other relevant N/A
information:

Name of the **Sanggar Arma**
entity:

Name and title of AA Gde Rai/ Owner
the contact
person

Address: Peliatan UBUD

Telephone +62 82237662499
number:

E-mail: N/A

Other relevant N/A
information:

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Intangible Cultural Heritage of Indonesia

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

Directorate of Culture Safeguarding
The Office of Cultural Value Preservation of West Java
The Office of Cultural Value Preservation of Special Region of Yogyakarta
The Office of Cultural Value Preservation of Bali
The Office of Cultural Value Preservation of South Kalimantan

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

Inventory of Intangible Cultural Heritage
2011002106, Gamelan Selonding Bali
2013003091, Gendang Beleq Gong Gamelan NTB
2014004160, Gamolan Pekhing Lampung
2015005353, Gamelan Jawa Barat
2016007020, Talempong Pacik Sumatra Barat
2018008767, Gamelan Banjar Kalimantan Selatan
2018008768, Gamelan Jawa Timur
2018008769, Gamelan Ageng Jawa Tengah dan DIY

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

Gamelan Selonding Bali, 25 March 2019
Gendang Beleq Gong Gamelan NTB, 25 March 2019
Gamolan Pekhing Lampung, 25 March 2019
Gamelan Jawa Barat, 25 March 2019
Talempong Pacik Sumatra Barat, 25 March 2019
Gamelan Banjar Kalimantan Selatan, 25 March 2019
Gamelan Jawa Timur, 25 March 2019
Gamelan Ageng Jawa Tengah dan DIY, 25 March 2019

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The Office of Cultural Value Preservation in each work area, where regular gamelan practices held, undertakes research and data inventory of Intangible Cultural Heritage obtained from Actors/Practitioners, Tradition-bearers, Community Groups, customary institutions, academics and communities of ICH bearers on gamelan playing and making techniques.

Meanwhile, the Directorate of Culture Safeguarding is updating inventory offline based on files received and online at warisanbudaya.kemdikbud.go.id which is an online database accessible to public. Limited access can be given to Actors/Practitioners, Tradition-bearers, Community Groups, customary institutions, academics and communities of ICH bearers willing to assist in updating gamelan ICH inventory with any relevant information. Data in the online database are obtained from gamelan Actors/Practitioners, Tradition-bearers, Community Groups, customary institutions, academics and communities of ICH bearers.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The inventories of the element are updated at least every six months in forms of journals, thesis, etc. through ISI Surakarta's repository at isi.ska.ac.id.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

The procedure to conduct data inventory and update with community engagement. The Office of Cultural Value Preservation (BPNB) is responsible for inventorying Gamelan elements, which involve the bearers and practitioners of Gamelan in various provinces, such as Central Java, Special Region of Yogyakarta, East Java, West Java, Bali, West Nusa Tenggara, West Sumatra, Lampung, and South Kalimantan. At present, the elements that have been inventoried as the Intangible Cultural Heritage of Indonesia are updated manually by the Directorate Culture Safeguarding in cooperation with BPNB with community engagement. The official website: www.warisanbudaya.kemdikbud.go.id is temporarily unavailable due to maintenance.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. *If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.***
- b. *If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French as well as in the original language if different.***

Indicate the materials provided and – if applicable – the relevant hyperlinks:

warisanbudaya.kemdikbud.go.id (temporarily unavailable due to maintenance)

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French.
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition.
- grant(s) of rights corresponding to the photos (Form ICH-07-photo).
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French.
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

Becker, Judith. *Traditional Music in Modern Java Gamelan in a Changing Society*. The University Press of Hawai. 1974.

----- . *Gamelan Stories: Tantrism, Islam, and Aesthetics in Central Java*. Arizone State University Program for Southeast Asian Studies. 1993.

Benamou, Marc. *Rasa: Affect and Intitution in Javanese Musical Aesthetics*. Oxford University Press. 2010.

