

31112





...

# INDONESIA QUADRENNIAL PERIODIC REPORT UNESCO 2005 CONVENTION

"PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS"

2016

# Indonesia Quadrennial Periodic Report 2016 UNESCO Convention 2005

# Protection and Promotion of the Diversity of Cultural Expressions





and - Cultural Expres





Indonesia Quadrennial Periodic Report 2016 UNESCO Convention 2005 Protection and Promotion of the Diversity of Cultural Expressions

#### Advisor :

• Minister of Education and Culture, Anies Baswedan

#### **Steering Committee :**

- Director General of Culture, Hilmar Farid
- Director of Cultural Heritage and Diplomacy, Nadjamuddin Ramly

#### Person in Charge :

• Deputy Director for Intangible Cultural Heritage, Lien Dwiari Ratnawati

#### **Editors**:

- M. Aman Wirakartakusumah
- Anupama Shekar
- Charles Vallerand

#### Writers :

- Hartanti Maya Krishna
- Daryl Neng W.
- Basuki Antariksa
- Hery P. Manurung

#### Translator :

Daryl Neng W.

#### **Cover Design :**

Dais Darmawan Paluseri

#### Secretariat :

- De Budi Sudarsono
- Eva Ismariati
- Puji Hastuti
- Mochtar Hidayat



# Preface

May the Peace, Mercy, and Blessings of Allah be with You Wishful Greetings of Prosperity for All of Us

First and foremost, let us offer our praise and gratefulness to God, as it is by His blessings and grace that Indonesia has managed to complete the writing of the UNESCO 2005 Convention Periodic Report. We express our highest appreciation for the participation and contribution of all parties involved in the process of writing of this Periodic Report.

The Periodic Report is the first comprehensive written report on the protection and promotion of the diversity of cultural expressions in Indonesia ever since Indonesia ratified the UNESCO 2005 Convention through the Presidential Regulation No. 78 of 2011. As a State Party that has ratified the Convention, Indonesia is obligated to submit a quadrennial periodic report to the UNESCO Secretariat in which it describes various policies and measures taken by the Government to implement the protection and promotion of the diversity of cultural expressions.

The writing of the Periodic Report is a tool to strengthen the position of culture as an integral part of sustainable development. For this Convention, the Ministry of Education and Culture (MEC) of the Republic of Indonesia plays a significant role at both the upstream and downstream. At the upstream, MEC is regarded as a provider of cultural inventory data and preservation institution, as well as the leader in the writing of the Periodic Report due to its significant impact on the field of culture in its relation to the development of education. Meanwhile at the downstream, the MEC is positioned as a supporter for the development of culture-based creative industries.

The completion of this Periodic Report is not the end; instead, it is part of the initial stages to firmly protect and promote the divzersity of cultural expressions of Indonesia. Countless parties had been actively involved in the writing of this Periodic Report, including strong participation from academicians, practitioners, and policy makers, which cannot be all mentioned in person in this Periodic Report. In particular, we would like to express our deep appreciation to UNES-CO Jakarta Office and Swedish International Development Agencies (SIDA), as well as Mme. Anupama Shekar and Mr. Charles Vallerand for their kind assistance and cooperation in preparing the Periodic Report.

There is still much to build on and accomplish for Indonesia, in particular for the MEC, Directorate General of Culture, as the forefront guard of cultural protection in Indonesia. Apparently, this effort to protect and promote Indonesian culture for the upmost benefit of its people cannot be pursued without the cooperation of all stakeholders.

We sincerely hope that the completion of this Periodic Report will be instrumental in the protection and promotion of the diversity of cultural expressions for all generations to come, both by the Government through its policies and measures and the civil society in Indonesia.

And May the Peace, Mercy, and Blessings of Allah be with You

Jakarta, November 2016 Director General of Culture

#### **Hilmar Farid**

# Contents

PREFACE	
List of Legislations and Regulations, Programmes, Government Agencies, Civil Society Organizations, and Private Companies Executive Summary	ix
PART 1 : GENERAL INFORMATION	1
Overview of Cultural Policy Context	
Multi-stakeholder Consultation Process	
Periodic Report Drafting Team	4
PART 2 : POLICIES & MEASURES	7
Cultural Policies	8
Role of Culture in the National Sustainable Development of Indonesia	8
Establishment of the Creative Economy Agency	
(Badan Ekonomi Kreatif BEKRAF)	
Management of the National Films and Broadcasting Industries	
Promotion for the National Books and Publishing Industry	
Promotion for National Contemporary Visual and Performing Artists	
Initiatives to Increase Awareness and Organization of Under Develope Cultural Expressions	
Government Incentives Related to Cultural Expressions	
International Cultural Cooperation	
Showcasing of Indonesian Culture in Foreign Countries	
Bilateral Cooperation with the United Kingdom in the Field of Creative Indust	
Preferential Treatment Integration of Culture in National Sustainable Development Policies	
Development of a National Creative Cities Network	
Integration of Culture in International Sustainable Development Policies	
World Culture Forum as an International Dialogue Platform	
Emerging Transversal Issues	
National Efforts to Discourage Piracy of and Improve Collection of	
Royalties from Cultural Intellectual Property	29
Use of Digitization to Protect and Promote Literature and Cultural Wo	rks 31
Gender Equality	
Youth	
Nurturing Youth in Cultural Expressions through Capacity Building and	
Competition	33

.

#### PART 3 : CIVIL SOCIETY ----- 37

Parties — 38	
Civil Society — 39	
Initiatives	39
Challenges	41
Solutions — 42	
Plans for the next four years	42

#### PART 4 : ACHIEVEMENTS & CHALLENGES — 43

Achievements	44
Challenges	45
Solutions	45
Plans for the Next Four Years	46

49

#### **PART 5 : ANNEXES**

Economy and Finance	50
Books	51
Music	52
Media	52
Connectivity, Infrastructure, and Access	53
Cultural Participation	54
Additional Clarifications	54
List of Other Government Agencies Contributing to the Periodic Report	56
List of Other Civil Society Organizations Contributing to the Periodic Report	57

List of Legislations and Regulations, Programmes, Government Agencies, Civil Society Organizations, and Private Companies

## LEGISLATIONS AND REGULATIONS

- 1. **Government Regulation No. 72 of 2015** on Amendments to the Government Regulation No. 6 of 2015 on the Creative Economy Agency, 10
- Government Regulation No. 93 of 2010 on Donations for National Disaster Handling, Donations for Research and Development, Donations for Education Facilities, Donations for Sports Development, and Costs for Construction of Social Infrastructures that Can Be Deducted from Gross Income, 19, 20
- 3. Jakarta Local Regulation No. 3 of 2015 on Entertainment Taxes, 19, 20
- 4. Law No. 32 of 2002 on Broadcasting, 12, 46
- 5. Law No. 33 of 2009 on Films, 12, 13, 46
- 6. Law No. 28 of 2014 on Copyrights, 29
- 7. National Medium Term Development Plan for 2010-2014, 8, 9, 46
- 8. Regulation No. 2 of 2008 on Books, 31, 32
- Regulation No. 158/PMK.010/2015 on Criteria for Art and Entertainment Services that are Exempted from Value Added Tax (VAT), 19, 20

#### PROGRAMMES

- 1. ArtJog, 39
- 2. ASEAN Literature Festival, 14
- 3. Bali Arts Festival, xiv, 16, 44
- 4. Bali Emerging Writers Festival, 40
- 5. Bamboo Music Revolution Show, 34
- 6. Banyuwangi Art Week, 25
- 7. Banyuwangi Beach Jazz Festival, 25
- 8. Banyuwangi Ethno Carnival, 25
- 9. Banyuwangi Peaceful Concert, 25
- 10. Barong Ider Bumi, 25
- 11. Barongan Nusantara Festival, 25
- 12. Bazaar Art, 39
- 13. Bedog Art Festival, 35
- 14. Borobudur Writers Festival, 40
- 15. Culture Parade, 26

- 16. Digital Culture, 23
- 17. Discover Indonesia, 23
- Enrichment for Beginners in Films Workshop, 34
- 19. Frankfurt Book Fair, xii, 14, 15
- 20. Free But Polite Exhibition, 18
- 21. Gandrung Sewu Festival, 25
- 22. Gebyar Nusantara Expo and Show, 26
- 23. Gendang Sahur Festival, 26
- 24. Hip Hop Music Collaboration, 23
- 25. House of Indonesian Culture, 20
- 26. INA Craft (Jakarta International Handicraft Trade Fair), 39

¥.,

- 27. Indonesian Arts Summit, 16
- 28. Indonesian Creative Cities Network, 25
- 29. Indonesian Dance Festival, xiv, 4, 33, 38, 39
- 30. Indonesian International Book Fair, 14
- 31. Indonesian Sculpture Exhibition, 18
- 32. Jakarta Biennale, xii, 18, 39
- 33. Jakarta Fashion Week, 39
- 34. Java Jazz Festival, 39
- 35. Jazz Ijen Banyuwangi, 25
- 36. Jember Fashion Carnaval, 39
- 37. Kuwung Festival, 25
- 38. Legu Gam Festival, 25
- 39. Makassar Writers Festival, 14, 39, 40
- 40. Medan Contemporary Dance Festival, 35
- 41. National Performing Arts Festival, 16
- 42. National Photography Congress, 17, 18
- 43. Papermoon Puppet Theatre, 23, 39
- 44. Percussion Festival and Larlare Orchestra, 25
- 45. Sawung Dance Festival, 35
- 46. Teater Garasi, 39
- 47. Teater Koma, 39
- 48. Ubud Food Festival, 40
- 49. Ubud Writers Festival, 14
- 50. Wayang Educational Package, 31
- 51. Wayang Kulit Festival, 25
- 52. Wayang Orang Bharata, 39
- 53. World Culture Forum, vii, xiv, 10, 27, 28, 38, 44

### **GOVERNMENT AGENCIES**

- 1. Bogor Agricultural University, 5
- 2. Central Bureau for Statistics, 5, 50, 52
- 3. Coordinating Ministry for Economic Affairs, 26
- 4. Coordinating Ministry for Human Development and Culture, 4
- 5. Coordinating Ministry for People's Welfare, 32
- 6. Creative Economy Agency, 2, 4, 5, 9, 10, 11, 13, 22, 23, 25, 26, 34, 44
- 7. Indonesian Broadcasting Commission, 13
- 8. Indonesian Censorship Agency, 12
- 9. Indonesian State Intelligence Agency, 5
- 10. Jakarta Office for Culture and Tourism, 34
- 11. Ministry of Communication and Information, 13
- 12. Ministry of Education and Culture, v, 3, 4, 5, 13, 15, 16, 20, 21, 24, 23, 28, 32, 34,44
- 13. Ministry of Finance, 19, 51
- 14. Ministry of Foreign Affairs, 4, 5, 20
- 15. Ministry of Law and Human Rights, 4, 30
- 16. Ministry of National Planning and Development, 9
- 17. Ministry of Tourism, xi, 2, 4, 5, 11, 16, 18, 22, 23, 26, 34, 44
- 18. National Collective Management Organization, 30
- 19. National Gallery of Indonesia, 18
- 20. National Library of Indonesia, 15, 31, 32

#### CIVIL SOCIETY ORGANIZATIONS AND PRIVATE COMPANIES

- 1. Adhinata Pandita, Ltd., 32
- 2. Aliansi Masyarakat Adat Nusantara, 40
- 3. Arslonga, 4, 39
- 4. Art Club Singapore, 32
- 5. ArtOne Museum, 39
- 6. Asia-Europe Foundation, 34
- 7. Asia-Europe Museum Network, 41
- 8. Asian Culture Center, 34
- 9. Asosiasi Royalti Dangdut Indonesia, 30
- 10. Australia Indonesia Institute, 32
- 11. Bandung Creative City Forum, 26
- 12. Bank Central Asia, 32
- 13. C Venues, 24
- 14. Cryptic, 23
- 15. Dia.Lo.Gue, 39

