

## Approval Thesis Summary

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**The Strategy of Yogyakarta Government to Achieve International  
Recognition of Gamelan**



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# **The Strategy of Yogyakarta Government to Achieve International Recognition of Gamelan**

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## ***Abstract***

*Special Region of Yogyakarta is one of region in Indonesia that rich with the culture. Gamelan is the traditional instrumental music of Yogyakarta that quite famous because it becomes the second largest instrument music in the world. However, there is also some problem that happened in gamelan such as internal and external problems. According to that, the Yogyakarta government have a strategy to solve the problem including the issue of claims from other countries also strategy to achieve international recognition. The primary aim of this research is to analyze the strategy of Yogyakarta government to achieve international recognition of gamelan. The research method used was qualitative with descriptive analysis. This research use cultural diplomacy and recognition theory. Therefore, there will be two types of recognition based on the behavior such as de facto and de jure recognition. Where the government strategy to achieve the international recognition is submitting gamelan as Intangible Cultural Heritage to UNESCO and do some promotion such as hold the Yogyakarta Gamelan Festival, and give gamelan to countries that need gamelan.*

*Keywords: Gamelan, Cultural Diplomacy, International Recognition*

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## **INTRODUCTION**

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). Besides that, 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 (Province Infographic, 2018). 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 (Province Infographic, 2018). By this number of population, the livelihood also comes in various sectors. Some sectors which become the main livelihood for the people also helps in the economic improvement and the life of the people, 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 (Melalatoa, 1995, p. 935).

Special Region of Yogyakarta established by Prince Mangkubumi, as known as Sultan Hamengkubuwono I in 1755. This region later grew into a city that rich in culture and Javanese arts. Yogyakarta is known as the guardian of Javanese culture since there are lots of people still do the traditions and behaviour of the local ancestors up until today. The local people of this region believe that the centre of the Yogyakarta Kingdom (Keraton) is significant for their survival (Heppell, 2004, p. 17). Therefore, the development of art and culture in Yogyakarta based on the Sultanate. There are many Classical Javanese arts in Sultan's palace (Keraton) such as traditional dance, traditional songs (*tembang*), *geguritan*, gamelan, painting, literature, and carvings that developed into the art of Yogyakarta society (Oktavianti, 2012).

As the era keep developing, Yogyakarta which known as the cultural city has begun to change its privilege into a modern town and a city of tourism. It all happened because there are some malls and other industrial buildings that built in Yogyakarta under the guise of increasing tourism investment in Yogyakarta. In the past, tourists were going to Yogyakarta to visit cultural sites and to learn cultural things in Yogyakarta. However, at this moment, tourists prefer to visit some nature objects such as beaches and others. This restlessness was also

expressed by Tia Pamungkas, a lecturer of Sociology from Gajah Mada University in a seminar entitled 'Reject Forget Promise of Peace'. Where in the discussion Tia said that (Siadari, 2015):

*"The construction that besieged Yogyakarta was very massive. It makes Yogyakarta lose its image and aura. Also makes a shift in Yogyakarta, from the City of Culture and Education to the city of the tourism industry."*

Tia Pamungkas also share an opinion that Yogyakarta can still develop without having any development going on. However, many people assume to make the country and the city expanded in comparison with Yogyakarta. So with that assumption, there are many industrial developments in Yogyakarta that is not following Yogyakarta which known as the city of culture and education (Siadari, 2015).

This restlessness also discussed in Jogja Independent event which attended by 15 mayor candidate of Yogyakarta, societies and the head of the villages in Yogyakarta city. Sugeng Sumiyoto the head of the village 01 Golo, Umbulharjo expressed his opinion, "Yogyakarta has lost its culture, and this is according to citizens. For example, the good manners of young people have faded away a long time". In the discussion, people expressed how they feel about the development that makes the city of Yogyakarta permissive and materialistic. The people also think that the values of tradition and culture in Yogyakarta has not reflected anymore (Kusuma, 2016).

