

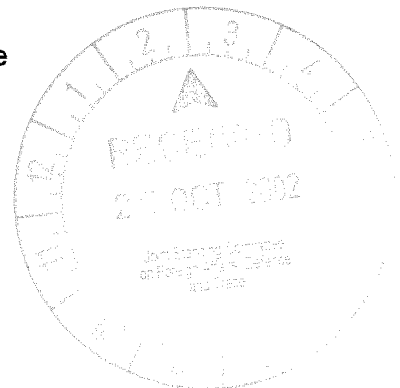
# AusHeritage

AUSTRALIA'S NETWORK FOR CULTURAL HERITAGE SERVICES

Submission No 8

23 October 2002

The Committee Secretary  
Joint Standing Committee on Foreign Affairs, Defence and Trade  
Department of the House of Representatives  
Parliament House  
Canberra ACT 2600  
AUSTRALIA



Dear Sir

## ***Parliamentary Enquiry***

*Joint Standing Committee on Foreign Affairs, Defence and Trade*

## ***Australia's Relations with Indonesia***

On behalf of the Directors of *AusHeritage*, I have pleasure in forwarding this submission to the Joint Standing Committee Enquiry on Australia's Relations with Indonesia.

Our submission emphasises the vital role that **culture** plays in underpinning all other aspects of Australia's relations with our most important neighbour.

Clearly Indonesia is a country in transition, one that is facing enormous challenges in the management of its diversity and the harnessing of its creative capacity to unify the nation and take it into the future. The tensions that have been so brutally exposed by the recent terrorist attack in Bali will sorely test the Indonesian government in the face of this task and in its relations with Australia.

## **Recommendation**

*AusHeritage* urges the Joint Standing Committee on Foreign Affairs, Defence and Trade to give practical recognition to the importance of cultural sensitivity by ensuring that a cultural heritage component is incorporated into all projects of a political, strategic, economic and social nature, in which Australia engages with Indonesia.

## Why

Culture plays a critical role in the vital long term process of building institutional capacity, and a healthy civil society. Culture is the dynamic, intangible ingredient that enhances the political, strategic, economic and social components of our relationship with Indonesia.

## How

Australia can and should define itself in a manner that emphasises sensitivity to the cultural values of our most important neighbour. Making the conservation of those values, and the cultural heritage that is their manifestation, a central part of the relationship will reinforce the key foundations for Australia's public diplomacy, aid and trade programs. Cultural sensitivity is fundamental to building a successful approach to the political, strategic, economic and social aspects of our relationship with Indonesia.

## **AusHeritage**

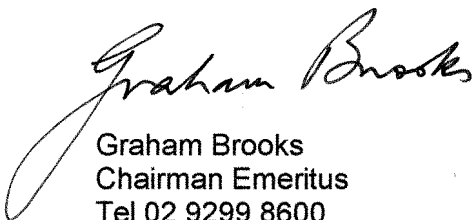
*AusHeritage* is a national network of cultural heritage organisations with interests in export. It aims to facilitate export opportunities by supporting its members through promoting the Australian heritage industry both at home and abroad.

Member organisations range from the Commonwealth collecting institutions – the National Museum of Australia, National Gallery of Australia, ScreenSound Australia, equivalent state organisations such as the State Library of NSW, the Powerhouse Museum and Australian Museum, to private sector materials conservation enterprises, environmental planning lawyers, conservation architects and cultural tourism consultants.

*AusHeritage* Ltd, a company limited by guarantee, was established in 1995 under the then Labor Government's Creative Nation and Cultural Industries Development Programs. Its key objective was to establish an industry network of organisations to better position the Australian industry globally. It was formally launched in late 1996 by Senator Richard Alston (then Minister for Communications and the Arts) at Parliament House, Canberra. It has received continuing support from the Australian Heritage Commission, Environment Australia, and enjoyed strong support from the Department of Foreign Affairs and Trade.

As Australia's peak heritage industry body in export terms, *AusHeritage* provides a vehicle for public and private sector organisations to develop a shared export vision, maintain innovative dialogue with current and potential markets and work together to advance Australia's international interests.

Yours faithfully  
AusHeritage Ltd



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# *AusHeritage Ltd*

Australia's Network for Cultural Heritage Services

## **Parliamentary Enquiry**

**Joint Standing Committee on Foreign Affairs, Defence and Trade**

## **Australia's Relations with Indonesia**

*"It is heartening to know that after the tragedy, despicable terror is replaced by human warmth and cooperation. Australian tourists are still in Bali helping the hundreds of Indonesian victims who are not able to enjoy state-of-the-art treatment in Darwin, Sydney or Singapore. The Indonesian police have opened the door to Australian experts and the FBI. Interfaith memorial services were attended by the thousands in Denpasar, Bali. In Jakarta, people come to the Australian Embassy, leaving flowers and messages of sympathy. You don't read this in the headlines, but they constitute the fabric of human interaction that will ultimately prevail." (Wimar Witoelar, TODAY, Singapore, October 17, 2002, [wimar@witoelar.com](mailto:wimar@witoelar.com))*

*"In a world that is becoming increasingly globalized and where there are pressures for a similar culture throughout all our countries, what is abundantly clear is that it is essential for us to nurture, to prize, to revere, and to support the culture and the history of the countries in which we operate." (James D Wolfensohn, Washington DC, September, 1998)*

## **CULTURAL SENSITIVITY: CENTRAL TO POSITIVE RELATIONS**

**Australia must work with Indonesia, our closest and most important neighbour, as, progressively, they re-build their institutional structures within a framework of good governance and an empowered civil society.**

The crises in Bali and East Timor have clearly demonstrated the lack of institutional strength at all levels of government and civil society in Indonesia. These have manifested themselves in the difficulties that Indonesia has faced in responding to the challenges and demands suddenly placed on their political and public services. As a result Australia and other western nations have been forced by the political pressures of the moment to respond with direct intervention, to bring both force and assistance to emerging situations. While the successes of these interventions can be measured in a variety of ways, they have left some lingering discontent or resentment within Indonesia about the loss of sovereignty.

Building institutional capacity at all levels of Indonesian society takes time and considerable sensitivity. It must be done progressively and incrementally. It cannot be done in the heat of a crisis. **AusHeritage** strongly believes that the key to Australia's relations with Indonesia is the provision of continuous and ever strengthening support in the building of institutional capacity at all levels. We believe that sensitivity to the cultural complexity of the Indonesian archipelago is the key to building these relationships.

**We as Australians must work carefully to understand the complexity of the Indonesian nation and its sense of itself.**

Following the devolution of many aspects of centralised government to the provinces, Australia can significantly enhance its political, strategic, economic and social relations with Indonesia by assisting with the management of Indonesia's Cultural Heritage. A closer understanding of the cultures and cultural complexities of Indonesia will greatly assist in the removal of distortions in the relationship with our largest and most influential neighbour.

Indonesia recognises that **culture** is one of the key factors in making up **identity**, which is understood as the capacity of human beings, whether individually or in groups, to recognise and manage their environment. Culture positively influences the possibility for individuals to establish, maintain and extend their social relations (**social capital**) just as much as their ability to manage their social, economic and physical environment.

Speaking in 1999, Bambang Bintoro Soedjito, then Deputy Chair for Infrastructure with the Indonesian National Development Planning Agency, stated:

*"For us, the most important expressions of culture at this time are not the monuments, relics and art from the past, nor the more refined expressions of cultural activity that have become popularised beyond Indonesia's borders in recent years, but the grassroots and very locally specific village based culture that is at the heart of the sense of community. And that sense of community, perhaps more than that of the individual has been a strong shaping and supportive influence in times of trouble, through turbulence and now in strengthening a confident sense of identity as we combine heritage with a society opened to the opportunities of the world". (World Bank Conference, CULTURE COUNTS, Florence 1999).*

Clearly Indonesia is a country in transition, one that is facing enormous challenges in the management of its diversity and the harnessing of its creative capacity to unify the nation and take it into the future. The tensions that have been so brutally exposed by the recent terrorist attack in Bali will sorely test the Indonesian government in the face of this task and in its relations with Australia.

*"The truth is that the Bali crisis proves that our engagement with Asia is not a choice but a permanent national project". (Paul Kelly, THE WEEKEND AUSTRALIAN, October 19-20, 2002).*

**AusHeritage** and the Australian Heritage Industry can support the Government's work in building closer relationships with Indonesia and in creating a more distinctive image for our nation among Indonesians. Australia can define itself in a manner that emphasises sensitivity to the cultural values of our neighbour.

Making the conservation of those values, and the cultural heritage that is their manifestation, a central part of the relationship will reinforce the key foundations for Australia's public diplomacy, aid and trade programs. Cultural sensitivity is fundamental to building a successful approach to the political, strategic, economic and social aspects of our relationship with Indonesia.

## INDONESIA HERITAGE YEAR 2003

### The Indonesian Government has declared 2003 as Indonesia Heritage Year

Indonesia Heritage Year 2003 will be officially launched at the International Symposium and Workshop on "Managing Heritage Environment in Asia", at Yogyakarta in January 2003. This conference brings together Gadjah Mada University, the Indonesian Network for Heritage Conservation and the Indonesian Culture and Tourism Board, Republic of Indonesia, and a host of national and international experts. The Conference Announcement captured its aims:

*Management of human environment, also of the historic ones, needs a holistic approach from the views of anthropologists, archaeologists, architects, culture, ecologists, economists, planners, even social and political aspects. A mechanism to protect and control change requires especially the balance of culture considerations on the one hand and adequate management policy as well as economic aspect on the other side.*

Indonesia is clearly taking the management of its cultural heritage very seriously and is looking to the international community for assistance in this monumental task.

Australia can and should play an important role in providing this assistance.

- **Australia has a very well developed system for managing cultural heritage. Its professionals enjoy strong and productive relationships with a large number of their Indonesian colleagues.**
- **Australia is well positioned to provide assistance at all levels of government, within the private sector, and within civil society.**
- **Australia's assistance can range from land title systems, land use planning, historic building management, to artefact conservation and museums.**

As a member of ASEAN, Indonesia is a signatory to the 2001 *ASEAN Declaration on Cultural Heritage*. (Appendix 1) Article 1 of this Declaration states:

*It is primarily the duty of each ASEAN Member Country to identify, delineate, protect, conserve, promote, develop and transmit to future generations the significant cultural heritage within its territory and to avail of regional and international assistance and cooperation, wherever necessary and appropriate. While fully respecting each Member Country's sovereignty and national property rights, ASEAN recognises that the national cultural heritage of Member Countries constitute the heritage of Southeast Asia for whose protection it is the duty of ASEAN as a whole to cooperate.*

*To guarantee the protection, preservation and promotion of each Member Country's cultural heritages, each Country shall formulate and adopt policies, programmes, and services and develop appropriate technical, scientific, legal, administrative and financial measures for this purpose.*

**Within this intent there is a wide scope for Australian engagement and assistance to Indonesia.**

The Titles of the 15 Articles of the Declaration give an indication of the breadth of its coverage and intent, within the period 2001-2010. They provide a natural structure

for engagement by the Australian Heritage Industry in providing assistance and engaging with a country such as Indonesia.

- *National and Regional Protection of ASEAN Cultural Heritage*
- *Protection of National Treasures and Cultural Properties*
- *Sustentation of Worthy Living Traditions*
- *Preservation of Past and Living Scholarly, Artistic and Intellectual Cultural Heritage*
- *Preservation of Past and Living Popular Cultural Heritage and Traditions*
- *Enhancement of Cultural Education, Awareness and Literacy*
- *Affirmation of ASEAN Cultural Dignity*
- *Advancement of Cultural heritage Policy and Legislation*
- *Recognition of Communal Intellectual Property Rights*
- *Prevention of the Illicit Transfer of Ownership of Cultural Property*
- *Commercial Utilisation of Cultural Heritage and Resources*
- *Integration of Culture and Development*
- *Development of National and Regional Networks on ASEAN Cultural Heritage*
- *Allocation of Resources for Cultural Heritage Activities*
- *Development and Implementation of an ASEAN Program on Cultural Heritage*

## **A VEHICLE FOR ENGAGEMENT - *AusHeritage***

*AusHeritage*, as the nation's peak heritage industry body in export terms, is well positioned to enhance the cultural relationship between Indonesia and Australia.

***AusHeritage* has initialised a *Memorandum of Understanding* with the ASEAN Committee on Culture and Information. It will be signed in Brunei, March 2003 at the ASEAN-COCI meeting**

This MOU cements a firm working association with the countries of Southeast Asia, including Indonesia. It was forged after some five years of close and productive work between *AusHeritage* and representatives of all of the countries of ASEAN.

### ***AusHeritage* and Cultural Heritage Reports on all ASEAN countries**

The *Regional ASEAN Policy and Strategy for Cultural Heritage Management* project concluded with the production of detailed research reports on the nature of the cultural heritage resources in each country, their current state of management and an identification of national needs and priorities.

This task had never been attempted before. The *Country Report for Indonesia* is attached as Appendix 3.

### **Capacity building for Cultural Heritage Management**

The main areas of focus within this agreement will be in regional capacity building for cultural heritage management, regional inventory and documentation of the cultural heritage assets, and regional awareness raising and advocacy.

This will be achieved through:

- Development of Standards and Guidelines
- Management Frameworks
- Development of Infrastructure.

- Conferences and Workshops,
- Skills Development in Management of Conservation
- Promotion of Cultural Heritage,
- Practical Workshops and Conferences

## **CULTURAL HERITAGE - DYNAMIC REFERENCE POINT**

***AusHeritage* members firmly believe that culture and heritage provide significant foundation material for contemporary society**

Cultural heritage is widely regarded as a dynamic reference point for day-to-day existence, growth and change. It represents the fundamental source of social capital and the well spring of diversity and community identity.

Cultural heritage practitioners are therefore an obvious resource for managing cultural diversity.

**A strong sense of identity enables a community to confidently invest in and grow sound social, political and economic structures.**

This needs to be taken into account in Australia's relations with countries in the region. Sensitivity to cultural identity and the conservation of cultural capital have been shown as important factors in enhancing the successful delivery of aid and development programs.

**Cultural heritage management is a key factor in Australia's diplomatic and trading engagement**

Research undertaken by *AusHeritage* over the last five years has identified that, within a globalising world community, and a newly regionalised Asia Pacific, cultural awareness is key. Our relations with Indonesia are a fundamental component of this regional experience.

**Cultural Tourism provides excellent opportunities for regional and local capacity building and community development**

The Australian Heritage Commission has developed an excellent methodology for working with Indigenous communities to explore opportunities to present their cultural assets to visitors. The methodology involves the use of non-English language, cross cultural explorations that can result in skills transfer and facilitation processes for linking heritage conservation with community development.

*AusHeritage*, with the assistance of the Australia Indonesia Institute and local partners, has developed Heritage Trails in Yogyakarta and the historic quarter of Batavia within Jakarta, to present the rich cultural heritage resources of these places to visitors. A separate project included Brisbane City Council and an *AusHeritage* member combining to develop a Heritage Trail in Semarang.

**Three specific areas of engagement can be identified for the Heritage Industry in relation to enhancing our relations with Indonesia:**

- **Public diplomacy**, in which a wide range of professional contacts and activities can enhance the international reputation of Australia as a creative and responsible partner in cultural heritage management.
- **Aid and development assistance**, in which cultural heritage management can achieve the same degree of project design enhancement and impact minimisation for aid and development projects that is now expected from sound environmental management and sensitivity to gender equity issues.
- **Trade in professional services**, in which the industry assists to build the capacity, governance and operational methodologies of regional colleagues, who will progressively see the Australian industry as service providers on a fee for service basis.

#### ***AusHeritage - Practical implementation of the MOU with ASEAN***

- ***AusHeritage*** has commenced work within this MOU by **winning the contract** to produce the Website for the *ASEAN Cultural Heritage Information Network*.
- The **website** will eventually hold and present much of the material contained in the Country Reports as well as considerable amounts of information supplied by the individual countries.
- A Cultural Mapping project will be launched in 2003 as a precursor for the identification and recording of the vast array of cultural heritage resources across the region.

#### ***AusHeritage - a firmly established relationship with Indonesia***

- ***AusHeritage*** members and others in the Australian Heritage Industry have been actively engaged with Indonesia for many years.
- A major **World Bank funded** infrastructure project in **Bali** in 2000, included a significant component to review and assess the ability of Balinese society to withstand the impacts of tourism and development on their culture and cultural heritage. The first stage of this project concluded with an International Symposium, "Conserving Heritage for Sustainable Social, Economic and Tourism Development", in Bali in July 2000, in conjunction with UNESCO. The Declaration from this Symposium is attached as Appendix 4.
- Professional exchanges in personnel and expertise have been a strong and continuing aspect of the relationship between Indonesia and the Australian Heritage Industry. ***AusHeritage*** stands ready and able to expand that relationship. It has the ability to work with organisations and to assist in the orientation of diplomatic, aid and trade programs towards the cultural best interests of communities in Indonesia.



## RECOMMENDATION

**AusHeritage** urges the Joint Standing Committee on Foreign Affairs, Defence and Trade to give practical recognition to the importance of cultural sensitivity by ensuring that a cultural heritage component is incorporated into all projects of a political, strategic, economic and social nature, in which Australia engages with Indonesia.

## WHY

Culture plays a critical role in the vital long term process of building institutional capacity, and a healthy civil society. Culture is the dynamic, intangible ingredient that enhances the political, strategic, economic and social components of our relationship with Indonesia.

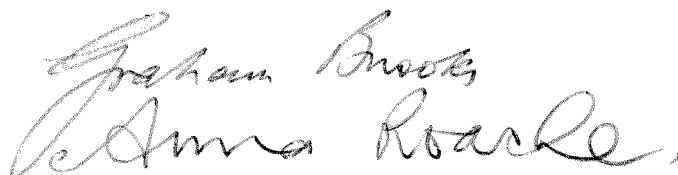
## HOW

Australia can and should define itself in a manner that emphasises sensitivity to the cultural values of our most important neighbour. Making the conservation of those values, and the cultural heritage that is their manifestation, a central part of the relationship will reinforce the key foundations for Australia's public diplomacy, aid and trade programs.

## APPENDICIES

1. *ASEAN Declaration on Cultural Heritage, 2001*
2. *AusHeritage - ASEAN COCI Memorandum of Understanding Concerning Cooperation in the Fields of Conservation, Management and Promotion of Cultural Heritage, 2001.*
3. *AusHeritage - ASEAN COCI Cultural Heritage Management Profile, Indonesia*
4. *Declaration Concerning the Conservation of the World's Cultural Heritage* from the International Symposium, "Conserving Cultural Heritage for Sustainable Social, Economic and Tourism Development", Denpasar, Bali, July 14, 2000.
5. First Announcement, International Symposium and Workshop on "Managing Heritage Environment in Asia", Yogyakarta, January 2003.
6. *AusHeritage* Discussion Paper on the Draft World Bank Policy OP 4.11, Physical Cultural Resources, November 2001.
7. **Report**, Cultural Tourism Study Tour, Sydney / New South Wales, 2002, Indonesian Delegation, DPRD, West Java, Indonesia, Provincial Office of Culture and Tourism, West Java, Indonesia
8. *AusHeritage* Discussion Paper, May 2002, *New Directions for Heritage Exports, Towards an Export Development Policy for the Heritage Industry.* Exhibit  
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# *Appendix 1*

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*ASEAN Declaration on Cultural Heritage, 2001*

# ASEAN DECLARATION ON CULTURAL HERITAGE

**WE**, the Foreign Ministers of the ASEAN Member Countries representing Brunei Darussalam, the Kingdom of Cambodia, the Republic of Indonesia, the Lao People's Democratic Republic, Malaysia, the Union of Myanmar, the Republic of the Philippines, the Republic of Singapore, the Kingdom of Thailand, and the Socialist Republic of Viet Nam;

**MINDFUL** of the vast cultural resources and rich heritage of civilizations, ideas and value systems of ASEAN, and cognizant of the need to protect, preserve and promote their vitality and integrity;

**COGNIZANT** of the aspirations of all ASEAN peoples for a regional order based on equal access to cultural opportunities, equal participation in cultural creativity and decision-making, and deep respect for the diversity of cultures and identities in ASEAN, without distinction as to nationality, race, ethnicity, sex, language or religion;

**FULLY AWARE** that cultural creativity and diversity guarantee the ultimate viability of ASEAN societies;

**AFFIRMING** that all cultural heritage, identities and expressions, cultural rights and freedoms derive from the dignity and worth inherent in the human person in creative interaction with other human persons and that the creative communities of human persons in ASEAN are the main agents and consequently should be the principal beneficiary of, and participate actively in the realization of these heritage, expressions and rights;

**UNDERSTANDING** that cultural traditions are an integral part of ASEAN's intangible heritage and an effective means of bringing together ASEAN peoples to recognize their regional identity;

**DETERMINED** to achieve substantial progress in the protection and promotion of ASEAN cultural heritage and cultural rights undertakings through an increased and sustained program of regional cooperation and solidarity, which draws sustained inspiration from the deep historical, linguistic, and cultural unity and linkages among Southeast Asian peoples.