- 16. Djarum Bhakti Budaya, 32, 34
- 17. Djarum Foundation, 40
- 18. Edwin Gallery, 39
- 19. Erasmus Huis, 34
- 20. Erudio School of Art, 4, 39
- 21. Flik TV Rumah Sinema Indonesia, 40
- 22. Ford Foundation, 32
- 23. Galeri Indonesia Kaya, 39
- 24. Gedung Kesenian Jakarta, 34
- 25. Goethe Institute Jakarta, 15
- 26. Indo Art Now, 40
- 27. Indonesian Arts Committee, 4, 39
- 28. Indonesian Batik Foundation, 40
- 29. Indonesian Center for Sustainable Development, 4, 39
- 30. Indonesian Indigenous Peoples Alliance, 5, 39
- 31. Indonesian Photography Community, 17
- 32. Indonesian Publishers Association, 15, 51
- 33. Indonesian Visual Art Archive, 40
- 34. Institut Francais, 34
- 35. Jakarta Arts Council, 4, 39
- 36. Jakarta Biennale Foundation, 18
- 37. Japan Foundation, 34
- 38. Kampung Segart, 18
- 39. Kande Band, 23
- 40. Karya Cipta Indonesia, 30
- 41. Kelola Foundation, 40
- 42. Kineforum, 40
- 43. Koalisi Seni Indonesia, 40, 41
- 44. Kompas Group, 40
- 45. Lenteng Forum, 18
- 46. Levitt Capital Management, 32
- 47. Litprom Frankfurt Book Fair, 15
- 48. Lontar Foundation, 5, 32, 39, 40
- 49. Mayangkara Group Ki Purbo Asmoro, 32
- 50. Moehammad Aman Wirakartakusumah Foundation, 4
- 51. Museum Batik Danar Hadi, 40
- 52. Museum Ullen Sentalu, 39
- 53. Nadi Gallery, 39
- 54. National Private Radio Broadcasting Association of Indonesia, 5, 39
- 55. Nu Art Sculpture Park, 39
- 56. Nusantara Art Education Institute, 34

- 57. Oei Hong Djien Museum, 39
- 58. Oral Tradition Association, 4, 39
- 59. Paguyuban Artis Pencipta Lagu dan Penata Musik Rekaman Indonesia, 30
- 60. Paguyuban Karawitan & Tari Mangkunegaran, 40
- 61. PT. Woolu Aksara Maya, 32
- 62. Royalti Anugrah Indonesia, 30
- 63. Salihara Community, 34
- 64. Sarasvati, 40
- 65. Selasar Sunaryo, 40
- 66. Sentra Lisensi Musik Indonesia, 30
- 67. Soerya Soemirat Dance Workshop, 23
- 68. Solo Creative Community Network, 26
- 69. Southbank Centre, 23
- 70. Southeast Asia Digital Library, 32
- 71. Southeast Asian Creative Cities Network, 41
- 72. Suar Art Space, 4, 39
- 73. Taman Ismail Marzuki, 34
- 74. Toraja Melo, 40
- 75. Total Bakti Lestari, 32
- 76. Visual Jalanan, 18
- 77. Wahana Musik Indonesia, 30
- 78. Wales Millennium Centre, 24
- 79. West Java Culture Park, 33, 34
- 80. World Bank, 32

#### **Executive Summary**

Indonesia has implemented the goals of the Convention long before the Convention was even established. As reflected in Article 28.C.1 of the 1945 Constitution and the national motto of "Bhinneka Tunggal Ika" or "Unity in Diversity", diversity of cultural expressions has always been one of the foundations of Indonesia.

Over the years, Indonesia has accomplished many achievements in implementing the goals of the Convention. Some of the more recent main results that deserve special recognition include:

- Development of a long term, comprehensive strategic plan by the former Ministry of Tourism and Creative Economy;
- Formation of the Coordinating Ministry for Human and Culture Development and Creative Economy Agency; and
- Implementation of World Culture Forum, the Bali Arts Festival, and the Indonesian Dance Festival as exemplary programmes based on impact, innovativeness, and funds allocated.

Through years of implementing the goals of the Convention, Indonesia has encountered various challenges. Many of those challenges were echoed in the various consultations held throughout the drafting of this report and appear to be commonly reported by other State Parties. In general, the challenges identified could be grouped into the following categories:

- Lack of understanding among all stakeholders on the role of culture towards sustainable development;
- Lack of sustainable planning at the ministerial level;
- Lack of statistical data;
- Lack of capitalization on international opportunities;
- Lack of law enforcement in breaches of laws and regulations;
- Lack of support for the sustainability of culture-related businesses owned by minority groups;
- Lack of shared knowledge on existing policies and measures;
- Lack of recognition of exemplary programmes and cultural players/artists;
- Lack of participation in the evaluation of cultural policies and measures; and
- Lack of fair financial compensation for the use of traditional cultural expressions.

In addition to identifying challenges, the consultations also yielded many suggestions on possible solutions to overcome those challenges. The majority of participants to the consultations were encouraged by the progress made and raised new optimism for future implementation of the goals of the Convention. In general, the possible solutions offered could be grouped into the following categories:

- Improved efforts to raise awareness and understanding of the goals of the Convention;
- Improved effectiveness in the direction, coordination, and support among ministries and governmental agencies;
- Improved involvement of civil society;
- Development of new national surveys to capture statistical data relevant in measuring cultural policies and programmes in Indonesia; and

Development of a national database to record all programmes in Indonesia, give recognition to programmes that are considered exemplary, support capacity building, and allow better access to public and private funding.





# GENERAL INFORMATION

# General Information

#### **Overview of Cultural Policy Context**

The main objective on national development for culture in Indonesia still prioritizes the preservation and protection of many cultural elements from extinction. Nonetheless, since 2009, the Indonesian government has started to increase its focus towards utilizing national culture for economic development through the enactment of the President Instruction No. 6 of 2009 on the Development of Creative Economies. In addition, even though Indonesia only became a State Party to the UNESCO 2005 Convention in 2012, many of the policies referred to in the Convention were already reflected by the various efforts to provide space for the diversity of cultural expressions, especially in the protection and promotion of contemporary expressions. This is because Indonesia is a country with amazing richness in cultural diversity. Hence, it has become the duty of the Government to ensure the balance of rights of all stakeholders from various ethnic groups to sustain national integration.

The term "creative economy" has also become a trending topic of discussion and development ever since 2011 when the former Ministry of Tourism and Creative Economy was established. With the establishment of the Creative Economy Agency (CEA) in 2014 as an independent government institution, the Government implemented a policy providing more space for the development and promotion of the diversity of cultural expressions. By 2013, a number of development objectives had been achieved, including:

- workforce absorption in the cultural industry of about 7.06 million people or approximately 59.4% from the total workforce absorption of the national industry sector;
- facilitation for Intellectual Property Rights registration of more than 100 creative works;
- growth in the consumption of artsand culture-based creative products of about 11.24% or approximately USD 40 billion of the national household consumption; and
- establishment of 13 cultural parks as new creativity spaces.

The rapid growth of digital technology has

been beneficial for Indonesia in terms of efforts to promote the diversity of cultural expressions and the self-development of opportunities for creative industries. Various social media services could be used to promote the diversity of cultural expressions and creative industries for small and medium enterprises which do not have sufficient financial support or a sizeable business network. Due to its large geographical location, the quality of information technology infrastructure in Indonesia is still limited to certain regions like the islands of Java and Sumatera. This has partially caused uneven opportunities for all Indonesian people to promote their diversity of cultural expressions as well as receive benefits from the creative industries.

Despite its benefits, digital technology also acts as a media channel for other cultures and creative industries with strong global presence to dominate the attentions of communities, thus leading to the potential threat of communities forsaking their own local culture. With this awareness, Indonesia has put extra emphasis on the urgent need to anticipate the impact of this potential threat by strengthening the self-identity of Indonesian people.

In regards to the policy development process, the Convention has not yet been:

- the basis for changing one or more policies;
- a tool to promote policy discussion; and
- a reference for ongoing policy development.

### Multi-stakeholder Consultation Process

The consultation process for Indonesia was a joint effort by the Ministry of Education and Culture (MEC) and the UNESCO Jakarta Office conducted in multiple steps involving wide participation from various stakeholders. The Swedish International Development Agency (SIDA), in collaboration with the Secretariat of the Convention and the UNESCO Jakarta Office, provided technical assistance from two international experts, Ms. Anupama Sekhar (India) and Mr. Charles Vallerand (Canada). Through its financial assistance, SIDA also offered to fund the following three steps in the planned consultation process: one-day multi-stakeholder consultative workshop, three-day drafting team national workshop, and one-day public consultation. The remaining steps were hosted under the initiative of and funding from the MEC. The complete list of steps taken during the consultation process were:

- Consultative workshop (December 8, 2015). Attendance of 55, from both government officials and civil society organization (CSO) representatives.
- Data collection workshop I (January 20, 2016). Attendance of 48, from government officials only.
- Data collection workshop II (January 21, 2016). Attendance of 38, from CSO representatives only.
- Consultative visit to the Ministry of Youth and Sports and the Coordinating Ministry of Human and Culture Development (February 22, 2016).
- Consultative visit to the Ministry of Law

and Human Rights and the Creative Economy Agency (February 24, 2016).

- National workshop (March 1-3, 2016). Three day attendance of 84, 31, and 32, respectively from both government officials and CSO representatives.
- Consultative visit to the Ministry of National Development Planning and the Ministry of Foreign Affairs (March 18, 2016).
- Drafting team coordinator consultation (March 21, 2016). Attendance of 14 from both government officials and CSO representatives.
- Drafting team workshop (April 4, 2016). Attendance of 24 from both government officials and CSO representatives.
- Public consultation (May 4, 2016). Attendance of 88 from both government officials and CSO representatives.

# Periodic Report Drafting Team

The name of stakeholders, including civil society organizations, that were officially involved in the preparation of the Periodic Report, include the following persons:

- Mr. Adenan, Rossalis Director of Relationships between Foreign Institutions, Creative Economy Agency
- 2. Mr. Afero, Gulfan Deputy Director for Social and Culture Affairs, Ministry of Foreign Affairs
- 3. Mr. Antariksa, Basuki Researcher for Research in Policy Development, Ministry of Tourism
- 4. Mr. Amin, Mohammad

Deputy Director for Public Education, Creative Economy Agency

- 5. Ms. Darmaningsih, Maria Director, Indonesian Dance Festival
- 6. Ms. **Dewi, Astarina Eka** Researcher, Indonesian Center for Sustainable Development
- Mr. Gumay, M. Hafez Researcher, Indonesian Arts Committee
- 8. Ms. Hardjasaputra, Christa Administrator and Project Assistant, UNESCO Jakarta Office
- 9. Ms. Hutabarat, Felencia Founder, Arslonga
- Ms. Irawati, Lisa Co-Founder and Director, Erudio School of Art and Suar Art Space
- 11. Ms. Ismar, Madia Patra Dance Theatre Researcher, Artist, and Lecturer, Oral Tradition Association
- 12. Mr. Karseno, Irawan Director, Jakarta Arts Council
- 13. Ms. Krishna, Hartanti Maya Head of Nomination, Deputy of Intangible Cultural Heritage, Ministry of Education and Culture
- 14. Ms. Kurniawati, Ika Ahyani Deputy Director for Empowerment of Intellectual Property, Ministry of Law and Human Rights
- 15. Mr. Neng, Daryl Supervisor, Moehammad Aman Wirakartakusumah Foundation
- Mr. Pakpahan, Dohardo Deputy Director for History and World Heritage, Coordinating Ministry for Human Development and Culture

#### 17. Ms. **Rahmiati, Lita** Head of Relationships between Foreign Institutions, Ministry of Education and Culture

- Mr. Rais, Hassanein Secretary General, National Private Radio Broadcasting Association of Indonesia
- 19. Ms. **Ratnawati, Lien Dwiari** Deputy Director for Intangible Cultural Heritage, Ministry of Education and Culture
- Ms. Sapardan, Wieske, Project Assistant, UNESCO Office Jakarta
- 21. Mr. Saputra, Aryudhi Head of Agreements and Ratifications, Creative Economy Agency
- 22. Ms. Satriati, Wikan, Publication Manager, Lontar Foundation
- 23. Mr. Siagian, Rizaldi Expert Staff, Indonesian Indigenous Peoples Alliance
- 24. Mr. Silitonga, Witler Slamet Expert Staff on Culture, Indonesian State Intelligence Agency
- Ms. Suharti Bureau Chief of Planning and International Cooperation, Ministry of Edu
  - cation and Culture
- 26. Mr. Susilo, Dwi

Head of Statistical Evaluation and Reporting on Education and Social Welfare, Central Bureau for Statistics

- 27. Mr. **Syahrin, Alfi** Researcher, Ministry of Tourism
- Mr. Wirakartakusumah, M. Aman Professor Emeritus, Advisor for Education and Culture, Bogor Agricultural University

#### 29. Ms. Wijayani, Erli

Head of Education and Culture Agreements, Ministry of Foreign Affairs 30. Mr. Ulumuddin, Ihya

Researcher, Ministry of Education and Culture



# PART 2

# POLICIES & MEASURES

# Policies & Measures

The main part of the Periodic Report features information on various policies and measures, which may be understood as those that nurture creativity, form part of an enabling environment for independent producers and distributors, as well as those that provide access to the public at large to diverse cultural expressions. The reported policies and measures may be regulatory or legislative, action or programme oriented, institutional, or financial measures. They also may be specifically introduced to address the special circumstances and needs of individuals (e.g. women, young people) or groups (e.g. minorities, indigenous peoples) as creators, producers, or distribution of cultural expressions. Hence, the Periodic Report is composed into eight main sections, which include:

- Cultural Policies and Measures
- International Cultural Cooperation
- Preferential Treatment
- Integration of Culture in National Sustainable Development Policies
- Integration of Culture in International Sustainable Development Policies
- Emerging Transversal Issues
- Gender Equity
- Youth

#### **Cultural Policies**

This section shall consist of information provided by the Government on policies and measures adopted to protect and promote the diversity of cultural expressions within their territory, at the national, regional, or local levels at the different stages of the cultural value chain, namely creation, production, distribution/ dissemination, or participation/enjoyment.