In addition, there are also some influences that cause cultural changes. This changes also occur in Yogyakarta, such as globalization, modernization, consumerism, tourism, and mass media that can give some effects to Javanese cultures. The effects are social organization, language, art, ethics and social interaction and religion (Heppell, 2004, p. 17) Along with the influences, cultures have begun to be ignored and the emergence of some problems with other countries related to the declaration of religion. Recall about a case in which Gamelan claimed by Malaysia in 2010 (Pratomo, 2015). Besides that, claimed also occurs in some of the Indonesian cultures such as 'Reog' dance which has been requested by Malaysia in November

2007. The dance comes from Ponorogo, East Java and also one of the traditional dance art from Indonesia. There is also some conventional music instrument like 'Angklung' that has been claimed in March 2010. According to that, knowing that the recognition of UNESCO can keep the Indonesian culture claimed by other countries (Budaya, 2016).

According to that, the Yogyakarta government have a strategy to solve the problem including the issue of claims from other countries also strategy to achieve international recognition. Where the government strategy to achieve the international recognition is submitting gamelan as Intangible Cultural Heritage to UNESCO and do some promotion such as hold the Yogyakarta Gamelan Festival (Rahmanto, 2018). According to the explanation above, the mean of this thesis will discuss 'the strategy of Yogyakarta government to achieve international recognition of gamelan'.

## **THEORETICAL FRAMEWORK**

### **1. Cultural Diplomacy**

Cultural diplomacy theory is usually used in international relations. The meaning of cultural diplomacy itself cannot appropriately understand without explaining the meaning of diplomacy and culture. Diplomacy generally has various meaning in international relations, it can interpret as diplomatic or foreign service as an institution. In another side, the term of culture usually associated with art, literature and other visible components of learning. However, in the context of cultural diplomacy, culture should be considered more broadly as the set of distinctive spiritual, material, intellectual and emotional features of society or a group that encompasses in lifestyles, value system, tradition, and beliefs. Based on the explanation above, the term of cultural diplomacy is a mean used as an instrument for the implementation of foreign policy with peaceful means (Pajtinka, 2014, p. 99). Tulus Warsito and Wahyuni Kartikasari

also interpreted cultural diplomacy into two cultural groups such as micro and macro.

In their book, it quotes:

" Cultural diplomacy defined as the efforts of a nation to fight for its national interests through cultural dimensions, whether micro, such as education, science, sports, and art, or macro according to its main characteristics, such as propaganda and others, which in the conventional sense can be regarded as non-political, economic, or military” (Kartikasari, 2007, p. 4)

The aims of diplomacy usually to seek recognition, adjustment, persuasion, threats, hegemony, or subversion. Besides that, the purpose of cultural diplomacy can be interpreted as a way to meet national interests. Moreover, regarding communication patterns, there is some concept of cultural diplomacy such as peace situation according to its purpose, form, and means. In peace situations, there is five form of cultural diplomacy are: (Kartikasari, 2007, p. 31)

### **Cultural Diplomacy**

Situation	Form	Purpose	Means
Peace	<ul style="list-style-type: none"> <li>- Exhibition</li> <li>- Competition</li> <li>- Mission/ study</li> <li>Exchange</li> <li>- Negotiation</li> <li>- Conference</li> </ul>	<ul style="list-style-type: none"> <li>- Recognition</li> <li>- Hegemony</li> <li>- Friendship</li> <li>- Adjustment</li> </ul>	<ul style="list-style-type: none"> <li>- Tourism</li> <li>- Sports</li> <li>- Education</li> <li>- Trading</li> <li>- Art</li> </ul>

*Source: Tulus Warsito dan Wahyuni Kartikasari, Diplomasi Kebudayaan Konsep dan Relevansinya Bagi Negara-Negara Berkembang: Studi Kasus Indonesia, Ombak, Yogyakarta, 2007*

From the table above, it can see that to achieve international recognitions, the government of Yogyakarta use cultural diplomacy through exhibition, mission/study exchange, negotiations and conference. Whereas Yogyakarta government organize Yogyakarta Gamelan Festival that could be exhibition forms. Besides, the mission of Yogyakarta government is give gamelan to countries that need gamelan. In other sides,

Yogyakarta government also doing negotiation and conference to achieve international recognition through register gamelan to UNESCO.

## **2. Recognitions**

Recognition is one of the unilateral actions of a country to accept or justify something in the international community. Where in this case recognition also could be interpreted as an essential institution in the international community about the existence of the state including the framework of international relations. Boer Mauna states that "recognition is the statement from a country that recognized another country as the subject of international law." Tasrif also argues that the recognition could interpret as "recipient of a situation with the intention of receiving legal consequences from all situations that will occur." Recognition is one of the essential things in relations between countries, because if there is no recognition then there will be some problems arise such as: (Ginting, 2018, p. 9):

- 1) The inability to sign an agreement with some countries.
- 2) Isolated from countries to countries relations.
- 3) Having some difficulties in holding import and export trade to other countries.
- 4) Will have difficulty in obtaining life support materials from other countries.

