Cultural policy

in Indonesia

A study prepared by the staff of the
Directorate-General of Culture, Ministry
of Education and Culture of the
Republic of Indonesia

Unesco Paris 1973
Studies and documents on cultural policies
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Cultural policy in Indonesia
A study prepared by the staff of the Directorate-General of Culture, Ministry of Education and Culture of the Republic of Indonesia

The serial numbering of titles in this series, the presentation of which has been modified, was discontinued with the volume Cultural policy in Italy.
The purpose of this series is to show how cultural policies are planned and implemented in various Member States.

As cultures differ, so does the approach to them; it is for each Member State to determine its cultural policy and methods according to its own conception of culture, its socio-economic system, political ideology and technical development. However, the methods of cultural policy (like those of general development policy) have certain common problems; these are largely institutional, administrative and financial in nature, and the need has increasingly been stressed for exchanging experiences and information about them. This series, each issue of which follows as far as possible a similar pattern so as to make comparison easier, is mainly concerned with these technical aspects of cultural policy.

In general, the studies deal with the principles and methods of cultural policy, the evaluation of cultural needs, administrative structures and management, planning and financing, the organization of resources, legislation, budgeting, public and private institutions, cultural content in education, cultural autonomy and decentralization, the training of personnel, institutional infrastructures for meeting specific cultural needs, the safeguarding of the cultural heritage, institutions for the dissemination of the arts, international cultural co-operation and other related subjects.

The studies, which cover countries belonging to differing social and economic systems, geographical areas and levels of development, present therefore a wide variety of approaches and methods in cultural policy. Taken as a whole, they can provide guidelines to countries which have yet to establish cultural policies, while all countries, especially those seeking new formulations of such policies, can profit by the experience already gained.

This study was prepared for Unesco by the Directorate-General of Culture, Ministry of Education and Culture of the Republic of Indonesia.

The opinions expressed are the authors' and do not necessarily reflect the views of Unesco.
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Introduction

Indonesia’s geographical position between two continents (Asia and Australia) and two oceans (Pacific and Indonesian) make of it an important link in world traffic and cultural communications.

In the course of time it has been influenced from both East and West. Taoism, Hinduism, Buddhism, Islam and Christianity have each made their characteristic cultural contributions and, adopted and blended with the Indonesian concept of life, have produced a specific but harmonious cultural identity.

Before independence, little attention was paid to cultural activities. When Indonesia became a free and independent republic in 1945, the government was called upon to safeguard the rich cultural heritage of a nation that is composed of groups with different cultural backgrounds and different, though related, languages. Fortunately, Bahasa Indonesia, adopted as the national language in 1928, and the official language of administration, communication, education and cultural exchanges, has been a unifying factor.

The principle of Bhineka Tunggal Ika (Unity in Diversity) was adopted for the emblem of the republic. Indonesian ideas regarding belief in God, tolerance, humanity, democracy and social justice are incorporated in the Pancasila (Five Principles), the ideology which reflects basic thinking and the country’s way of life. This is expressed as follows in the preamble to the 1945 Constitution:

'Since independence is the right of every nation, any subjugation in this world is contrary to humanity and must therefore be abolished.

'Our struggle for an independent Indonesia has been successful, and the Indonesian people are on the very threshold of an Indonesian State: independent, united, sovereign, just and prosperous.

'With God’s blessing and moved by the high ideal of a free national life, the Indonesian people hereby declare their independence.

'A national Indonesian Government is being established to ensure the
advancement of the Indonesian People and their territories, to promote public welfare, to raise the standard of living, and to take part in the founding of a world order based on independence, lasting peace and social justice. Our national independence is embodied in the Indonesian State, set up as a republic, with sovereignty vested in the people. We believe in all-embracing God, in righteousness and moral humanity, in the unity of Indonesia. We believe in democracy, led wisely and in close co-operation and consultation with the people, so as to ensure social justice for all the people of Indonesia.

The Constitution provides the legislative basis for cultural policy. Article 32 stipulates that the government shall develop national culture, referred to as a culture which expresses the personality and vitality of the entire people of Indonesia.

The ancient and indigenous cultures which reached their culmination in various parts of Indonesia are part of the nation's heritage. Cultural policy should promote Indonesian civilization, culture and unity, without rejecting cultural elements from abroad which can also be enriching and enhance the sense of a common humanity.

The broad outlines of a national and cultural policy are laid down by the Majelis Permuswaratan Rakyat (People's Council).

On these basic principles the government draws up plans for cultural development that imply rediscovering, preserving, developing and telling the people about their cultural heritage, enabling them to avoid the negative effects of certain foreign influences while at the same time being ready to absorb what is good from outside and can further a necessary modernization. These developments should help to free cultural values from feudal restraints, and must be in accordance with the spirit of the Pancasila (see above).

Traditions and historical remains that are valuable to the nation's struggle and dignity must be preserved and handed down to new generations.

Modernization, industrialization, urbanization, the population explosion and international relations give rise to new values and cause problems of assimilation, acculturation and innovation.

Again, thefts of cultural property and its illegal export to richer countries impoverish the national heritage, and demand strict preventive measures. And monuments are often destroyed or degraded by man and by nature.