#### Role of Culture in the National Sustainable Development of Indonesia

#### Key objectives

Within the nine priorities of Government programmes mentioned in the National Medium Term Development Plan for 2010-2014, culture is strongly viewed as the platform for strengthening the diversity and unity, social reconstruction in development of the nation's character through education, initiating dialogue among citizens, and empowering domestic strategic economic sectors. Key objectives in implementing this measure include:

 to increase government's awareness and participation in arts and cultural programmes initiated by the public and improve appreciation towards cultural diversity;

- to provide adequate infrastructure for the development, studies, and presentation of arts and culture in the major cities and capital regencies by October 2012 at the latest, and incentives in the form of facilitation, support, and award for artists who improve the standard and quality of arts and culture; and
- to develop arts such as fine arts, performance arts, media arts, and other culture based creative industries, as well as an adaptive and interactive national film industry towards new positive values.

This measure is embedded in the National Medium Term Development Plan for 2015-2019, with further emphasis on the development of culture-based creative industries, especially in improving appreciation of arts and creativity.

#### Main features

The measure is institutional in nature and has been implemented on the national level with the following main features:

- Programmes in education that emphasize on the importance of character building, so called "mental revolution", that are strongly related to cultural expressions that appreciate Indonesia's diversity.
- Programmes related to the values of culture, arts, and films, including improvement in development of national films, film censorship, and management of national galleries, as well as

involvement of indigenous peoples.

 Programmes in tourism destinations, including improvement in the development of attractions, involvement of local communities, development of businesses, industries, and investment, and in marketing domestically and abroad, market research, and publications.

#### **Expected** results

With the intention to specifically target artists and creators, producers, and distributors, it is expected that this measure results in an increase between 2010 and 2014 in the:

- number of quality national films produced from 75 to 391 titles;
- number of art and cultural works protected under intellectual property rights from 400 to 2000 pieces;
- number of art, cultural, and film works shows, exhibitions, and festivals facilitated from 83 to 415 events; and
- number of facilities for art and cultural works development, study, and shows facilitated from 25 to 529 infrastructures.

The targets illustrate the new Government priority accorded to cultural industries, especially those related to the creative economy, following the creation of the Creative Economy Agency.

#### Government commitment

Mainly under the responsibility of the Ministry of National Planning and Development, the Government had financially committed from the State Budget in the sum of about USD 117,000,000 (approximated currency conversion from Indonesian Rupiah).

#### NGO/Private company engagement

NGOs and private companies were not reported to have any engagement in this measure at the time of writing this report.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Con vention; or
- support/nurture policy discussion in spired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

This measure has been evaluated at the national level with the following main conclusions:

- increase in the appreciation of arts, culture, and films by the citizens of Indonesia, supported by the facilitation of infrastructure development and arts and cultural shows and festivals in 25 Provinces and 399 Regencies in 2012;
- protection of the intellectual rights of 1,231 pieces of arts and culture;
- development of a National Gallery;
- development of infrastructure and human resources in 25 cultural parks and facilitation of cultural infrastructure in 3,351 schools;
- organization of the first World Culture

Forum in Bali in 2013; and

 recognition by UNESCO as an Intangible Cultural Heritage of Angklung (2010), Saman Dance (2011), and Noken (2012), as well as recognition of Bali Cultural Landscape (Subak, 2012) as a World Cultural Heritage Site.

To determine the impact level of the measure, the following indicators were used:

- number of quality national films produced;
- number of arts and cultural works protected by intellectual property rights;
- number of assistance for shows, exhibitions, and festivals of arts, cultural, and films; and
- number of assistance for development, studies, and presentation of arts and cultural.

Establishment of the Creative Economy Agency (Badan Ekonomi Kreatif – BEKRAF)

#### Key objectives

One of the strategic motors in developing cultural industries is through the creative economy. The government believes that providing a special mandate to a specific agency in a non-ministerial form will enable better growth and strength of creative industries, through support in the development of the national creative economy ecosystem. As a result, the Creative Economy Agency (CEA) was established through the Government Regulation No. 72 of 2015 on Amendments to the Government Regulation No. 6 of 2015 on the CEA:

- to cultivate, move, increase, and optimize various points of marketing for national creative products and services both domestically and abroad;
- to facilitate funding access for national creative industries to sources of funds and foster growth of new alternative sources of funds, and facilitate research and education development on the national creative economy; and
- to develop public awareness and appreciation for intellectual property rights and optimize financial benefit for intellectual property rights holders, harmonization of regulations, strong cooperation as well as to create synergy across institutions and regions, optimize infrastructures, based on trustworthy governmental management that is transparent, effective, and democratic.

#### Main features

The measure is regulatory in nature and has been implemented on the national level with the following role, duty, and function to:

- assist the President in devising, enacting, coordinating, and synchronizing policies in the field of the creative economy, even though it is positioned under the Ministry of Tourism;
- implement policy, provide technical assistance, and supervise, with authority similar to a ministry;
- enact the President Regulation on Coordination of Ministries and Agencies in the Development of the Creative Economy;
- develop the Creative Economy Index

(Indeks Ekonomi Kreatif - IDX) to facilitate funding access for national creative industries to sources of funds and foster growth of new alternative sources of funds;

- develop an advocacy campaign for intellectual property rights to optimize financial benefit for rights holders;
- develop a Creative Economy Information System to facilitate research and education development on the national creative economy;
- develop a marketing platform, both from government to government and from government to businesses, to cultivate, increase, and optimize various marketing channels for national creative products and services both domestically and abroad; and
- build necessary infrastructure for the development of the creative industries as well as small and medium enterprises in Indonesia.

#### **Expected** results

With the intention to specifically target performers, producers, and entrepreneurs, it is expected that this measure, by 2019, results in:

- 12% growth in the share of the creative economy in Gross Domestic Product;
- total workforce absorption of 13 million people; and
- 10% contribution to gross export/foreign exchange.

#### Government commitment

Mainly under the responsibility of the Creative Economy Agency, the Govern-

ment has financially committed from the State Budget in the sum of about USD 85,000,000 (approximated currency conversion from Indonesian Rupiah), broken down into sums for:

- research, education, and development, USD 16,400,000;
- access to funding, USD 12,600,000;
- infrastructure, USD 8,500,000;
- facilitation for intellectual property rights and regulations, USD 12,700,000;
- institutional and regional relations, USD 7,600,000; and
- management and other technical support, USD 8,800,000.

#### NGO/Private company engagement

NGOs and private companies were not reported to have any engagement in this measure at the time of writing this report.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

No evaluation on this measure had been reported at the time of writing this report.

#### Management of the National Films and Broadcasting Industries

#### Key objectives

The films and broadcasting industries in Indonesia have taken on a significant role in the protection and promotion of the diversity of cultural expressions. In order to ensure that these industries fulfill their designated roles, Indonesia has enacted two separate laws as part of its national policy, which are Law No. 33 of 2009 on Films and Law No. 32 of 2002 on Broadcasting.

#### Both laws focus on efforts:

- to showcase the rich diversity of the national culture;
- to nurture positive creativity for the growth of the national culture;
- to ensure that film and broadcasting contents are in-line with national values;
- to facilitate improvement in public welfare; and
- to promote Indonesia on the international stage.

#### Main features

The measure is legislative and institutional in nature and has been implemented on the national level. Law No. 33 of 2009 on Films and Law No. 32 of 2002 on Broadcasting have introduced the establishment of specific governmental agencies to ensure that film and broadcasting contents are in-line with national religious, ethical, moral, decency, and cultural values. The Indonesian Censorship Agency (Lembaga Sensor Film, LSF) also determines and socializes viewership age groups and criteria for censorship.

On the other hand, the Indonesian Broadcasting Commission (Komisi Penyiaran Indonesia, KPI) also ensures that society receives decent and correct information, a healthy competitive environment for broadcasting companies is maintained, and acts on public complaints on improper broadcasting practices.

#### **Expected** results

The measure specifically targets film actors, producers, and directors, cinema owners and film distributors, television and radio broadcasters and owners, as well as film, television, and radio audience. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

Mainly under the responsibility of the Ministry of Communication and Information, the Government had financially committed from the State Budget in the sum of about USD 3,000,000 (approximated currency conversion from Indonesia Rupiah) for the ICA and about USD 3,500,000 (approximated currency conversion from Indonesia Rupiah) for the IBC in 2014.

#### NGO/Private company engagement

NGOs and private companies were not reported to have any engagement in this measure at the time of writing this report.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

This measure has been evaluated at the national level. Evaluation on Law No. 33 of 2009 on Films by the Indonesian Chamber of Commerce and Industry suggested to the Indonesian Parliament to limit the responsibility of the Ministry of Education and Culture over films as a cultural product, while shifting the responsibility over films as a business product to the Creative Economy Agency.

In addition, the latest general evaluation on films revealed the following:

- increased national film production from 33 (2005) to 129 (2015);
- increased imported films from 201 (2005) to 292 (2015);
- increased number of cinemas from 140 (2005) to 210 (2015);
- increased number of screens from 450 (2005) to 1073 (2015);
- 15.6 million number of viewers of national films; and
- 42 million number of viewers of imported films.

#### Promotion for the National Books and Publishing Industry

#### Key objectives

Promotion for the national books and publishing industry in Indonesia are mostly supported by the Government via assistance in the implementation of and participation in book fairs, as well as strengthening the role of libraries. Another popular approach taken by the books and publishing industry is to host festivals for writers and other people involved in literary works. Through these efforts, the Government intends:

- to showcase the richness and improve awareness of Indonesian literature and cultural works;
- to facilitate better recognition for all stakeholders in the books and publishing industry;
- to encourage creativity through collaborations among various writers and publishers both domestically and internationally; and
- to open access for publishers and writers to new markets both domestically and abroad.

#### Main features

The measure is financial and institutional in nature and has been implemented on the national level. Two significant book fairs for the promotion of the Indonesian books and publishing industry are participation of Indonesia as the Guest of Honor at the 2015 Frankfurt Book Fair (FBF) and implementation of the 2015 Indonesian International Book Fair (IIBF). Being the world's largest event for the publishing industry, FBF's decision to invite Indonesia as the first Guest of Honor from South East Asia was monumental. Accordingly, Indonesia responded by implementing various measures, including:

- initiation of a translation funding programme that benefited about 300 Indonesian books;
- funding for 20 national publishers, including small and independent publishers, as co-exhibitors; and
- travel grants for about 70 Indonesian prominent authors.