**CONSIDERING** that the erosion or extinction of any tangible or intangible cultural heritage of ASEAN constitutes a harmful impoverishment of human heritage;

**FULLY AWARE** of the threat of cultural loss, rapid deterioration of living traditions of creative and technical excellence, knowledge systems and practices and the disappearance of worthy heritage structures due to tropical climate, inappropriate development efforts, illicit trade and trafficking, or the homogenizing forces of globalization and other major changes taking place in ASEAN societies;

**CONCERNED** that the increasing dominance of market forces, mass production and consumerist orientation in contemporary industrial society can undermine human dignity, freedom, creativity, social justice and equality.

**OBSERVING** that the protection of this heritage often cannot be fully undertaken at the national level because of the magnitude of economic and technical resources it requires and can only be undertaken through the collective action of ASEAN and assistance of the international community, which, although not a substitute, can effectively complement the initiatives of the Member Countries concerned;

**AFFIRMING** the importance of cultural discourse, awareness and literacy in enhancing intra-cultural and inter-cultural understanding and deeper appreciation of ASEAN cultural heritage, as essential for peaceful coexistence and harmony in ASEAN, both at the national and regional levels;

**REAFFIRMING** the commitment to an ASEAN community conscious of and drawing inspiration from its deeply shared history, cultural heritage and regional identity, as enshrined in the ASEAN Vision 2020 adopted by the ASEAN Heads of State/Government in December 1997;

**ACKNOWLEDGING** the work of the ASEAN Committee on Culture and Information (COCI) in its efforts to promote awareness and appreciation of the cultural heritage of ASEAN and to enhance mutual understanding of the cultures and value systems among the peoples of ASEAN;

**DO HEREBY DECLARE** the following policies and programmes as a framework for ASEAN cooperation on cultural heritage:

## **1. NATIONAL AND REGIONAL PROTECTION OF ASEAN CULTURAL HERITAGE**

It is primarily the duty of each ASEAN Member Country to identify, delineate, protect, conserve, promote, develop and transmit to future generations the significant cultural heritage within its territory and to avail of regional and international assistance and cooperation, wherever necessary and appropriate. While fully respecting each Member Country's sovereignty and national property rights, ASEAN recognizes that the national cultural heritage of Member Countries constitute the heritage of Southeast Asia for whose protection it is the duty of ASEAN as a whole to cooperate.

To guarantee the protection, preservation, and promotion of each Member Country's cultural heritages, each Country shall formulate and adopt policies, programmes, and services and develop appropriate technical, scientific, legal, administrative and financial measures for this purpose.

## DEFINITION OF CULTURE AND CULTURAL HERITAGE

ASEAN Member Countries recognize the following meanings:

*"Culture"* means the whole complex of distinctive spiritual, intellectual, emotional and material features that characterize a society or social group. It includes the arts and letters as well as human modes of life, value systems, creativity, knowledge systems, traditions and beliefs.

*"Cultural heritage"* means:

- (a) significant cultural values and concepts;
- (b) structures and artifacts: dwellings, buildings for worship, utility structures, works of visual arts, tools and implements, that are of a historical, aesthetic, or scientific significance;
- (c) sites and human habitats: human creations or combined human creations and nature, archaeological sites and sites of living human communities that are of outstanding value from a historical, aesthetic, anthropological or ecological viewpoint, or, because of its natural features, of considerable importance as habitat for the cultural survival and identity of particular living traditions;
- (d) oral or folk heritage: folkways, folklore, languages and literature, traditional arts and crafts, architecture, and the performing arts, games, indigenous knowledge systems and practices, myths, customs and beliefs, rituals and other living traditions;
- (e) the written heritage;
- (f) popular cultural heritage: popular creativity in mass cultures (i.e. industrial or commercial cultures), popular forms of expression of outstanding aesthetic, anthropological and sociological values, including the music, dance, graphic arts, fashion, games and sports, industrial design, cinema, television, music video, video arts and cyber art in technologically-oriented urbanized communities.

## 2. PROTECTION OF NATIONAL TREASURES AND CULTURAL PROPERTIES

ASEAN shall cooperate in the protection of antiquities and works of historic significance, movable and immovable cultural properties that are manifestations of national history, of great structural and architectural importance, of outstanding archaeological, anthropological or scientific value, or associated with exceptional events and are to be considered or declared National Treasures and Protected Buildings or Protected Artifacts. Historic sites, cultural landscapes, areas of scenic beauty and natural monuments shall be identified, recognized and protected.

ASEAN Member Countries shall take necessary measures to safeguard cultural heritage against all human and natural dangers to which it is exposed, including the risks due to armed conflicts, occupation of territories, or other kinds of public disorders.

### **3. SUSTENTATION OF WORTHY LIVING TRADITIONS**

ASEAN Member Countries shall cooperate to sustain and preserve worthy living traditions and folkways and protect their living bearers in recognition of people's right to their own culture since their capacity to sustain that culture is often eroded by the impact of the consumerist values of industrial globalization, mass media, and other causes and influences. ASEAN Member Countries shall cooperate to protect, promote and support worthy, highly creative living traditions within the framework of national and regional, social, cultural and economic development undertakings.

For this purpose, ASEAN Member Countries shall design both formal and non-formal learning programs for living traditions, both in rural and urban settings, stressing on the dignity and wisdom of these traditions and promoting creative diversity and alternative world views and values. Member Countries shall also endeavor to set up centers for indigenous knowledge and wisdom in communities for the documentation and promotion of traditional artistic or technical processes; and to institute a system of awards and recognition for the living bearers of worthy living traditions or human living treasures who are persons embodying the highest degree of particular cultural skills and techniques.

### **4. PRESERVATION OF PAST AND LIVING SCHOLARLY, ARTISTIC AND INTELLECTUAL CULTURAL HERITAGE**

The masterpieces and creations of profound traditions by eminent sages, philosophers, artists and writers of the past and present serve as perpetual beacons of insight and illumination, wellsprings of guidance and direction for the present and future ASEAN peoples. Their protection, documentation, preservation and promotion are of the highest priority.

### **5. PRESERVATION OF PAST AND LIVING POPULAR CULTURAL HERITAGE AND TRADITIONS**

Popular forms of expression in mass cultures constitute an important artistic, intellectual, sociological, anthropological, scientific, and historical resource and basis for social and intercultural understanding. ASEAN shall encourage and support the preservation of outstanding "popular" traditions and heritage.

## **6. ENHANCEMENT OF CULTURAL EDUCATION, AWARENESS AND LITERACY**

ASEAN Member Countries shall undertake continuing cultural exchanges and programs of cultural awareness and sensitivity as a basic component of ASEAN cooperation. The development of ASEAN perspectives and the validation of ASEAN cultural strengths and resources, particularly historical linkages and shared heritage and sense of regional identity could be effectively achieved through these programs.

## **7. AFFIRMATION OF ASEAN CULTURAL DIGNITY**

ASEAN Member Countries shall endeavor to balance the increasing dominance of materialist culture by a recognition and affirmation of human spirituality, creative imagination and wisdom, social responsibility and ethical dimensions of progress.

ASEAN Member Countries shall explore possibilities to strengthen ASEAN value systems in contemporary society at the local, national and regional levels, positively harnessing them to provide direction and a vision for authentic human development, particularly in the spheres of education, mass media, governance and business.

## **8. ADVANCEMENT OF CULTURAL HERITAGE POLICY AND LEGISLATION**

ASEAN Member Countries shall ensure the effectiveness of cultural policies and laws for the preservation of cultural heritage, and the protection of communal intellectual property.

Cultures with global reach must not deprive local, national and regional cultures of their own development dynamics and reduce them to relics of the past. Member Countries shall ensure that cultural laws and policies empower all peoples and communities to harness their own creativity towards human development.

ASEAN Member Countries shall cooperate closely to ensure that their citizens enjoy the economic, moral and neighboring rights resulting from research, creation, performance, recording and/or dissemination of their cultural heritage.

## **9. RECOGNITION OF COMMUNAL INTELLECTUAL PROPERTY RIGHTS**

ASEAN Member Countries recognize that traditional knowledge systems and practices including designs, technology and oral literature are collectively owned by their local community of origin. ASEAN Member Countries shall ensure that

traditional communities have access, protection and rights of ownership to their own heritage. ASEAN shall cooperate for the enactment of international laws on intellectual property to recognize indigenous population and traditional groups as the legitimate owners of their own cultural heritage.

#### **10. PREVENTION OF THE ILLICIT TRANSFER OF OWNERSHIP OF CULTURAL PROPERTY**

ASEAN Member Countries shall exert the utmost effort to protect cultural property against theft, illicit trade and trafficking, and illegal transfer. As parties to this Declaration, ASEAN Member Countries shall cooperate to return, seek the return, or help facilitate the return, to their rightful owners of cultural property that has been stolen from a museum, site, or similar repositories, whether the stolen property is presently in the possession of another member or non-member country.

ASEAN Member Countries are urged to take measures to control the acquisition of illicitly traded cultural objects by persons and/or institutions in their respective jurisdictions, and to cooperate with other member and non-member countries having serious problems in protecting their heritage by properly educating the public and applying appropriate and effective import and export controls.

#### **11. COMMERCIAL UTILIZATION OF CULTURAL HERITAGE AND RESOURCES**

Every person has the right to enjoy the benefits of modern scientific and economic progress and their applications. However, certain advances, notably in the biomedical and life sciences as well as in information technology, may potentially have adverse consequences on the cultural heritage of ASEAN. Therefore, ASEAN Member Countries shall strengthen regional cooperation to ensure that commercial utilization does not impinge upon the integrity, dignity and rights of particular ASEAN societies.

#### **12. INTEGRATION OF CULTURE AND DEVELOPMENT**

Cultural creativity and diversity is a source of human progress and is an essential factor in development. Cultural growth and economic sustainability are interdependent. The management of cultural resources can contribute much to social and economic development. Thus, ASEAN Member Countries shall integrate cultural knowledge and wisdom into their development policies.

ASEAN Member Countries shall make cultural policies as one of the key components of their development strategies. Activities designed to raise



awareness of political and economic leaders to the importance of cultural factors in the process of sustainable development shall also be initiated. These cultural factors include cultural industry and tourism as well as people's values and mindsets.

### **13. DEVELOPMENT OF NATIONAL AND REGIONAL NETWORKS ON ASEAN CULTURAL HERITAGE**

ASEAN Member Countries shall cooperate in the development and establishment of national and regional inventories, databases and networks of academic institutions, government offices, archives, museums, galleries, art centers, training centers, mass media agencies and other institutions concerned with cultural heritage and their documentation, conservation, preservation, dissemination and promotion.

### **14. ALLOCATION OF RESOURCES FOR CULTURAL HERITAGE ACITIVITIES**

Increased efforts shall be made to assist countries which so request to create the conditions under which individuals can participate in cultural heritage planning and development. ASEAN, the United Nations as well as other multilateral organizations are urged to increase considerably the resources allocated to programs aiming at the establishment and strengthening of national legislation, national institutions and related infrastructures which uphold cultural heritage through training and education.

The full and effective implementation of ASEAN activities to promote and protect cultural heritage shall reflect the high importance accorded to cultural heritage by this Declaration. To this end, ASEAN cultural heritage activities shall be provided with increased resources.

### **15. DEVELOPMENT AND IMPLEMENTATION OF AN ASEAN PROGRAM ON CULTURAL HERITAGE**

The ASEAN Committee on Cultural and Information is enjoined to draw up a work program on cultural heritage, including among others the observance of an ASEAN Decade for Cultural Heritage in 2001-2010.

**SIGNED** in Bangkok, Thailand, this 25<sup>th</sup> day of July, Year 2000.

*For the Government of Brunei Darussalam:*

**[H.R.H.] PRINCE MOHAMED BOLKIAH**  
Minister of Foreign Affairs

*For the Government of the Kingdom of Cambodia:*

**HOR NAMHONG**  
Senior Minister and Minister of Foreign Affairs and International Cooperation

*For the Government of the Republic of Indonesia:*

**ALWI SHIHAB**  
Minister for Foreign Affairs

*For the Government of the Lao People's Democratic Republic:*

**SOMSAVAT LENGSAVAD**  
Deputy Prime Minister and Minister of Foreign Affairs

*For the Government of Malaysia:*

**SYED HAMID ALBAR**  
Minister of Foreign Affairs

*For the Government of the Union of Myanmar:*

**WIN AUNG**  
Minister for Foreign Affairs

*For the Government of the Republic of the Philippines:*

**DOMINGO L. SIAZON, JR.**  
Secretary of Foreign Affairs

*For the Government of the Republic of Singapore:*

**S. JAYAKUMAR**  
Minister for Foreign Affairs

*For the Government of the Kingdom of Thailand:*

**SURIN PITSUWAN**  
Minister of Foreign Affairs

*For the Government of the Socialist Republic of Viet Nam:*

**NGUYEN DY NIEN**  
Minister for Foreign Affairs

## *Appendix 2*

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*AusHeritage – ASEAN COCI Memorandum of Understanding  
Concerning Cooperation in the Fields of Conservation,  
Management and Promotion of Cultural Heritage, 2001*

**MEMORANDUM OF UNDERSTANDING  
BETWEEN THE ASEAN COMMITTEE ON CULTURE AND  
INFORMATION SUB-COMMITTEE ON CULTURE AND  
AUSHERITAGE  
CONCERNING COOPERATION IN THE FIELDS OF  
CONSERVATION, MANAGEMENT AND PROMOTION  
OF CULTURAL HERITAGE**

The Association of South East Asian Nations - Committee on Culture and Information (ASEAN - COCI) - Sub-Committee on Culture, and AusHeritage Limited (hereinafter referred to as the "Parties")

REFERRING to the ASEAN Declaration on Cultural Heritage, the associated Work Program under preparation, and the history of formal cooperation between the two parties since 1999

DESIRING to strengthen the existing relationship between the two parties

RECOGNISING the need for further cooperation in the field of conservation, management and promotion of cultural heritage

PURSUANT to the prevailing laws and regulations of the ASEAN countries and Australia

HAVE AGREED AS FOLLOWS:

**Article I  
AREAS OF COOPERATION**

**Work Program for the Protection and Preservation of the ASEAN Cultural Heritage**

Both parties will undertake and promote activities and projects to help finalise and implement aspects of the Work Program. The main focus will be in regional capacity building, regional inventory and documentation, and regional awareness raising and advocacy. Areas of activity are as follows:

1. Conferences, Seminars and Workshops

Both parties will encourage joint activities, including conferences, seminars, symposia and workshops on the conservation, management and promotion of cultural heritage.

2. Skills Development in Conservation, Management and Promotion of Cultural Heritage

Both parties will encourage the exchange of expertise in the fields of conservation, management and promotion of cultural heritage.

Possibilities will be explored to undertake joint activities in management and conservation measures of cultural heritage, both in the region as well as in Australia.

Exchange programs for technical workers in the field will be encouraged.

3. Development of Standards and Guidelines

Both parties will collaborate on developing, testing and promoting a range of standards and guidelines appropriate to the region.

4. Development of Infrastructure

Both parties will co-operate on the development and implementation of key tools such as websites, including the development and upgrade of the ASEAN Cultural Heritage Information Network portal site.

**Article II  
FIELDS OF AUTHORITY**

*The parties are committed to keeping a close relationship regarding cooperation on the conservation, management and promotion of cultural heritage through their relevant bodies which shall be the executing agencies of this Memorandum of Understanding. In this connection, the official agency for the ASEAN Committee on Culture and Information - Sub-Committee on Culture is the ASEAN-COCI Secretariat, while AusHeritage Limited acts as its own executing agency.*

**Article III  
IMPLEMENTATION**

1. The agencies mentioned in Article II shall hold consultations as deemed necessary in implementing the Memorandum of

Understanding.

2. *To facilitate the implementation of this Memorandum of Understanding, individual members of the ASEAN-COCI Sub-Committee on Culture shall hold consultations with AusHeritage to formulate subprograms and projects under this Memorandum of Understanding.*
3. To facilitate the implementation of these subprograms and projects the appropriate member and AusHeritage shall consult and set down the scope, procedures, plans and financial arrangement to be borne by each of the above relating to the Specific Project Activity

#### **Article IV SETTLEMENT OF DISPUTES**

Any dispute between the Parties on the interpretation and application of this Memorandum of Understanding shall be settled amicably through consultation and negotiation.

#### **Article V ENTRY INTO FORCE**

This Memorandum of Understanding shall enter into force on the date of its signing.

#### **Article VI DURATION AND TERMINATION**

1. This Memorandum of Understanding shall be in force for a period of 3 (three) years and be automatically extended for 3 (three) years consecutively unless it is terminated in writing by either Party giving 1 (one) years notice in advance.
2. Should this Memorandum of Understanding be terminated, the clause shall remain in force until such time when the implementation of any specific cooperation has been carried out to its completion.

IN WITNESS WHEREOF, the undersigned being duly authorised by

their respective Governments, have signed this Memorandum of Understanding.

DONE at ..... on .....in the year of two thousand and one .....

For the ASEAN-Committee  
on Culture and Information-  
Sub-Committee on Culture

For AusHeritage Limited

.....

.....  
Minister for Education and Culture      Foreign Affairs and Trade



# *Appendix 3*

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*AusHeritage – ASEAN COCI Cultural Heritage  
Management Profile, Indonesia.*

# *AusHeritage & ASEAN-COCI*

## ASEAN-AUSTRALIA PROJECT

### DEVELOPMENT OF AN ASEAN REGIONAL POLICY AND STRATEGY FOR CULTURAL HERITAGE MANAGEMENT

## CULTURAL HERITAGE MANAGEMENT PROFILE

### INDONESIA

#### HUMAN ENVIRONMENT AND HISTORY

The Republic of Indonesia occupies most of the large archipelago lying between the South East Asian mainland and Australia. It consists of five major islands and about 30 smaller groups (totalling some 17,500 islands), extending about 5,000 km from east to west and from 6° north to 11° south of the equator. Bridging two continents, its strategic position has always influenced the cultural, social, political and economic life of the country.

The five main islands of Indonesia are: Sumatra; Java, the most fertile and densely populated islands; Kalimantan, which comprises two-thirds of the island of Borneo; Sulawesi; and Irian Jaya, which is part of New Guinea. The country's total land area is almost two million sq. km. Indonesia is in a seismically active area. It is predominantly mountainous with some 400 volcanoes, of which 100 are active. Mountains higher than 3000 m are found on the islands of Sumatra, Java, Sulawesi, Bali, Lombok and Sumbawa, the highest being in Irian Jaya.

Many rivers flow throughout the country. They serve as important transportation routes on certain islands, for example, the Musi, Batanghari, Indragiri and Kampar rivers in Sumatra; the Kapuas, Barito, Mahakam and Rejang rivers in Kalimantan; and the Memberamo and Digul rivers in Irian Jaya. In Java rivers are important also for irrigation purposes, e.g. the Bengawan Solo, Citarum and Brantas rivers.

The climate and weather of Indonesia is characterized by two seasons; rainy (monsoon) and dry seasons occurring at different times in the west, central and eastern regions of the country. Average temperatures may be classified as follows: coastal plains, 28°C; inland and mountain areas; 26°C; higher mountain areas, 23°C, varying with the altitude. Being in a tropical zone, Indonesia has an average relative humidity between 70% and 90%, with a minimum of 73% and a maximum of 87%. The islands of eastern Indonesia, however, can have long periods of low humidity.

The oldest fossils of Homo sapiens have been found in Central Java (Pithecanthropus erectus, or Java Man) and significant later remains of Palaeolithic and Neolithic cultures have been found. Historical information on the region commences around the beginning of the Christian era, with Hindu and Buddha religions and cultures being assimilated in Indonesia at that time and for many centuries dominating much of the archipelago. Gaining in strength about the 13<sup>th</sup> century, Islam entered Indonesia through coastal, trading sultanates and gradually replaced Hinduism and Buddhism - except in Bali and parts of East Java where Hinduism prevails.

From about the 14<sup>th</sup> century and up until the 19<sup>th</sup> century, flows of Chinese immigrants (many Muslim) from southern China entered Indonesia, and established themselves in settlements on the coastal areas of Sumatra, Kalimantan, and Java.

The Western colonial powers entered the region in the 16<sup>th</sup> century, starting with the Portuguese, followed by the Spaniards, the Dutch, and the British. Following the formation of the Dutch East India Company, the VOC, the Dutch took control of the greater part of Indonesia for 350 years, although the Portuguese maintained control of East Timor, and a number of areas, such as Aceh, Bali and Lombok were not subjugated until the later decades of Dutch colonialism. During this period Christian missionaries (Catholic and Protestant) spread their religions, particularly in those parts where Hinduism and Islam had not taken root. The first three decades of the 20<sup>th</sup> century saw a determined drive toward nationalism in the archipelago.

It was occupied by the Japanese in 1942, who saw advantage in fostering the nationalist movement. On 17 August 1942, just after the Japanese surrender, a small group of Indonesians led by Soekarno and Hatta proclaimed Indonesian independence and the establishment of the Republic of Indonesia. The Netherlands tried to regain control of the whole country between 1945 and 1949, but was eventually forced to transfer sovereignty to an Indonesian Government.

The United Nations, through a good offices committee (on which Australia was the Indonesian nominee), played a mediatory role in the settlement. Indonesia became the 60<sup>th</sup> member of the United Nations in 1950.

According to the Indonesian Constitution, Indonesia is based on belief in one God. Freedom of religion is guaranteed. About 87% of the entire Indonesian population are Muslim. Protestants number about 6% (mostly in North Sulawesi, Irian Jaya, East Nusa Tenggara, and North Sumatra), Catholics about 3% (mostly in Central Java, North Sulawesi, East Nusa Tenggara, East Timor, and Irian Jaya), Hindus about 2% (mostly in Bali), and Buddhists about 1%.