To encourage greater interest on the part of the younger people, cultural appreciation is included in the curriculum from kindergarten level to university. Due importance is given to dancing, music and singing at home; these traditional arts are still very much alive in rural communities, as can be seen on festive occasions (weddings, harvest festivals, public and religious ceremonies). Modern life does not break with traditional culture except, in extreme cases, in the big cities.
Introduction

To help in tackling cultural problems, the government is trying to improve the organization, procedures, personnel skills and facilities of institutions responsible for implementing cultural policy; and cultural centres have been established in several cities to encourage and channel a tremendous new upsurge of interest in all sectors of cultural life: drama, dance, literature, the visual arts, and Indonesian history.
Basic cultural policy

The broad cultural policy outlines laid down by the Majelis Permuswaratan Rakyat under Decree IV/MPR/1973 were indicated above.

Cultural development programme

These principles are reflected in a programme which aims at providing a harmonious cultural life based on the Pancasila (Five Principles). This programme consists partly of routine work, and partly of activities under the Five-Year Development Plan (1969–74).

Cultural development, which covers various sectors (art, art education, museums, language, archaeology, monuments, history, anthropology, music, choreography), aims at stimulating creativity in traditional and temporary forms, and raising the community’s appreciation of art and beauty, and its capacity to enjoy and benefit from it.

The development of Indonesian national culture under the Five-Year Development Plan is based on certain factors, such as: (a) encouraging archaeology, and museums as centres of research, preservation, and cultural education; (b) the establishment and maintenance of art institutes and cultural activities in the provinces; (c) counteracting the possibly negative effects of certain foreign cultural influences; promoting cultural tourism by providing art centres and conservatories, and taking care of monuments.

Specific projects

Establishment of art centres in six provinces to start with (Bali, Central Java, Yogyakarta, South Sulawesi, West Kalimantan and North Sumatra). These are to become art repositories and centres for cultural activities and are to be equipped with all the necessary means and
facilities. It is hoped that all provinces will eventually have their own art centres.

Establishment of conservatoires in seven provinces (Bali, Central Java, Yogyakarta, West Java, Jakarta, West Sumatra and North Sumatra) to improve artistic standards, provide training, and awake a greater popular interest in art.

Rehabilitation and expansion of existing museums in Jakarta and Bali to accommodate national art and cultural treasures, provide a centre for the study of national history and the sciences, stimulate aspirations and art appreciation, consolidate national identity, and promote cultural tourism.

Restoration and safeguard of Borobudur as a historic monument of outstanding national and world importance.

Improved cataloguing and documentation of cultural property, to be followed by subsequent publication and distribution of results.

Improvement of language and literature (national and regional), through research and the publication of educational books on language and literature.

Research on the possible harmful effects on the national culture of modern social development. The purpose is not only to safeguard, but also to stimulate appreciation of the national heritage, and to enhance the ability to adapt, select, create and innovate.

Some of these projects are being carried out in co-operation with other countries under bilateral agreements or in co-operation with international agencies. In 1971, for example, Indonesia organized the International Ramayana Festival in co-operation with Unesco; and various countries in South-East Asia, and Madagascar, are now carrying out a project to study Malay culture under the Unesco programme.

Indonesia has cultural agreements with other countries, exchanges cultural missions, and so on, in order to promote mutual understanding and friendship.
Prior to the twentieth century, the Government of the then Netherlands Indies paid little attention to the culture of Indonesia. The study of traditional culture and archaeology was left mostly to individuals or to non-governmental institutions. For example, the Batavian Society of Arts and Science, established in 1778, among other things started a museum and library for Indonesian history and culture; Sir Stanford Raffles, Lieutenant Governor, wrote a valuable archaeological history of Java in 1818; Dr Snoeck Hourgrogne made another interesting study at the end of the nineteenth century.

It was only at the beginning of the twentieth century that the government became interested in the maintenance and restoration of cultural remains. In 1901 it set up the Commissie in Nederlandsch Indie voor Oudheidkundige Onderzoek van Java en Madoera, headed by Dr J. L. A. Brandes. In 1913, this became the more effective Oudheidkundige Dienst van Nederlandsch Indie (Archaeological Service), under Professor Dr N. J. Kromm.

The government also employed officials to make a study of local languages and started the Kantoor voor Inlandsche Zaken. In 1918 Balai Poestaka was created to publish books of literary value in Malay and local languages. Malay was taught in schools next to the local language.

Prospective civil servants were obliged to familiarize themselves with the language and customs of the region they were to work in. Training for this purpose was given in Leiden, in the Netherlands.

From the beginning of the twentieth century onwards, Indonesians came to realize the importance of their national culture in awakening nationalism—part of a general contemporary phenomenon in Asia.

Indonesian nationalism pioneered by Budi Utomo in 1908, followed by Taman Siswa (1922), stressed the importance of national identity which, in
the initial stages, took shape in regional cultural manifestations. National awakening culminated in the ‘Youth Pledge’ of 28 October 1928, proclaiming: ‘One Nation, One Language and One Country: Indonesia’.