Domestically, the IIBF is the largest book fair in Indonesia. It became an international event in 2014 by inviting Saudi Arabia as its inaugural Guest of Honor, followed by South Korea in 2015. With wide participation from foreign and domestic publishers, cultural and government institutions, national and local libraries, online and offline distributors, as well as providers of various supporting equipment, the exhibition was designed to become a one-stop literacy activity center to comprehensively promote books and copyrights, writers, cultural arts, education, tourism, and creative industries.

Beyond those two major book fairs, several CSO led festivals merit mentioning for their significant contribution to the promotion of the national books and publishing industry, which include the ASEAN Literature Festival, the Ubud Writers Festival, and the Makassar Writers Festival.

As for efforts to strengthen the role of li-

braries, the National Library of Indonesia (NLI) has supported the distribution of 503 mobile libraries to 33 provincial and 347 district libraries, including 8 floating libraries for 7 provinces. The NLI has also been actively utilizing digitization technology in various related efforts, which will be further elaborated in a separate section specifically focused on use of digitization technology.

#### **Expected** results

The measure specifically targets academicians, writers, publishers, book stores, literary agents, and readers in general. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

Mainly under the responsibility of the Ministry of Education and Culture through its prominent role in both the 2015 FBF participation and 2015 IIBF implementation, the Government had financially committed from the State Budget in the sum of about USD 11,000,000 (approximated currency conversion from Indonesia Rupiah) for participation at the 2015 FBF and about USD 300,000 (approximated currency conversion from Indonesia Rupiah) for the 2015 IIBF.

#### NGO/Private company engagement

The following NGOs were reported to have some form of engagement in this measure:

- 1. Indonesian Publishers Association, as a supporting partner.
- 2. Litprom Frankfurt Book Fair, as a supporting partner.

3. Goethe Institute Jakarta, as a supporting partner.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

No evaluation on this measure had been reported at the time of writing this report.

#### Promotion for National Contemporary Visual and Performing Artists

#### Key objectives

Various efforts to expand the market of services for national visual and performing artists, both domestically and abroad, have been carried out by the Government throughout the years with the main objectives being:

- to showcase the richness as well as increase interest and appreciation of contemporary Indonesian visual and performing arts;
- to facilitate better recognition for all stakeholders in the contemporary visual and performing arts industry;
- to encourage creativity through collaborations among various contemporary

visual and performing artists both domestically and internationally; and

 to open access for contemporary visual and performing artists to new markets both domestically and abroad.

#### Main features

The measure is institutional in nature and has been implemented on the international level. Thus far, three visual and performing arts festivals that have had the most impact in Indonesia include the Bali Arts Festival (BAF), the Indonesian Arts Summit (IAS), and the National Performing Arts Festival (NPAF). The IAS is a triennial international festival that has been held, at least, six times. In 2013, around 300 artists participated, including international artists from South Korea, China, Austria, Germany, England, and the USA. In addition to exhibitions and performances, the 2013 IAS also held a seminar and workshop on marketing performing arts with the support from seven national higher education institutions in performing arts as well as six experts from Germany, the USA, Thailand, Japan, and Indonesia.

The BAF, having been annually hosted since 1979, is one of the longest running cultural events in Indonesia. In 2016, the BAF has been planned to run as a massive, full month long event, hosting various festivals, shows, exhibitions, screenings, competitions, and workshops, both traditional and contemporary. The variety of contributors based on origin, type of art, and age is quite astounding. Although most contributors will be local Balinese people, there will still be a good number of contributors from other parts of Indonesia, as well as international contributors from Thailand, Timor Leste, Japan, England, the United States of America, India, and China.

At the national level, the NPAF has been an annual event held since 2001. In 2014, 18 presenting teams were carefully selected from provincial level competitions to participate in the festival. From their performances, a panel of experts selected 3 best presenters, 3 best music arrangers, 3 best art directors, 3 best choreographers, 3 best directors, and 3 best makeup and wardrobe stylists with each winner receiving a trophy, financial support, and a certificate. In addition, the 3 best presenters were given an exclusive opportunity to perform at the Indonesia-Korea Week celebration.

#### **Expected** results

The measure specifically targets artists, directors, art directors, choreographers, makeup and wardrobe stylists, and academicians. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

Mainly under the responsibility of the Ministry of Education and Culture for the BAF and the IAS, and the (Former) Ministry of Tourism and Creative Economy for the NPAF, the Government had financially committed from the State Budget in the sum of USD 150,000 (approximated currency conversion from Indonesian Rupiah) for the IAS.

#### NGO/Private company engagement

NGOs and private companies were not reported to have any engagement in this measure at the time of writing this report.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

No evaluation on this measure had been reported at the time of writing this report.

Initiatives to Increase Awareness and Organization of Under Developed Cultural Expressions

#### Key objectives

As the Government recognizes differences in the growth and visibility of various contemporary cultural expressions in Indonesia, it has initiated exceptional efforts to identify and support any form of cultural expression that requires special assistance for development. Typically, the Government will seek out cultural expressions that are not yet well-organized or lack activities at the national level. Through this special programme, the Government aims:

- to showcase works and increase awareness of under developed cultural expressions, including contemporary forms of creativity;
- to facilitate creativity through opportunities for knowledge-sharing and collaborations among producers and performers of underdeveloped cultural expressions; and
- to provide business knowledge and skills for individuals and institutions that have interest in developing the under developed cultural expressions as part of the creative economy industry.

#### Main features

The measure is financial in nature and has been implemented on the national level. Among the various cultural expressions that have received special assistance for development from the Government, three will be shared as examples, which are photography, sculpture, and street art. Despite photography being a popular form of cultural expression in Indonesia, it lacked coordination among its stakeholders at the national level, hence leading to a lack of national exhibitions and workshops, as well as lack of appreciation and protection for the works of photographers. As a result, in 2014 the Government supported the implementation of the National Photography Congress that mainly aimed to establish the Indonesian Photography Community. Attended by 80 participants from 17 provinces, the Congress also held a seminar on intellectual property rights and non-formal photography education system.

For Indonesian sculpture, the Government has facilitated an annual national exhibition since 2012. Each year a different technique of sculpture making has been presented, starting with fiber in 2012, metal in 2013, and wood in 2014. The 2014 event exhibited 120 works from 47 artists originating from six major art cities across Indonesia, while also hosting discussions on various topics, including the potential of local works in a global competitive marketplace, as well as three workshops on local wood sculpture designs for the international market, the use of wood waste to create new sculpture, and Balinese wood carving.

Street art is a relatively new form of art in Indonesia, hence the rarity in recognizable events hosted. In 2015, the Government supported the implementation of the Free But Polite Exhibition, which hosted the works of 14 Indonesian artists, either presented live or captured in digital images. The event also hosted a talk show involving recognized street artists and a discussion forum.

#### **Expected** results

The measure specifically targets artists. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

Mainly under the responsibility of the (Former) Ministry of Tourism and Creative Economy for the National Photography Congress and the Indonesian Sculpture Exhibition, and the National Gallery of Indonesia for the Free But Polite Exhibition, the Government had financially committed from the State Budget, although exact numbers were not available during information collection.

#### NGO/Private company engagement

The following NGOs were reported to have some form of engagement in this measure:

- 1. Jakarta Biennale Foundation, as co-host of the Free But Polite Exhibition.
- 2. Visual Jalanan, as the initiator of the Free But Polite Exhibition.
- 3. Lenteng Forum, as an advisor to the Free But Polite Exhibition.
- 4. Kampung Segart, as an advisor to the Free But Polite Exhibition.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

This measure has been evaluated at the national level, where results had shown the need for:

 policies, laws and regulations, as well as institutions to protect creative workers in developing businesses of cultural expressions; and  Government assurance for improved availability in funds to support the creativity of creative workers.

Specific indicators to determine impact were not mentioned in the evaluation.

#### Government Incentives Related to Cultural Expressions

#### Key objectives

The Government on all levels (national, provincial, and local) have continuously found ways to develop various policies to provide financial incentives for stakeholders in the creative industries. The incentives are mostly in the form of tax exemptions with the intention:

- to increase the involvement of taxpayers in the construction of related infrastructures; and
- to increase the frequency of art and cultural events organized by the community.

#### Main features

The measure is regulatory in nature and has been implemented on the national level. In 2010, the Government introduced Government Regulation No. 93 of 2010 on Donations for National Disaster Handling, Donations for Research and Development, Donations for Education Facilities, Donations for Sports Development, and Costs for Construction of Social Infrastructures that Can Be Deducted from Gross Income. In general, this regulation will allow taxpayers to deduct a maximum of 5% from their net income for donations made to cover costs of the construction of cultural and arts facilities.

In 2014, the Government introduced the Minister of Finance Regulation No. 158/ PMK.010/2015 on Criteria for Art and Entertainment Services that are Exempted from Value Added Tax (VAT). In general, this regulation stipulates tax exemption for several cultural expression activities, including viewing of films, viewing of arts, music, and dance performances, and exhibitions.

In 2015, the Jakarta Provincial Government introduced the Jakarta Local Regulation No. 3 of 2015 on Entertainment Taxes. In general, this regulation allowed for:

- VAT reduction of up to 0% tax rate for any free arts event;
- tax deduction of up to 0% for any local/ traditional cultural event;
- tax deduction from 10% to 5% for any paid national cultural event; and
- tax increase from 10% to 15% for any paid international cultural event.

#### **Expected results**

The measure specifically targets producers and distributors. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

Mainly under the responsibility of the Ministry of Finance for the implementation of the Government Regulation No. 93 of 2010 and the Minister of Finance Regulation No.

158/PMK.010/2015, and the Jakarta Province Tax Agency for the Jakarta Local Regulation No. 3 of 2015, the Government had financially committed from the State Budget for the Government Regulation No. 93 of 2010 and the Minister of Finance Regulation No. 158/PMK.010/2015, and the Jakarta Provincial Budget for the Jakarta Local Regulation No. 3 of 2015, although exact numbers were not available during information collection.

#### NGO/Private company engagement

NGOs and private companies were not reported to have any engagement in this measure at the time of writing this report.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

No evaluation on this measure had been reported at the time of writing this report.

## International Cultural Cooperation

This section shall consist of information provided by the Government on measures aimed at facilitating international cultural cooperation, which may be understood as international cultural cooperation frameworks and programme activities that 1) facilitate dialogue between public officials on policy issues, 2) promote exchange between professionals working in public sector cultural institutions aimed at building strategic and management capacities, or 3) faster cooperation between professionals working in the cultural and creative industries aimed at building creation and production capacities.

# Showcasing of Indonesian Culture in Foreign Countries

#### Key objectives

Indonesia - comprising of over 17,000 islands and over 500 ethnic groups – is home to immense diversity of traditional and contemporary cultural expressions. To introduce Indonesia's rich and diverse cultures to foreign audiences, as well as to forge stronger regional and international networks, the Ministry of Education and Culture in cooperation with the Ministry of Foreign Affairs have established the House of Indonesian Culture (HIC) programme across the world. The main objectives of the HIC programme are:

- to function as cultural diplomacy centers in friendly strategic countries;
- to inform the richness of Indonesian culture and its contribution to the development of world civilization; and
- to attain acknowledgement from the international community, including stronger recognition of Indonesian cul-

tural icons in the form of both tangible and intangible cultural heritages.

#### Main features

The measure is institutional in nature and has been implemented on the international level with the following main features:

- Each HIC implements three programmes, which are:
- Indonesian Cultural Promotion. This programme hosts several events aimed at promoting the Indonesian culture to the general public through many forms of cultural activities, including the Indonesian Day, food bazaars, and cultural expos.
- o Indonesian Cultural Expressions. This programme is run by the Indonesian diaspora to support activities in preserving the Indonesian culture and strengthening their pride and identity as Indonesian people, which includes cultural performances and participation of Indonesian diaspora in local annual festivals/parades.
- Indonesian Cultural Learning. This programme is held regularly without admission fee and open to public in the form of courses to introduce Indonesian culture, which includes culinary workshops, gamelan classes, Bahasa Indonesia speech/essay competition, and traditional dance courses.
- Each HIC has a variety of traditional costumes, musical instruments, and books on Indonesian culture that can be used or rented for various occasions.
- Currently there are 10 HICs operating

in 10 countries. One HIC in Timor-Leste was established in early 2016 in a newly constructed building, whereas other HICs in Australia, United States of America, Netherlands, Germany, Japan, France, Singapore, Myanmar, and Turkey are operating within the Indonesian embassy complex.