The recognition itself has three theories. The first theory is the constructivist theory which assumes recognition as a significant thing. The second theory is the declaratory theory. This theory considers that the presence and absence of identification do not affect the rights and duties of a country in international relations. The last theory is the separation theory or middle ground theory. According to this theory, the recognition should be separated between a country's personality with the rights and obligations implementation. This theory also argues that to be personal law, a nation does not require any recognition. However, if the legal person needs to do a right and obligation

in international law, then an acknowledgment by other country is very necessary (Ginting, 2018). Besides these three theories, recognition also has several types and types such as:

#### 1. De Facto Recognition

De facto recognition is a recognition based on the reality. In this case, this recognition is based on its nature and divided into two types, such as the permanent de facto recognition and the temporary de facto recognition.

##### 1) The permanent de facto recognition

The permanent de facto recognition is an acknowledgment from other countries that can lead to a bilateral relationship in the field of economics and trade. Whereas in the attention the diplomatic level cannot be implemented.

##### 2) The temporary de facto recognition

The temporary de facto recognition is a recognition by other countries without seeing the long-term recognition. If a nation cannot maintain recognition, then the identification of the state could be pulled back.

#### 2. De Jure Recognition

The identification of de jure could be mean legal recognition. In this case, a country officially gets recognition if there is a law that regulates it with all the consequences that will occur. Based on its nature, the de jure recognition has two characteristics such as permanent de jure recognition, and full de jure recognition. The continuous recognition of de jure is an acknowledgment that will be received forever or indefinitely. While the full attention of de jure is an acknowledgment that will affect bilateral relations at the diplomatic level.

Based on the above theory, Yogyakarta's government uses the form of de jure and de facto recognition. In this case, the Yogyakarta Gamelan Festival is a festival that



can use as a mean to get de facto recognition. As for de jure recognition, the Yogyakarta government will register gamelan as the intangible cultural heritage to UNESCO in March 2019 (Isnanto, 2018).

## **CONTENT**

### **A. De Facto Recognition**

De facto recognition is a recognition based on the fact or reality. For instance, one of de facto recognition of gamelan is the promotion. Whereas, Yogyakarta Government used exhibition and mission to promote gamelan. Yogyakarta Cultural Office strategy that trough mission is gives gamelans to several countries and places such as the United States, Ireland, Japan and others, through the Indonesian Embassy and Consulate. Therefore, Yogyakarta Cultural Office provides gamelan to Ritsumeikan University in Kyoto to use as a promotion in the form of gamelan art performance for five years with the collaboration between Japanese gamelan musicians and some Yogyakarta musicians (Rahmanto, 2018). Besides, the strategy of Yogyakarta Culture Office trough exhibition was by holding several festivals such as the International Gamelan Festival that held in London and Solo, Indonesia. Moreover, the Yogyakarta Gamelan Festival is one of the annual festivals that could be a means to promote gamelan. Therefore, Yogyakarta Cultural Office cooperates with the Gayam16 Community to organize the festival (Rahmanto, 2018).

Yogyakarta Gamelan Festival is an international art festival because this festival could be a media to meet gamelan players and musicians around the world. Yogyakarta Gamelan Festival was first held in 1995 by Sapto Raharjo, because of the concern of community forgetting the musical instrument and the eager to eliminate the thoughts that gamelan is ancient and mystical which makes the people including the younger generation less interested in the gamelan (Gayam16, 2018).

In 1995, the Yogyakarta Gamelan Festival was still an art event at the Yogyakarta Arts Festival until 1997. The Yogyakarta Gamelan Festival had become an independent festival since then and fortunately lasts and become an annual event. Yogyakarta Gamelan Festival has been running for 23 years in total years and attended by gamelan lovers around the world. The first year of the festival presents four well-known Indonesian composers such as Slamet Abdul Sjukur from Surabaya, Ben Pasaribu from Medan, Sapto Raharjo and Djaduk Ferianto from Yogyakarta (Setiawan, 2015). In the years of Yogyakarta Gamelan Festival, lots of communities and artists have joined such as those from Riau, Sulawesi, Medan, Yogyakarta, etc. There are also lists of foreign participants in the Yogyakarta Gamelan Festival from 2008 to 2018. The list of participants was (Putri, 2018).