The Japanese occupation (1942–45) indirectly stimulated Indonesian culture, and especially language, drama and the arts. A cultural centre (Keimin Bunka Sidoshio), created to promote Indonesian art and culture, and Poetera, headed by national leaders, provided opportunities for exhibitions, performances and so on.

Pursuant to Article 32 of the Constitution, the government established the Ministry of Education and Culture. Its Cultural Department had separate Archaeological, Art, and Language Divisions.

The Art Division set up various educational institutes including the Indonesian Academy of Fine Arts, the Indonesian School of Music (both in Yogyakarta), and Karawitan Conservatoire in Surakarta (Central Java).

The original Language Division was divided in 1952 into two parts, one retaining the name of Language Division in the Cultural Department, the other being included in the Institute of Literature (the former Instituut voor Taal en Cultuur Onderzoek, Faculteit der Lettera en Wijsbegeerte van de Universiteit van Indonesia). In the same year (1952), the Cultural Department opened cultural offices in the provinces: Medan (North Sumatra), Bukit Tinggi (Central Sumatra), Palembang (South Sumatra), Jakarta, Bandung (West Java), Surabaya (East Java), Makassar (South Sulawesi), Denpassar (Bali) and Ambon (Moluccas).

In 1956, the following changes took place: (a) The Archaeological Division became an autonomous Institute of Archaeology; (b) The Language Division became the Sub-Division of Customs and Traditions (remaining in the Cultural Department); (c) The other part of the former Language Division was incorporated into the Language Division of the Literary Faculty of the University of Indonesia; (d) The Cultural Department was given a new responsibility: museum management (Museum Section).

As a result of an extensive ministerial reorganization in the 1960s, the Cultural Department was incorporated into the Directorate of Culture, while the Museum Section became an autonomous National Museum Institute. In consequence the Ministry of Education and Culture had one Directorate (Culture) and four institutes, namely Archaeology, Language and Literature, National Museum, History and Anthropology. The Inspectorate of Provincial Culture was made responsible for setting up cultural offices in the provinces.

Under General Suharto, further changes were made in 1966 in the ministries. Education and Culture was organized into five Directorates-General. The Directorate-General of Culture has five directorates, namely Art, Cultural Education, Archaeology and History, Museums, Language, and Literature.
Administrative structure

Present structural organization

Another reorganization in 1969 in the Ministry of Education and Culture reduced the number of Directorates-General to three: Education, Culture, and Sports and Youth (see structural chart).

Structure of organization of governmental agencies in charge of cultural development

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Ministry of Communication

Directorate-General of Tourism

Directorate of Tourism Development → Regional Tourism Development Service/Office; BAPPARDA (Board of Regional Tourism Development)

Ministry of Foreign Affairs

Directorate of Information and Cultural Relations

Ministry of Information

Directorate-General of Radio, Television and Film

Directorate-General of Information

Ministry of Home Affairs → Governor → Regional Culture Office/Service
The Directorate-General of Culture was reorganized to include three directorates and four institutes, responsible for the following activities:

**Directorate of Art:** the technical aspects of art, planning, research and development.

**Directorate of Art Education:** promotion of art education through formal and informal art-education institutes.

**Directorate of Museums:** museum management, building of museums, research, preservation of the cultural heritage.

**Institute of National Language:** research on Indonesian and local languages and literature.

**Institute of Archaeology:** research in archaeology, excavations, maintaining, preserving and restoring archaeological and national remains.

**Institute of History and Anthropology:** research and documentation—history, cultural anthropology and cultural geography.

**Institute of Music and Choreography:** research on forms of musical expression and dance.

The Ministry of Foreign Affairs has a Directorate of Information and Cultural Relations which co-operates with the Ministry of Education and Culture.

The Ministry of Communication co-operates with the Directorate-General of Culture in promoting cultural tourism.

The responsibility for cultural affairs in the provinces rests with the Head of the Provincial Representative Office of the Ministry of Education and Culture. He has a cultural assistant to help in co-ordinating offices for the development of art, art education and museums and in providing liaison with the local governments.

He receives directions and instructions from the central government, via the directorates concerned. In some provinces, the four central institutes have their own branches, directly responsible to them.
Traditional culture
and folklore

Indonesia contains a large number of ethnical groups and consequently a variety of traditional cultures and folklores which constitute an invaluable heritage. The government is determined to prevent irreparable damage to this cultural legacy under the influence of modernization.

The two main interests of the Institute of History and Anthropology are in essence closely concerned with history, traditional culture and folklore, customs and traditions. It was thus the obvious agency to be called upon to implement the governmental policy.

History

There are many aspects to the life and growth of a nation, one of which is the life and struggle of national heroes. The study must not be confined to military and political figures only, but should extend to those who have brought renown, for example, in education, science, art or sport. The study of their thoughts and ideals on such subjects as culture, religion, philosophy and education helps to provide a continuing link between the present, past and future.