#### **Expected results**

The measure specifically targets artists, producers, youth, women, indigenous communities, and public audience. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

Mainly under the responsibility of the, the Government had financially committed from the State Budget in the sum of about USD 9,500,000 (approximated currency conversion from Indonesian Rupiah).

#### NGO/Private company engagement

NGOs and private companies were not reported to have any engagement in this measure at the time of writing this report.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

This measure has been evaluated at the national level, where results had shown that, overall, the HIC programme has been a success and has received positive response in all its establishments. Specifically, feedback has shown that the HIC has:

- strengthened efforts to introduce and promote Indonesian culture, both contemporary and traditional, in the targeted countries; and
- increased the awareness of international public towards Indonesia's rich and diverse culture.

For Indonesian Cultural Promotion, indicators used to determine impact include:

- number of visitors or attendance at the events; and
- level of awareness of Indonesian culture shown by publications in mass media, posts in social media, etc.

For Indonesian Cultural Expression, indicators used to determine impact include:

- number of activities supported by HIC each year; and
- level of involvement of Indonesian diaspora, including all cultural players, such as artists, producers, etc.) to participate in the activities.

For Indonesian Cultural Learning, indicators used to determine impact include:

- number of regular participants in courses on Indonesian culture; and
- level of performance of course partici-

pants in the events held by the Indonesian Embassy as a result of the cultural course.

Bilateral Cooperation with the United Kingdom in the Field of Creative Industries

#### Key objectives

Since Indonesia became a State Party to the 2005 Convention, it has established bilateral cooperation agreements in the field of creative industries with other countries. In November 2012, the (former) Ministry of Tourism and Creative Economy of Indonesia and the Department for Culture, Media, and Sport of the UK (DCMS-UK) agreed to cooperate in the field of creative and cultural industries. On 19 April 2016, a follow up Memorandum of Understanding (MoU) was signed by the Creative Economy Agency of Indonesia, DCMS-UK, and the British Council in Indonesia. The recent MoU focuses on cooperation between the two countries across all sectors of the creative industries. As part of this MoU, a new programme called "UK/Indonesia 2016-18" will be implemented. The objectives of this bilateral cooperation are:

- to increase the human resources capacities in the creative industries by jointly conducting various trainings and studies on creative fields such as music, films, performing arts, arts and craft, animation, and digital development, as well as fashion, architecture, design, and cuisine; and
- to build creative relationships between and showcase content of both coun-

tries, with young people and digital innovations as priorities.

#### Main features

The measure is financial in nature and has been implemented on the international level. Among the variety of programmes under this cooperation, three are closely related to the areas covered under the 2005 Convention: Digital Culture, Hip Hop Music Collaboration, and Discover Indonesia.

The Digital Culture programme brought together artists, makers, and innovators from the UK and Indonesia to share some of the most exciting digital ideas from the two countries, to play together, and to imagine new collaborative projects. Seven of the UK's leading creative innovators visited Indonesia to explore the fast-evolving digital sector.

In 2012, the Hip Hop Music Collaboration programme brought together the Hip Hop Shakespeare Company from UK and the Jogja Hip Hop Foundation to create and perform collaborative songs using their native languages – English and Javanese – resulting in a modern cutting-edge dimension of music.

In 2015, the Discover Indonesia programme mounted a month-long tour of contemporary Indonesian performing artists to four cities in the UK, encompassing dance, music, and puppet theatre. Indonesian artists presented their work in some of the most prestigious arts centers and festivals in the UK, including Southbank Centre (London) and the Edinburgh Fringe. The tour was seen by thousands of people, and was the highest-profile showcase of contemporary Indonesian culture in the UK for many years.

#### **Expected** results

The measure specifically targets youth, artists, and producers. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

This measure was a joint responsibility of the Creative Economy Agency, Ministry of Tourism, Ministry of Education and Culture, Indonesian Embassy in the UK, and the Aceh Culture and Tourism Office with Government financial commitment from the State and Local Budget, although exact numbers were not available during information collection.

#### NGO/Private company engagement

The following NGOs were reported to have some form of engagement in this measure:

- 1. Papermoon Puppet Theatre, Yogyakarta, which performed during the tour.
- 2. Kande Band, Aceh, which performed during the tour.
- 3. Soerya Soemirat Dance Workshop, Surakarta, which performed during the tour.

In addition, the following private companies were reported to have some form of engagement in this measure:

1. Cryptic, Glasgow, as a venue partner.

- Southbank Centre, London, as a venue partner.
- Wales Millennium Centre, Cardiff, as a venue partner.
- C Venues, Edinburgh, as a venue partner.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

No evaluation on this measure had been reported at the time of writing this report.

## Preferential Treatment

This section would have consisted of information provided by the Government on measures aimed at granting preferential treatment, especially measures adopted to identify their priorities, specific needs and interests, and enhance their benefit from preferential treatment, as well as promote South-South cooperation. Unfortunately, information on relevant measures to this section was not readily available at the time of writing this report.

# Integration of Culture in National Sustainable Development Policies

This section shall consist of information provided by the Government on measures aimed at integrating culture as a strategic element in sustainable development policies and assistance programmes at the national level, which include measures that 1) integrate culture into overall national development planning, i.e., strategies, policies, and action plans, 2) achieve economic, social, and environmental outcomes by integrating culture into, inter alia, poverty eradication, social inclusion, education, and training strategies, 3) secure fairness and equitable treatment of disadvantaged individuals and social groups (including women) to participate in cultural life, or 4) secure equity in the distribution of cultural resources between regions and urban and rural areas.

# Development of a National Creative Cities Network

#### Key objectives

The original idea of a creative cities network was inspired by the UNESCO Creative Cities Network (UCCN), of which two Indonesian cities are members: Pekalongan as Cities of Crafts and Folk Arts since 2014 and Bandung as Cities of Design since 2015. The UNESCO network offered opportunities for cities to fully capitalize their creative assets and use this as a basis for building sustainable, inclusive, and balanced development in economic, cultural, environmental, and social terms. Indonesia realized the potential of this idea and established its own national Indonesian Creative Cities Network (ICCN) with the following main objectives:

- to create an association of stakeholders in each regency-city to collaborate through the network to develop the potential of the creative economy at national level for inclusive and sustainable growth;
- to develop creative cities in south-east Asia that are capable of acting together at the global level;
- to improve access to and participation in cultural life as well as the enjoyment of cultural goods and services, notably for marginalized or vulnerable groups and individuals;
- to fully integrate culture and creativity into local development strategies and plans; and
- to involve all potential stakeholders in all stages of data collection and mapping, research, planning, implementation, evaluation, and development according to their specific roles, functions, capacities, and competencies.

#### Main features

The measure is financial and institutional in nature and has been implemented on the national level. The achievements of Pekalongan and Bandung as part of the UCCN have motivated many other cities in Indonesia to follow their lead, including the establishment of the Indonesian Creative Cities Network (ICCN). The ICCN currently includes 51 cities and regencies nationwide from all over Indonesia. This network was established at the second Indonesia Creative Cities Conference (ICCC) in Solo (October 2015), which brought together 46 cities and 16 community-led organizations and coined the Solo Declaration on the "10 Principles of Creative Cities." The latest ICCC took place in Malang (March-April 2016).

Among the main features of the network are collaboration among government, academia, community organizations, and businesses; and optimally stimulating networking power to horizontal and vertical stakeholders. A medium term plan for the network until 2019 has been drawn up and the next steps for the ICCN includes simultaneous self-assessment by all participating cities, with the support of the Creative Economy Agency. A case study for the works of ICCN is Government recognition for the very strong showings of Banyuwangi and Ternate.

Banyuwangi has regularly planned various events to strengthen its tourism industry, including many events closely related to cultural expressions. In 2015 alone, the Banyuwangi Local Government has been involved in:

- four performing arts events: Wayang Kulit Festival, Barongan Nusantara Festival, Gandrung Sewu Festival, and Kuwung Festival;
- four live music concerts: Percussion Festival and Larlare Orchestra, Banyuwangi Peaceful Concert, Jazz Ijen Banyuwangi, and Banyuwangi Beach Jazz Festival;
- two festivals: Barong Ider Bumi and Banyuwangi Ethno Carnival; and
- one visual arts exhibition: the Banyuwangi Art Week.

On the other hand, the Ternate Local Government has annually been involved in various cultural expression events, such as the Legu Gam Festival (festival), the Gendang Sahur Festival (live music concert), the Culture Parade (performing arts), and the Gebyar Nusantara Expo and Show (visual and performing arts).

#### **Expected** results

The measure specifically targets artists, producers, and youth. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

This measure was a joint responsibility of the Coordinating Ministry for Economic Affairs, Ministry of Tourism, Creative Economy Agency, and the Local Governments with Government financial commitment from the State and Local Budget, although exact numbers were not available during information collection.

#### NGO/Private company engagement

The following NGOs were reported to have some form of engagement in this measure:

- Solo Creative Community Network, which aims to facilitate and synergize creative activities as well as encourage the creative economy development in the city of Solo, including its role in serving as a bridge for local creative industries to access wider networks.
- Bandung Creative City Forum, which uses educational approaches to support the creative economy development and establish local, creative busi-

nesses, including its role in serving as a bridge for local creative industries to access wider networks.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

No evaluation on this measure had been reported at the time of writing this report.

# Integration of Culture in International Sustainable Development Policies

This section shall consist of information provided by the Government on measures aimed at integrating culture as a strategic element in sustainable development policies and assistance programmes at the international level, which include measures that 1) strengthen human and institutional capacities for policy development and entrepreneurship through training, networking, exchange of information, etc., 2) transfer technology and expertise in the areas of cultural industries and enterprises through needs analysis, access to new information and communication technologies, development of new platforms, etc., or 3) provide financial support through

contribution to the IFCD, integration of the cultural sector within framework plans for official development assistance (ODA), facilitating access of the cultural industries

World Culture Forum as an International Dialogue Platform

#### Key objectives

The World Culture Forum (WCF) held in Bali, Indonesia serves as a regular global forum for meaningful dialogues to challenge established thinking and identify solutions for embedding culture in sustainable development. The Forum is based on the need for a more visible and effective integration of culture into the development policies and strategies at all levels, as expressed during the UN General Assembly 2011, in particular, in the post-2015 Sustainable Development Goals (SGDs). Key objectives of the Forum are:

- to generate an agreed international development agenda for culture with the view to harness diversity, promote peace, and contribute to development;
- to create a permanent space for dialogue and deliberations to challenge established thinking and identify solutions for embedding culture as part of sustainable development;
- to ensure that culture is prioritized in sustainable development policies and planning on a global, national, regional and local level;
- to strategically examine the role of culture in creating and strengthening the people-to-people relationship among countries and to promote cultural di-

versity, mutual understanding, dialogue and peace; and

 to strengthen collaboration among international and national stakeholders for the increased mainstreaming of culture into development strategies and programmes, and in the context of the United Nations.

#### Main features

The measure is financial and institutional in nature and has been implemented on the international level with the following main features:

- The World Culture Forum is planned to be organized and hosted by the Government of Indonesia under the patronage of UNESCO every two to three years.
- The Forum's objectives are aligned with recent global developments which signal a welcome trend toward the systematic integration of culture in development strategies and policies.
- This Forum brings together key stakeholders such as politicians, academicians, government officials, non-government officials, United Nations, development banks, business owners, and civil society.
- The first World Culture Forum was hosted in Bali, Indonesia from 23 to 27 November 2013 bringing together 1,360 delegates and performing artists from across 67 countries, 12 ministers of culture, ambassadors, and national representatives, as well as a number of NGO officials and cultural practitioners.
- A key element of the first World Culture Forum's programme was six themed symposia that brought together experts

to discuss and debate issues around culture for sustainable development, which included:

- Holistic Approaches to Culture in Development;
- Civil Society and Cultural Democracy;
- o Creativity and Cultural Economics;
- Culture in Environmental Sustainability;
- o Sustainable Urban Development; and
- Inter-Faith Dialogue and Community Building.

The second World Culture Forum is scheduled to be held in Bali in October 2016 under the theme "Culture for an inclusive sustainable planet", which will include a special Youth Forum as well as film screenings and festivals that will highlight contemporary expressions of creativity from Indonesia.