With about 205 million people, Indonesia is the fourth most populous country in the world (and has the largest Moslem population of any country in the world). Java and Madura, although comprising together only 7% of Indonesia's land area, have almost 60% of the population. Most people in Indonesia still live in small villages, of which there are 65,000. There is, however, a drift to the expanding larger cities, largely brought about by population and employment pressures, and the erosion of traditional economic and social patterns. This is particularly so in Java.

Indonesians include many related but distinct cultural and linguistic groups. Over 580 languages and dialects spoken in the archipelago. Some distinctly different local languages are: Acehnese, Batak, Sundanese, Javanese, Sasak, Tetum of Timor, Dayak, Minahasa, Toraja, Buginese, Halmahera, Ambonese, Ceramese, and several Irianese languages.

The national language of Indonesia is Bahasa Indonesia. Originally a Malay language mainly spoken in east and south east Sumatra and the Riau Islands, in its spread throughout the country, its vocabulary and idioms have been enriched by a great number of local (and foreign) languages.

## **CULTURAL HERITAGE RESOURCES**

## The Tangible Heritage

In managing cultural preservation, Indonesia classifies its heritage as follows:

- Tangible Cultural Heritage:
- Immovable
    - a. dead monument
    - b. living monument
      - b.1 with original function
      - b.2 with transformed function.
  - Movable
    - a. heirloom
    - b. public property
- Intangible Cultural Heritage:
- Art forms
    - a. visual arts
    - b. performing arts
    - c. media art (including film)
  - Values, norms, concepts (including folklore).

The immovable cultural heritage of Indonesia as manifested in its architecture, built environment and broader cultural landscapes represents a wealth of different forms and technological traditions, which reflect both the cultural diversity of the region and a rich historical legacy. Currently 393 archaeological monuments, among more than 6,000 identified monuments and sites in the country, have been restored to an accessible state. For modern Indonesians some of these are much more than simply monuments of outstanding historical interest. They are *pustaka*, heirlooms of great cultural and spiritual significance. Borobudur and the tomb sites of the nine Wali Sanga, the saint preachers revered as principally responsible for converting Java to Islam, are important examples.

The vernacular architecture of Indonesia belongs to an ancient building tradition which can be found throughout most of island South East Asia and parts of the mainland too. In this vernacular tradition the idea is commonly shared of the house as a symbolically ordered structure through which key ideas and cultural orientations are expressed. The house defines a social group, with the size and formal properties of a dwelling serving to indicate the rank and social status of its owners. Often the house is also identified as the physical embodiment of the ancestors and serves as a repository for ancestral heirlooms. Characteristic structural features include post foundations, an elevated living floor and a pitched roof with an extended roof ridge and outward leaning gable ends.

Being more or less constructed of wood and other perishable organic materials, the oldest vernacular buildings in Indonesia are not much more than 150 years old. However, stone carvings on the walls of 9<sup>th</sup>-15<sup>th</sup> century Buddhist and Hindu temples in Central and East Java reveal a close correspondence between the domestic architecture of that time and contemporary vernacular forms.

Indonesia's oldest stone structures were built in late prehistoric times. Stone-faced terraces and landscape modifications for ritual purposes were constructed on mountain slopes - in some cases such practices continue today. Megaliths, dolmens and large incised stones of an early date are also found. Those in Sulawesi, Lampung, South Sumatra and West Java being particularly noteworthy. Some ritual megalithic stone structures still function in some locations (e.g. in Sumba, Flores, Sabu, Timor and Alor) up to present times.

The assimilation of Hindu and Buddhist cultures in the first millenium AD influenced the construction of stone and brick ritual buildings and temples, mainly in Sumatra and Java. Although these drew their initial inspiration from Indian forms, they were from the outset subjected

to strong local influences which in time led to an entirely separate architectural tradition. The great monuments of Indonesia's classic era, such as Borobudur and Candi Lara Jonggrang (Prambanam) in Central Java testify to a style of architecture which, although revolving around Indian concepts of a central, symbolic interpretation of Mount Meru, the abode of the gods and the axis mundi, is wholly Indonesian in conception and execution.

The gradual spread of Islam through the region, gathering momentum in the 12<sup>th</sup> and 13<sup>th</sup> centuries, introduced another important set of architectural influences. The advent of Islam, however, did not lead to the introduction of a substantially new building tradition, but rather saw the appropriation of existing architectural forms, which were reinvented or reinterpreted to suit Muslim requirements. In this way the earliest Indonesian mosques drew their inspiration from existing building traditions in Java and elsewhere in the archipelago, in which four corner posts support a tiered pyramidal roof.

The 16<sup>th</sup> century saw the introduction of European traders and colonisers who introduced their own architectural forms and planning concepts to the region. The interaction between European and local traditions led to many hybrid architectural forms in both indigenous and colonial buildings. In the 20<sup>th</sup> century both Dutch and Indonesian architects introduced the prominent international styles of their day. In the early years of the century there was also a conscious adoption by Dutch modernists of local vernacular forms and principles as a source of inspiration for a new tropical architecture which combined traditional forms with modern building materials and techniques. In recent years a similar phenomenon has seen the rise of contemporary Indonesian architects exploring their rich architectural heritage with a view to developing a viable regional or nationalist alternative to a global modernism which dominates the burgeoning city environments of Indonesia.

In considering the built environment and cultural landscapes of Indonesia noteworthy are a number of other phenomena. These include the rise of trading cities along the coasts, increasing in importance with the advance of Islam and European (and Chinese) traders and colonisers. Coastal cities such as Banten, Jakarta, Semarang, Demak, Kudus and Jepara (to name a few) contain important inheritances of past cultural life. In the 19<sup>th</sup> century, with the fall of the VOC and the institution of a Dutch colonial government, a more systematic exploitation of the archipelago was introduced which extended inland beyond the earlier coastal commercial centres. The expansion of towns and cities from that date is significant, as is the remarkable mixing of Dutch and Indonesian elements in their planning, making the 'Indies' town a notable phenomenon in colonial history. From this period onwards until the end of colonial rule there was also a proliferation of Dutch administrative buildings and other public structures which have become a key element of the Indonesian cityscape.

Noteworthy in this context also are the surviving palace complexes of Aceh, Java, Madura, Bali and Lombok, complex royal water gardens, Islamic cemeteries and tomb complexes - holy sites of pilgrimage associated with important Islamic rulers and saints, Chinese temples and shrines, the artificial cave shrines and monasteries of Bali, and the massive built agricultural terraced fields and irrigation systems of western and central Indonesia, of which those of Bali are perhaps the most intricate. All these exist not as structures in isolation but as integral components of a rich culture, often manifesting Indonesian concepts of the relationships between man, the gods and the cosmos. In these the natural landscape, particularly mountain, volcanoes (and their relations to the sea and the cardinal points) and rivers were integral to the people's cosmological vision.

Indonesia has significant museum holdings protecting collections of movable heritage of archaeological and traditional artifacts, the principal of which is the National Museum of Indonesia in Jakarta. Its library and archive systems house significant holdings of traditional manuscript forms and books and documents from later periods of Indonesian endeavour.

Amongst the famous examples of the Indonesian movable heritage are the gold masterpieces found in Wonoyobo, Klaten, Central Java, the statue of the Buddha Pradyaparamita, the

Gannessa, Shiva and Visnu statues of the Banon temple, and the statue from Jago temple, which are all kept in the National Museum of Indonesia. Other archaeological, historical and ethnographic artifacts are housed in other state museums spread all over Indonesia. In some cases important objects still located outdoors but, for security purposes, these are best transferred to the appropriate archaeological agency or museum

Archaeological sites are found all over the country. The interest in these started with the arrival of European travelers and scholars in Indonesia, who often collected rare specimens of fauna, flora and objects of art. In later centuries articles, reports and descriptions of monuments were written by members of diplomatic missions and Dutch civil servants. Sir Stamford Raffles, Governor of Java (1811-1816), wrote the famous *History of Java* and was also the first to order a thorough clean-up and survey of the then ruinous Borobudur. Later on other scholars carried out research and expeditions, particularly in the jungles of Java and Sumatra, such as Brandes, Ijzerman, Krom, Bosch, Stutterheim, Van Stein Callenfels, and Van Keekeren. One, Eugene Dubois, was in search of the 'missing link'; his find in 1891 of *Pithecanthropus erectus* confirmed his theory of the transition from ape to man which he expected to find in the soil of Java.

After the proclamation of the independent Republic of Indonesia in 1945 conditions were not yet favourable for regular operations in the field and for research. The Republic first started an archaeological office in Yogyakarta (which was the official capital from 1946-1949). Dutch-occupied Jakarta had an Archaeological Service under the Ministry of Education, headed by Bernet Kempers, under whom two Indonesian students, Soekmono and Suleiman, received their training. After Kempers resigned in 1953, Soekmono succeeded him.

Archaeological work in Indonesia is structured in two streams:

- Archaeological research
- Protection and restoration of monuments.

Each major activity is executed and controlled by a dedicated government institute: the National Research Centre for Archaeology and the Directorate for the Protection and Development of Historical and Archaeological Heritage. Each institute is a separate entity, legislated by a 1976 Government Decree on the restructuring of institutes.

Ongoing archaeological research in Indonesia reflects the National Research Centre of Archaeology's structuring of its activities over the last fifty years (1950-2000). Research is divided according to periods:

- The Prehistoric period - from the time of *Pithecanthropus erectus* up to the 5<sup>th</sup> century when the first written records appear
- The period of the Hindu and Buddhist states: from the 5<sup>th</sup> century AD (e.g. Mulawarman in Kutai (Borneo) and Purnawarman of Tarumanegara in West Java) to the final days of Majapahit at the end of the 15<sup>th</sup> century
- The period of the first Muslim states: from the 16<sup>th</sup> century to the end of the 9<sup>th</sup> century. There are also monuments left by European settlers which fall within this period.

The current chief targets of study are in Sumatra, Java, Sulawesi, Kalimantan and the Lesser Sunda Islands and the Moluccas.

### **World Heritage Sites**

Indonesia currently has six sites inscribed on the World Heritage List, including three Natural Properties: The Ujung Kulon National Park (1991); the Komodo National Park (1991); and the Lorentz National Park (1999). The cultural properties listed are:

- The Borobudur Temple Compounds, inscribed under criteria C (i), (ii) and (iv) in 1991, is a famous Buddhist temple, which was recently restored with assistance from UNESCO. The temple complex consists of pyramidal base with five concentric square terraces topped by a monumental stupa. The walls and balustrades are decorated with bas-reliefs, covering a total surface area of 2,500 square metres. Seventy-two openwork stupas, each containing a statue of Buddha, sit atop a circular platform constructed above the pyramidal base.
- The Prambanan Temple Compounds, inscribed under criteria C (i) and (iv) in 1991, constitute the largest Shivaite compound in Indonesia. The compounds contain three temples decorated with reliefs illustrating the epic of the Ramayana, dedicated to the three great Hindu divinities (Shiva, Vishnu and Brahma) and three temples dedicated to the animals which serve them.
- The Sangiran Early Man Site, inscribed under criteria C (iii) and (vi) in 1996, is a place of great importance for the study of human evolution. Excavations at the site revealed manifold fossils of *Meganthropus palaeo* and *Pithecanthropus erectus/Homo erectus*.

### The Intangible Heritage

The vast archipelago of Indonesia is home to a rich performance heritage.

It is thought that the art of dancing in Indonesia has its roots in the prehistoric period; these may have been mostly religious or sacred dances. Evidence of such dance practices can be seen in the prehistoric carvings on the walls of the terraced structure at Tundrumbaho in Nias, as well as in carvings on the rock walls of Tegurwangi (Lahat, South Sumatra) and in West Java. Depictions of dancers can also be seen in the rock shelters of South Sulawesi. Sacred dances are still performed during funeral ceremonies in Sumba and Timor and in planting and harvest ceremonies in Kewar, West Timor.

Many proto-theatrical activities are still to be found in their original form, for example the singing of verse epics and poetry, trance-dances and ceremonies connected with ancestor worship and animist beliefs; others have evolved into more mainstream performance forms. Singing of verse epics remains popular in many rural cultures throughout Indonesia.

Numerous theatrical styles developed as a means of propitiating spirits with a view to the continued security, health and prosperity of the community. Such is the rationale behind the Balinese *sanghyang* or trance-dance, traditionally performed in times of epidemic or threat, which protects people from evil forces invoked by practitioners of black magic. Its *kecak* chorus, which invites the spirits of ancestors or gods and goddesses to descend and possess the medium, has in recent years been combined with Ramayana pantomime in a performance aimed at the tourist market. Another important trance performance found in Bali is the famous *barong/rangda* dance-drama, which symbolizes the conflict between a lion-like being (*barong*) and a malevolent witch (*rangda*). The *barong* figure also features as an integral component of the ubiquitous Indonesian horse-spirit dance, which is closely related in form to that of Peninsular Malaysia.

During the proto-theatrical period musical accompaniment was provided largely on instruments made of natural materials, such as bamboo and gourd flutes, pan-pipes, jew's harps and drums. The legacy of this period is visible today primarily in the outer islands of Indonesia, where much of the ancient pan-Malay culture has continued unchanged by successive Hindu-Buddhist, Islamic and western influences, but it also survives in a number of isolated pockets of Java and Bali which preserve the so-called *bambu gamelan* tradition associated with the bamboo ideophone known as the *anklung*, as well as in West Sumatra where the *salung* or bamboo organ continues to be played widely.

The elaboration of early performance practices into the strong classical theatrical traditions for which Java, Bali and Sunda are chiefly known today would appear to have been a development of the latter half of the first millennium AD, following the adoption by the ruling elite of the Hindu-Buddhist religion and the idea of divine kingship. It was probably the rulers of Srivijaya (8<sup>th</sup>-13<sup>th</sup> centuries) - a kingdom centred in Sumatra but whose dominance was for a while felt over a large area including Java and most of the Malay Peninsula - who first began to use dance as an integral part of the ritual to enhance their presumed magico-religious powers, adapting for their own purposes the South Asian traditions associated with the female temple dancers of India in performances ritually celebrated the union of the ruler and divine power and linked them to chthonic forces of earth and fertility.

The cult of the god-king appealed greatly to the rulers of the kingdoms of Java which emerged in the 8<sup>th</sup> and 9<sup>th</sup> centuries to compete with Srivijaya. Yet the Mahayana Buddhist Sailendra kings, responsible for constructing Borobudur, and their Sanjaya dynasty (Mataram) rivals, whose architectural achievements include Prambunan and other South Indian influenced Hindu temples, were not content simply to sponsor the establishment of female court dance traditions. Distinctive Javanese reworkings of the great Hindu epics, the Ramayana and the Mahabharata, were commissioned and Javanese inscriptions of the 9<sup>th</sup> century indicate that other types of performance, including masked male dance (probably developed out of early trance-dance rituals) and shadow puppetry (a derivative of the ancient *dalang* story-telling tradition) were also elevated into courtly art forms at this time.

So effective was the god-king cult surrounding the Javanese courts of this period that in subsequent centuries it would influence courtly practices not only in other areas of the Indonesian peninsula such as Bali but also as far afield as the Malay Peninsula, Thailand, Cambodia, Burma and Laos. However, with the subsequent demise of Sailendra and the establishment of a new East Javanese base for the Sanjaya (Mataram) kingdom from the early 10<sup>th</sup> century onwards, local aesthetics began to make a greater impact. Temple reliefs from the 13<sup>th</sup> century, a period in which Majapahit, the greatest of all the East Javanese kingdoms, emerged to sponsor a new flowering of creativity in the courtly arts, illustrate dance scenes in which character typology, costumes and movements bear a striking resemblance to current Balinese performance.

Majapahit (13<sup>th</sup>-16<sup>th</sup> centuries) was the last great kingdom of the Hindu-Buddhist era, and it, in turn, made a significant contribution to the development of classical dance-drama - notably the creation of the cycle of tales relating to the legendary adventures of Prince Panji, which subsequently became a very important source of dramatic plot material. However, with the spread of Islam and the rise to power of Melaka, the first of the South East Asian Sultanates, Majapahit power and influence began to wane.

By the late 15<sup>th</sup> century the Majapahit dominions in Java were in terminal decline, leading ultimately to the flight of the Majapahit royal family to Bali. Yet instead of eradicating older Hindu-Buddhist beliefs, the Islamic conquerors chose to assimilate them, giving rise to the unique syncretistic religion typical of modern Java, which combines animism, Buddhism, Hinduism and Islam. The legacy of this trend for the classical performing arts was significant. During the 17<sup>th</sup> century, a period of renewed creativity in the performing arts patronized by the Mataram sultans, the ruler continued to be regarded as divine, and the cult of the god-king and the court culture still retained many of the earlier Hindu and Buddhist features - even after the split of the dynasty into competing royal houses at Yogyakarta and Surakarta during the 18<sup>th</sup> century.

Notwithstanding this continuity, certain fundamental changes to the music and dance were effected by the coming of Islam to Java. Contrasts in style emerged between the traditional performing arts of Java, progressively modified for Islamic consumption, and those of Bali, which continued to represent a purer derivative of the Hindu-Buddhist Majapahit aesthetic once prevalent throughout the whole of pre-Islamic Java.



An integral feature of the development of all courtly dance-drama and puppetry was the musical accompaniment of the gong-chime ensemble. The introduction of gongs and metallophones during the early years of the first millennium AD was to have the most profound effect upon the development of the performing arts in the Indonesian archipelago. By the Sailendra period gongs and metallophones had become an important feature of musical accompaniment to Javanese courtly performance and began to develop into the *gamelan* orchestra. Virtually all of the classical theatre forms currently found in Java and Bali are accompanied by the *gamelan*, although accompaniment is not the *gamelan*'s only function. Male and female chorus singers are also often used to supplement the *gamelan*, the most elaborate forms existing in Central Java (Yogyakarta and Surakarta); simpler forms are found in West Java and Bali.

*Wayang kulit* or shadow puppetry may be traced back to the ancient proto-theatrical story-telling tradition. At some point during the first millennium AD, *dalangs* began to make use of props to better illustrate their stories. First came scrolls bearing scenes from those stories, a genre which has survived today as *wayang beber*, later came the puppets themselves. Some scholars believe that the use of the word *wayang* (a derivative of the word *bayang* or shadow) to describe both human and puppet genres of central Indonesian classical theatre indicates that puppetry predated all other theatre genres, and as such may have been the prototype for human theatre. Whatever the truth of this thesis, it is known that by the 9<sup>th</sup> century shadow puppetry was one of several theatrical genres (including human dance) appropriated by the rulers of Central Java for courtly presentation as a ritual expression of their sacral kingship. As performed today, it uses intricately carved and colourfully painted buffalo-hide puppets with jointed arms, mounted on sticks of horn or wood, to tell stories based on the great Indian epics. The *dalang* manipulates the puppets in front of a screen, narrating, and controlling the accompanying *gamelan* orchestra. A light suspended over the head of the *dalang* creates the shadow effect on the rear side of the screen. Today, *wayang kulit* may be found in a number of regional styles, each of which is quite unique in form, structure and musical accompaniment. Perhaps best known of all are the styles associated with Yogya and Solo, which both involve large companies of twenty five to thirty performers. However, other important styles may be found elsewhere in Java, including those of Banyumas, Cirebon, Jawa Timur and Jakarta (Betawi).

Javanese shadow theatre has given rise to a number of 20<sup>th</sup> century derivatives, including the Jesuit-sponsored *wayang wahyu* of Surakarta and its short-lived Islamic counterpart *wayang dakwah*, and *wayang suluh*, a propaganda form introduced by an official of the Department of Information in 1945, which is still quite popular today in the Bojonegoro area. Outside Java, Bali is the key centre for shadow theatre. Between the 9<sup>th</sup>-16<sup>th</sup> centuries, the island enjoyed close contacts with East Java, and during this period its rulers came to adopt the latter's Hinduized culture and various forms of theatre. The extant Balinese shadow theatre *wayang parwa* is undoubtedly a more direct legacy of Majahapit than its Javanese counterpart, reflecting once more the fact that the spread of Islam did not affect the island to any significant extent.

Beyond Java and Bali, shadow theatre is mainly confined to the activities of settlers from Java who brought their *wayang kulit* with them, although in some regions, such as South Kalimantan and Lombok notable local styles of shadow theatre have emerged.

Closely related in form to shadow theatre are the more recent genres *wayang golek*, which uses three-dimensional puppets, and *wayang klitik*, which involves flat puppets carved in low relief. Both forms are accompanied by a *gamelan* ensemble. *Wayang golek* is today found in three main styles - West Java preserves both *wayang golek purwa*, which recounts Ramayana and Mahabharata stories, and *wayang golek cepak*, which enacts the pre-Islamic Arabic saga of Amir Hamzah; Central Java's *wayang golek menak* draws its repertoire from the same source as *wayang golek cepak*. *Wayang klitik* is found mainly in East Java, and once again draws mainly on local legends, particularly the Majapahit story of Damarwulan. Hand (glove) puppetry or *wayang potehi* is still performed in Surabaya, but its origins are believed to be Chinese.

Elements of the pre-Islamic classical female dance-drama tradition of the Central and East Java periods have survived in a number of classical dance-drama styles. While their present form dates from the 16<sup>th</sup> and 17<sup>th</sup> centuries, the female classical dances *bedaya* and *serimpi* are, like the shadow play, known to be a legacy of the Hindu-Buddhist ceremonials which linked the ruler with the world of ancestors and spirits, ensuring him godlike powers.