The material cultural heritage includes historic graves, monuments, shrines, houses of tradition, palaces. It often provides evidence of artistic genius and abilities, and can thus be used as a means of education to implant in people a sense of the nation’s growth. Indonesia is a large country, and historical research is necessary in all its many regions. Regional history is of great value to the study of Indonesian history as a whole.
Traditional culture and folklore

Cultural anthropology

Research on the cultural anthropology of the Indonesian people will be diversified, and extensive in scope. It will concentrate on certain types of culture and community (tribal societies, rural and other small communities), and their social systems, customs and traditions (e.g. ceremonies at the birth of a child or the first time a child touches the ground, circumcision, tooth-cutting, marriage, death).

It will also cover: utensils and artefacts; use of medicinal herbs; hunting, planting, cattle-breeding, fishing practices; origin, growth and spread of various cultural activities; the ways in which labour is used in production, consumption and distribution; housing, food, drink, transport; religious systems, beliefs (including animism which continues to exist).

Folklore

Folklore (tales, dances, beliefs) is a major element in Indonesian cultural life and not only flourishes but is extending. Nevertheless, it is still necessary to prevent certain elements from being wholly forgotten, or otherwise disappearing.

Folk tales are greatly varied; there are tales for children, others for grown-ups, and stories to illustrate proverbs, aphorisms and maxims that reflect popular wisdom from various parts of the archipelago.

Games, for children and for adults, fall into many categories: those requiring skill and physical fitness, e.g. masemba (in Toraja, South Sulawesi), ajungan (beating with rattan), sepak raga (game with rattan ball); purely recreational occupations, e.g. kite-flying, candle-nut contests, coconut-shell games; shows for larger audiences, e.g. cock-fighting, buffalo fights; games for recreation which have changed into gambling games, e.g. dominoes, dice, card games.

There are many types of folk songs: songs for boys, songs for girls; lullabies; occupational songs, e.g. for groups working in rice-fields, building houses; religious songs sung at death ceremonies, praying for rain or for other blessings, and so on; songs that illustrate legends and stories, e.g. Kepala Mayong, Bakaka, Sinrili; and there are battle songs.

Folk songs must be transcribed, recorded and preserved; often they convey the mood of a situation or occasion much better than written or spoken words.

Song in Indonesia is closely allied with dance. Foreign influences have been reaching the country for centuries, and are now doing so at increasing speed. This influence has been mixed: sometimes good, sometimes bad.

Folk dances also fall into several categories: entertainment (e.g. doger, joged, ketuk tilu); religious (e.g. mabbadong); children’s games; dances illustrating stories (e.g. Putri Bungsu, Joko Tarub).
Traditional culture and folklore

Fundamental to Indonesian folklore are folk beliefs and superstitions, taboos, awe of supernatural beings (e.g. leyak, popo, perakang). There are magic formulas to ward off evil. All of these still await investigation, but would repay research.

Cultural geography

Natural, social and cultural phenomena are intimately influenced by their environment—as are the relations between the different parts of Indonesia, and between it and the outside world. These relations thus form an integral part of a study of the spread and development of Indonesian culture, of both its unity and its diversity. Place names are often linked with stories that provide clues to traditional—and mainly rural—ideas; and a town's development and relation with the outside world are explained to a large extent by its location and geographical situation.

A study of the geographical factors which influence culture are therefore included in the activities of the Directorate-General of Culture. This is in accordance with the present government's multiple approach to development problems, and especially those of the distant, outlying territories. Natural, social and cultural factors are interwoven. Hence, this regional cultural investigation is necessary in addition to the inventories and documentary research which provide the starting point for rational development.

The life of most Indonesians is bound up with traditional activities—agriculture, fishery and cattle breeding. These are influenced by climate, land formation, vegetation, irrigation and other factors, which accordingly influence the inhabitants, their traditional culture and folklore. Hence, the study of cultural geography is important to the development of cultural life and the growth of a modern Indonesian nation. Books, brochures, and the mass media must be enlisted to inform the public and to invite their co-operation, ideas and suggestions.
Indonesia is a multilingual country. Over 400 languages and dialects are spoken, in addition to Indonesian, which was declared the official language in Article 36 of the Constitution.

Indonesian has been known since the fifth century from inscriptions in Sanskrit found in East Kalimantan and West Java. Old Malayan appeared for the first time in seventh-century inscriptions in South Sumatra. In Central Java, Old Malayan and Old Javanese have been used since the eighth century.

Literature in these ancient languages was written on palm leaves and manuscripts and writings on bamboo bark were handed down from generation to generation. These must be saved from deterioration and destruction, and be preserved in museums. A study of them can provide the inspiration for new forms and insights in modern literature, and fertile soil for creative, poetic and aesthetic experiments.

Nationalism in Indonesia dates from the beginning of the twentieth century. Its influence grew rapidly in the twenties, and, on 28 October 1928, the Youth Pledge declared that the one and only common language of the Indonesian People is Bahasa Indonesia, the Indonesian language, i.e. High or Riau Malay, selected as the national language out of hundreds of local languages and dialects.

In furthering the language, an important role was played by national movements and by the group of intellectuals and artists known as 'Pujangga Baru' (New Poets), who produced books and essays discussing the basis of a new Indonesian culture and, in 1938, convened the first Indonesian Language Congress. In all these activities, Indonesian was the language used.