#### **Expected** results

The measure specifically targets cultural communities, youth, artists, indigenous peoples, and policy makers. Through the implementation of this measure, the following results are expected:

- WCF hopes to become an important global platform shaping the global agenda around culture in development;
- Strengthened commitment as detailed in the "Bali Promise", a set of ten recommendations - to explicitly integrating the cultural dimension of development in all the Sustainable Development Goals including by:

- o supporting the leadership of young people pursuing cultural endeavors;
- championing gender mainstreaming;
- o strengthening partnerships between the public and private sectors;
- o finding new modalities for the valuing and measuring of culture;
- fostering new participatory models promoting cultural democracy and social inclusion; and
- cultivating creativity and fostering development of cultural industries to alleviate poverty and promote economic and cultural empowerment; as well as
- Elaboration of the "Bali Promise" in Indonesian law to make it obligatory for successive governments to evolve into a measurable set of aims and concrete policies and programmes using an evidenced-based approach.

#### Government commitment

Mainly under the responsibility of the Ministry of Education and Culture, the Government had financially committed from the State Budget in the sum of about USD 5,600,000 (approximated currency conversion from Indonesian Rupiah).

#### NGO/Private company engagement

NGOs and private companies were not reported to have any engagement in this measure at the time of writing this report.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

This measure has been evaluated at the international level, where results had shown that, overall, the first WCF in 2013 was considered a great success. Respondents also expressed:

- pleasure with the substance of the forum, including the opening keynote addresses, speakers and moderators, symposia contents, and the Bali Promise;
- pleasure with the supporting programs, including the Culture-based Film Festival, World Ethnic Music Festival, and Subak World Heritage Post WCF Tour;
- pleasure with the various services and goods provided by the host; and
- strong support for the next WCF.

The following indicators were used to determine impact:

- number of participants;
- number of countries represented;
- support from well-recognized individuals and institutions, including UNESCO;
- enactment of the Bali Promise; and
- media coverage of the Forum.

# Emerging Transversal Issues

This section shall consist of information provided by the Government on the emerging transversal issue(s) identified by the governing bodies of the Convention for each reporting cycle, which for the 2016 cycle, should pay particular attention to digital issues and public service broadcasting.

National Efforts to Discourage Piracy of and Improve Collection of Royalties from Cultural Intellectual Property

#### Key objectives

Indonesia recognizes the importance of protection for intellectual property, including legal protection for the creators, copyright holders, and related rights owners of copyrights related to cultural intellectual property. As a result, Law No. 28 of 2014 on Copyrights was adopted to create a more conducive environment for creators and copyright holders in the creation and distribution of works in the field of science, arts, and literature.

#### Main features

The measure is legislative and institutional in nature and has been implemented on the national level. One of the key features of this new law was the introduction of the Collective Management Organization (CMO), which were meant:

 to improve transparency in the current system of collecting and managing roy-

alties;

- to ensure copyright protection of artists' works;
- to ensure proper credit for artists with regard to name recognition and financial/royalty payment from the commercial use of their creations/ products; and
- to mitigate the impact of wrongful use of creations, including but not limited to plagiarism.

The CMOs work as subordinates of the National Collective Management Organization (NCMO), which is under the supervision of the Ministry of Law and Human Rights. The NCMO regulates the commercial use of music in:

- public spaces, including karaoke, cafés, restaurants, and night clubs;
- public broadcasts, including live performances, radios, and televisions;
- reproductions, including CDs, cassettes, vinyls, and photocopies; and
- online distribution.

#### **Expected** results

The measure specifically targets artists, dancers, musicians, composers, broadcasters, and producers. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

Mainly under the responsibility of the NCMO, which is under the supervision of the Ministry of Law and Human Rights, the Government had financially committed from the State Budget, although exact

numbers are not yet available since the institution was only recently established.

#### NGO/Private company engagement

The following private companies were reported to have some form of engagement in this measure:

- 1. Karya Cipta Indonesia, as a CMO with operational license from the Ministry of Law and Human Rights.
- 2. Wahana Musik Indonesia, as a CMO with operational license from the Ministry of Law and Human Rights.
- 3. Royalti Anugrah Indonesia, as a CMO with operational license from the Ministry of Law and Human Rights.
- Sentra Lisensi Musik Indonesia, as a CMO with operational license from the Ministry of Law and Human Rights.
- 5. Paguyuban Artis Pencipta Lagu dan Penata Musik Rekaman Indonesia, as a CMO with operational license from the Ministry of Law and Human Rights.
- Asosiasi Royalti Dangdut Indonesia, as a CMO with operational license from the Ministry of Law and Human Rights.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

No evaluation on this measure had been reported at the time of writing this report.

#### Use of Digitization to Protect and Promote Literature and Cultural Works

#### Key objectives

As part of the global society, Indonesia has acknowledged the wide use of digitization technology for the protection and promotion of various cultural expressions around the world. Up to this point, the Government has mostly been involved in the use of digitization technology for Indonesian literature and cultural works:

- to preserve rare collections;
- to provide platforms that support accessibility and promotion; and
- to build databases.

#### Main features

The measure is institutional in nature and has been implemented on the international level. The most significant government involvement related to the use of digitization technology in recent years has been the passing of the Minister of National Education Regulation No. 2 of 2008 on Books. In general, this regulation allows the Government to buy copyrights of textbooks then grant free public access for personal use of the textbooks, including to download and print.

The Government has also been in support of efforts by the National Library of Indonesia (NLI) in utilizing the digitization technology. First, the NLI has operated four units of e-Mobile libraries since 2006, which serve schools and prisons surrounding Jakarta. Then, in 2015, the NLI developed its own website, which has provided access to:

- the On-line Public Access Catalog;
- the Indonesia One Search application that currently stores almost 5 million records from 300 institutions;
- national literature and cultural works from 2 Presidential Libraries, 33 Provincial Libraries, and 355 District Libraries, including e-books, e-journals, cartographies, microfiches, monographs, online magazines, and musical and film archives; and
- international literature through subscriptions to about 10 thousand e-book titles and 30 e-journal subjects.

Another beneficiary of the digitization technology is the wayang kulit (shadow puppets) industry, which has gained support from the Government, as well as other stakeholders, for using the technology to improve the inventory, creation, promotion, and distribution of books and films of both traditional and contemporary forms of wayang kulit, mainly through the Wayang Educational Package (WEP) project.

#### Expected results

The measure specifically targets authors, publishers, academicians, and readers in general. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

Mainly under the responsibility of the for implementation of the Minister of National Education Regulation No. 2 of 2008 on Books, The National Library of Indonesia for matters related to libraries, and the Coordinating Ministry for People's Welfare for the WEP project, the Government had financially committed from the State Budget, although exact numbers are not yet available during information collection.

#### NGO/Private company engagement

The following NGOs were reported to have some form of engagement in this measure:

- The Ford Foundation, as a supporting partner.
- Australia Indonesia Institute, as a supporting partner.
- 3. Lontar Foundation, as a supporting partner.
- Art Club Singapore, as a supporting partner.

In addition, the following private companies were reported to have some form of engagement in this measure:

- Bank Central Asia, as a supporting partner.
- Southeast Asia Digital Library, Northern Illinois University, as a supporting partner.
- PT. Woolu Aksara Maya, as a supporting partner.
- Djarum Bhakti Budaya, as a supporting partner.
- Mayangkara Group Ki Purbo Asmoro, as a supporting partner.

- Total Bakti Lestari, as a supporting partner.
- Adhinata Pandita, Ltd., as a supporting partner.
- Levitt Capital Management, as a supporting partner.
- 9. World Bank, as a supporting partner.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

Although this measure had been evaluated, specific evaluation results were not available at the time of writing this report.

#### **Gender Equality**

This section would have consisted of information provided by the Government on adopted and implemented policies and measures designed to support women as creators and producers of cultural expressions, and as citizens participating in cultural life. Unfortunately, information on relevant measures to this section was not readily available at the time of writing this report.

# Youth

This section shall consist of information provided by the Government on policies, measures, or projects that 1) encourage the participation of youth as creators, producers, and beneficiaries of cultural activities, goods, and services, 2) facilitate the involvement of youth and youth-led organizations and the integration of their concerns and needs in cultural policy-making processes, 3) introduce new curricula or programmes in higher education and training institutions to build new skills required for the cultural and creative industries including entrepreneurial, management, and technological skills, or 4) involve youth in collecting and disseminating information about the diversity of cultural expressions in their communities.

Nurturing Youth in Cultural Expressions through Capacity Building and Competition

#### Key objectives

Indonesia has acknowledged the important role of youth in the sustained existence and development of its rich variety of cultural expressions, including roles as artists, producers, and entrepreneurs. Many efforts have been carried out to provide youth with opportunities to better equip themselves as the future caretakers of cultural expressions in Indonesia, including:

 to establish platforms for young and emerging Indonesian performers to showcase their creative talents and gain recognition;

- to facilitate coaching from more established artists and producers, as well as collaborative works with other artists;
- to provide access to new markets, both domestically and internationally; and
- to educate young entrepreneurs with necessary business knowledge and skills.

#### Main features

The measure is financial in nature and has been implemented on the national and international level. At the international level, as the longest-running dance festival in Indonesia since 1992, the Indonesian Dance Festival (IDF) serves as an important performing platform, especially for young Indonesian and international contemporary dancers/choreographers. The range of activities in the IDF include:

- Main performances of contemporary and traditional dances featuring both Indonesia and international artists. In the latest IDF held in 2014, more than 100 dancers and 15 choreographers from Indonesia, Belgium, France, China, Singapore, Germany, and Japan participated in various dance and multimedia collaborations.
- Open call competition for aspiring local young and emerging dancers and choreographers from across Indonesia. The open call has drawn around 200 applications each year and is expected to increase in the future.
- Empowering and nurturing young talents through the Young Potential Choreographer (YPC) Award. In 2014, 16 young Indonesian choreographers were selected by senior choreographers to

learn more about dance and choreography and are expected to perform in the coming IDF.

At the national level, the Bamboo Music Revolution Show (BMRS) has been held twice at the West Java Culture Park in Bandung to introduce the new bamboo versions of musical instruments that are normally made from wood. Activities in the BMRS mainly focus on acoustical performances of both traditional and contemporary music. In 2014, 25 young artists from Bandung and Medan introduced the bamboo version of traditional musical instruments kacapi, rebab, tarawangsa, dogdog, gambus, and guitar. In 2015, the bamboo version of cak, cuk, violin, and cello were introduced as central musical instruments of the traditional keroncong music.

Also at the national level, the Enrichment for Beginners in Films workshop was held in three big cities in Indonesia, which were Jakarta, Bandung, and Makassar. The activities of the workshop mostly focused on sharing insights from various experts for developing quality films. The workshop was held to fulfill the high demand from students and other film enthusiasts.

#### **Expected** results

The measure specifically targets young artists and young producers. Specific expected results, however, were not available at the time of writing this report.

#### Government commitment

This measure was a joint responsibility of

the Ministry of Tourism, Ministry of Education and Culture, Creative Economy Agency, and the Jakarta Office for Culture and Tourism with Government financial commitment from the State and Local Budget. For the IDF, government agencies have allocated from the State and Provincial Budget in the combined sum of about USD 70,000 in 2010, USD 120,000 in 2012, and USD 170,000 in 2014 (approximated currency conversion from Indonesian Rupiah).

#### NGO/Private company engagement

The following NGOs were reported to have some form of engagement in this measure:

- Djarum Bhakti Budaya, as a supporting partner.
- Asia-Europe Foundation, providing financial support towards mobility of artists (airfare, visas, etc)..
- 3. Erasmus Huis, as a supporting partner.
- Institut Francais, as a supporting partner.
- Goethe Institute, as a supporting partner.
- Japan Foundation, as a supporting partner.
- Asian Culture Center, as a supporting partner.
- 8. Salihara Community, as a supporting partner.
- Taman Ismail Marzuki, as a supporting partner.
- Gedung Kesenian Jakarta, as a supporting partner.
- Bamboo Workshop of the Nusantara Art Education Institute, as creators of musical instruments made of bamboo for the BMRS.

In addition, one private company was reported to have some form of engagement in this measure, which was the West Java Culture Park that provided the venue to hold the BMRS.