Developed from ancient shamanistic rituals, masked male dance had certainly taken its place alongside female dance-drama and puppetry as an accessory of Central Javanese courtly culture by the 9<sup>th</sup> century AD, and this early form of *wayang topeng* or masked theatre continued to be very popular in the kingdoms of East Java in subsequent centuries. Extant Javanese *wayang topeng* can involve just one male dancer donning all the masks by turn, or as many as six different male dancers playing the different roles. Accompaniment is provided by a *gamelan* and plot material is generally drawn from the Mahabharata and Ramayana epics, Panji stories and local legends.

While it continues to be performed today by *kraton* troupes, *wayang topeng* has also evolved into an important folk genre, found mainly in Cirebon and Madura, West Java, in the Malang region of East Java and - in an unmasked Betawi (Jakarta-style) form accompanied by Chinese-influenced music known as *gambang kromong* - in Jakarta. A spectacular male courtly theatre form known as *wayang wong* was also developed at the early royal courts of Java, bringing dance, stylized acting, dialogue, singing and recitation together in a total performance of the Ramayana and other legends.

The overall aesthetics and costuming of *wayang wong* and its use of a *dalang* to narrate the story clearly betray its origins as a human substitute for the puppet theatre. *Wayang wong* has continued to be closely associated with Javanese court ceremonials right down to the present day, although successive sultans have introduced many stylistic refinements. During the past twenty five years, further highly creative attempts have been made by leading Indonesian choreographers and dance scholars to adapt courtly *wayang wong* for presentation to modern audiences, making use of modern lighting and special effects. The result is *sendratari*, a textless classical ballet devised with a view to circumventing the language barrier which had hitherto prevented members of other ethnic groups (and tourists) from understanding regional theatre. It is presented both in full-length versions for domestic consumption and, in shorter sequences, aimed at the growing tourist market.

Although often dubbed 'Ramayana Ballet', *sendratari* does not always deal with Ramayana material; thus, while the resident *sendratari* troupe at the Borobodur, Prambanan and Ratu Boko Temple Park Amphitheatre near Yogyakarta performs stories from the Ramayana, that based at the Pandaan Amphitheatre in East Java presents local legends, including those deriving from the Damarwulan legend of Majapahit.

While glimpses of the Hindu-Buddhist aesthetic are still clearly visible in Javanese classical dance, the most archaic courtly performance styles may be found in Bali, an island which has remained relatively unaffected by the spread of Islam down to the present day. The Balinese classical dance-drama known as *gambuh* is recorded as early as 1007 AD; this ancient form is now widely recognized as the source of many other types in Bali. With its troupe of both male and female dancers and small, flute-dominated orchestra, contemporary *gambuh* recounts East Javanese tales from the Panji cycle and its Balinese variant, the Malat. As with *wayang parwa*, the language used is mostly Kawi (old Javanese), while the clown characters converse in colloquial Balinese. Although not a direct legacy of Majapahit, the Balinese female dance-drama *legong* is believed to have been created in the 18<sup>th</sup> century through the combination of older traditions, including both *gambuh* and a specific type of *sanghyang* trance-dance.

While many of the styles found today were developed over the past hundred years for popular entertainment, historical sources indicate that the masked male dance *wayang topeng* was active in Bali as early as 1058 AD. Similar in form and aesthetic to its Javanese counterpart and drawing

on the same literary materials for its plots, it probably developed simultaneously. A form of *wayang wong* is also extant in Bali.

A separate classical dance genre related directly to the court traditions of the Malay Peninsula survives in the Riau archipelago and eastern Sumatra. Believed to incorporate elements of an earlier Srivijayan court tradition, *mak yong* comprises a wide repertoire of dramatized stories about legendary princes and princesses enacted by female dancers and male clowns, accompanied by a *gamelan* ensemble.

As noted earlier, the coming of Islam to the archipelago had a significant effect on Indonesian performance traditions, leading in some areas to the emergence of Islamic variants of older Hindu-Buddhist forms, and in others to the creation of new performance styles generically akin to those found among Muslim communities in neighbouring Malaysia, Brunei Darussalam and the southern Philippines. It also resulted in the incorporation of instruments associated with Islamic culture such as the *gambus* (a lute of Middle Eastern origins), the harmonium, the mandolin and the tambourine into the Indonesian musical tradition.

Among the new Islamic-influenced performance styles one of the most enduring is that of the Islamic chant, most frequently grouped under the generic titles *rebana* or *terbang*, in reference respectively to the eponymous large drum and tambourine used by way of accompaniment. While important differences exist between the various regional forms, each involves all-male troupes moving the head from side to side while rhythmically chanting words in praise of Allah and the Prophet Muhammad to the accompaniment of the *terbang* and various sizes of *rebana*.

By the turn of the current century, popular drama forms with an emphasis on plot, dialogue and entertainment were beginning to appear throughout South East Asia. An important catalyst for this development was the appearance of itinerant *bangsawan* touring theatre troupes from Malaysia, presenting a new style of theatre in which entertainment was the primary aim. The earliest Indonesian variants of *bangsawan* such as *stambul* of Sumatra were short-lived, but they were to have a significant influence on the subsequent development of indigenous popular theatre throughout the country. Many features of *stambul* survive in the extant *betawi* (Jakarta-style) popular theatre form, *lenong*. In Java the emergence of *wayang orang panggung* as the common man's *wayang wong* was only one small aspect of a wider trend bringing new styles of popular theatre to the masses. In East Java a 19<sup>th</sup> century folk genre involving music and dance accompanied by the beat of the rice pounder evolved into the popular theatre style known as *ketoprak*. Still very popular today, it involves the use of a spoken text, improvisational, stylized acting, stereotyped characters and music in much the same mould as other popular South East Asian theatre forms.

The growing public demand for less stylized performance and greater realism also led in central Indonesia to the establishment of the East Javanese *ludruk*, a type of domestic melodrama with comic interludes targeted at urban audiences, along with its rural cousin *lawak tradisi*. The Sundanese folk theatre *tarling* is also believed to date from this period; it has much in common with *ketoprak* and *ludruk*, but is performed to the accompaniment of guitar and *suling* (bamboo flute).

Another important example of the new generation of plot-centred theatre genres of the early 20<sup>th</sup> century was the Balinese folk opera *arja*. Accompanied by a *gamelan* of percussion and flute, it mixed more refined elements of song, dance and drama together with earthy comedy and pantomime, drawing its themes from *gambuh*, including the Panji cycle and old Javanese (Kawi) versions of the Mahabharata.

Popular theatre forms also developed in a number of centres outside Java. In West and North Sumatra, in Riau and even as far afield as Malaysia's Negeri Sembilan State, the ancient Minangkabau story-telling tradition of *berbaka* was combined with music and dance, martial arts movements and Islamic chants to create *randai*. This important genre is still performed widely

today, and is instantly recognizable by its use of chants and movements by the entire company, positioned in circular formation around the principals, as a device for effecting scene changes.

The Riau archipelago also witnessed the development of *mendu*, an operatic folk theatre which displays Chinese as well as Malaysian *bangsawan* influences in its presentation of songs, dances and dramatized stories accompanied by an orchestra of violin, drums and gongs.

Such is the variation which exists in the performance styles of the many different indigenous communities of the outer islands that an adequate summary of each is beyond the capacity of this overview. However, one important element is common to all of those areas which have retained their ancient pan-Malay cultures, namely that in all of these regions music, song, dance and the production of art objects function primarily as an expression of religion and ritual, serving to court the spirits of the mountains, rivers or trees or propitiate the ancestors with a view to assuring a good harvest, curing the sick or ensuring success in war.

Traditional dances in such regions contrast strongly in style with the rigid discipline of central Indonesian *wayang*, characterized as they are by zestful spontaneity and unrestrained humour. The distinction is further accentuated by their non-*gamelan* musical accompaniment, which in most cases comprises instruments made of bamboo, wood, gourds, shells and other natural materials. Of particular interest are the music and dance of the Bataks of North Sumatera, the Dayaks of Kalimantan, the Ambonese of Maluku, the Toraja of Sulawesi and the Melanesians of Irian Jaya and Maluku.

The development of modern Indonesian theatre has been complemented by the emergence of a flourishing and highly creative film industry in Indonesia. Until independence, film making was associated primarily with the non-pribumi (indigenous Indonesian) community - the first film was made in Indonesia in 1926 by Europeans and the industry subsequently became dominated by astute Chinese businessmen who retained almost complete control until the arrival of the Japanese in 1942; even in the aftermath of the war it was the Dutch who initiated its revival. After 1949 the first indigenous Indonesian film companies were established and the industry quickly became a mouthpiece for radical nationalism, although in the wake of the events of 1965-1966 it has been largely purged of these elements.

Vocational training in both traditional and modern crafts is offered at arts schools and colleges throughout Indonesia. At the secondary level, Sekolah Menengah Industri Kerajinan (SMIK, High Schools of Handicraft) are located in Aceh, Bali, Jambi, Jawa Barat, Jawa Tengah, Jawa Timur, Kalimantan Timur, Nusa Tenggara Barat, Sumatra Barat, Sulawesi Selatan, Sulawesi Utara and Yogyakarta provinces. At the tertiary level, traditional crafts are taught at STSI Bali and Jawa Tengah, at ISI Yogyakarta and at IKJ Jakarta.

At the secondary level, the Sekolah Menengah Karawitan Indonesia (High Schools of Traditional Indonesian Music) in Bali, Bengkulu, Jawa Barat, Jawa Tengah, Jawa Timur and Sulawesi Selatan provinces provide four years of pre-tertiary training for talented students aged sixteen and above. At the tertiary level, programmes in traditional music, dance and theatre are offered by five government-run arts colleges. These are the Bachelors degree level Sekolah Tinggi Seni Indonesia (STSI, Indonesia College of the Arts) in Bali and Jawa Tengah provinces and Institut Seni Indonesia (ISI, Indonesia Institute of the Arts) in Yogyakarta province; the diploma-level Akademi Seni Tari Indonesia (ASTI, Indonesia Academy of Dance) in Jawa Barat province and Akademi Seni Karawitan Indonesia (ASKI, Indonesia Academy of Traditional Music) in Sumatera Barat province.

Traditional performing arts are also taught at the privately administered Institut Kesenian Jakarta (IKJ, Jakarta Institute of the Arts) in the capital. Vocational training in the contemporary performing arts is also offered at a number of schools and colleges. At secondary level, the Sekolah Menengah Musik (High Schools of Music) in Bali, Sulawesi Utara and Yogyakarta provinces provide four years of pre-tertiary training for talented students aged sixteen and above.

At tertiary level, contemporary music, drama and dance training form components in the performing arts programs of all arts colleges, while substantive programs majoring in contemporary performing arts are offered at ASKI Sumatra Barat, ISI Yogyakarta and IKJ Jakarta. Film and television studies are currently taught only at IKJ Jakarta, but ISI Yogyakarta is planning to launch its own film studies program in the near future.

Indonesia has a many diverse traditions of trades and crafts, many of which continue to flourish, either in supporting traditional ways of life or to cater to modern urban, tourist and export markets.

Weaving and garments of silk and cotton may be found all over the archipelago, many forms unique to the region of origin. Ikat, a technique of tie-dyeing patterns on to the threads before weaving them together, is produced in many different regions of Indonesia, but perhaps most notably in the eastern outer islands. Songket, in which supplementary yarns of gold and silver are woven into plain or patterned cloth, is found most widely in those areas where Islam made the greatest impact, for example Sumatra, Aceh and coastal Kalimantan. Batik, a technique of dyeing cloth in patterns with the aid of reserves of molten wax, finds its origins in the ancient Hindu-Buddhist kingdoms of Central Java; today the two principal batik-producing areas are Central Java and the Javanese north coast, but production also takes place in other regions such as Bali, Sulawesi and Sumatera.

Metalwork is another highly developed Indonesian craft. Centres of silverwork production are located in Java, Bali, Sumatra and Sulawesi, while *kris* smithing - production of the traditional ceremonial dagger - is currently re-emerging from a long period of near-extinction and is now found predominantly in Central and East Java. Also of importance is the production of *gamelan* instruments. Skilled *wayang* or puppet makers also still practice their art in certain villages of central Indonesia, serving as they do the needs of the large network of Javanese dalangs. This ancient industry embraces *wayang golek*, *wayang klitik* and *topeng* carving and painting.

Other important crafts include rattan production and basket-weaving in Sumatra, Kalimantan and Sulawesi; plaiting of *lontar* leaves in East Nusa Tenggara and Bali and of bamboo and pandanus leaves in Java to produce baskets, mats, agricultural and household articles; and pottery from all parts of the archipelago. Wooden boatbuilding continues to survive, producing many of the vessels unique to many locations in Indonesia and still used in fishing and inter-island trade.

Also of importance is the country's heritage of more contemporary artforms, including the visual arts. Oil and watercolour painting and other contemporary art forms developed in the wake of the influx into the archipelago of Dutch, French, Belgian, German, Australian and British painters during the 19<sup>th</sup> century. The first known Indonesian artist to learn painting using western techniques was Raden Saleh (1814-1880). However, it was not until the establishment of the Taman Siswa progressive school in the 1920s that Indonesian art came of age as a means of personal expression and representation of elements of the national cultural identity. Artists at the vanguard of this movement, such as Soedjojono (1913-1986), Hendra Gunawan (1918-1983), Ahus Djaja and Affendi are now recognized as the founders of modern Indonesian art.

The new National Gallery of Indonesia, opened in May 1999, provides a long-sought home for a national collection of works of Indonesian artists and a centre for their study and conservation.

Three main art centres are currently to be found. Bandung is home to the influential Institute of Technology Bandung Faculty of Art and Design and the work of artists such as Ahman Sadali and Popo Iskandar. Yogyakarta is the location of the ISI Faculty of Art and Design and the work of artists such as Sukanto Sri Susanto and Ivan Sagito. Perhaps best-known to foreigners is the island of Bali, where the work of important indigenous artists such as Nyoman Gunarsa, Made Wianta, Krijono and Nyomar Tusan now ranks in importance alongside that of earlier resident expatriate artists such as Spies (1885-1942) and Meier (1908-1982).

The multitude of cultures and groups which constitute Indonesia is paralleled in rich culinary traditions. While some were taken up by the Dutch long ago and incorporated into the vocabulary of Netherlands cuisine, recent decades have seen an explosion of interest in Indonesian food arts internationally with many books and studies dedicated to the topic. While there is, as yet, no official policy concerning the culinary heritage, awareness of its cultural vitality and significance is reflected through food festivals, food competitions, restaurant awards, traditional cookery teaching in special tourism and hospitality schools at both secondary and vocational levels and through academic researches on traditional food.

Provision in Indonesia for vocational training in the traditional performing arts is extensive.

At the secondary level, the Sekolah Menengah Karawitan Indonesia (High Schools of Traditional Indonesian Music) in Bali, Bengkulu, Jawa Barat, Jawa Tengah, Jawa Timur and Sulawesi Selatan provinces provide four years of pre-tertiary training for talented students aged sixteen and above. At the tertiary level, programmes in traditional music, dance and theatre are offered by five government-run arts colleges. These are the Bachelors degree level Sekolah Tinggi Seni Indonesia (STSI, Indonesia College of the Arts) in Bali and Jawa Tengah provinces and Institut Seni Indonesia (ISI, Indonesia Institute of the Arts) in Yogyakarta province; the diploma-level Akademi Seni Tari Indonesia (ASTI, Indonesia Academy of Dance) in Jawa Barat province and Akademi Seni Karawitan Indonesia (ASKI, Indonesia Academy of Traditional Music) in Sumatera Barat province.

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### **Inventories and Cultural Mapping**

It is government policy that all Indonesia's cultural heritage both tangible as well as intangible, is recorded based on the national registration system. Based on the National Law no. 5 of 1992 (art. 28) all owners of cultural property are urged to participate in safeguarding their cultural property in the government registration system. After its authenticity has been evaluated, a certificate of ownership is then issued. The system is also used for controlling the exchange of ownership and transitional provisions.

Cultural and arts mapping programs have been intensively conducted by the Directorate-General for Culture in the compilation of a comprehensive Indonesian Art Directory. Among the cultural mapping programs which have been undertaken are:

- Tribes (completed)
- Local languages (to be completed in 2004)
- Local literatures (oral and verbal traditions)
- Folklore (oral and verbal traditions)
- History of the 14 provinces
- Museum inventories.

The process of creating an inventory of the Indonesian archaeological heritage has been ongoing since the colonial period and has since been revitalised under Ministerial Decree No. 063/4/95

which concerns the registration of items of cultural property. During the last three years archaeological mapping of site distribution using GPS technology (Global Positioning System) has also been intensively conducted. Mapping of research data is periodically updated.

## **Culture Heritage and the Economy**

In Indonesia it is fully recognised that the tourism industry nowadays constitutes a major partner in preserving the cultural heritage and in linking the national to the international economy. Cultural heritage, which is professionally managed and conserved, can be optimised for public use through tourism, increasing revenue through domestic financial gains and foreign exchange.

During the 6<sup>th</sup> National Five Year Development Plan (1994-1998) foreign tourist arrivals rose 3.7% per year (from 4,006,312 in 1994 to 4,606,416 in 1998. In 1998 foreign exchange through cultural tourism (excluding international transportation) reached US\$4,331m - under the target figure. In 1998, the average spent by each foreign tourist was US\$102.42 per day, with the average stay being 9.18 days.

Since 1988 Indonesia has quadrupled its income from tourism, making it the country's third largest foreign exchange earner (US \$3,671 million in 1994/95), with projections of 7.7 million foreign visitors in the year 2000. While international tourism was initially directed towards North Sumatra, Java and Bali, planners are increasingly attempting to market the cultural attractions of more remote areas like Sulawesi.

The promotion of cultural tourism is a part of national development policy and has played a major role in the revitalisation and preservation of certain cultural forms, particularly the traditional performing arts, such as dance. The official ministry structure includes a Directorate of Cultural Heritage Development and Promotion within the Department of Tourism, Art and Culture.

In 1969 the First Five-Year Plan or Repelita 1 of the New Order emphasised the role of international tourism in economic development. Geographical accessibility led to initial investment being directed to North Sumatra, Java and Bali. Part of this tourism initiative was the restoration of the ancient monuments of Central Java, particularly the Buddhist monument of Borobudur, which was closed for ten years while US\$25 million dollars was spent on it with the support of UNESCO. Since reopening in 1983 Borobudur has attracted over one million visitors a year and has significantly influenced the development of neighbouring Yogyakarta as a cultural and tourism venue.

At the beginning of Repelita II in 1974 economic planners sought ways of attracting tourists to more remote areas, focusing particularly on South Sulawesi and the culture of the Toraja people.

Bali is the most developed of Indonesia's coastal tourist destinations, tourist arrivals increasing more than 20 fold since 1969. This growth was not without significant negative impact on the traditional and natural environment in the central tourism locations. In response to rapid and haphazard development, the Balinese imposed their own controls on tourist development, stipulating, for example, that buildings should be no higher than the palm trees, that tourists must adopt suitable dress when entering temples, and that cultural officials should maintain standards by licensing dancers and musicians who entertain tourists. Today tourism accounts for over 30% of Bali's Gross Regional Product.

A major World-Bank-resourced Bali Urban Infrastructure Project has US\$10 million cultural heritage component (which became effective in September 1997). This comprises improvements in infrastructure to the neighborhood of the Besakih Temple complex (the Mother Temple of Bali); enhancing culture interpretation, including upgrading museums; community based conservation activities; a Heritage Trust; strengthened conservation capacities; an inventory of historic sites; and improved heritage signage.

Tourism planning is now spreading to the more easterly areas of Indonesia (such as Lombok, Flores, Sumba and the Banda Islands), with significant stress being placed on the cultural attractions of these regions.

In the tourism context, the Indonesian government has also established a cultural park, Taman Mini, on a 120 hectare site 10 km from Jakarta. Built both to foster a national identity out of many cultures and as a tourism attraction, it seeks to represent the many cultures of Indonesia on a single site.

## CULTURAL HERITAGE MANAGEMENT INFRASTRUCTURE

### The Government Sector: Cultural Heritage Institutions, Policy and Legal Apparatus

#### National Philosophy

Although Indonesia's national culture is still in the making, there are various cultural traits which can be identified as 'Indonesian'. One such is the *Pancasila*, the state philosophy from which all Indonesians seek guidance. Another is *Bahasa Indonesia*, the national language, which typifies the conceptual formation of the Indonesia nation. In addition to these are the many art forms that typify the aesthetic expressions of the new Indonesian nation. Also of importance in the national cultural philosophy is the concept of "Bhinneka Tunggal Ika" or "Unity in Diversity".

Pancasila Democracy is a system of life for the state and society on the basis of the people's sovereignty. The five principles of Pancasila are:

- Belief in the One and Only God
- A just and civilized humanity
- the unity of Indonesia
- Democracy guided by the inner wisdom of deliberations of representatives
- Social justice for all the Indonesian people.