The Government of the Netherlands had introduced an official spelling system for Malay in 1901. The Commission on Reading Materials (1908) which later became the Public Publishing House (1918) indirectly contributed greatly to the development of Indonesian. The reading materials were
Language and literature

intended to provide an improved education that would suit the needs of the Netherlands Government, but were used by writers to foster the development of Indonesian.

Similarly, a commission set up by the Japanese in 1942 indirectly accelerated the growth of the national language. The original purpose was to eliminate Dutch and substitute Japanese later. However, Japanese made slow progress, whereas Indonesian continued to extend rapidly.

The 1945 Constitution laid down the basic language policy for an independent Indonesia. All official activities were to be conducted in Indonesian. However, local languages which are still spoken were to be safeguarded as part of the cultural heritage.

The Ministry of Education and Culture decreed that all educational activities from elementary school up to university level should be conducted in Indonesian.

In 1947, the revised Republican Spelling replaced the system adopted in 1901. In the same year, a commission was established to coin Indonesian terms and compile a new Indonesian grammar and dictionary. But as the struggle for independence was still continuing, this commission was not able to operate properly, and its responsibilities were transferred to the Balai Bahasa (Language Bureau) in 1948. After several reorganizations, this became the Institute of National Language in 1969.

A Commission on Terminology was established in 1950 to find Indonesian equivalents for new terms in sciences and technology.

One of the tasks of the Institute of National Language is to counteract some of the less desirable by-products of the rapid growth of the language.

Standardization of structure, terminology and spelling became essential. Spelling reform was the first step. Drafts and the recommendations were made by the congresses held in Solo (1938) and Medan (1954). By presidential decree (16 August 1972), the new spelling was finally adopted.

The institute is continuing the work of the Commission on Terminology which, by 1966, had produced over 300,000 words. The results were published in dictionaries (among others dictionaries for medicine and literature).

Under a cultural agreement (1972) between the Indonesian and Malaysian governments, a joint terminology study is being made. Experts will be exchanged twice a year between the two countries.

Certain fundamental problems still remain. Indonesian has not yet achieved an adequate level of stability and precision, and funds and personnel are still insufficient.

In view of the vital role of the Indonesian language in the development of education and culture, the Institute of National Language accordingly intends to concern itself with: (a) language teaching, from elementary school to university; (b) terminology for science, education, administration, politics and culture; (c) translations of books on art, social sciences and technology, from local and foreign languages; (d) basic research, and appli-
lations of Indonesian, local and foreign languages; (e) compilation of dictionaries.

National movements are the crystallization of cultural aspirations which find their most striking expression in literature. Following the Youth Pledge in 1928, Pujangga Baru came into being in 1933, and introduced new trends in the development of Indonesian literature.

Soon after Indonesia proclaimed her independence in 1945, literature was enriched by some outstanding poets and authors, following ideas that were very different to those of the Pujangga Baru authors and poets. They were much more open-minded, for example, in establishing relations with other nations, and were more mature in their expression of nationalism.

General aims of the Institute of National Language can be summed up as follows:
1. To develop literary appreciation by developing good reading habits especially in the young. This demands more school libraries.
2. To encourage schools and universities to provide courses in language and literature and so train people who can help later to raise the quality of writing in newspapers and magazines.
3. To sponsor meetings and discussions of authors and poets.
4. To encourage authors and poets to widen their horizons by providing them with foreign literature and by keeping them informed of developments in world literature.
5. To promote both literary translation and creative writing.

Since 1969, the Ministry of Education and Culture makes annual awards to creative authors and artists.
Archaeology and museums

The protection of cultural property

Many factors lead to the destruction or loss of cultural property. Although in ruins, monuments may survive the ravages of time and wars for centuries, and then have their stones carried away to make walls or houses or to reinforce roads. Statues removed from their original sites were taken abroad as souvenirs, or sold by art dealers. Tourists, native and foreign, damage foundations, scribble their names on walls and illicitly export their trophies. Modernization is another major threat to ancient monuments: factories are often built on sites which still contain unexcavated ruins, statues and other items.

Nature also contributes. Preliminary investigations with a view to the restoration of the stupa of Borobudur have shown that water is the greatest single enemy. Rain-water seeping through crevices and pores in the stones causes the humidity which attracts the lichens and mosses that begin to grow abundantly on the surfaces. The problem is the same for all the other temples in Indonesia made of volcanic stone or brick. The restoration of Borobudur with aid from Unesco and some of its Member States involves laboratory research that will also contribute to the preservation of the other monuments.

The Monuments Ordinance of 1931 has become outdated. It is felt now that not only should cultural property at least fifty years old be protected but also contemporary art, including paintings and carvings. In recent years, the best of such art has been bought by foreigners and taken away, while Indonesia itself fails to recognize them as national treasures.

The Monuments Ordinance is therefore being revised, and a new ordinance will protect the whole cultural heritage of movable and immovable property considered important from the point of view of history, palaeontology or art.
Archaeology and museums

The responsible services are the Institute of Archaeology and the Directorate of Museums.