#### Role of the Convention

The introduction of this measure did not:

- implement the provisions of the Convention; or
- support/nurture policy discussion inspired by the Convention.

Instead, this measure was introduced due to other reasons unrelated to the Convention.

#### Evaluation

This measure has been evaluated at the local level, where results had shown that for the IDF, the following accomplishments were concluded:

- increased attendance, especially among youth;
- becoming an effective marketplace for young, emerging choreographers and emerging artists;
- inspiring several other initiatives to create new dance festivals in other Indonesian cities; and
- since 2012, the IDF has been considered by the DKI Jakarta Government as a sustainable asset and channel of collaboration between the government and artists.

For the IDF, the following indicators were used to determine impact:

- Audience attendance had significantly increased from 1,250 in 2004 to 5,000 in 2014, and is expected to increase in the coming festivals. The number of students in the audience had also been increasing in the last 10 years, rising from 20% to 40% of the total audience.
- Several emerging choreographers have succeeded in establishing themselves in the field through their participation in this marketplace.
- IDF has inspired several other dance festivals in the country such as Bedog Art Festival in Yogyakarta, Sawung Dance Festival in Surabaya, and Medan Contemporary Dance Festival.





# CIVIL SOCIETY

# **Civil** Society

# Parties

The Government has often been involved with civil society in many activities to protect and promote the diversity of Indonesian cultural expressions. Although most of the involvement has occurred in the implementation of government-funded programmes, from exhibitions and performances to seminars and workshops, several government agencies have involved civil society in the awareness-raising of various laws and regulations related to culture.

Occasionally, government agencies or event organizers have involved civil society in the monitoring and evaluation process of measures adopted at the local and international levels. Several examples of recent involvements include formal feedback on the World Culture Forum and the Indonesian Dance Festival. With better understanding on the part of the Government on the value of partnership with civil society, future involvement of civil society in the monitoring and evaluation process is expected to increase.

Civil society has also been actively involved

in the development of various government policies in cultural development, including input on the development of various laws and regulations related to culture. Several examples include participation in the Congress of Indonesian Culture and the National Discussion on Education and Culture, as well as participation during the formulation and discussion steps to enact the proposed new Law on Culture.

Unfortunately, none of these initiatives were carried out to specifically implement the Convention (i.e. implementing the Operational Guidelines), as there had been a void in Government responsibility over this matter. This was due to continuous changes in the structure of the Ministries dealing with culture and the creative industries since Indonesia acceded to the Convention in 2012. This limited the Government's direction to mandate a specific department to oversee its implementation. The consultative workshop in December 2015, organized as part of the drafting of this Periodic Report, was perhaps the first event where the Government had officially introduced and raised awareness for the Convention.

In drafting this Periodic Report though, the following civil society members were invited and contributed:

- 1. Ms. Darmaningsih, Maria Director, Indonesian Dance Festival
- 2. Ms. **Dewi, Astarina Eka** Researcher, Indonesian Center for Sustainable Development
- 3. Mr. Gumay, M. Hafez Researcher, Indonesian Arts Committee
- 4. Ms. Hutabarat, Felencia Founder, Arslonga
- Ms. Irawati, Lisa Co-Founder and Director, Erudio School of Art and Suar Art Space
- 6. Ms. Ismar, Madia Patra Dance Theatre Researcher, Artist, and Lecturer, Oral Tradition Association
- 7. Mr. Karseno, Irawan Director, Jakarta Arts Council
- Mr. Rais, Hassanein Secretary General, National Private Radio Broadcasting Association of Indonesia
- 9. Ms. Satriati, Wikan, Publication Manager, Lontar Foundation
- 10. Mr. Siagian, Rizaldi Expert Staff, Indonesian Indigenous Peoples Alliance

# **Civil Society**

In a effort to highlight the contribution of civil society in the implementation of the Convention, the Government has invited several civil society representatives to directly share information on the following:

civil society initiatives;

- challenges in implementing the Convention;
- solutions found or envisaged; and
- activities planned for the next four years.

#### Initiatives

The following are a list of information related to civil society initiatives:

- Currently, despite the low awareness of the Convention among Civil Society Organizations (CSO), many CSOs and private companies have been working on initiatives that pursue the same objectives as the Convention. The forms of the activities are very diverse, from arts festivals and establishment of galleries to research and publications. Below are some examples of activities and organizations/institutions who have consistently (more than three years) undertaken related programmes:
  - Event-based/Festivals/Performing Arts: ArtJog, Jakarta Biennale, Bazaar Art, Java Jazz Festival, INA Craft (Jakarta International Handicraft Trade Fair), Jakarta Fashion Week, Jember Fashion Carnaval, Indonesian Dance Festival, Ubud Writers and Readers Festival, Makassar Writers Festival, Teater Koma, Wayang Orang Bharata, Papermoon Puppet Theatre, and Teater Garasi.
  - Museums/Art Space: Galeri Indonesia Kaya, Salihara, Dia.Lo.Gue, ArtOne Museum, Nadi Gallery, Edwin Gallery, Nu Art Sculpture Park, Selasar Sunaryo, Oei Hong Djien Museum (OHD), Museum Ullen Sentalu,

and Museum Batik Danar Hadi.

- Private Companies: Djarum Foundation.
- Research and Data Archive: Koalisi Seni Indonesia, Dewan Kesenian Jakarta, Kelola Foundation, Indonesian Visual Art Archive, Indo Art Now, Kineforum, and Flik TV Rumah Sinema Indonesia.
- Publication and Media: Lontar Foundation, Kompas Group, and Sarasvati.

Note that there are many other CSO initiatives that currently have low media exposure or limited public recognition, mainly those working on the preservation of traditional heritage. For example: Indonesian Batik Foundation, Paguyuban Karawitan & Tari Mangkunegaran (PAKARTI), etc.

- 2. Due to the low awareness of the Convention among CSOs, there has yet to be any recognizable effort done to promote its implementation. However, it is worth noting that in their own ways, all CSOs are working towards the same goal in the spirit of the Convention, particularly in preserving and promoting the diversity of cultural expressions.
- 3. Aliansi Masyarakat Adat Nusantara (AMAN) has worked to ensure the rights of indigenous communities across Indonesia in keeping their traditions (including religion, traditional rituals, living and managing their inherited lands, etc). Their mission is towards economically, politically, and culturally independent indigenous communities that are not subject of abuse and disrespect from urban communities. In-

digenous communities are the source of creativity towards sustainable economic development within their own ecosystem.

- 4. Toraja Melo has worked to empower women crafts persons to be financially independent using their traditional weaving skills as the entry point. Empowering women is expected to decrease the potential for abuse, violence and mistreatment as second-class citizen. The initiative to rejuvenate traditional weaving practices will also allow the women to stay in their respective villages and raise their families, without having to seek work as overseas migrant workers.
- 5. Ubud Writers & Readers Festival (UWRF) has managed to attract tourists and help restore the economy in Bali, which suffered from a blow following the 2002 Bali bombing. The Festival ignites a massive collaboration from cultural centers, local and international NGOs, businesses across the island, and also the local government. The involvement of writers from Indonesia and abroad has also brought up several interesting and critical discussions regarding culture, history and the environment. The initiative has inspired many other local literary festivals such as the Makassar Writers Festival and Borobudur Writers Festival and its derivatives. Ubud Food Festival and Bali **Emerging Writers Festival.**
- There is yet to be a visible, recognizable impact of the effort towards the realization of achieving greater transparency and accountability in the cultural governance.

- Koalisi Seni Indonesia has undertaken several research studies and writings in monitoring the spread of art/culture organizations across the archipelago. However, it is yet to be known of actions that have been taken based on their reports.
- 8. Research and data collection are yet to become the priorities of most CSO initiatives. Despite sharing similar concerns with the Convention in preserving, protecting, and promoting the diversity of cultural expressions, most activities undertaken remain in the realm of one-off events/festival/exhibitions or, at its best, competitions and trainings (such as conducted by Toraja Melo). The CSOs focusing on activities in research and archiving include Koalisi Seni Indonesia, Indonesia Visual Art Archive, and Flik TV Rumah Sinema.
- 9. There are, at least, two recognizable partnerships with other regions of the world:
  - The Southeast Asian Creative Cities Network (SEACCN), a civil society-led network which includes Bandung in Indonesia; and
  - The Asia-Europe Museum Network (ASEMUS), which connects 140 museums in 40 countries.

There also exists a number of less recognizable partnerships that have been undertaken in a conventional, smaller, more private scale, such as small exports of craft goods and cultural exchange/artist residency programmes.

#### Challenges

The following are a list of information related to challenges in implementing the Convention:

- It is very critical that the Government produce strategic directions/ blue prints/road maps for the Arts, Creative and Cultural sectors, which covers the steps and policies for upstream-to-downstream ecosystem. Once produced, these roadmaps need to be urgently disseminated and implemented by all stakeholders. These two steps are pivotal to minimize the disorganized efforts done by various parties/ stakeholders and optimize all actions by ensuring the focus towards the same objective (within agreed corridors).
- All regulations and measures need to correspond with the ever-dynamic, ever-connected environment, influenced by the advancement of technology, digital penetration and globalization.
- Globalization, urbanization, and urban-centric culture have threatened cultural diversity. Particularly vulnerable are traditional practices, rural lives, and indigenous cultures, including, but not limited to, local/vernacular languages, clothing, music, rituals.
- 4. Neighboring countries have started building infrastructure and markets. This can potentially threaten our resources and cultural assets if we are unable to capitalize and build a sustainable economy in time.
- Lacking access to funding has proven to be a hindrance. Many CSOs rely on private funding and volunteering efforts. Lack of resources has held them back

from having a bigger impact and running sustainable programmes.

#### Solutions

The following are a list of information related to solutions found or envisaged:

- Mapping of the arts and culture ecosystem as well as identifying relevant problems or threats.
- Building comprehensive, strategic directions and roadmap from upstream to downstream as a guideline for all stakeholders (government, CSOs, private companies, artists, communities, institutions, universities, etc).
- Preparation of comprehensive, longterm, and wide-impact national programmes based on the aforementioned roadmaps that shall cover education/ campaign for the general public, infrastructures (funding, access to information, physical infrastructure, digital platform), and capacity building (school/ university curriculum, etc).
- 4. Continuation of collaborative efforts with all stakeholders, which are inclusive and of a participatory nature/ open discussion in line with strategic directions and policies, covering public education and awareness-raising campaigns, infrastructures, and capacity-building.

#### Plans for the next four years

The following are a list of information related to civil society activities planned for the next four years:

1. Awareness-raising about the Conven-

tion by all associated parties and stakeholders.

- Develop and execute programmes aligned with the goals of the Convention, involving Government and other parties.
- 3. Create a networking platform to enable connectivity and communication among CSOs as well as with the Government, UNESCO, and other authorities.
- 4. Continue collaborative efforts with all stakeholders in building a strong arts and culture ecosystem that can make a great impact on the economic, cultural, and social development.
- To support the information shared above, the civil society representatives have provided the following document: h t t p s : / / w w w . a c a d e m i a . edu/24280401/Keberlangsungan\_Lembaga\_Seni\_di\_8\_Kota\_di\_Indonesia



# ACHIEVEMENTS & CHALLENGES

# ACHIEVEMENTS & CHALLENGES

### Achievements

Indonesia has implemented the principles of the 2005 Convention long before the Convention was established, as reflected in the 1945 Constitution, Article 28.C.1 and the national motto of "Bhinneka Tunggal Ika" or "Unity in Diversity."

Over the years, Indonesia has taken many steps in implementing the principles of the Convention. Some of the more recent main results that deserve special recognition include:

- Development of a long term, comprehensive strategic plan by the (former) Ministry of Tourism and Creative Economy (MTCE). Given the inherited richness of its cultural diversity, Indonesia needed to maximize on the realization of the economic and social potential of the creative economy. The process in developing the plan involved intense consultation with a wide range of stakeholders while referring to various data statistics resulting in a well-documented series of digital books.
- Formation of the Coordinating Ministry for Human and Culture Development (CMHCD) and Creative Economy Agency (CEA). Realizing the importance of inter-ministerial coordination in policy formulation and implementation, Indonesia decided to form the CMHCD to encourage better synergy among all relevant ministries and government agencies. In addition, the Creative Economy unit from the (former) MTCE was given improved authority by turning it into the CEA. Under the CMHCD, it is expected that the Ministry of Education and Culture, Ministry of Tourism, and CEA can, together, lead efforts in implementing the principles of the Convention in Indonesia.
- World Culture Forum (WCF), Bali Arts Festival (BAF), and Indonesia Dance Festival (IDF). Indonesia has managed to develop a wealth of programmes that have implemented the principles of the Convention. Programmes were implemented by all levels of governments, as well as various civil society organizations and private sectors, either independently or in partnership. Among many deserving programmes,

based on impact, innovativeness, and funds allocated, the WCF, the BAF, and the IDF were the most prominent.

