

CHAPTER V CONCLUSION

Special Region of Yogyakarta is one of the provinces in Indonesia which consisted of the Yogyakarta Sultanate (Kesultanan Yogyakarta) and the Pakualaman duchy (Kadipaten Pakualaman). Yogyakarta also consisted of a municipality of Yogyakarta and four districts, those are Gunung Kidul, Bantul, Kulon Progo, and Sleman. A fun fact to add, Yogyakarta is one of the areas in Indonesia with a tropical climate and influenced by the dry and rainy season. The total number of Yogyakarta's population amounted to be 3,457,491 people, consisted 1,708,910 of men and 1,748,581 of women in 2010. By this number of populations, the livelihood also comes in various sectors such as agriculture, farming, fishery, and forestry. It is tourism, an industry in which it includes many economic sectors such as trade, hotels, and restaurants. Tourism is a type of livelihood in Yogyakarta that gives significant influence for the province's economy because of the cultural diversities and tourist attractions, both domestic and foreigner. Yogyakarta Special Government is a unification of the Yogyakarta Sultanate and the Pakualaman Kadipaten Government. Therefore, Yogyakarta Special Government has a healthy relationship with Yogyakarta Palace and Paku Alaman. According to that, Yogyakarta have some of art that divided into several forms such as dance art (*Angguk Dance Art*, *Golek Menak Dance*), performing arts (Ramayana Ballets), traditional Events (*Sekaten* ceremony, *Gunungan*), And music arts (*Krumpyung*, *Gamelan*).

The emergence of gamelan was preceded by a Hindu-Buddhist culture that dominated Indonesia at the beginning of the historical recording period. In Javanese mythology, gamelan first created by Sang Hyang Guru in Saka era. Sang Hyang Guru is a god who controls the entire Java Island, from his palace in Mahendra Mountain, Medangkamulan (nowadays known as Mount Lawu). In the Majapahit era, the gamelan had an excellent development to reach the current shape and spread in

several areas such as Bali and Sunda. Gamelan always experiences the development in history, either as a tool of a ceremony, mediation of *da'wah* or arts. During the Hindu-Buddhist era, the gamelan game begins with a key on the Gong game as its interior art and is accompanied by a *slendro* tone to ensure an atmosphere. Besides that, gamelan often uses for a religious sacral ceremony.

Gamelan is a set of musical instruments with pentatonic tones, made from bamboo, metal, and wood. Gamelan has some musical instrument like *Kendang*, *Bonang*, *Demung*, *Saron*, *Peking* (gamelan), *Lenong* and *Kethuk*, *Slenthem*, *Gong*, *Gambang*, *Rebab*. Besides, Gamelan has values such as aesthetic values, history values, cultural values, spiritual/religion values, democratic values, social values, philosophy values, psychology values.

According to the existence of gamelan, there is some problem that happened with gamelan such as an external problem and internal problem. The external problem of gamelan is claimed by other countries. In 2015, gamelan displays a photo of two players by playing the gamelan on the form of world championship promotion. Furthermore, The Association of Tennis Professionals (ATP) mention gamelan as a traditional musical instrument from Malaysia on its Instagram caption. Besides, there are internal problems of gamelan. One of the causes of problems in gamelan is because of lack of human awareness. If the lack of knowledge, then this will have a fatal impact on the sustainability of the culture will be lost. Besides, there are some of the internal problems of gamelan such as the lack of government role in conserve culture, lot of young peoples who forget the existence of Indonesian culture, lack of cultural socialization by the media and lack of initiative by the government and Indonesian people in registering and patenting Indonesian culture.

According to the problem above, the government should have a solution to keep gamelan from claimed other countries and make the other countries recognize that gamelan as a traditional instrument of Indonesia. Therefore, there are two ways to get the recognition such de facto is the recognition that

based on the fact and de jure is the recognition that based on law. The strategy of Yogyakarta government to achieve international recognition of gamelan are through de facto recognition, by exhibition and mission. In exhibition, there are some purposes to achieve international recognition such as organize Yogyakarta Gamelan Festival that makes arts and education as a means of this festival. Besides, there is mission of Yogyakarta government that give gamelan to some countries such as Japan, United States towards consulate of Indonesia.

In de jure recognition, the Directorate of Inheritance and Cultural Diplomacy is a representative of the Indonesian government will propose the gamelan as an Intangible Cultural Heritage to UNESCO (a convention that maintains and regulates cultural heritage) in March 2019. In the submission, the Directorate of Heritage and Cultural Diplomacy conducts communication and deliberation to the cultural office where the gamelan originates, such as the Cultural Office of the Special Region of Yogyakarta, the Cultural Office of Solo, the Cultural Office of Bali. And the West Java Cultural Office. In the meeting, the Department of Culture of the Special Region of Yogyakarta represented by the head of the office and several divisions such as the traditional division and the planning division. The meeting was held to discuss the gamelan which would be proposed as an Intangible Cultural Heritage to UNESCO. Therefore, the information could provide a lot of information that could deliver at the meeting in 2021 after submission submitted in March 2019. In this case, the introduction of the gamelan as the Intangible Cultural Heritage is one of the effective strategies carried out by the Indonesian government. Besides, it is expected to be able to meet the government's target to get recognition from both UNESCO and other countries.