Belief in God is one of the five principles of the Indonesian state, which officially recognises Islam, Hinduism, Buddhism and Christianity - Catholicism and Protestantism - as the religions of its citizens. The diverse strands of Chinese religious practice are recognised under the rubric of Buddhism. Other religious practices among groups in Indonesia, including local traditions of ancestral spirit veneration, are accorded status as belief systems. The Indonesian government's delineation of what constitutes religion allows for a wide variation in traditional cultural practice. Such practices are regarded as a fundamental aspects of each of Indonesia's distinctive cultures and are therefore developed and promoted as essential to the country's national heritage.

The Constitution of Indonesia describes national culture as arising from the minds and endeavours of all Indonesians. It may also comprise the 'high points' of various regional cultures of Indonesia and incorporate foreign influences to the extent that they enhance the unity as well as the humanity of the Indonesian nation. The promotion of sub-national, ethnic forms of art as part of the national culture is also widely accepted in the country.

Indonesia's cultural policy puts the formation of a national culture as a priority, while continuing to stress the need to conserve the cultural heritage, tangible and intangible. Dance, for example, provides an exemplar, in which creativity flourishes within traditions. Since the process of cultural development includes preserving living traditions, it is understood that both development of new values and creations as well as the preservation of old ones should be given balanced attention.



The Indonesian Government's objective in cultural heritage preservation is to establish and strengthen national cultural identity. The preservation of cultural heritage is a constitutional duty of the state in Indonesia, the 32<sup>nd</sup> article in the 1945 Constitution stating that:

*"The government is responsible in the development of national culture."*

In the constitution it is further explained that the national culture contains:

- The result of the creativity of the people as a whole
- The ancient and original creations considered as the apex achievements in ethnic culture of various areas of Indonesia, and
- Foreign (cultural) elements that enrich and support the progress of national culture.

To implement the article in the actuality of cultural conditions, every five years the National Assembly convenes to review and update the national policy on culture. As a part of the Outline of the State Directions (for Development), the National Assembly stated in 1993 that:

*"In developing the national culture it is important that ability to develop the best values of ethnic elements be strengthened and the same with the ability to select critically elements from foreign cultures."*

To protect its national tangible cultural heritage, in 1992 the Indonesian government issued the Law Number 5 of 1992 Concerning Items of Cultural Heritage. This law replaced the older legislation issued by the Dutch colonial government, called the "Monumenten Ordinantie" of 1931 (State Gazette Number 238).

Within the framework of Law Number 5 of 1992, any cultural property owned by the state or any individual is to be protected by the government and considered as national property.

The government has issued several other laws, decrees and regulations relating to the preservation of the Indonesian heritage, including:

- Law no. 4, 1982, Concerning the Basic Provisions on Management of the Environment, renewed as no. 23, 1997.
- Law no. 6, 1982 Concerning Copyright, renewed as no. 12, 1997
- Law no. 2, 1989 Concerning National System of Education
- Law no. 4, 1990 Concerning the Duty to Deliver and Deposit Printed and Recorded Works
- Law no. 5, Concerning the Conservation of Natural Resources and Ecosystems
- Law no. 9, 1990 Concerning Tourism
- Law no. 8, 1992 Concerning Films
- Law no. 9, 1992 Concerning of Immigration
- Law no. 10, 1992 Concerning the Development of Demography and Family Welfare
- Law no. 24, 1997 Concerning Broadcasting
- Law no. 12, 1999 Concerning Local Government
  
- Presidential Decree no. 100 of 1961 concerning the Permission for sending Artist Mission Abroad
- Government Regulation no. 10 of 1993 concerning the Implementation of National Law no. 5 of 1992
- Ministerial Decree no. 062 of 1995 concerning Ownership, Provisions, Transfer of Ownership, and Deleting on Items of Cultural Property
- Ministerial Decree no. 063 of 1995 concerning Protection and Preservation of Cultural Property
- Ministerial Decree no. 064 of 1995 concerning Rewards and Determination of Cultural Property.

Indonesia has been active in its participation in numerous multilateral heritage agreements. In 1989 Indonesia lodged its instrument of ratification to the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention), and participated as a member of the World Heritage Committee from 1989–1995. The Directorate of Protection and Development of Historical and Archaeological Heritage, and the Directorate General for Culture within the Department of Education and Culture are the two national agencies with responsibility for World Heritage activities. As noted above, Indonesia currently has six sites inscribed on the World Heritage List including three Natural Properties.

Indonesia lodged its instrument of ratification to both the 1954 Hague Convention on the Protection of Cultural Property during Armed Conflict and the first Protocol to the 1954 Hague Convention on 10 January 1967, and is signatory to the Second Protocol to the 1954 Hague Convention.

Apart from the national legislation, several international charters and conventions are also adopted in the preservation of cultural heritage. These include:

- UNESCO Recommendation concerning the Safeguarding of the Beauty and Character of Landscapes and Sites
- International charter for the Conservation and Restoration of Monuments and Sites 1964 (The Venice Charter)
- ICCROM Management Guidelines of the World Cultural Heritage Sites, 1993
- Burra Charter 1988: charter for the conservation and cultural sites
- Florence Charter 1982 (Historic Gardens and Landscapes)
- ICOMOS Charter for the Conservation of Historic Towns and Urban Areas 1987 (Washington Charter)
- Charter for the Protection and Management of the Archaeological Heritage 1990 (Lausanne Charter)

In administering cultural heritage preservation, the government has divided the responsibility among several departments.

To deal with specifically with matters of culture, the Department of Education and Culture within the Ministry of National Education established the Directorate General for Culture. The efforts of preservation and development of culture in this agency are shared by several directorates:

- The Directorate of History and Traditional Values
- The Directorate for the Protection and Development of Historical and Archaeological Heritage
- The Directorate for the Arts
- The Directorate for People's Beliefs
- The Directorate for Museums.
- The National Museum
- The National Gallery.

Two centres also fall within the responsibility of the Directorate General of Culture:

- The Centre for the Development of Language
- The Centre for Archaeological Research.

The Directorates and Centres have regional offices in the 27 provinces of Indonesia. The Directorate General for Culture, besides administering the five national directorates and the two national centres, also has a regional office for the Ministry of National Education in each province, a local office for the Ministry of National Education in each district, as well as 91 technical units.

The provincial directorate structural resources in the provinces are as follows:

- Directorate of Cultural Value - each province has one technical unit
- Directorate of Museums and History - each province has one technical unit, and the National Museum in Jakarta
- Directorate of Aesthetic Value - each province has one technical unit
- Directorate of Antiquity - has 9 provincial archaeological offices and one conservation research centre in Borobodur.

While the National Archives and the National Library are administratively under the responsibility of the State Secretariat, technically the National Library is placed under the care of the Minister of Education and Culture. Matters concerning copyright fall under the responsibility of the Directorate General of Copyright, Trade Marks and Patents, within the Department of Justice.

Based on Act No.4/1990 and Government Regulation No.70/1991, the National Library of Indonesia (Perpusnas) collects, keeps and preserves printed and recorded materials produced within the jurisdiction of Indonesia. In its effort to create the National Deposit Collection for preserving the national cultural heritage, the National Library through the Centre for Deposit and Collection Development, along with the Provincial National Libraries in the 26 provinces, carries out the responsibility of implementation and management.

The National Archives of Indonesia (ANRI) not only holds the records of the Government of the Republic of Indonesia but about half of its holdings (approximately 10 linear kilometres) are records of the Dutch East India Company and the Dutch East Indies Government. As a result of the mutual history of Indonesia and the Netherlands, the holdings of ANRI covering the colonial period 1602-1942 are supplementary and complementary to the Dutch Algemeen Rijksarchief (ARA). For this reason the two national archives have a cooperative arrangement which focuses on human resource development, and improvement of preservation and of accessibility to these historical holdings. This program includes the development of knowledge about archival preservation in tropical countries.

The government cultural heritage management structures and infrastructures which have been established up to now are considered adequate, coordinated and capable of implementing government policies.

According to the Law Number 5 of 1992 Concerning Items of Cultural Property, any items of cultural property owned by individuals are protected by the state (art. 4). People are urged to participate in safeguarding their property and to register them in the government's registration system (art. 28).

Certain items of cultural property can be owned or controlled by any person, taking into consideration their social functions and providing that provisions of the law are not contradicted (art. 6). Where individuals are unable to adequately care for their heritage items, the cultural property owned by individuals may be placed in, or treated by, a museum under government supervision (art. 22).

The owner of cultural heritage property, whether government, non government (NGO's, corporations, etc), and public sectors, is encouraged to actively protect and promote it through conservation, exhibition, festivals, etc. The care, protection and use of cultural heritage items should be undertaken with due regard to its safety, historic value, and authenticity.

The arts as tangible and intangible heritage fall within the spectrum of both the law concerning copyright and the duty to deliver and deposit recorded items. This ensures not only preservation but also artists' welfare, which in turn is intended to enhance their creativity.

In upholding artists' rights, the government has been greatly supported by private organisations, such as Karya Cipta Indonesia (K.C.I - the Association for Creations of Indonesia) that protects performing artists' rights.

National cultural heritage management programs are formulated every fiscal year and oriented to the strategic plan laid down by the National Assembly in the Outline of the State Directions for Development and adapted to actual cultural conditions.

Based on the 1995 Law No.22 concerning local autonomy, management of cultural heritage is generally carried out by local government authorities. Nevertheless, certain cultural sites of international renown such as Borobudur, Prambanam respectively and the Sangiran prehistoric site, which are inscribed on the World Heritage List, still fall within the responsibility of the central government. Research on cultural value is conducted by the one of the local technical implementation units which are spread all over Indonesia. While most archaeological research is still the responsibility of the central government, in the future it will be handed over to local government.

It should also be noted that certain cities are allowed special twin or sister linkages with other cities abroad for mutual development and cooperation, such as Yogyakarta with Kyoto Prefecture (since 1985); Jakarta with the Hague, and Surabaya with Darwin.

Apart from the state museums, semi private and private museums, and galleries, Indonesia also has presidential collections, which include art masterpieces and historical and archaeological relics.

The recording and preservation of the past has an almost 200 year old history in Indonesia. Both Sir Stamford Raffles, the early 19<sup>th</sup> century British Administrator of the Dutch East Indies and another Englishman, William Marsden, wrote comprehensive accounts of the history and cultures of Java and Sumatra respectively, based on extensive travels and gathering of information and artifacts in each of these islands.

In 1822 the Dutch authorities established a commission to identify, collect and conserve ancient artifacts. In the middle years of the 19<sup>th</sup> century further (albeit slow) progress was made in studying ancient Indonesian buildings. In 1840 a regulation called for a list of antiquities to be made. In 1855 a law required that any discoveries of objects of potential antiquarian value had to be reported to the government. In 1885 the Archaeological Association of Yogyakarta was founded. In that year its founder J.W. Ijzerman, a railway engineer, discovered the hidden foot of Borobudur with its many reliefs and cleared part of the temple complex at Prambanam in Central Java.

His successor, Groneman, cleared more of Prambanam and in 1889 he had all loose stones from the site piled in one spot, but kept no record of from where they originated. A Dutch scholar later called this "archaeological murder on a grand scale." Other Dutch scholars negatively compared the situation with the achievements of the French in Indochina. In 1901 a Commission in Netherlands India for Archaeological Research on Java and Madura was formed. This Commission inaugurated the first official restorations of Indonesian monuments. Its work was continued after 1913 by the Archaeological Service.

One of the Commission's first acts was to restore the sites of the temples of Pawon and Mendut, near Borobudur. In 1907 Borobudur became the object of a four-year project. In 1915-1918 a few important structures at the Panataran complex in East Java were rebuilt.

In the late 1920's a number of important restoration projects were conducted: Kalasan (1926-1929), Ngawen II (1925-1927), Badut (1925-1926), Merak (partially restored 1925-1926), ari (1929-1930) and a subsidiary temple of Sewu (1928). In the 1930s work slowed down, principally because of the Depression. Nevertheless, work continued at Mt Penanggungan, where

Kendalisodo was completed in 1936-1939. Candi Gebang was rebuilt during the same period. At Candi Jawi some reconstruction work was undertaken in 1938. At an early Islamic shrine, Sendang Duwur, a gateway was restored in 1939-40.

At Prambanam, one of the side chapels was restored in 1930-33 while the Shiva temple was only completed in 1953. The Brahma and Vishnu temples were completed in the 1980s.

After independence, in the mid-1970's a separate department called the Directorate for the Conservation and Protection of the National Heritage, under the Directorate General of Culture, was established for this purpose. The restoration of Borobudur is an excellent example of a conservation project which began during the colonial era but was expanded and completed after independence. Under the aegis of UNESCO a comprehensive restoration began in 1973 and took 10 years to complete.

The Indonesian government has assigned a high priority to conservation and restoration of ancient monuments. By the close of the 20<sup>th</sup> century many important sites from the Classic, Islamic and colonial periods in central Java have been reconstructed. Much work has been conducted on other islands at such sites as Padang Lawas, Muara Jambi and Muara Takus, Sumatra. Much has also been accomplished in the islands of the eastern archipelago, including mosques and colonial forts in Maluku and Sulawesi. Indonesian scholars have exploited new technical innovations and materials which enable them (including through the conservation research centre at Borobudur) to execute much more elaborate restorations than were possible during the colonial era. Indonesian experts are now called upon to participate in restoration projects in other countries, the most recent example being at Angkor in Cambodia. Indonesia has also recently hosted an ASEAN-COCI regional conservation training workshop at its conservation research centre at Borobudur.

In the later decades of the 19<sup>th</sup> and early decades of the 20<sup>th</sup> century when government-supported restoration of Indonesian historical monuments was debated, there were three schools of thought. One advocated the stabilisation of monuments, for one could never be sure that a restoration of monuments to their 'original glory' was accurate. The second school wanted to embellish the restorations and make the buildings look as good as new partly in order to attract the tourist who were already beginning to visit South East Asia. The third emerged transcendent, focusing on scientific principles of restoration by which reconstruction would take place only when firm data existed as a guide.

In Indonesia particular attention has been paid to developing conservation principles and techniques in the context of archaeology. Conservation is a primary objective. Any conservation measure is based on careful diagnostic procedures, with archaeological as well as technical principles being considered.

Conservation and restoration are approached in an integrated, comprehensive manner, as follows:

Object:	Building and its site	
Scope of work:	a. Building:	- structural and architectural restoration - building material conservation
	c. Site:	- zoning system - archaeological park designation.

The following archaeological principles are taken into consideration:

- Any conservation and restoration of cultural heritage should take account of its archaeological value and originality
- Original cultural heritage material, especially that which has high archaeological value, should be conserved as far as possible although its condition has been deteriorated

- Patina, the balance layer resulting from the natural interaction between cultural heritage and its environmental influences should be preserved.

The principal technical principles in the conservation of cultural heritage are as follows:

- Effective and efficient conservation, regarded from both the technical and the economic point of view
- Chemical treatment is only applied when technically needed - to save both the cultural heritage itself as well as its environment
- Conservation methods should be reversible for possible future correction.

Each of the preservation efforts on very potential cultural sites is preceded by feasibility, technical, and master plan studies. The result of those studies was used as a guideline in implementing the preservation and conservation efforts of cultural heritage. These are further followed up with regular technical evaluation.

Of considerable importance in current thinking in Indonesia is the democratisation of culture. This has been delineated in recent Indonesian Government input to the World Bank dialogue. In recent years there has developed in the local and international community a heightened sense of the importance of the living cultural heritage to socially sustainable development at this time. Although the more obvious symbols of cultural heritage and expressions of living culture in Indonesia are in the older and larger communities, they are not confined to urban areas. The most important expressions of culture at this time are seen to be not the monuments, relics and art of the past, nor the more refined expressions of cultural activity that have become popularised beyond Indonesia's borders in recent years, but the grassroots and very locally specific village-based culture that is at the heart of the sense of community.

Much of the travelling world is vividly aware of the richness of, say, Bali's culture which is expressed not only through dramatic art and set piece public performances, but even more so through its complete interweaving with the daily life in the majority of village communities. This extends from daily work, care of water, land and crops, through games and entertainment, throughout the day, everyday, and for almost everybody. This amazing depth of culture is not nearly so apparent, understood or felt across the rest of the archipelago, but it is there, and it is generally under severe pressure from the outside world and the aging of the generations that still carry that living heritage. Indonesia's most important ambition is currently perceived to be to nurture that living culture in thousands of villages and hundreds of towns while there is still have time. The reasons are both socially responsive and pragmatic.

The pressure on cultural awareness and the threats to an extremely rich culture at that village level is thrown in sharp contrast with the heightened awareness of more refined expressions of culture in dance, fine art, craft objects and religious sites, historic buildings and archaeological treasures. The vividness of these cultural elements, their amenability to choreography, their marketability and the wide range of balances between the allure of the ancient and only just approachable, or the convenient, digestible and mass accessible, as well as their links with wealth creating tourism have encouraged a tendency to treat these types of successes as the models for bringing between culture and the economy, but less to daily life. There is now a strong sense of opportunity for cultural rejuvenation, through these ethnic treasures, arts and heritage objects coupled with many income generation possibilities.

Although much opportunity for progress lies in those latter areas, Indonesia's highest ambitions must now be in the re-nurturing of the grassroots essence of the very diverse culture in the community. Particularly needed are particularist approaches, and the supporting policy and programmatic framework, to bring out awareness, pride, creativity and leadership at the community level rather than suppressing it through a tendency to over-research, systematically plan, benevolently guide, improve, prioritise and optimise.

The identification of opportunity priorities, constraints, and desirable contributions under multilateral and bilateral cooperation reflect these two parallel ambitions. For the ambition of re-stimulating grassroots activity, the priority opportunity is to activate communities across the country during this period when there are still strong ties between a more heritage conscious older generation, the income earning generations and children in the formative years before aging effectively breaks the possible direct tangible and culture becomes more a subject of study and selected expressions rather than of an intrinsic quality of life.

The constraints to this lie in devising and stimulating very wide programmatic change without the top down, or academic or interest group, imposition that would be the antithesis of the underlying objective. External assistance might provide both funding for educational and stimulation programs; it might also provide the occasion and support to skilled 'activist' participation that stimulates, promotes introspection, and provides positive feedback to local cultural resurgence.

For the second ambition, cultural conservation coupled with income generation, the most important opportunities activities in the near future are historic revitalisation in urban areas to attract investors and jobs. Several decades of complex increasing pressures on the urban cultural heritage can be contrasted with the immediate opportunities arising from economic and sociopolitical crisis. Indonesia is embarked on a process of heightened decentralisation, public private cooperation and community pride, leadership and participation in all aspects of public life that provides a strong consensus and developing institutional base for community inspired, led and enjoyed initiatives. Here is an opportunity to nurture cultural heritage enjoyment within a multifaceted sense of what quality of life means. The constraints to this lie in shortfalls in policy instruments to deal with the cultural heritage, the complex cross-sectoral context, legitimate but conflicting objectives, and the huge number of agencies, personnel and regulatory aspects involved. There is also of course an extreme pressure on the types of public, private and community funds necessary ahead of the income generation and longer term economic gains that might be realised.

### **Non-Government Sectors: Activities in Cultural Heritage**

Hamessing both non-government and public sectors in cultural heritage preservation is seen as important by the Indonesian government. Government expertise and assistance is also available to individual owners of cultural property. Community participation in preservation and management of cultural heritage involves individuals or legal entities, associations, groups, etc, who provide information, undertake research and provide scientific resources, mobilise funds, and undertake other activities aimed to protect and care for the cultural heritage.

The community-based heritage conservation movement in Indonesia is still young. The Bandung Society for Heritage Conservation was formed in 1987, and was the first organisation of its type in the country. It was not until 1989 that the Indonesian National Heritage Trust was set up. There are now signs that the ideas of the urban conservation lobbyist are gaining ground. The early 1990s saw the first national dialogue on the topic leading to meetings in Jakarta, Bandung, Surabaya, Semarang, and Yogyakarta. These have resulted in a number of statements of primary objectives, expressed in the Jakarta Declaration on Architectural Heritage (Dialogue on Architectural Heritage among NGOs of ASEAN Countries, Jakarta, 14-15 March 1991), the Yogyakarta Declaration (1 February 1992 - a national declaration by Indonesian NGO's and individuals) and the Yogyakarta and Kotagede Declaration (Asia and West Pacific Network for Urban Conservation Symposium and Workshop, 1996).

Private institutions that are concerned with the preservation of cultural heritage include the Bandung Society for Heritage Conservation, the Bandung Town Revitalisation Group, the Yogyakarta Heritage Society, the Yogyakarta Heritage Trust, Stupa in Yogyakarta, the Surabaya Architecture Preservation Society (Paguyuban Pelestarian Arsitektur Surabaya), the Jakarta

Heritage in Jakarta, Semarang Heritage in Semarang, the Sumatra Heritage Trust and Badan Warisan Sumatra-Padang Heritage. Bali is also currently establishing a Heritage Trust.

Of national scope are Indonesia ICOMOS, the Institute of Indonesian Architectural Historians (Lembaga Sejarah Arsitektur Indonesia - LSAI), and the Indonesian National Heritage Trust.

The Bandung Society for Heritage Conservation (Paguyuban Pelestarian Budaya Bandung) aims to support the preservation of the cultural and historical heritage of Bandung - and increasingly of other cities in West Java as well. Projects have included, the Bandung Main Street (Jalan Braga) Project, and the American Express Heritage Trail project. AusHeritage collaborated with this organisation in 1996 in a project supporting the conservation surveying of Jalan Braga (one of the outcomes was a publication, *Braga: Past and Present*). The Bandung Society for Heritage Conservation has a regular newsletter (*Warta Pelestarian*) and has published a number of guides including guide, *Bandung City Walking Tours* (in English and Indonesia) and *All Around Bandung*. The society has its own website. It is affiliated also with the West Java Art Deco Society, there being a considerable legacy of Art Deco in Dutch urbanisations in Indonesia.