Immovable property includes prehistoric sites and cave dwellings (which often contain stone and bone implements, bronze axes and kettle-drums as well as statues). The ancient period (fifth to sixteenth century) produced temples, stone statues, bronze, silver, gold objects, and inscriptions. The period from the sixteenth century onwards produced fortresses, palaces, stately houses, mosques and churches, many of which are protected by the State and under the care of the Institute of Archaeology.

Archaeology

Archaeological remains in Indonesia have been written about since the sixteenth century by European travellers, explorers, diplomats, soldiers and civil servants. Sir Stanford Raffles, British Lieutenant-Governor of Java from 1811 to 1816, whose History of Java showed a keen interest in the people and their culture, was the first to order a thorough cleaning and a survey of Borobudur.

Government interest continued to grow, resulting in more surveys, reports, articles and even in photographic documentation, drawings and maps of Borobudur and other monuments.

At the end of the nineteenth century, Yzerman and Brandes published findings. Yzerman discovered the 'hidden foot' of Borobudur, and the reliefs on it were photographed by Cephas.

Ancient statues of stone and bronze, jewellery and inscriptions often found their way to private collections and were taken away to Europe. However, many objects were kept at the museum of the Society of Arts and Science founded in 1778 in Batavia (Jakarta). Archaeological objects were placed on display in museums founded later; the Sana Budaya Museum in Yogyakarta and the Radya Pustaka Museum in Surakarta (Central Java).

Articles on monuments and ancient art objects appeared in cultural magazines, e.g. Djawa, Tijdschrift voor de Indische Taal-land en Volkenkunde, Nederlandsch Indie Oud en Nieuw, and in the Bulletin de l'École Française d'Extrême-Orient.

In 1902, the Oudheidkundige Commissie was founded to ensure safeguarding, preservation and further protection; it published the Rapporten van de Commissie in Nederlandsch Indie voor Oudheidkundige Onderzoek op Java en Madoera.

The Oudheidkundige Dienst (Archaeological Service) was founded in 1913. It published yearly reports containing lists of registered monuments as well as learned articles.

The first inventory of monuments, Inventaris der Hindoe Oudheden, was published in 1914. Scholars who contributed to these publications included
Archaeology and museums

Kromm, Bosch, Stutterheim, Bernert Kempers, De Haan, Van Remondt, to mention only a few who worked in the Archaeological Service before and shortly after the Second World War.

**ACTIVITIES OF THE ARCHAEOLOGICAL SERVICE**

These include excavation, conservation, restoration, research and photographic and other documentation.

Seeking the 'missing link', Eugène Dubois had already started excavations at the end of the nineteenth century; he found the fossil bones of the *Pithecanthropes erectus* in Sangiran, Central Java.

In the twentieth century, prehistoric excavations were made by, among others, van Stein Callenfels, Weidenreich van Koenigswald and van Heekeren. Young Indonesian archaeologists have now taken over.

Archaeology in Indonesia is specialized to deal with different periods of prehistory and history. The historic period is again subdivided: Hindu Buddhist temples; royal charters in Sanskrit, Old Javanese and Old Malay; statues and objects from the fifth to the fifteenth centuries; Moslem remains such as tombstones inscribed in Arabic and mosques from the thirteenth century onwards; churches, fortresses and stately houses of the Dutch colonial period (post seventeenth century).

The first restoration of the twentieth century was carried out by van Erp on the Borobudur temple. Several monuments were restored between 1920 and 1939, e.g. the major project of restoring the Prambanan temple started in the twenties and finished only in 1953. Not only had a damaged building to be restored (as in Borobudur, Mendut and Jawi) but a whole reconstruction had to be made out of stones which had been lying scattered on the compound for centuries. The anastylosis principle was applied. The restoration followed a whole reconstruction on paper and a preliminary reconstruction of the parts. Though stones might be missing, the architects can find out what the original temple profile looked like. The policy, however, is not to rebuild a temple in its entirety if too many stones are missing as this would cause gaps. Sometimes a restored roof has to be placed somewhere else on the same compound because the link between the main building and the roof is missing. However, it proved possible to rebuild the Prambanan temple in its entirety. Missing stones were replaced by new ones which were given a special identification mark. The principle followed in the restoration of the temple has been continued since. One important point is that sculpture or even carvings are not replaced on restored temples, as they would be considered as falsifications.

Epigraphic research was carried out by Ker, Bosch, Stutterheim, de Casparis and Damais. A small number of Indonesian epigraphists have now begun to publish the results of their research.
ADMINISTRATION

The Institute of Archaeology

The national Institute of Archaeology has been directed and staffed since 1956 by Indonesian archaeologists.

Before the Second World War it had only two offices: the head office in Batavia, and one at Prambana in Central Java. It now has five: the Institute itself (Jakarta), Prambana, Mojokerto (East Java), Bali, Ujung Pandang (South Sulawesi). Research and surveys on Sumatra, Kalimantan, the Moluccas and other islands is being directed for the time being from Jakarta.

The staff are scholars who, besides supervising monuments, can also carry out research in their particular specializations, e.g. prehistory, epigraphy, iconography, architecture.