**Table 4.1 Yogyakarta Gamelan Festival Participant Data from 2008-2018**

No	Years	Date	Participations
1	2008	10 – 12 July 2008 Concert Hall Taman Budaya Yogyakarta	KPH8 (USA & Yogyakarta), Gammarays (Singapore), Vincent McDermott & Friends (USA, Australia, Japan and Yogyakarta), Gamelan Plesetan – University of California (Riverside and Santa Cruz USA), Kito Siopo (UK & Japan).
2	2009	16 – 18 July 2009 Concert Hall Taman Budaya Yogyakarta	KPH9 (USA & Yogyakarta, Indonesia), Kito Siopo (Japan, UK & Yogyakarta, Indonesia), Alex Grillo & Friends (France & Yogyakarta, Indonesia), Rene Lysloff & Sakana (USA).
3	2010	16 – 18 July 2010 Concert Hall Taman Budaya Yogyakarta	KPH10 (USA), Ensemble Gending (Netherlands), OrkeStar Trio with Ramu Thiruyanam (Singapore), Sumunar Gamelan & Dance Ensemble (Minnesota, USA), René Lysloff (California, USA), Bronze Age (Singapore).
4	2011	7 – 9 July 2011 Concert Hall Taman Budaya Yogyakarta	Wong Yogya <i>in collaboration with</i> Makoto and Kumiko (Yogyakarta & Japan), Alex Dea & Friends (USA, Taiwan, Malaysia, Indonesia), René Lysloff (USA).
5	2012	5 – 7 July 2012 Cultural Center of Koesnadi Hardjo Soemantri (Purna Budaya Yogyakarta)	Gamelan Club Malaysia & Vincent McDermott (USA).
6	2013	6 – 7 July 2013 Plaza Ngasem	Gammarays (Singapore), Padhang Moncar & Taniwha Jaya Gamelan Group (New Zealand).

<b>7</b>	2014	21 – 23 August 2014 Concert Hall Taman Budaya Yogyakarta	Ningbo Gamelan Ensemble (China), Brian and friends (USA), Victorhugo Hidalgo feat. Maha Srimara (Mexico).
<b>8</b>	2015	15 – 17 August 2015 Concert Hall Taman Budaya Yogyakarta	Ron Reeves & Fiends (Australia & Yogyakarta), Lahere & Karinding Towel (Bandung, Solo, Tuban, Malang, Kalimantan Selatan and USA).
<b>9</b>	2016	22 – 24 July 2016 Cultural center Koesnadi Hardjasoemantri UGM Yogyakarta	Kontra-GaPi (Filipina), David Kotlowy (Australia), Victorhugo Hidalgo and Sean Hayward feat. SriMara World Music Collective (Mexico)
<b>10</b>	2017	21 – 22 July 2017 Cultural center of Koesnadi Hardjasoemantri UGM Yogyakarta	Sekar Laras (Australia), Balungan (Prancis), David Kotlowy (Australia).
<b>11</b>	2018	13 – 15 July 2018 Cultural center of Koesnadi Hardjasoemantri UGM Yogyakarta	Project 2 by Rene Lysloff & Willyday Onamlay (USA).

Source: Putri, D.W. (2018, August 13). Yogyakarta Gamelan Festival and The Development of Gamelan. (V.

Analica, Interviewer)

Based on table 4.1 above, it can be seen that the foreigners in participating in the Yogyakarta Gamelan Festival increased by four participants with four different countries namely Canada, New Zealand, Japan, and Malaysia. Gained five countries such as United States, United Kingdom, Australia, Japan and Singapore in 2008. However, in 2009, the participant decrease become four participation with four different countries, namely the United States, France, Japan and the United Kingdom. The year of 2010 gained six participants with three different states such as the Netherlands, Singapore, and the United States.

The increase in 2010 comes to an end in 2011 to 2013. Where in 2011 there were only three participants from different countries namely Japan, Taiwan, Malaysia, United States and in 2012, there were only two participants with two different countries. Those are Malaysia and the United States. In 2013 two participants were representing two states, namely Singapore and New Zealand

However, the participants increased again as many participants who came from China, the United States, Mexico in 2014 and decreased to two participants in 2015 from Australia and the United States. In 2016 and 2017, there was an increase in Yogyakarta participants. Three participants from the Philippines, Australia, Mexico in 2016 and three representatives from Australia and France in 2017. However, in 2018 there were only two participants from the United States.