Bandung also has the Town Revitalisation Group (Grup Revitalisasi Kota). The GRK is a group of lecturers and students from the Department of Architecture, Catholic University of Parahyangan, Bandung, and associated architects and planners operating as an independent entity within the university's umbrella to bundle their know-how in order to support government, public and private sectors and the community with data and alternatives related to urban development and revitalisation. This organisation has been conducting a study of Braga, an area in the old central business district of Bandung with the objectives of:

- producing a publication or study tool, *Braga: Revitalisation in an Urban Environment*
- promoting the conservation of colonial buildings of historic character throughout Bandung and Indonesia
- educating the public on the heritage of Bandung and its historic monuments
- obtaining input from investors for the development and revitalisation of Bandung's historical city structures
- redeveloping Bandung and its surroundings as a tourist destination
- boosting and restructuring Bandung's central business district
- creating a safe and healthy environment for the Bandung community.

GRK also has a website.

The Yogyakarta Heritage Society (Lembaga Pelestarian Budaya Yogyakarta) was established in 1991 under the Pannungulan Science and Culture Foundation. The objective of the YHS is to promote the conservation of historical architecture in the context of continuation of traditional culture and activities, while accommodating adaptive re-use where appropriate. It works in partnership with the government in conservation activities, such as the Historical District Management Program. It was a co-founder in 1991 of the Asia and West Pacific Network for Urban Conservation (AWPNUC) with Nara Machizukuri (Japan), the Penang Heritage Trust (Malaysia), Badan Warisan Malaysia, the Singapore Heritage Society and the Yaoshan Foundation (Taiwan). It is currently collaborating with AusHeritage and Gadjah Mada University in community-related conservation planning and curriculum building initiatives aimed at the conservation of the Jero Beteng precincts of the Yogyakarta Kraton.

The Yogyakarta Heritage Society also collaborates with the Study Group for Architecture and Urban Conservation, Department of Architecture, Gadjah Mada University, the Yayasan Pusat Studi Dokumentasi dan Pengembangan Budaya Kotagede, the Pusat Kebudayaan Indonesia-Belanda and others in programs aiming to conserve and sustain the living culture of Kotagede, the former capital of Mataram adjacent to Yogyakarta.



The Sumatra Heritage Trust (Badan Warisan Sumatra) is a non profit organization which aims to enhance appreciation of the rich natural and cultural heritage of Sumatra. The organization was founded in April 1998 by a group of people with different backgrounds who are concerned to share and maintain the beauty of Sumatra with others for future generations. In each province of Sumatra chapters (e.g. Badan Warisan Sumatra Barat-Padang Heritage-which produces its own newsletter *Tonggak Tuo*) are being formed to ensure that the spirit of heritage conservation is brought alive throughout the whole island. It publishes a regular newsletter, *Warisan*, with support from AusHeritage.

In Surakarta an initiative called the Surakarta Kraton Project is being undertaken in collaboration with the MIT School of Architecture and Planning which supports the Kraton in the research, documentation, conservation, planning and development for the continuation of its living traditions. Its vision is the historic conservation of the core as an integral part of the development of Solo.

Indonesia ICOMOS has recently produced a publication, *Monuments and Sites Indonesia*, which examines archaeological sites, indigenous heritage, the colonial legacy, current developments and cultural tourism.

Indonesian National Heritage Trust (Badan Warisan Budaya Indonesia) is an umbrella organisation for local heritage organisations in Indonesia, established in 1996.

The Institute of Indonesian Architectural Historians (Lembaga Sejarah Arsitektur Indonesia - LSAI) was founded in 1989 with the objective to develop knowledge of Indonesian architectural history. It conducts lectures and an annual workshop. It is compiling a number of publications, including a history of architecture in Indonesia. It also runs an email discussion list and has a website.

There are organisations active in areas other than the urban and built environment. The Lontar Foundation for instance has funded the publication of a very significant publication on the indigenous writing forms and traditions of Indonesia, *Illuminations*.

Though mainly intended for educational purposes, audiovisual records of works of art collected by art colleges such as STSI Surakarta and STSI Denpasar, are also of great value as a repository of intangible cultural heritage. NGO's such as the Association for Oral Tradition also are active in the preservation of cultural heritage.

Cinematheque Indonesia, a private organisation with government's subsidy, has collected films (around 1,444 titles) and related materials produced or used in Indonesia since 1928. Its has recently upgraded facilities (with Australian advisory input)

There are a number of other non-governmental organisations dedicated to the recording and preservation of the intangible heritage, including the Society for Oral Tradition, and the Folk Tradition Society of Indonesia (ATL). The publisher Nusantara has also published a number of titles in this field. Other NGOs in Indonesia involved in intangible heritage conservation include:

- Centre for Literary Documentation of HB Jassin (preserving and protecting HB Jassin's work)
- Lontar Foundation (publication and translation)
- Performing Arts Society of Indonesia (Masyarakat Seni Pertunjukan Indonesia - MSPI) (festivals, exhibitions, research and publications)
- Literature Society of Indonesia - particularly in the big cities of Sumatra, Java and Kalimantan (exhibitions and publications)
- History Society of Indonesia (exhibitions, publications, seminars and conferences)
- Indonesia in Miniature (Taman Mini Indonesia Indah) (preserving Indonesian culture)
- Rancage Foundation (giving awards to writers and literary organisers)
- Indonesian Literature Society (KSI) (seminars and publications).

Supporting the understanding, promotion and management of the Indonesian cultural heritage is a wealth of Indonesian and foreign researchers, programs and institutions. Noticeable institutions in Indonesia include the Department of Architecture, Gadjah Mada University; the Department of Architecture, Bandung Institute of Technology; the Department of Architecture, University of Tarumanagara; the Surabaya Institute of Technology; Petra Christian University, Surabaya; the Department of Architecture, Brawijaya University, Malang; the Department of Architecture, Bung Hatta University, Padang; the Department of Architecture, Hasanudin University, Ujung Pandang, South Sulawesi; the Institute of Dayakologi/IDRD, Pontianak; the Malay Research Centre, University of Islam, Riau, and the Sejati Foundation, Jakarta.

A significant recent project is the public/private partnership which restored the National Archives building in Jakarta (built in 1760 as a residence of Reiner de Klerk, Governor General of the Dutch East India Company). In 1993 a Dutch lawyer working in Jakarta, representing the Dutch business community, proposed a gift to celebrate the 50<sup>th</sup> independence of Indonesia. In consultation with Indonesian Dutch alumni and the Indonesian Heritage Society many potential conservation projects were considered and the National Archives building selected. The Stichting Cadeau Indonesie was set up with its principal role being fundraising amongst the Dutch business communities in Indonesia and Holland. The Stichting appointed the professional team who undertook the project (mainly Dutch-linked companies and professionals, including Indonesian architects) and administered it. At the inauguration of the restored building in 1998 the Gedung Arsip (Archives Building) National Foundation was formed with the aim of running the building professionally and independent of government.

### **Traditional Custodians**

In the case of ancient historic or religious buildings owned by the community, preservation measures are automatically the responsibility of the custodians, with technical guidance provided by the government. The perpetuation of living traditions, such as those manifested by the many religious festivals, is the domain of the religious or community groups themselves. Among the various groups dealing with these matters are: Paguyuban Tosan Aji, Badan Kesejahteraan Masjid (at the Regency administrative level), Badan Takmir Masjid (at the site level), the Sangha, etc.

### **Cultural Heritage Management Strategies**

#### **Incentives and Awards**

Serious consideration has been given by the Indonesian government to special incentives, tax exemption, and awards to the related persons or institutions as strategies to preserve and promote cultural heritage (including the highest Indonesian award, Bintang Maha Putra).

Tax exemptions are allowed the owner of cultural heritage property such as mosques or other religious buildings. Awards are also given to finders of archaeological materials and subsidies are provided for the maintenance, rehabilitation, conservation or restoration of heritage buildings.

#### **Master Development Plans**

Master plans have been elaborated for a number of archaeological sites, including:

- Development of the Sangiran world prehistoric site in cooperation with the Directorate of Archaeological Heritage, the Directorate of Museums, local government and the archaeological agencies of Central Java

- Preservation of the coastal city of Singaraja, Bali
- Preservation of Tana Toraja traditional houses in South Sulawesi
- Traditional settlement of Kota Gede, Yogyakarta
- Colonial settlement buildings in Semarang
- Old city of Banten, West Java
- Master plan for the prehistoric site of Luang Bua, East Nusa Tenggara
- Master plan for the National Museum, involving collection rooms, permanent and temporary exhibition rooms, display rooms, conservation laboratory, meeting hall, storage, office and commercial areas amounting to 60,000 sq m
- National master plan for archaeological research
- National master plan for the National Gallery and Village of Arts (Wisma Seni in Jakarta)

### Zoning

Zoning as a protection strategy for the built environment has been applied to certain cultural heritage sites which are considered very important and threatened by development. Implementation of such an approach should be coordinated with the local community, NGO's, and local government. A zoning system for archaeological sites comprising a sanctuary area, a buffer zone and a development zone has been applied to several important Indonesian archaeological sites such as Borobudur, Prambanan and Sangiran prehistoric sites, which have been inscribed in the World Heritage List and the Tana Toraja area which is still in the process of nomination for inscription in the World Heritage List.

### External Cooperation in Cultural Heritage Management

Indonesia is collaborating with many national and international agencies and organisations in cultural heritage management in Indonesia, including UNESCO, ICCROM, the Agency for Cultural Affairs of the Government of Japan, the Japan Foundation and AusHeritage. Indonesia is currently collaborating with the World Bank in projects relating to the World Bank's revised approach incorporating cultural heritage into the mainstream of socially sustainable development initiatives.

The following projects are either underway or projected.

#### ▪ Semarang-Surakarta Project

The goals of this project are to improve the provision of urban infrastructure services and the efficiency of urban investments, promote stronger, independent municipal government, and improve urban poverty alleviation through better access to essential services and an improved urban environment.

#### ▪ Bali Urban Infrastructure Project

The \$10 million cultural heritage component of this project (which became effective in September 1997) comprises the following: improvements in infrastructure to the neighborhood of the Besakih Temple complex (the Mother Temple of Bali); demonstration activities, including upgrading museums; community based conservation activities; a Heritage Trust; strengthened conservation capacities; an inventory of historic sites; and improved heritage signage.

Bali has become one of the most leading cultural tourism destinations of the world. The continuous growth of tourism has resulted in the increasing role of this sector in Bali economy. For the last two decades, tourism has become an engine of economic growth; yet at the same time, a threat for its tradition and culture.

Being aware of this, the provincial government of Bali has adopted a culture based development policy aimed to create sustainable cultural conservation. Various sectors have tried to meet this objective by pursuing a harmonious balance between the force of development and the forces of tradition, between the material and the spiritual and between the past and the future. As such, conservation is accomplished not in a static sense but in a dynamic interactive process that constantly tries to choose a harmonious path toward renewal and revitalisation of the culture. Some attempts have succeeded but some also failed.

To aspire to a more sustainable process of cultural conservation and revitalisation, the Cultural Office of the Province of Bali is now developing a comprehensive cultural heritage conservation program. The general objectives of this program are the improvement of cultural aspects of infrastructure; protection and promotion of cultural resources; stakeholder and partnership formation, institutional and financing resource development, and the enabling of communities to conserve their heritage, to create jobs and to generate income from their cultural assets.

The pilot activities of this program aim to develop pilot projects on heritage sites and moveable and living culture. The sites have been carefully selected to represent the archaeological heritage (Gilimanuk), the urban heritage (Singaraja), the palace heritage (Taman Ujung) and, most importantly, Pura Besakih, known as the mother temple of the whole island, occupying the most crucial position on Bali's holiest and highest mountain, Gunung Agung. The success of the Besakih project will awaken, revive and signify a new era for Balinese cultural conservation.

Moveable and living culture pilot activities also focus on important components of the heritage of Balia – the Textile Museum, the Subak Sanggulan Museum, Sinaga, preservation of the palm leaf (*lontar*) tradition and holdings of historic documents.

- **Lombok Infrastructure Development Project**

The project will finance infrastructure investments (roads, water supply, sanitation, solid waste management, drainage, low income neighborhood improvement programs, market improvement programs) in Lombok to support economic development (tourism is a leading sector) in an environmentally and socially sustainable manner. Particular attention will be paid to the provision of basic service to poor communities (Lombok is in one of the poorest provinces in Indonesia).

The project will include a component on cultural heritage conservation (conservation of built heritage sites, community based small grant sub-projects to conserve built and living heritage, heritage inventory, capacity building in relevant agencies) that will be closely linked to the principal objective of the project.

- **Central Java Cultural Heritage Project**

This project will focus on employment generation through community based tourism, by supporting built and living culture in Semarang-Surakarta-Yogyakarta triangle. It will strengthen the community cultural activities and revitalize traditional culture. The learning and learning innovation aspects are links between cultural heritage and community based tourism, and the active involvement of non-governmental organizations-academics, community groups (NGOs, women's organizations). Lessons from this project can be used to test the feasibility of a national tourism policy, with a greater emphasis on culture, eco-tourism, and community participation. It can be then scaled up.

- **Conservation of Kotagede Old City Area in Yogyakarta**

The proposed project will start with the strengthening of community organizations and activities in traditional arts. The community will identify all cultural assets in that area and agree on how to maintain them. There are 170 old traditional houses in the area; the oldest one was built in 1750. The community will also maintain and improve the urban spaces, following the old pattern. These

will be linked to tourism development. The project, which was formerly initiated as a small project under the World Bank Small Grants Program, is now extended and included in the Central Java Cultural Heritage.

- **Revitalisation of Traditional Culture in Solo**

Solo was the capital city of the old Mataram Kingdom from the 17<sup>th</sup> century, and it was known as the center of Javanese culture. Revitalization of the traditional culture will take place through community-based activities, opening the old culture and tradition of the palaces, conserving historic buildings and sites, strengthening the intellectual process through universities, and enhancing urban cultural life. There will be linkages with tourism and economic activities of the community. The project, which was formerly initiated as a small project under the World Bank Small Grants Program is now extended and included in the Central Java Cultural Heritage Project.

- **Longhouse Conservation in Kalimantan**

This is a proposed project requesting funding from the Development Grant Funds. The objective of the project is not only to preserve the 268 metre long traditional longhouse, but also to strengthen the traditional community in Sungai Uluk, a remote area in Kalimantan, so that they are ready to respond to new challenges. It will discuss with the community, their traditional rights/common laws, custom, cultural values and processions as cultural living heritage. The experience in this community will be discussed with the other tribes to learn the lessons from each other. It will also provide inputs to the government in preparing development policy for this region.

### **Education in Cultural Heritage Management**

The human resources for the institutions charged with managing the nation's heritage are mostly recruited from graduates of Indonesian universities or academies. However, It is realised that expertise should occasionally be developed through in-service training and through cooperation with foreign governments or institutions.

Cultural preservation is a sophisticated endeavour, involving appropriate techniques, methodologies, legislation, documentation, etc. Implementing the preservation of the Indonesian heritage, involves cooperation among a wide range of multidisciplinary experts and professionals, governmental authorities, and special education institutions. There are many universities and colleges that specialise in the fields of archaeology, anthropology, architecture, the performing arts, etc, such as the University of Indonesia, the University of Gadjah Mada, the University of Undayana, the University of Hassanudim, ISI, and STSI. Special programs in the preservation of cultural heritage have been included in various faculties. These and other institutions cooperate closely with the Directorate-General for Culture in cultural heritage conservation activities. Lecturer from a number of universities have been invited to participate in preservation projects carried out by the Directorate-General for Culture.

For improving human resources capabilities in cultural heritage management, informal education courses (generally of 3-4 months duration) are also conducted by the Indonesian government in the fields of conservation and restoration of archaeological monuments, archaeological research, both in Indonesia and abroad. Seminars, workshops and conferences at both national and international levels are also supported.

### **Public Education and Dissemination Supporting Cultural Heritage**

The Indonesian government has expended intensive effort in improving public awareness of cultural heritage and its protection, through use of the media and through exhibitions, festivals, etc.

At the school level the government cooperates with UNESCO in its associated schools program and children are exposed to the value of cultural heritage through periodic exhibitions and mandatory museum visits.

### **Major Cultural Heritage Management Projects and Activities**

The major recent, current or planned cultural heritage management programs in Indonesia include:

- Updating the national inventory of cultural heritage
- Development of a zoning system for cultural heritage sites
- Safeguarding of the Sijiwan and Kedulan temples
- Application of ASEAN Standardisation of Conservation and Restoration Procedures on Archaeological Monuments
- Management program for the excavation of prehistoric sites
- Development of a work program on the protection and preservation of cultural heritage
- Development of an Indonesian cultural heritage information network
- KBBI 3<sup>rd</sup> edition
- Musico-archaeology
- Publication of a history of Indonesian literature
- Publication of a guide book to Javanese literature
- Art Congress in 2001
- Development of a digital arts documentary
- Congress on Javanese language in 2001.

As indicated above, the Indonesian government (and its colonial predecessor) has a long history of undertaking substantial projects recording, interpreting, creating access and protecting its cultural heritage.

Recent major projects have included the adaptive reuse of major colonial buildings in Jakarta to house the National Gallery and the National Archives of Indonesia. The contribution of the Directorate General of Culture and other Indonesian and foreign specialist to the compilation of the Indonesian Heritage Series now being published by the Archipelago Press constitutes a major advance in bringing comprehensive, quality information about Indonesian culture to a world readership.

A number of major projects are planned or underway with resource input from the World Bank (see above, External Cooperation in Cultural Heritage Management).

## **CHALLENGES**

### **Resources**

Due to budget constraints in the current fiscal environment, the extent to which the government can undertake cultural heritage preservation is still very limited. Therefore, it should be conducted based on priority needs, particularly on those monuments which have very high archaeological value and who are in a vulnerable state of preservation. Currently the annual budget for cultural heritage preservation amounts to not more than than 3% of the allocation to the Department of Education and Culture (0.159% of the national budget). Therefore, it is easily understood that to

face the challenges of managing Indonesia's cultural heritage, especially taking into account the possible negative impact of globalisation, efforts should be undertaken to identify new resources.

### **Protection of Cultural Property, Illegal Trafficking, etc**

In controlling the theft and illegal transport, import and export of cultural properties which have become a major concern in ASEAN countries, the Indonesian government coordinates the resources of national customs and police authorities in Indonesia as well as with entities abroad, such as Interpol. Several important cultural properties, such as a hominid fossil found at the Sangiran World Heritage Site have been repatriated.

### **Globalisation**

In addressing issues arising from the rapidly globalised economy and new technologies, official policy and strategy have focused on supporting the concepts of authenticity of national life and traditions, particularly through social regulation, women's programs, mass media and education. The preservation of the intangible cultural heritage is considered to be very difficult due to the modernisation and globalisation. However, the Indonesian government considers that these impacts can be managed in a balanced way.

In the field of the arts, a campaign in increasing community appreciation of traditional art forms has been advocated. Activities include programs focusing on children and schools, traditional social organisations, families and other organisations in the community. An intensive campaign supporting the use of mother tongue language is also being promoted, especially in the big cities.

### **NATIONAL DEVELOPMENT NEEDS**

In the fields involved in the management of the nation's cultural heritage, the primary national development needs are the enhancement of sustainable human resource capabilities and capacity and in the development of an effective information technology infrastructure.

In a recent report to a World Bank forum, Indonesia indicated that external assistance could be directed to:

- bringing together the extensive body of local and international experience to rapidly establish the policy, regulatory and incentive framework and practical implementation of measures
- putting in place the soft and hard infrastructure that supports that framework and makes private, commercial and individual initiative sufficiently rewarding
- mobilising specific developments that focus on cultural heritage preservation
- raising wider awareness and encourage both domestic and international participation.

### **COOPERATION IN ASEAN CULTURAL HERITAGE MANAGEMENT**

Indonesia has been active in ASEAN regional cooperation in the fields of culture and information; two noteworthy contributions are:

- Indonesian Technical Assistance in Safeguarding Angkor Project 1994-1999
- Hosting of the SPAFA Sub-Centre for Research and Conservation of Archaeological Monuments.

In reporting to the May 1999 ASEAN-Australia Yogyakarta Seminar on the Development of an ASEAN Regional Policy on Cultural Heritage Management, the report by Indonesia recommended that:

- The meeting should identify specific conditions and common problems as the point of orientation in outlining the regional Policy and Strategy of Preservation of Cultural Heritage.
- The meeting should promote studies on shared heritage between nations with a historical perspective.
- Differences in problems and progresses should be considered as opportunities to start the plan for cooperation.
- The meeting should guarantee that state and or interstate regulations should not have detrimental effects on traditions and that the intellectual property of a nation (e.g. technologies, styles of art) should be protected.

Through its activities in ASEAN, Indonesia has been engaged in the development of the ASEAN Standardisation of Archaeological Conservation and Restoration Procedures as a proponent and coordinating country. Through this mechanism ASEAN member countries share the same definition of conservation and restoration terms and approaches to the field. This standardisation system was set up in October 1998. A standardisation process has also been conducted for the performing arts.