The Monument Ordinance

Many important monuments are owned and used by religious communities, e.g. Moslem mosques, Balinese temples and churches. They may be restored, in an unsuitable modern style or left in ruinous condition for lack of funds. The Institute of Archaeology advises on restorations to ensure that there is no change in style; it may also subsidize restorations when funds are otherwise lacking.

Hindu and Buddhist temples in Java and Sumatra are all owned by the State and are no longer used by religious communities. People wishing to celebrate religious festivals at these monuments have to get permission from the Institute of Archaeology.

Guardians at the monuments are paid by the institute. The sale of tickets to provide funds that help with finance are arranged by the local authorities.

Illegal excavations are often reported. In south Sulawesi porcelain is being dug up and sold to antique dealers. In Java bronze statues and ritual objects are traded by finders or owners despite the penalties (including imprisonment) provided for in the Monument Ordinance.

New discoveries may be made by chance, or through illegal amateur excavations. If the discoveries are important, the institute takes over any further excavation.

Co-operation with other agencies

The implementation of the Monuments Ordinance calls for co-operation with the Ministry of Religious Affairs, the Ministry of the Interior, the police and the customs. The Directorate-General of Tourism co-operates in the development and rehabilitation of sites, and is interested in the idea of establishing archaeological parks.
Archaeology and museums

Training of archaeologists

Prospective archaeologists are trained at the Faculty of Letters of the University of Indonesia in Jakarta and the University of Gajah Mada in Yogyakarta. Some staff of the Institute of Archaeology studied at these universities at the same time as they were getting practical training as assistants at the institute.

International co-operation

Training programmes abroad have been arranged by Unesco and certain foreign foundations which have also provided grants for publications. Foreign teams co-operate in making prehistoric excavations.

Surveys and preliminary research with a view to the restoration of Borobudur (with help from Unesco) have been carried out by Indonesian archaeologists and foreign hydrogeologists, micro-biologists, construction engineers and architects. The problems of mosses and lichens was mentioned above. It is hoped that foreign experts will also help in similar research on other temples. Indonesian archaeology also needs modern equipment, training in modern methods and more exchanges of scholars.

Site museums

Traditionally, any items obtained by the Archaeological Service were sent to what is now the National Museum at Jakarta.

The Institute of Archaeology has at present only one site museum. This is at Trowulan in East Java and displays Majapahit objects (thirteenth to fifteenth centuries). There will soon be another on the Prambanan site. The danger of thefts from the temple compounds makes the building of more site museums a necessity.

Tourist information

Cultural tourism demands more information for the benefit of both home and foreign tourists. A few guides are available on Borobudur and Prambanan, but more are needed for other temples.

A proposal has been made to give Prambanan the same kind of son-et-lumière programme already installed at Persepolis and at the Red Fort of Delhi.

Articles about monuments appear in the newspapers. Lectures, with slides, are arranged at the National Museum in Jakarta, and elsewhere by interested clubs and groups.
Archaeology and museums

Cataloguing, documentation and publication

The official inventories of monuments that have existed since 1913 need to be brought up to date.

For example, many glass negatives were broken, and many old photographs have faded. New prints are being made.

New discoveries require new publications. In addition to the yearly reports issued since 1954, short monographs are being published, and Indonesian scholars are contributing to foreign magazines.

Museums

DEVELOPMENTS

The first museum in Indonesia seems to have been that built by Rumphius in Ambon in 1662. Nothing remains of it except books written by the Dutch explorer himself, which are now in the library of the National Museum. The museum in Ambon was built in the days of the Dutch East India Company.

Its successor was the Batavia Society of Art and Science, established on 24 April 1778. It built a museum and a library, played an important role in research, and collected much material on the natural history and culture of Indonesia. It later came under the direct control of the British Lieutenant-Governor Raffles who, among other things, provided it with a new office building for the museum and library administration. The museum collection and library continued to grow, and in 1862 the government built, in the centre of the city, what is now the National Museum. In 1962 its whole collection was transferred to the Government of the Republic of Indonesia.

At the beginning of the nineteenth century the society specialized in social sciences. In 1817 it made the plans for the Hortus Botanicus Bogoriense. In 1894 it set up the Museum Zoologicum Bogoriense. The Bibliotheca Bogoriense made Bogor (West Java) into an important centre of biological science.

Except for the Radya Pustaka Museum in Surakarta (1890), no other major museums were established in the nineteenth century. It was only in the 1930s that local museums began to appear, usually privately initiated, by civil servants and Catholic and Protestant missionaries. These museums are praiseworthy, but are not always in expert hands, and are often run by boards which do not always function continually. Many, however, have done excellent work. Some suffer particularly from the lack of regular resources, and some have disappeared completely, e.g. the Karo Museum in Berastagi, North Sumatra, set up by Dr Neuman, was abolished during the Japanese occupation (1942-45); and the Banjarmasin Museum built by Dr Malinkrodt, an expert on customs and traditions in Kalimantan, was burned down.
There was talk a few years after the outbreak of the Second World War of setting up a Museum Council, but the only positive result was the Monuments Ordinance (see above).