Desyana Wulani Putri, a financial manager of Gayam16 Community, said the ups and downs of the participants of the Yogyakarta Gamelan Festival are based on the sponsorship of each country since the Gayam16 Community and the Yogyakarta Government did not fully fund the participants. The festival only funded accommodation for the participants in Yogyakarta and also give an education about gamelan. This means that the participants have to support themselves by looking for their own sponsorship or self-funding so they can take part in the Yogyakarta Gamelan Festival (Putri, 2018). However, this does not affect the sustainability of the Yogyakarta Gamelan Festival. The festival can still run and still use as a gathering place for gamelan players around the World. This still suits the mission of the Yogyakarta gamelan festival which is to create and manage media to continuously become a means of gathering, communicating and interacting for gamelan lovers (Wulu, 2017)

Yogyakarta Gamelan Festival has been held for 23 years from 1995 - 2018 with an absent in 1998 because of the travel warning. By 23 years, it has increased the love of the people of Yogyakarta and the world community towards gamelan. One of the managers for Yogyakarta Gamelan Festival, Putri, also said that since the Festival existed, it also made many people create gamelan community and also make gamelan as an extracurricular facility for the students in Indonesia especially in Yogyakarta (Putri, 2018). In the international world, gamelan uses as a therapy for prisoners in the United Kingdom.

Katherine Haigh, an executive director of the Good Vibrations charity in the United Kingdom, said that "Gamelan is the right tool to help inmates to develop independence" (Hutomo, 2016). This in line with the target of the Gayam16 Community and the Yogyakarta Cultural Service, in which aims to gather countries and some gamelan artists in the world slowly while introducing Javanese gamelan to the participants as well (Putri, 2018).

The biggest challenge for the Yogyakarta Gamelan Festival is financial since Gayam16 Community not use any sponsorship in its application and originated from the Gayam16 Community itself. The daughter and the financial management of the Gayam16 community explained that:

"Problems arising in the implementation of the Yogyakarta Gamelan Festival are usually financial. However, we consider this is more of a challenge rather than a problem for the Gayam16 Community" (Putri, 2018)

Gamelan is the primary musical instrument in this festival. However, this festival also uses several modern music instruments such as drums, guitar, piano, bass and some other modern musical instruments. That means there is a collaboration between gamelan music instruments and more modern instruments. This still follows the gamelan vision to initiate a dynamic gamelan art life and always aligning with the era without losing the cultural background and respecting diversity in the world (Putri, 2018).

Yogyakarta Gamelan Festival can use as a means to achieve de facto recognition for gamelan since the Yogyakarta Gamelan Festival can make gamelan being love more and acknowledge more by both Indonesian and the international community. The Yogyakarta Gamelan Festival also increases the economy of Yogyakarta, as this statement expressed by Putri, the financial manager of the Yogyakarta Gamelan Festival. The gayam16

community always sends posters to travel agents to promote it to tourists especially foreigners (Putri, 2018).

## **B. The Recognition in De Jure**

The recognition of de jure could be mean as legal recognition. Where in this case a country officially gets recognition if there is a law that regulates it with all the consequences that will occur. Based on its nature, the identification of de jure has two characteristics such as permanent de jure recognition, and full de jure recognition. The continuous recognition of de jure is an acknowledgment that will be received forever or indefinitely. While the full realization of de jure is an acknowledgment that will affect bilateral relations at the diplomatic level (Budyanto & Abdilah, 2017).