Indonesia has proposed that this work be followed by the development of the ASEAN Networking Information System (NIS), enabling each ASEAN member state to access a regional database of information supporting cultural heritage preservation, both tangible and intangible.

## ENVIRONMENTAL LEGISLATION

Indonesian environmental law originates from a variety of sources including Presidential Decrees, national laws and regulations, decrees of provincial governors and regulations issued by government agencies. Environmental issues are the responsibility of the Ministry of the Environment. Environmental policy is initiated through Guidelines of State Policy, (GBHN), created once every five years by the People's Consultative Assembly (MPR). The concept of sustainable development was first introduced in GBHN 1973 – 1978.

Five-year development plans (REPELITA) are produced by the President, and are based on the policy goals of the GBHN. Since the second REPELITA (1974–79), increasing emphasis has been placed on sustainability issues.

The *Environmental Management Act of 1982 (EMA)* is the principal environmental legislation, which provides the legal basis for environmental policy and legislation relating to the natural, the built, and the human environment. The EMA is the joint responsibility of Ministry of the Environment and the environmental impact control agency (BAPEDAL). Article 2 of the Act affirms that its provisions are applicable throughout the Indonesian archipelago. The provisions of Article 5 stipulate that 'every person has a right to a good and healthy environment; and an obligation to prevent and abate environmental damage. The provisions of the Indonesian *Civil Code* assign liability to persons who damage the environment. Supplementary legislation to the EMA is periodically enacted focusing on specific areas of environmental management e.g., *inter alia*: *The National Heritage Act 1983*; *Environmental Impact Assessment Regulations 1993*; and the *Spatial Planning Act 1992*. Presidential or Ministerial decrees authorise the governors of provinces to enact regulations for environmental protection providing that they set standards of equivalence, or higher than national standards.



Article 16 of the EMA provides the legal basis for environmental impact assessment (EIA). An activity triggers the requirement for EIA. A proposed activity triggers the requirement for EIA where a project is deemed to have a significant impact on the environment. A Ministerial Decree, (KLH49), specifies the nature of impacts deemed to be significant. Factors to be considered include the magnitude, intensity and duration of the impact; the number of people affected; the reversibility of the impact; and the cumulative nature of impacts. Specific types of project automatically trigger the requirement for EIA, e.g. the construction of roads. EIA is conducted at the central or provincial level by a commission established by the government department or agency with responsibility for overseeing the project. The Minister for the Environment or the head of an agency is responsible for the final decision to approve or reject the development application. Proponents are also required to prepare environmental management plans (RKL) and an environmental impact monitoring plan (RPL).

Environmental management policy is augmented by the activities of the Environmental Study Centre, a joint government and universities strategy: over 50 centres have been established since 1985, each with a specific focus.

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## *Appendix 4*

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*Declaration Concerning the Conservation of the World's  
Cultural Heritage from the International Symposium.  
"Conserving Cultural Heritage for Sustainable Social,  
Economic and Tourism Development", Denpasar, Bali,  
July 14, 2000.*

**Declaration on the conservation of the world's cultural heritage from the International Symposium, "*Conserving Cultural Heritage for Sustainable Social, Economic and Tourism Development*", Denpasar, Bali July 14, 2000.**

The International Symposium recognises that the diverse living cultures of the world are both a manifestation of past human endeavour and a contemporary source of personal and community identity and sense of belonging.

Cultures are imbued with the values, customs, traditions and beliefs of the societies that give rise to them. Respect for other cultures is the essential requirement for peaceful and harmonious coexistence.

Globalisation and mass communication provides both opportunities and threats for cultural diversity.

There is a danger of homogenization of cultures but there is also an opportunity to learn from and celebrate in other cultures.

The growth of the tourist industry brings welcome economic development to many parts of the world.

Cultural tourism, where the principle competitive advantage is the culture of a place, is now a significant sector of this industry. Mass tourism and inappropriate behavior by tourists and those in the tourist industry can, and has, adversely affected the cultural identity of tourism centres. The tourism industry must recognise that it has a responsibility to contribute to the maintenance of the living culture on which it relies.

Large scale development and infrastructure projects can have significant impacts on culture. The International Symposium therefore strongly urges Governments, multilateral and bilateral development funding agencies to demonstrate their commitment to the preservation of cultural diversity in the world by incorporating cultural heritage conservation principles into their development projects and related activities.

It further encourages the private sector to go beyond merely observing the relevant national and local laws and regulations relating to cultural heritage, but be particularly respectful of and sensitive to the culture of the people in the communities in which they are involved.

Respect for living cultures has the potential to generate wealth, create social harmony and resolve conflict. This must be the paramount consideration in the management of change.

Signed,  
Delegates of the International Symposium  
July 14, 2000  
Denpasar, Bali

## *Appendix 5*

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*First Announcement, International Symposium and  
Workshop on "Managing Heritage Environment in Asia",  
Yogyakarta , January 2003*

Call for Papers & First Announcement

**INTERNATIONAL SYMPOSIUM AND WORKSHOP ON  
"MANAGING HERITAGE ENVIRONMENT IN ASIA"**

Yogyakarta, INDONESIA. January 8 - 12, 2003

*Organized by:*

Center for heritage Conservation  
Department of Architecture, Gadjah Mada University (GMU)  
Yogyakarta, Indonesia

*In collaboration with:*

Indonesian Network for Heritage Conservation  
ICOMOS Indonesia  
The Jogja Forum for Culture Environment Conservation

*Supported by:*

Indonesian Culture and Tourism Board, Republic of Indonesia

*Sponsored by:*

The Japan Foundation Asia Center

**AUTHOR SCHEDULE**

Abstract Deadline: October 21, 2002

Acceptance: October 31, 2002

Final Manuscript Submission: December 20, 2002

**BACKGROUND**

Heritage Environment in Asia, urban as well as rural area, with its own uniqueness, characteristic, and problems have common issues especially in the rapid change of both their urban and rural areas. These places usually represent the unique and sustainable interaction between society and nature. Meanwhile, these historical assets should be protected and maintained as well. Managing heritage environment based on the comprehensive understanding about human environment and will focus in the effective mechanisms of protection within a set of legal and economic instruments in Asia currently need to be reviewed. It calls for a new formulation of goals and scope of protection in more suitable for each area within the region

A management of human environment, also of the historic ones, needs a holistic approach from the views of anthropologists, archeologists, architects, culture, ecologists, economists, planners, even social and political aspects. A mechanism to protect and control of change requires especially the balance of culture considerations on one side and adequate management policy as well as economic aspect on the other side.

Based on these arguments and to follow up the former related international symposiums, workshops and training, organized by various parties in Asia, the Center for Heritage Conservation, GMU proposes to organize an International Symposium and Workshop on Managing Heritage Environment in Asia on January 9 - 11, 2003. Specifically, the objective of this project is to raise the key aspects in composing a new formulation in managing heritage environment in Asia from the conceptual frameworks into practical experiences including the implementation of proper function of the heritage environments. The level of comprehensive discussions among various prominent speakers with each distinguished background including the young generation is one achievement of this project.

Part of the workshops will focus on the case of Jogja, as a venue of the workshop. A contextual formulation for managing heritage environment for Jogja will be composed during the workshop. The Jogja forum for Culture Environment Conservation as one of the collaborators for this

project is aimed to further elaborate this new formulation for Jogja heritage environment. As well as the other collaborators, the Indonesian Network for Heritage Conservation and ICOMOS Indonesia which will organize the Indonesia Heritage Year 2003.

**THEME:**

Managing Heritage Environment in Asia

**SUB-THEMES:**

1. Heritage Environment Conceptual Framework
2. Multi-discipline views on Heritage Environment Conservation
3. Heritage Environment and Good Government
4. Urban Heritage Environment Management
5. Rural Heritage Environment Management
6. The Soul of Heritage Environment and Its Cultural Activities
7. Heritage Environment and Economy
8. Promoting Heritage Environment

**PROGRAMS**

Symposium (January 9 - 10, 2003)

Special Workshop for Yogyakarta Historic-tourist City (January 11, 2003)

*Parallel Programs* (January 9, 2003)

Mayor/regents Forum

International Public Movement Forum

University Forum

Youth Forum

Pre & Post Programs

Inauguration of Indonesian Heritage Year 2003 (January 8, 2003)

Heritage Exhibition (January 8 – 13, 2003)

Heritage Tour & Trail (January 8 & 12, 2003)

**PARTICIPANTS**

Participants of the symposium and workshop will be scholars, NGO's, teachers, students, researchers, government officials, community mediators, and other bodies engaging in the heritage conservation.

**ABSTRACTS**

Abstracts of not more than 500 words, and should include:

1. Sub-theme
2. Title of paper
3. Name
4. Institution and Email Address
5. The abstract contains:
  - Background
  - Goals/objectives
  - Approaches/methods
  - Findings & recommendations

It should be sent to the Organizing Committee: [chc\\_ugm@idola.net.id](mailto:chc_ugm@idola.net.id) or [chc-ugm@indonesiapusaka.org](mailto:chc-ugm@indonesiapusaka.org) by September 30, 2002

**REGISTRATION**

Registration to the Organizing Committee by November 30, 2002.  
The Symposium Fee is:

- Non-resident US\$ 200
- Resident Rp. 300.000,--
- Student Rp. 150.000,--

The Special Workshop for Yogyakarta Historic-tourist City is free  
Heritage Tour & Trail are excluded

For further information please contact

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SUB-THEMES:

#### HERITAGE ENVIRONMENT CONCEPTUAL FRAME WORK

This theme aims to develop basic understandings about the definition of heritage environment, the meaning, *criteria*s, value and its significance, description on classification and typologies of heritage environments. The session also covers the basic concept and principles of management mechanisms to be applied upon heritage environments.

#### MULTIDISCIPLINE VIEWS ON HERITAGE ENVIRONMENT CONSERVATION

This session is to explore various opinions about the necessity and the way to conserve heritage environment of many disciplines and professions such as archaeologist, architect, landscape planners /designers, environmentalist, ecologists, social scientists, artists, and economists. Different philosophies, objectives, basic theories, as well as strategy and focus to conserve heritage environment *are* very well come to be presented. From this session, may appear examples of management conflicts that become obstacle of the purpose in conserving heritage environment. *Conference* hope to give holistic perspective in order to be able to manage our environment.

#### HERITAGE ENVIRONMENT AND GOOD GOVERNANCE

Heritage environment conservation is a part of national/local resources management. Although in many cases heritage managements are done by local people, government's management initiatives and interventions can highly determine the *successful* or fail of such conservation purpose. This session aims to *respond* the arguments about close relation between the political will and government management strategy and its *institutional-legal mechanism*.

#### URBAN HERITAGE ENVIRONMENT MANAGEMENT

This contains thematic study on typology and classification; methodologies applied in urban landscape inventory, evaluation, problems identification; and various concepts and strategies of urban heritage environment management, especially which are based on best practices.

#### RURAL HERITAGE ENVIRONMENT MANAGEMENT

Similar to theme Urban Heritage Environment Management, this contains thematic study on typology and classification; methodologies applied in rural landscape inventory, evaluation, problems identification; and various concepts and strategies of *rural* heritage environment management, especially which are based on best practices.

#### THE SOUL OF HERITAGE ENVIRONMENT AND ITS CULTURE ACTIVITIES

One that determines the quality of place is its vitality. Together with the characteristic of physical environment's attributes, the uniqueness of its living activities *have formed ingenious loci*. This session will describe how local specific living activities role as a spirit of the place and improve quality and marketable of such heritage environment. The values of local culture such as dance, ritual activities, local economic activities such as craft home industries and agriculture are to be presented here.



#### HERITAGE ENVIRONMENT AND ECONOMY

That heritage environment will be contributable toward local to national economic development are main objectives of this session. The heritage environment is not just seen as a commodity but more as a place for activities

#### PROMOTING HERITAGE ENVIRONMENT

The main object of this session is to be having people attention and awareness to the heritage environment that contains thematic study on networking, marketing through several popular media, organizing the event related to the heritage environment and other various innovations in promotion *including tourism.*

# *Appendix 6*

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*AusHeritage Discussion Paper on the Draft World Bank  
Policy OP 4.11 Physical Cultural Resources, November  
2001.*

# *AusHeritage*

November 2001

## *Discussion Paper*

### **WORLD BANK**

### **DRAFT OPERATIONAL POLICY OP 4.11**

### **PHYSICAL CULTURAL RESOURCES**

## **Introduction**

The World Bank has recently developed a Draft Policy, known as Draft OP4.11, for the protection and management of Physical Cultural Resources that may be adversely affected by World Bank funded projects. The bank is currently conducting broad ranging consultations seeking comments on the Draft Policy, prior to it being presented to the Bank's Board in early 2002. As part of that consultation two representatives from the Bank presented the Draft Policy and its supporting Draft Procedures, known as Draft BP4.11, to a major UNESCO Cultural Tourism and Heritage Conference in Lijiang, south western China, in late October 2001.

This Discussion Paper outlines some of the key concepts and thinking behind the Policy and identifies at least one area that *AusHeritage* should recommend to the Australian Government by way of its policy response to the Bank's initiative.

Background material on the Draft Policy can be obtained from the following web site:

<http://wbi018.worldbank.org/essd/essd.nsf/PhysicalCulturalResources/Home>

In his introduction to the issue, Mr Ian Campbell, Cultural Heritage Specialist in the Social Development Department of the Bank, outlined some of the key concepts:

- The Policy is aimed at safeguarding the Physical Cultural Heritage of a place that may be damaged or destroyed during World Bank funded projects.
- The Policy deals only with Physical Cultural Heritage, that part of the cultural heritage that is increasingly being described as "tangible heritage". While the Bank recognises that there is another wide area of cultural heritage now commonly called "intangible heritage", the protection and management of this resource relies on a series of separate or complementary processes, which may in due course be covered by a separate Bank Policy.
- The Policy does not deal specifically with Cultural Heritage Projects which might be funded in their own right, but focuses on the resources that might be damaged by the implementation of all other forms of Bank funded projects.
- The Policy represents a significant expansion of thinking that now recognises cultural heritage resources as a key component of the larger environment, as a combination of the works of nature and of mankind, that are inseparable and which must be safeguarded and managed in an integrated manner.

- Physical cultural resources are regarded by the Bank as valuable assets that have enormous potential to support or generate economic and social development. They are sources of invaluable scientific and historical information and are integral components of a people's cultural identity and practices.
- Negative impacts on the physical cultural resources can be significant in terms of their physical, political, social and religious consequences.
- In order to assess likely impacts on such resources it is vital that there be adequate data about those resources at the beginning of a project. Too often the cultural resources are discovered too late into the implementation phase of a project, when negative impacts are unavoidable. Such impacts can become very sensitive and generate a poor response among the key stakeholders of a project. They also have the potential to become expensive and time consuming obstacles to the completion of the project.
- Overlooking potential impacts on the cultural resources of a host community means a lost opportunity for the local people to use those resources to catalyse local development and to generate additional resources.

In essence the Draft Policy deeply embeds the Assessment of Impact on Physical Cultural Resources into existing Environmental Impact Assessment processes and requirements. (see *Operational Policy OP4.1: Environmental Assessment*) Such an assessment process will be made mandatory for all projects that are otherwise judged to have a degree of environmental sensitivity. The Policy effectively utilises the well established environmental impact assessment legislation that is now in common practice in most international and national public sector projects.

The Policy places Cultural Heritage planning into the key Development Agendas, with involvement in the planning stages for all major development projects.

## **Role of the World Bank**

In general the World Bank assists countries to avoid or mitigate adverse impacts on the cultural heritage resources arising from projects that it finances. The Bank does not control the project but can exercise the leadership and power of a lender, in the selection of projects and the avoidance of projects that are likely to generate environmental or cultural heritage harm.

The World Bank works with key Finance and Development policy makers and administrators at national government level to formulate what are known as Country Assistance Strategies. These are updated every few years and form the basis for funding projects that are identified in the Strategies.

There is a significant advantage to be gained from the introduction by the Bank of these issues into high level aid and development negotiations with the key economic agencies of national governments. At a time when budgets to directly support cultural heritage projects are becoming increasingly scarce, it is important to maximise the linkages between development projects and the attainment of cultural heritage management objectives. Cultural heritage assessment and management may mean only a relatively small percentage increase in the overall cost of a major development project, but these are funds that may otherwise never be generated.

## What does the Policy Cover

The Draft Policy covers moveable and immoveable objects, sites, structures, groups of structures, natural features and landscapes that have archaeological, paleontological, historical, architectural, religious, aesthetic or other cultural significance.

The culture to which these resources relate may be living or dead.

Physical Cultural Resources may be located in urban or rural settings, and may be above ground, underground or even underwater.

They may be:

- Natural resources, such as a sacred grove of trees, a cave or holy waters;
- Man-made, such as a religious shrine, an archaeological site, monument or an historic structure;
- Both natural and man-made, such as a burial ground, historic garden or battle site;

They may be registered by government or other authorities, unregistered.

They may be:

- Well known, such as a national monument;
- Little known, such as a sacred tree traditionally venerated by the local community;
- Unknown, such as a forgotten ruin or an undiscovered archaeological site.

## Components of the Process

There are a number of key aspects to Cultural Heritage Impact Assessment:

**The Initial Screening Stage**, during which it is established whether physical cultural heritage resource protection and management is likely to be an issue.

**The Scoping Stage**, during which the relevant stakeholders are consulted to identify the major issues that are likely to be encountered with the project. During this stage the project officers should examine any cultural heritage registers or inventories that may be held in public or NGO agencies, but must also take a proactive approach to the identification of likely heritage resources. There should also be an identification of which experts need to be involved in the following stages of the project to appropriately manage the cultural heritage issues.

**The Baseline Study Stage**, when on-ground research and inspections are conducted to identify and quantify the nature of the physical cultural resources that may be affected by the implementation of the project. This process requires considerable consultation with the host community and others who may have knowledge of the cultural heritage resources.

**The Assessment of Impact Stage**, when the project team reviews the nature of the project and examines, in an integrated and coordinated manner, the likely impacts that will arise from the project.

**Identification of Mitigating Processes Stage**, when actions are identified that can mitigate any adverse heritage impacts. These measures may range from full site protection to selective mitigation, including salvage and documentation where a portion or all of the cultural resources may be lost.

**Formulation of a Management Plan Stage**, which includes documentation of the measures that must be taken to mitigate adverse impacts, provision for the management of chance finds during the implementation stage, any necessary measures for strengthening institutional capacity and a monitoring system to track progress of these activities. The Management Plan is prepared by the borrower and submitted to the bank for approval.

**Implementation, Monitoring and Evaluation Stage**, during which the project is implemented and the identified monitoring and assessment processes are undertaken.

## What Projects are Included in the Draft Policy

The Draft Policy automatically applies to ALL projects that the Bank places in Categories A or B. These include projects that involve excavation, demolition, movement of earth, flooding, the construction of new buildings, provision of new infrastructure, or other environmental changes. Such projects are currently required to undergo an environmental assessment process.

Projects such as educational or health activities that take place within the confines of existing buildings, or similar projects which will not generate a requirement for environmental assessment, are exempt from the Draft Policy. Projects such as agricultural management or enhancement

## Key Issues that have confined past practices

Traditionally there have been significant impediments to the achievement of sound cultural heritage management objectives in relation to development projects:

- Despite widespread legislation, cultural heritage protection has often been one of the weakest links in the environmental assessment process. This is partly due to the separation of cultural and environmental heritage resources in the hearts and minds of many participants, at Government, professional and NGO levels.
- The economic and social contribution of cultural heritage resources has not received as great a focus in the public mind as has that of environmental resources. There has been a perception that only impacts on natural resources need to be taken into account during the initial Screening and Scoping stages of development projects.
- Cultural Heritage resources are often overlooked due to the lack of comprehensive inventories and base data held within government agencies. While there may be considerable knowledge held in academic or cultural circles, the information is often not integrated with the planning, economic development and land use procedures of most governments. In developing countries, government agencies rarely have the skills or resources to prepare comprehensive heritage inventories.
- The lack of any comprehensive inventories or base data has often been taken to mean that there are no cultural heritage resources or issues that may be relevant to a particular project, or in a particular locality. On occasions there has been a perception that cultural heritage impact assessment need only apply to those resources that are registered or recorded on national inventories or are currently afforded legislative protection in the country or region.
- There is rarely an adequate knowledge within international or national project teams or government agencies, of the national or international professional, academic or consultancy resources that may be available to participate in projects. This leads to a real or perceived situation that there are no appropriate or available cultural heritage experts to participate in particular projects.
- Methodologies for Cultural Heritage Impact Assessment and Mitigation are often not well established or developed in recipient countries or regions.

A major continuing problem is the amount of funding available for Project Preparation work, which is often where the major emphasis lies in cultural heritage resource identification and assessment. The Bank often finds it difficult to mobilise funding for this stage of projects, when there is still a risk that the project will not eventuate or attract sufficient donor support.

It remains as a challenge to national governments who are donors to Bank projects, to set aside sufficient funds in Trust Accounts or similar mechanisms that can facilitate the adequate upstream preparation of potential projects.