I Made Bandem. *Gamelan Bali di Atas Panggung Sejarah*. Denpasar. Badan Penerbit STIKOM Bali. 2013.

Kartomi, Margaret J. *Musical Instrument of Indonesia*. Melbourne: Indonesian Arts Society. 1985

----- . *Gamelan Digul di Balik Sosok Pejuang: Hubungan Antara Indonesia dengan Australia*. Yayasan Obor Indonesia. 2005.

Kunst, Jaap. *Hindu Javanese Musical Instrument*. Springer Science Bussiness Media, BV. 1968.

Martapangrawit. *Pengetahuan Karawitan I*. ASKI Surakarta. 1975.

Perlmen, Marc. *Umplayed Melodies, Javanese Gamelan and The Genesis of Music Theory*. University of California Press. 2004.

Pradjapangrawit, R.Ng. *Serat Sujarah Utawi Riwayating Gaamelan: Wedhapradangga (serat Saking Gotek)*. STSI Surakarta dan The Ford Foundation. 1990.

Raden Bekel Wulan Karahinan. *Gendhing-Gendhing Mataraman Gaya Yogyakarta dan cara menabuh jilid 1*. K.H.P Krida Mardawa Karaton Ngayogyakarta Hadiningrat. 1991.

Raffles, Thomas Stamford. *The History of Java*. London. John Murray, Albemarle Street. 1817.

Rahayu Supanggah. *Bothekan Karawitan I*. STSI Press. 2004.

----- . *Bothekan Karawitan II*. ISI Press. 2008.

Rustopo, Slamet Suparno, dan Waridi. *Kehidupan Karawitan Pada Masa Pemerintahan Paku Buwana X, Mangkunagara IV, dan Informasi Oral*. ISI Press. 2007.

----- . *Perkembangan Gending-Gending Gaya Surakarta 1950-200an*. ISI Press. 2014.

S. Mloyowidodo. *Gendhing-Gendhing Jawa Gaya Surakarta*, ASKI Surakarta. 1976.

----- . *Gendhing-Gendhing Sindhenan Bedhaya dan Srimpi*. SMKI Surakarta. 1996.

Sri Hastanto, *Konsep Pathet dalam Karawitan Jawa*. ISI Press. 2009

Sri Hastanto. *Ngeng & Reng: Persandingan Sistem Pelarasan Gamelan Ageng Jawa, Pelarasan Gong Kebyar Bali*. ISI Press. 2012

Subuh. *Gamelan Jawa Inkulturasi Musik Gereja: Studi Kasus Gending-Gending Karya C. Hardjasoebrata*. STSI Press. 2006.

Suhendi Afryanto. *Seni Gamelan dan Pendidikan Nilai*. Bandung. Sunan Ambu STSI Press. 2014.

Sumarsam. *Gamelan: Cultural Interaction and Musical Development in Central Java*. University of Chicago Press. 1995.

----- . *Hayatan Gamelan: Kedalaman Lagu, Teori dan Prespektif*. STSI Press. 2002.

----- . *Gamelan: Interaksi Budaya dan Perkembangan Musikal di Jawa*. Pustaka Pelajar Offset. 2003.

Waridi. *Karawitan Jawa Masa Pemerintahan PB X: Perspektif Historis dan Teoritis*. ISI Press. 2006.

----- . *Gagasan dan Kekaryaannya Tiga Empu Karawitan: Pilar Kehidupan Karawitan Jawa Gaya Surakarta 1950-1970an, Ki Martapangrawit, Ki Tjakrawasita, Ki Nartasabdam*. Etnoteater Publisher bekerjasama dengan BACC Bandung dan Pascasarjana. ISI Surakarta. 2008.

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

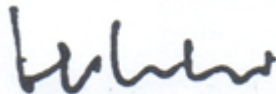
In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Hilmar Farid

Title: Mr.

Date: March 29, 2019

Signature:



Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

N/A