According to the explanation above, in this case, the Indonesian government including the Yogyakarta Cultural Office use negotiation and conference as their strategy. Whereas the government proposed gamelan as an Intangible Cultural Heritage to UNESCO (a convention that maintains and regulates cultural heritage) in March 2019 (Isnanto, 2018). Where in the process of submitting the gamelan uses the procedure of The Register of Good Safeguarding Practices. So that to introduce a gamelan as an Intangible Cultural Heritage, as for some criteria in this case such as (Intangible Cultural Heritage, n.d.):

**Table 4.2 The Criteria of the Register of Good Safeguarding Practices**

<b>Criteria</b>	<b>Information</b>
<b>Criteria-1</b>	The Program, project or activity involves safeguarding, as defined in Article 2.3 of the Convention
<b>Criteria -2</b>	The program, project or activity promotes the coordination of efforts for safeguarding intangible cultural heritage on regional, sub regional and international laws.
<b>Criteria -3</b>	The program, project or activity reflects the principles and objectives of the Convention

<b>Criteria -4</b>	If already completed, the program, project or activity has demonstrated effectiveness in contributing to the viability of the intangible cultural heritage concerned. If still underway or planned, it can reasonably be expected to contribute substantially to the sustainability of the intangible cultural heritage affected.
<b>Criteria -5</b>	The program, project or activity has been or will implement with the participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent.
<b>Criteria -6</b>	The program, project or activity may serve as a sub-regional, regional or international model, as the case may be, for safeguarding operations.
<b>Criteria -7</b>	The submitting States Parties, implementing bodies, and community, group or, if applicable, individuals concerned are willing to cooperate in the dissemination of best practices, if their program, project or activity is selected.
<b>Criteria -8</b>	The program, project or activity features experiences that are susceptible to an assessment of their results.
<b>Criteria -9</b>	The program, project or activity is primarily applicable to the particular needs of developing countries.

Source: Intangible Cultural Heritage "Procedure of inscription of elements on the Lists and selection of Good Safeguarding," UNESCO, accessed on <https://ich.unesco.org/en/procedure-of-inscription-00809> on August 20, 2018

Based on table 4.2 above, the first criteria is defined in Article 2.3 of the Convention.

Where this has been regulated in Article 2 paragraph 3 told about safeguarding that contain:

"Safeguarding means aimed to ensure the viability of the Intangible Cultural Heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspect of such heritage" (Rakhmada, 2014, p. 15)

According to the article, the purpose of article 2 paragraph 3 is a series of methods used to ensure that future generations can always use this Intangible Cultural Heritage. Where safeguards in question are such as documentation, preservation, research, protection, empowerment, promotion and so forth. Therefore, submitting a gamelan to UNESCO is a good strategy for Indonesia to maintain the gamelan (Rahmanto, 2018).

The second criterion is about a coordinated program to secure the Intangible Cultural Heritage in regional, sub-regional and international constitution. It has been arranged in Indonesia's rules by the Ministry of Home Affairs and the Ministry of Cultural and Tourism number 40 and 42 year 2009 about Cultural Conservation Guidelines. This second criterion is also suitable with the Article 32 of the 1945 Constitution, which stated:

“The state promotes Indonesia's national culture in the middle of world civilization by giving freedom to the community to maintain and develop its cultural values” (Suparman, Muslim, Waluyo, & Hariyanto, 2009)

The Third criterion is about the program that reflects the convention's principles and purposes. According to that there are four purposes such as (Intangible Cultural Heritage, 2018):

- 1) Secure the Intangible Cultural Heritage
- 2) Increase people awareness, either national or international about the importance to keep and appreciate the Intangible Cultural Heritage.
- 3) To ensure the respect of individuals or groups for the Intangible Cultural Heritage.
- 4) Provides cooperation and also international assistance.

The Fourth criterion exists if the three criteria already completed. This fourth criterion states that a program should indicate an effectiveness in contributing to the



existence of Intangible Cultural Heritage, in which is hope to continue and could contribute substantially.

The fifth criterion explains about a program in which it is already or about to held by the participation of the community with prior and informed consent. In this case, Gayam16 community is the group that creates Yogyakarta Gamelan Festival with Gamelan as the main instrument in it. The next criterion is criterion number six. It explains that the program could functioned as sub-regional, regional, or international model. The program explained above could define as gamelan. The seventh criterion is the state party that send the implementing agencies should be able to cooperate to spread good practices if their program has been chosen. The eighth criterion is a vulnerable program to an assessment. Then the final criteria for a program that is used as a special need for developing countries.