# Challenges

Through years of implementing the principles of the Convention, Indonesia has encountered various challenges. Many of those challenges were echoed in the various consultations held throughout the drafting of this report and appear to be commonly reported by other State Parties, as well. In general, the challenges identified could be grouped into the following categories:

- Lack of awareness about the 2005 Convention and clear understanding of the areas/sectors covered under it;
- Lack of understanding among all stakeholders, especially among policy makers, on the full potential role of culture in general, and diversity of cultural expressions in specific, towards sustainable development;
- Lack of sustainable planning at the ministerial level due to continuous changes in its structure;
- Lack of statistical data relevant to specific measures of cultural policies and creative industries;
- Lack of capitalization on international opportunities, especially in regards to preferential treatment and funding;
- Lack of law enforcement in breaches of laws and regulations which serve to implement the principles of the Convention;
- Lack of support for the sustainability of culture-related businesses owned by

minority groups, such as youth, women, and indigenous people, especially with regard to capacity building and funding;

- Lack of shared knowledge on existing policies and measures that implement the principles of the Convention;
- Lack of recognition for exemplary programmes that implement the principles of the Convention, especially programmes initiated by civil society organizations and private sector;
- Lack of participation from civil society organizations in the evaluation of cultural policies and measures; and
- Lack of fair financial gain for use of traditional culture, especially those belonging to indigenous people.

# Solutions

In addition to identifying challenges, the various consultations held throughout the drafting of this report also yielded many suggestions on possible solutions to overcome those challenges. Although discussions were still at the preliminary stages and none of the possible solutions were officially adopted for immediate implementation, the majority of participants to the consultations were encouraged by the progress made and raised new optimism in the general direction in implementing the Convention. In general, the possible solutions offered could be grouped into the following categories:

 Improve efforts to raise awareness and understanding of the objectives of the Convention for developing better strategic policies and plans, better capitalization of international opportunities, and better enforcement of relevant laws and regulations through better approaches in communication;

- Improve effectiveness in the direction, coordination, and support among ministries and governmental agencies involved in the formulation and implementation of creative industries policies and programmes that relate with the objectives of the Convention in Indonesia;
- Development of new national surveys that are specifically tailored to capture and map statistical data relevant in measuring cultural policies and programmes in Indonesia; and
- Development of a national database to:
- record all policies and programmes in Indonesia related to the implementation of the Convention;
- foster good practices by giving recognition to programmes that are considered exemplary;
- facilitate more effective efforts to support capacity building of the cultural sector; and
- allow better access to public and private funding by assisting in the verification process of granting financial assistance.

# Plans for the Next Four Years

The National Medium Term Development Plan (2015-2019, Book II on Socio-cultural and Religious Living) emphasizes that the ultimate goal of development in culture is to form Indonesians as human beings with dignity, character, and self-identity. To accomplish this goal, the Ministry of National Development Planning places importance on improving appreciation for arts and creativity in cultural works, through a) management of national deposits, b) nurturing of arts, c) development of culture-based creative industries, and d) development of movies. In addition, it also emphasizes Government support for:

- strengthening the role of culture in nation character building through improvement of education practices;
- development of the creative economy and cultural industries that cover all cultural elements under the 2005 Convention;
- revision of various existing laws and regulations related to the implementation of the 2005 Convention, including:
  - Proposed Law on the Amendment of Law No. 33 of 2009 on Films;
  - Proposed Law on the Amendment of Law No. 32 of 2002 on Broadcasting;
  - Proposed Law on the Amendment of Law No. 4 of 1990 on Transfer and Storage of Printed and Recorded Works;
  - o Proposed Law on the Amendment of Law No. 11 of 2008 on Electronic Information and Transaction; and
  - o Proposed Law on the Amendment of Law No. 10 of 2009 on Tourism;
- development of new laws and regulations related to the implementation of the 2005 Convention, including:

- Proposed Law on Creative Economy;
- o Proposed Law on Culture;
- Proposed Law on Radio and Television of the Republic of Indonesia;
- o Proposed Law on Local Language and Arts; and
- o Proposed Law on Gender Justice and Equality;
- implementation of the Second World Cultural Forum in Bali in October 2016;
- improvement in cultural promotion, diplomacy, and exchange through greater coordination on culture diplomacy and increased role of Indonesia in multilateral forums; and
- preservation of cultural heritage through facilitation in social and culture sustainability and recognition for the rights of indigenous peoples.

47





# ANNEXES



# **Economy and Finance**

#### 1.1. Total flows of cultural goods and services

#### 1.1.a. Cultural goods

Category	USD	Year	Source
Total exports in cultural goods	4,056,064,096	2015	Central Bureau for Statistics
Total imports in cultural goods	863,115,381	2015	Central Bureau for Statistics

#### 1.1.b. Cultural services

Category	USD	Year	Source
Total exports in cultural services	N/A	N/A	N/A
Total imports in cultural services	N/A	N/A	N/A

#### 1.2. Contribution of cultural activities in Gross Domestic Product (GDP)

Category	USD	Year	Source
Total GDP	881,817,899,670	2015	Central Bureau for Statistics
Share of cultural activities in GDP	97,276,662,191	2015	Central Bureau for Statistics

The methodology used to calculate the share of culture in total Gross Domestic Product (GDP) was based on existing prices per type of business. Contribution of cultural activities in the GDP was approached from the following types of businesses:

- Processing Industries (Category C);
- Accommodations (Category I);
- Information and Communications (Category J); and
- Other Services (Category R, S, T, and U).

Processing industries include industries in:

- fabrics and clothing, leather, leather goods, and footwear;
- wood, wooden and cork goods, woven bamboo and rattan goods, and alike;
- paper and paper goods, printing, and recording media reproduction; as well as
- metal goods, computers, electronic goods, optics, and electrical equipment; and furniture.

#### 1.3. Government expenditure on culture

Category	USD	Year	Source
Total government expenditure	100,825,155,631	2015	Ministry of Finance
Share of culture in government expenditure	287,717,336	2015	Ministry of Finance

# Books

#### 2.1. Published titles

Amount 44,327 Year 2014 Source Indonesian Publishers Association

#### 2.2. Publishing companies

Category	Amount	Year	Source
Total	1,328	2015	Indonesian Publishers Association
Small-size companies	652	2015	Indonesian Publishers Association
Medium-size companies	548	2015	Indonesian Publishers Association
Large-size companies	128	2015	Indonesian Publishers Association

#### 2.3. Bookshops and sales

Category	Amount	USD	Year	Source
Bookstore chains	N/A	155,109,864	2014	IPA
Independent book stores	N/A	268,194,888	2014	IPA
Book stores in other retail	N/A	N/A	N/A	N/A
Online retailers	N/A	N/A	N/A	N/A

#### 2.4. Translation flows

Amount	N/A	Year	N/A	Source	N/A	
			the second se		Manager and	

# Music

#### 3.1. Production/Number of albums produced

Category	Amount	Year	Source
Physical format	N/A	N/A	N/A
Digital format	N/A	N/A	N/A
Independent	N/A	N/A	N/A
Majors	N/A	N/A	N/A

#### 3.2. Sales/Total number of recorded music sales

Category	Amount	Year	Source
Physical format	N/A	N/A	N/A
Digital format	N/A	N/A	N/A

# Media

Year

#### 4.1. Broadcasting audience and share

N/A Source N/A

Programme Type	Audience Share		Access
	(%)	(Private/Public/Company)	(Paid/Free)
N/A	N/A	N/A	N/A

#### 4.2. Broadcasting media organizations

Year 2010 Source Central Bureau for Statistics

Ownership	Amount of Domestic Media Organization Providing					
	Radio Channels	<b>TV Channels</b>	Radio & TV Channels	Total		
Public	47	6	N/A	53		
Private	1425	65	N/A	1490		
Community	N/A	N/A	N/A	N/A		
Not Specified	N/A	N/A	N/A	N/A		
TOTAL	1472	71	N/A	1543		

#### 4.3. Number of newspapers

Year N/A Source N/A

Publishing Format	<b>Daily Newspapers</b>	<b>Non-Daily Newspapers</b>	Total				
Printed							
Free only	N/A	N/A	N/A				
Paid only	N/A	N/A	N/A				
Both Free and Paid	N/A	N/A	N/A				
	Both Printe	d and Online					
Free only	N/A	N/A	N/A				
Paid only	N/A	N/A	N/A				
Both Free and Paid	N/A	N/A	N/A				
TOTAL	N/A	N/A	N/A				

Note: Excluding online papers only.

# Connectivity, Infrastructure, and Access

Category	Amount	Year	Source
Number of mobile phone subscribers per 1000 inhabitants	569	2015	CBS
Number of households with internet access at home	23,456,828	2015	MĆI
Number of individuals using the internet	51,082,209	N/A	CBS

# **Cultural Participation**

#### 6.1. Percentage of cultural participation

Percentage of people participating in cultural activities at least one time during the last 12 months.

Activity	Male (%)	Female (%)	Total
Cinema	N/A	N/A	N/A
Theatre	3.03	2.20	2.61
Dance (including ballet)	8.42	8.35	8.38
Live concert/musical performance	15.76	14.45	15.11
Exhibition	0.93	0.80	0.87
TOTAL	21.50	19.94	20.72

#### 6.2. Percentage of main reasons for non-cultural participation

Percentage of main reasons for not participating in cultural activities at least one time during the last 12 months.

Main Reason	Male (%)	Female (%)	Total
Too expensive	N/A	N/A	N/A
Lack of interest	N/A	N/A	N/A
Lack of time	N/A	N/A	N/A
Lack of information	N/A	N/A	N/A
Too far away	N/A	N/A	N/A
Other	N/A	N/A	N/A

# **Additional Clarifications**

- Data on export and import are not differed based on cultural goods and services. Instead, it is categorized into cultural goods, equipment and supporting material for cultural goods, and equipment and supporting material related to culture.
- GDP data for cultural activities are still clustered into several types of businesses.
- Data on central government expenditure is based on function, therefore still clustered into tourism and culture.
- Consumption of performing arts includes both paid and non-paid at all region levels

and occasions, i.e. wedding ceremonies. Data on reasons for non-participation in cultural activities were not asked in the survey.

- Number of mobile phone subscribers per 1000 inhabitants and number of people that have internet access are calculated for people ages 5 and above.
- Data on flow of translations, production and sales of music albums, share of audiences for TV and radio, and number of newspapers are not currently officially available.
- Additional relevant data are attached to this report.

# List of Other Government Agencies Contributing to the Periodic Report

- 1. Indonesian National Commission for UNESCO
- 2. Ministry of Cooperatives and Small Medium Enterprises
- 3. Ministry of the State Secretariat
- 4. Ministry of Trade
- 5. Ministry of Women Empowerment and Child Protection
- 6. Ministry of Youth and Sports Affairs

# List of Other Civil Society Organizations Contributing to the Periodic Report

- 1. Asosiasi Desain Grafis Indonesia
- 2. Institut Kesenian Jakarta
- 3. Asosiasi Antropologi Indonesia
- 4. Persatuan Wartawan Pusat
- 5. Forum Lenteng
- 6. Yayasan Nabil
- 7. Asosiasi Produser Film Indonesia
- 8. Common Room Bandung
- 9. Saung Angklung Udjo
- 10. Rumah Angklung Indonesia
- 11. Ikatan Jurnalis Televisi Indonesia
- 12. In-docs
- 13. Badan Perfilman Indonesia
- 14. Khatulistiwa Manisp
- 15. Koran Sindo
- 16. Ma'arif Institute





United Nations -Educational, Scientific and -Cultural Organization -

\$

- P-P