## Key Characteristics of the Draft Policy

- The Policy will apply to all Bank funded projects that are currently required to undergo an environmental impact evaluation process. There are no exemptions to this Policy, other than when aid is provided to overcome life threatening situations. In the case where compliance would obstruct emergency recovery projects, the life threatening exemptions must be documented.
- The recipient Government is no longer able to waive or ignore the Policy. If a major threat is identified as part of a project, there must be a selection of mitigating measures incorporated in the project.
- The Policy allows for the omission of sensitive information from public disclosure, where such information may jeopardise the safety, security or integrity of the physical cultural resource. The wishes of traditional, indigenous or other custodians and stakeholders should be taken into account in this regard. This is an important matter for an organisation like the Bank, where public disclosure is a fundamental component of operational procedures. It may also protect certain cultural property from the threat of illegal trade.
- The Policy is dependent on the Environmental Assessment procedures in the recipient country.
- The Policy assumes that any project may have a negative impact on physical cultural heritage resources and thus makes mandatory the implementation of thorough Screening, Scoping and on-ground Base Line Studies of those potential resources and an evaluation of the threats that may arise.
- The Policy includes an allowance for building the cultural resource evaluation and management skills of the recipient country, if these are inadequate to undertake the process in the longer term.
- The Policy offers the opportunity to harness financial and other resources for the protection and management of cultural heritage resources that are otherwise increasingly scarce.
- There have been examples where the Discovery and Protection activities undertaken in conjunction with the environmental impact assessment work on major development or aid projects have greatly enhanced the knowledge and management of cultural heritage resources, in particular archaeological resources.

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# *Appendix 7*

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*Report, Cultural Tourism Study Tour, Sydney/NSW 2002.,  
Indonesian Delegation, DPRD, West Java, Indonesia,  
Provincial Office of Cultural and Tourism, West java,  
Indonesia.*

# Report

## Cultural Tourism Study Tour

Sydney / New South Wales  
18 March – 22 March 2002

### Indonesian Delegation

from

DPRD, West Java, Indonesia  
Provincial Office of Culture and Tourism, West Java, Indonesia

### Delegates

Bapak H Ahmad Noor Ruchiyat, Chairman of Commission E, DPRD,  
West Java

Bapak Drs H Wahyu Hidayat, Deputy Director, Provincial Office of Culture and  
Tourism, West Java

Bapak Drs H Wahyu Sudradjat, Section Head for Tourism Institutions, Provincial  
Office of Culture and Tourism, West Java

Bapak Drs H Zaenuddin, Section Head for Regional Cultural Development, Provincial  
Office of Culture and Tourism, West Java

### Delegation Brief

- to meet with representatives of the State of New South Wales, the private sector and NGOs engaged in cultural tourism activities;
- to determine the strategies utilised by these organizations to maximise the potential of cultural heritage places as tourist destinations;
- to ascertain how State and Local government institutions mutually enhance the economic benefits of cultural tourism;
- to establish how owners of cultural heritage places, particularly places in private ownership, are encouraged, via incentives, to maintain, restore and conserve their assets;
- to gain knowledge of the legislative frameworks in place in New South Wales for the protection of places of cultural significance.

## Day 1 18 March, 2002

- **Arrival** (Kingsford Smith Airport 6:05am, QF 42)  
Delegation greeted by Vice-Consul Andrei Marentek, Vice-Consul for Information, from the Indonesian Consulate General, and Ms Anna Roache, International Cultural Heritage and Education Consultant
- **Balmoral Beach** (7:00am – 8:30am)  
Delegation driven to Balmoral Beach via Oxford Street, College / Macquarie Streets' heritage precincts, and the Sydney Harbour Bridge. After a discussion of the geology and history of the precinct, the Delegation inspected the *Bathers' Pavilion* restaurant, an example of successful adaptive re-use. *photo opportunity*
- **Kirribilli** (8:45am – 9:00am)  
Delegation viewed entrance to *Kirribilli House*, home of Prime Minister John Howard, and *Admiralty House*, Sydney residence of the Governor General. Scenic views of Opera House, Harbour Bridge. *photo opportunity*
- **Furama Hotel, Haymarket:** (9:30am)  
The Delegation met with Bapak Ahmad Soemardi.
- **Town Hall Plaza:** (11:10am bus to Town Hall)  
A short talk was given on the history of the Town Hall and St Andrew's Cathedral. In response to Bapak Ruchiyat's question, the incentive system, relating to sale of floor space for designated heritage buildings, was explained. Visit to St Andrew's Cathedral. *photo opportunity*
- **Town Hall House:** (12:15pm)  
The Delegation met with Ms Anne Warr, Heritage Manager, Council of the City of Sydney, at Town Hall House. Ms Warr presented the Delegation with an extensive printed information package, then described the 3D scale model of the CBD, indicating heritage building stock. The building application process was explained, together with the heritage floor-space incentive system for the City of Sydney's local government area. *photo opportunity.*
- **Queen Victoria Building** (12:45pm – 2:15pm)  
The history of the QVB and the stories of its preservation, through community activism, were related to the Delegation, followed by lunch in *The Tea Rooms*, the QVB's former ballroom. The delegates explained what they hoped to achieve through the study tour. *photo opportunity*
- **Tourism New South Wales** (2:30pm – 3:30pm)  
Delegation met with Mr Colin Bransgrove, Director, Industry Development. Mr Bransgrove gave a wide-ranging overview of Tourism New South

Wales' strategy, including its policy on cultural tourism. A comprehensive package, with written policy material, brochures, statistics and analysis was also given to each of the Delegates. A focused interchange of question and answer followed the presentation. Of particular interest were issues relating to legislation; State / Local Government / private sector synergies; concerns about sensitive handling of indigenous rights, and the place occupied by cultural tourism in the overall focus of the department. Bapak Hidayat extended Delegations' thanks to Mr Bransgrove for the excellent briefing, and for packages of information. Following the hour-long meeting, Mr Bransgrove showed the Delegates the view from the North/East wing of the building, embracing the Harbour Bridge, the Opera House and The Rocks. *photo opportunity*

- **Sydney Harbour Ferry Trip:** (3:45pm – 5:00pm)

The Delegation walked from Tourism NSW to Circular Quay to travel to Darling Harbour via ferry. Sydney Ferries are an arm of the New South Wales Government's State Transit Authority, which also includes buses and trains. Weekly comprehensive tickets were purchased to afford delegates the opportunity to use the same public transport facilities available to tourists. Ferry called at MacMahons Point (North Shore), Balmain, and Balmain East (Southern Shore) before terminating at Darling Harbour. The Delegates walked back to the Furama Hotel through Darling Harbour, whose history and current conference / shopping / tourist facilities were explained. The Delegation invited Bapak Soemardi and Ms Roache to join them for dinner in Chinatown. *photo opportunities*

## **Day 2**      19 March, 2002

- **The Rocks Walking Tour:** (11:00 – 12:30pm)

Delegates met at Furama Hotel by Anna Roache. Public transport (bus) via George Street, to the Rocks. This tour was arranged to allow the Delegates the "tourist experience". Tours are private- sector, with *The Rocks Walking Tours*' shop-front leased from the Sydney Harbour Foreshore Authority. The Delegates took part in the walk along with 30 other tourists (39° heat). They noted the process of planning for, and execution in action, of such a tourist attraction, plus the infrastructure required for its success. There was subsequent discussion, in the train *en route* to the Blue Mountains, of strategies which could have been implemented to enhance the experience. *photo opportunities*

- **G'day Café, The Rocks** (12:30pm – 12:45pm)

Coffee break in the stone-paved courtyard of the G'day Café, George Street North. Continued informal discussion of The Rocks' history, and its importance, and success, as a cultural tourism destination.

- **AMP Building** (1:00pm – 2:00pm)

Delegates walked from The Rocks to Circular Quay, followed by lunch in the basement food-court of the AMP Building. Bus return to Furama Hotel.

- **Sydney Harbour Foreshore Authority** (4:00pm – 5:30pm)  
 Delegates and Anna Roache travelled by taxi to meeting at SHFA, The Rocks. Met with Mr Ian Kelly, Heritage Manager, and Mr Wayne Johnson, Archaeologist. Bapak Soemardi was present as interpreter. A comprehensive presentation, including a video, was given by Mr Kelly. He illustrated his remarks by reference to a map outlining the precincts owned by the Sydney Harbour Foreshore Authority. Each delegate was given a copy of this map, together with an illustrated history of The Rocks, and a copy of the video. The meeting agenda expanded to include a wide-ranging and thorough examination of the New South Wales planning process; the economic benefits of strategically managed cultural sites; the role of the private sector; the importance of comprehensive legislation, and the legislation in place to protect Indigenous places and sacred sites. *(As a result of these discussions, and the questions put to Mr Bransgrove the day before, and through the assistance of the Director General of the New South Wales Department of Aboriginal Affairs, arrangements were made for the Delegation to be briefed at the Sydney office of the Aboriginal and Torres Strait Islander Commission on Friday, 22 March.)* The importance of the NSW Heritage Act; the Environmental Planning and Assessment Act – to which the Heritage Act closely relates; the NSW National Parks and Wildlife Act; the NSW Native Title Act; the NSW Sydney Harbour Foreshore Authority Act, and the NSW Historic Houses Act, were emphasised by Mr Kelly. Mr Johnson spoke about the processes and legislation in place for the protection of places of Indigenous cultural heritage. Mr Kelly also mentioned the existence of Federal legislation for the protection of places of cultural significance. At the conclusion of the meeting, Mr Kelly presented the Delegates with copies of the SHFA's strategic plan. Bapak Hidayat thanked Mr Kelly and Mr Johnson for sharing this important information, and for their generous gifts. *photo opportunity*
- **Imperial Peking Dinner** (7:00pm – 9:00pm)  
 The dinner, hosted by the Delegation, was held in a private room on the third floor of the Imperial Peking Restaurant, with a panoramic view of Circular Quay. The restaurant is in an old sandstone warehouse complex, originally known as Campbell's Warehouse, located in a small cove ("Campbell's Cove") at the water's edge, to the west of Circular Quay. Guests of the Delegation included the Consul-General for Indonesia, Consul-General Gunawan, and his wife, Mrs Jubilina Gunawan; the Vice-Consul for Economics, Mr Firdauzie, and his wife, Mrs Ella Firdauzie; the Vice-Consul for Information, Mr Andrei Marentek, and his wife, Mrs Tutu Marentek; the Assistant Director General of the New South Wales Premier's Department, Mr Les Quinnell; the Director of Industry Development from Tourism NSW, Mr Colin Bransgrove; Ms Anne Warr, Heritage Manager, City of Sydney; Anna Roache, Cultural Heritage and Education Consultant; Mr Timothy Schwager, Architect; Mr Ahmad Soemardi, PhD Candidate, and Ms Theresa Waryanti, Editor of the Indonesian monthly magazine, "Gamalan". A pleasant evening was brought to a close by a gracious vote of thanks from Bapak Ruchyiat. Consul-General Gunawan spoke of the importance of such missions, emphasising their role in cementing the strong bi-lateral relations that exist between Indonesia and Australia. The Consul-General extended his warm thanks to all responsible.

## Day 3      20 March, 2002

- **Macquarie Street Walk** (9:30am – 12:30pm)

The Delegation travelled by two buses, first to Circular Quay, then to King Street City, to familiarise the group with tourist transport options. *(At 9:35am Mr Les Quinnell telephoned, firstly to extend his thanks to the Delegation for the previous evening's dinner; and, secondly, to offer the Delegates – after their Macquarie Street walk – the opportunity to view Sydney from the Premier's official reception area on the 41<sup>st</sup> Floor of the Governor Macquarie Tower.)* En route, the walk past the Old Law Courts, then the new, multi-storied Supreme Court of New South Wales, led to a discussion of the Australian legislative system. The group met up with Anne Warr and Tata Soemardi at the **Hyde Park Barracks** at 10:30am. The Historic Houses Trust's strategy of interpreting the Hyde Park Barracks' building fabric as 'the exhibit', with archaeological relics to illustrate its evolution through time, was explained. Next, **The Mint** building, currently undergoing extensive external restoration, and soon to be the headquarters of the Historic Houses Trust, The restoration methodology was explained, including the roof shingling process, (the original roofing material). This was followed by an inspection of the side-walk sculpture located where Martin Place meets Macquarie Street - opposite **Sydney Hospital**. The historically-themed sculptural elements were explained to the Delegates. The group then paused for a "de-brief" and refreshments at the Sydney Hospital Coffee Shop. The Delegates were particularly interested in the Hospital's continued use as a functioning public hospital. A brief resume of the Hospital's history was given, including the anecdotal reference to initial fund raising in the early nineteenth century: the raising of funds for the construction of a public hospital in the Colony having been the result of 'bargaining' between the Governor and private enterprise ('rum merchants'). The conservation policies for the Hospital's restoration were also outlined, particularly its significance within the wider Macquarie Street cultural precinct.

- **Governor Macquarie Tower** (12:45pm – 1:15pm)

The group then walked through the older section of the city, down Martin Place, along Castlereagh and Phillip Streets, to Governor Macquarie Tower. The Delegates were welcomed on Floor 41 by Mr Les Quinnell, Assistant Director General of the NSW Premier's Department, and by Mr Michael Harkins, Deputy Director, Protocol, NSW Premier's Department. From the vantage point of the 41<sup>st</sup> floor, Mr Quinnell pointed out the historic landmarks visited by the Delegation in Macquarie Street; highlights on the Harbour; explained the historical context for the conservation of major buildings, and also the restoration and adaptive re-use approaches for such sites as the former Treasury (now the Intercontinental Hotel) and the former Governor's stables (now the NSW Conservatorium of Music), as well as the historic significance of the Museum of Sydney and the site on which the Governor Macquarie and Governor Phillip Towers stand. On departure, Bapak Ruchiyat Noor extended his thanks on behalf of the Delegation, and presented Mr Quinnell with some tulips. Lunch, in the courtyard café of the Governor Macquarie / Governor Phillip Towers, provided an opportunity to discuss both the protection and development of this highly significant site, and the conservation policy that had stipulated the retention of the row of terrace houses backing on to the courtyard café. Pictorial and written

background material was presented to the Delegation by the officer on duty at the Governor Macquarie Tower Information Desk. *photo opportunities*

- **State Library of New South Wales** (1:30pm)

The Library tour commenced in the new wing of the library, with inspection of the public reading room, research facilities, computer access etc. The group walked by way of the underground passageway to the historic original Reading Room in the Library's Mitchell Wing, where the fine restoration, particularly of the ceiling, was noted with interest. On leaving the Library, the former Chief Justice of the High Court of Australia, Justice Sir Gerard Brennan, was introduced to the Delegation. Sir Gerard was most gracious, indicating that he will be delivering a lecture at the University of Indonesia in Jakarta in June this year.

- **The New South Wales Parliament** (2:00pm – 2:35pm)

The Delegates walked back along Macquarie Street to the Parliament, where they had the opportunity to inspect the Upper House (The Legislative Council) which was in recess; to look in at the Strangers' Dining Room; the main foyer, and other features of interest. The Delegation was then escorted to the public gallery for the 2:15pm sitting of the Legislative Assembly. Introduced by the Speaker, the Hon. John Murray, the Premier of NSW, the Hon Bob Carr, delivered the Government's policy on Public Insurance Liability to a full House. In reply, the response to the Premier by the Opposition member from the South Coast evoked loud debate and calls for order from the Speaker. After leaving the House, the Delegates expressed great interest in the interplay of democratic processes.

- **Sydney Opera House** (3:00pm)

The delegates were personally escorted on a VIP tour of the Opera House. With a panoramic photograph of Sydney Harbour as back-drop, the Tour Guide gave a brief history of both the site and the international competition process that preceded the construction of the Opera House. Beginning with the Playhouse, including a back-stage tour, the group was shown the Concert Hall and the Opera Theatre. The Guide also pointed out structural, engineering, acoustic and decorative features of interest. The Delegation watched the Sydney Symphony Orchestra practising in the Concert Hall (a concerto by Cesar Franck), and the Australian Ballet in the Opera Theatre (*Spartacus*). At 4:00pm, the Delegates met Ms Cath Squelch, Protocol and Tourism Operations Manager. Over coffee on the Opera House promenade overlooking the Harbour Bridge, Ms Squelch explained the Opera House tourism strategy; visitation statistics; the Opera House's fiscal obligations to the State; performance standards and guidelines; packaging strategies for the encouragement of tourist visitation, and the re-thinking of the Opera House World Heritage Listing process. Ms Squelch responded in great detail to the many questions addressed to her by the Delegation. At the conclusion of the meeting, Bapak Hidayat thanked Ms Squelch for sharing this important information, and asked that the thanks of the Delegation be extended to the Director of Tourism Operations, Ms Fiona Hunt, both for the detailed briefing and for the free-of-charge VIP tour. At 5:00pm the Delegates were accompanied back to the Furama Hotel by Bapak Soemardi. *photo opportunities*

## Day 4      21 March, 2002

- **Blue Mountains Tour**      (8:00am – 5:30pm)

The Delegates travelled by bus to Town Hall Station, then by underground railway to Central Railway, again for the opportunity to experience the range of public transport options available to tourists. Meeting with Bapak Soemardi at Central, the group boarded the 9:02am train for Leura in the Blue Mountains. The two-hour trip allowed the Delegates to become familiar with the East-coast escarpment and extensive eucalypt forests. They were met on arrival at Leura by Emeritus Professor Serge Domicelj. At the Domicelj's home, Ms Joan Domicelj invited the group for coffee on the terrace overlooking Mt Solitary and the Jamieson Valley. *photo opportunity*

- **World Heritage Listing Process**

The Delegation was given an extensive illustrated talk, by both Professor Serge and Ms Joan Domicelj, on the World Heritage Listing process, and, in particular, on the criteria for listing of the Blue Mountains. Ms Domicelj showed the Delegates a copy of the report that was submitted by the Australian Government to UNESCO, in the lead-up to the Blue Mountains' successful nomination. Both Professor and Ms Domicelj were responsible for this report. The discussion continued over lunch on the terrace. Ms Domicelj responded in detail to a number of questions about Indigenous Australia, including the length of the first settler's residence in the area, cultural practices, history and legislation. *photo opportunities*

- **Katoomba** (2:00pm – 3:30pm)

With Professor and Ms Domicelj, the Delegation, Bapak Soemardi and Ms Roache travelled (car and taxi) to Katoomba to view the sandstone rock outcrops known as *The Three Sisters*, and to travel via the new "Scenisend", a near-vertical rail line, down into the Megalong Valley. The dramatically steep incline, in close proximity to native flora and rock escarpment, guaranteed a memorable "tourist experience". The enclosed glass carriage terminated at the floor of the valley, where the group walked for some 20 minutes along a board-walk track, marked at intervals by interpretive plaques. A much older cable-car conveyed the group back to the top of the mountain. Ms Domicelj drew the Delegation's attention to the poor state of the tourist facility at the terminus, mentioning that the Blue Mountains City Council is in the process of re-thinking its Cultural Tourism strategy for the site. The group travelled back to Leura by car and taxi, where Bapak Ruhiyat Noor expressed his, and the Delegation's, sincere thanks to Professor and Ms Domicelj for their hospitality, and for their generous sharing of knowledge and experience. Professor and Ms Domicelj warmly farewelled the Delegates. *photo opportunities*



**Day 5**      22 March, 2002

- **Aboriginal & Torres Strait Islander Commission** (9:45am – 10:30am)  
The Delegates and Anna Roache travelled by maxi-taxi (taxis in Sydney may only carry four passengers) to the Sydney office of ATSIC (Aboriginal & Torres Strait Islander Commission) for a 10:00am meeting with Mr Lindon Coombes, Executive Policy Officer of ATSIC's NSW State Policy Centre. Mr Coombes welcomed the Delegation, and explained the role of the Commission in the formulation of broad national policies for the welfare, health and education of Aboriginal and Torres Strait Islander peoples. He spoke about the legislative frameworks supporting Aboriginal cultural heritage, and the limits of these instruments. Mr Coombes gave each of the Delegates a comprehensive package, including a copy of a paper delivered recently by the NSW Director General of the Department of Aboriginal Affairs, Ms Linda Burney, on the legislative framework within which Aboriginal cultural heritage is protected and managed. Mr Coombes explained the Aboriginal Land Council system in NSW, and the series of smaller Local Aboriginal Land Councils within each of these regional Land Council areas. At the end of the meeting, Bapak Hidayat extended the thanks of the Delegation to Mr Coombes for giving his time and for sharing valuable information. Contact will be continued via fax and e-mail.
- **General Post Office** (10:30am – 11:45am)  
The Delegation visited the former Sydney General Post Office in Martin Place, now adapted and extensively re-developed as a five-star hotel. After discussion of the conservation and re-use process, the group stopped for coffee in the hotel lobby: an excellent 'in situ' opportunity to debate the issue of adaptive re-use of cultural heritage sites and places, particularly with the national and international tourism market in mind.
- **Departure** (1:30pm from Hotel for departure on QF 41 at 3.50pm)  
The Delegation was driven to Kingsford Smith Airport, where flight check-in procedures were completed by 2:10pm. Two officials from the Indonesian Consulate General were at the airport to farewell the Delegates: Consul Bambang Mulyanto, with his wife, Mrs Ita Mulyanta, and Vice-Consul Andrei Marentek, with Mrs Tutu Marentek. In response to the Delegations' gracious words, Anna Roache thanked the Delegates for their courtesy, enthusiasm and interest in all aspects of the tour. All expressed the hope that some form of follow-up would be organised in the future, perhaps a workshop in West Java in 2003, in order to strengthen the mutually beneficial links that have been forged between the Province of West Java and the State of New South Wales.

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25 March, 2002

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