In this case, the gamelan has fulfilled these criteria, and the Indonesian government has also prepared several preparations such as making reports and filling out forms to register with UNESCO in March 2019. In the process, three stages will be passed such as the preparation stage and submission, evaluation stage and examination phase. The step in the procedure is in the form (Intangible Cultural Heritage, n.d.):

**Table 4.3 Timetable and Procedures**

<b>Phase</b>	<b>Date</b>	<b>Information</b>
<b>Phase 1: Preparation and submission</b>	31 March Year 0	Deadline for previous assistance requests for the elaboration of proposals.
	31 March Year 1	Deadline by which the Secretariat must receive proposals. Files received after this date will be examined in the next cycle.
	30 June Year 1	Deadline by which the Secretariat will have processed the files, including registration and acknowledgment of receipt. If a file is found

		incomplete, the State Party is invited to complete the record.
	30 September Year 1	Deadline by which missing information required to complete the files, if any, shall be submitted by the State Party to the Secretariat. Data that remain incomplete returned to the States Parties that may Complete them for a subsequent cycle.
<b>Phase 2: Evaluation</b>	December Year 1- May Year 2	Evaluation of the files by the Evaluation Body.
	April-June Year 2	Meeting for Final Evaluation by the Evaluation Body
	For weeks before the session of the committee	The files and evaluation reports are available online for consultation by States Parties.
<b>Phase 3: Examination</b>	November/December year 2	The Committee examines the proposals and makes its decisions

Source: United Nations Educational, Scientific and Cultural Organization, "Procedure of inscription of elements on the Lists and of selection of Good Safeguarding," accessed on <https://ich.unesco.org/en/procedure-of-inscription-00809> on August 20, 2018.

Based on these stages, the Indonesian government, represented by the Directorate of Inheritance and Cultural Diplomacy, will go through the first phase by submitting a gamelan proposal as an Intangible Cultural Heritage at March 2019 to September 2020. Whereas within the one year period, the Indonesian Directorate of Heritage and Cultural Diplomacy will be assisted by several cultural offices where the gamelan came from the Yogyakarta Special Region of Culture, the Solo Cultural Office, the Bali Cultural Office and the West Java Cultural Service to discuss the Gamelan which would use as an Intangible Cultural Heritage. Where in this case there will be a meeting between the Directorate of Heritage and Cultural Diplomacy with several Heads of the Cultural Service

of the place of origin of the gamelan and several divisions accompanying the Head of the Culture Office such as the Division of Tradition and the Planning Division (Rahmanto, 2018).

In the second stage, the evaluation stage there will be an evaluation of the files held at the end of December 2020 until May 2021. After that, a meeting will be held from April to June 2020 to discuss the gamelan. Where the meeting attended by the Intangible Cultural Heritage Committee representing UNESCO along with the Directorate of Heritage and Cultural Diplomacy representing Indonesia (Rahmanto, 2018). After going through these stages, the final step is the examination wherein the committee will examine the proposal and discuss whether the gamelan can be patented and become an Intangible Cultural Heritage. Based on this, Nur Ikhwan Rahmanto, Head of the Planning Division of the Cultural Service of the Yogyakarta Special Region, argued that (Rahmanto, 2018):

“In carrying out a patent against the fortune to UNESCO must pass a long stage which is more or less two years. So in these two years, it can be seen whether UNESCO accepts gamelan as an Intangible Cultural Heritage or not”  
(Rahmanto, 2018)

In the submission of the gamelan, as an Intangible Cultural Heritage carried out by the Directorate of Heritage and Cultural Diplomacy, it is expected to achieve the Indonesian government's target by gaining recognition from other countries that the gamelan is a traditional music instrument originating from Indonesia. So in this case, the submission was carried out to safeguard the gamelan from claiming other countries. In this case, Nur Ikhwan Rahmanto convinced that the Gamelan could be accepted and admitted by UNESCO as one of Indonesia's Intangible Cultural Heritage. Nur Ikhwan believed this because basically, the gamelan belonged to Indonesia, not Malaysia. Where in this case,

Malaysians often use gamelan because of the Indonesian people who live and settle in Malaysia while bringing Indonesian culture there (Rahmanto, 2018).

Based on the recognition of the gamelan which will be submitted by the Directorate of Heritage and Indonesian Cultural Diplomacy to UNESCO through the Register of Good Safeguarding Practices. There is no problems have occurred in the proposed plan. That happened because the submission will still be carried out in March 2019. Besides, the recognition in this way fulfills a permanent de jure recognition characteristic. Where in this case if the Gamelan recognized as an Intangible Cultural Heritage by UNESCO, then the acknowledgment will be accepted forever without a specified time limit.

## **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 population, 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*).

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.

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