Meanwhile, modern technology and cultural change was leading to the disappearance of indigenous handicrafts. There was no longer a market for plait-work, textiles, earthenware, and brass, silver and gold objects. The result was a gradual process of cultural impoverishment. A need for money forced people to sell their heirlooms on the market, and many objects that should have been kept in Indonesia found their way to foreign countries.

This state of affairs prompted the building of the Sana Budaya Museum in Yogyakarta in 1935. Dr F. D. K. Bosch, then Head of the Archaeology Service, and now Museum Director of the Batavia Society, first referred to cultural impoverishment, and the need for historical and cultural museums, to encourage people to appreciate their own products and to improve the quality of their handicrafts.

The late Director of the Municipal Museum of Surabaya, Von Faber, emphasized the role of museums in education. The famous painter, Walter Spies, actively helped in the creation and management of the Bali Museum in Denpassar.

Unfortunately, the decision to establish museums at the time was not matched by a determination to find experts capable of managing them properly. Only a few language experts like Professor Husein Jayadiningrat and Professor Dr Purbacaraka were interested in museums—mainly because the university produced few experts in history and the social sciences, but concentrated on training physicians, lawyers, technicians and civil servants. It was not until independence that the social sciences began to develop.

**NUMBER AND TYPE OF MUSEUMS**

If we include aquariums, zoos and botanical gardens (in accordance with the definition of the International Council of Museums (ICOM)), the number of museums in Indonesia in 1945 was 26. Between 1945 and 1968, this increased to 46. According to the latest figures from the Directorate of Museums, the number has risen to 53 (excluding museums now under construction), broken down by type as follows: natural history (11); historical (9); memorial (9); archaeological, historical, ethnographical (7); municipal (4); provincial (4); district (3); science and technological (2); fine arts (1); open air (1); school (1); university (1).

However, the increase in numbers has not yet been matched by an increase in quality. Buildings are often unsuitable for display and for socio-educational activities; competent staffs are lacking; the public does not yet appreciate the educational role of museums; funds are lacking to maintain collections and extend building; and so on.
Archeology and museums

There are not enough museums for 120 million inhabitants and a large number of State and private universities. Big cities like Jakarta, Medan, Surabaya, Bandung and Semarang need centres for science and culture, and museums as places of study and enjoyment.

MUSEUM ACTIVITIES

To safeguard the cultural heritage, museums must expand their collections through purchases, donations, or loans.

Museums are often inhibited by a lack of funds. There is heavy competition from private buyers, and more often than not masterpieces fall into the hands of private collectors, and find their way to foreign countries. There is a law to prevent the export of antiques, but none to prevent the export of contemporary art. One or more fine art galleries should be built as soon as possible. Only one exists: the Puri Lukisan Ratna Wartha at Ubud Bali, and it is limited to local art. The Fine Art Division of the Institute of Technology in Bandung has been pioneering efforts to establish a fine art museum; the collection started with the return of fine art objects and crafts from EXPO Osaka, Japan. The well-known painter Affandi has also started a private collection, including items by his daughter Kartika and some of his students. A National Art Gallery Project is to be launched in 1973. The National Museum in Jakarta began a collection of French paintings and graphic art in 1957, and now possesses a few hundred works; lack of exhibition space at present prevents it from staging permanent exhibitions.

The National Museum, the Zoological Museum in Bogor and the Geological Museum in Bandung have arranged contemporary exhibitions and educational programmes. The Zoological Museum has organized workshops with audio-visual aids and biology teachers in West Java to improve biology teaching.

The National Museum is beginning to feel the strain on its resources for educational work because of the ever-increasing numbers of students. Some of the universities co-operate with it in research projects and in the preparation of university degree theses.

The translation of the catalogue from Dutch into Indonesian and English is causing difficulties as staff qualified for the job are not available. The National Museum has called upon the Ganesha Society for volunteers of all nationalities to assist in compiling a new catalogue. It is also receiving technical assistance in improving the arrangement of exhibitions, under the present policy of affording the public more access to museum collections and inviting a sense both of ownership and responsibility for its museums.
MUSEUM DEVELOPMENT PROGRAMME

The government is aware of the need to develop museums. The first step was taken by creating a Museum Section in the Cultural Department (1956–64). Then came the creation of the National Museum Institute (1964–66) and finally the Directorate of Museums within the Directorate-General of Culture. A stage-by-stage national museums development plan is being carried out. In each province a cultural development office has been set up; and to improve co-ordination between various types of museums, a national committee of the International Council of Museums has also been formed.

Certain basic conditions are laid down, e.g. a museum must have legal status with a permanent board, premises and a collection. The minister may give financial aid to private bodies running a museum.

Rehabilitation and expansion projects are included in the current five-year programme for the National Museum in Jakarta, the Bali Museum, the National Monument History Museum and the Central Satrya Mandala Armed Forces Museum.

In 1973 the Ministry of Education and Culture will start the Andalas Museum Project in Medan (Sumatra), the Bakulapura Museum Project in Pontianak (West Kalimantan), the Ujung Pandang Museum Project in Ujung Pandang (South Sulawesi) and the East Java Museum Project in Surabaya. Some provinces have also submitted local museum projects under the Provincial Five-Year Development Programme. A project to restore the ‘ancient city’ area of Jakarta has been launched. A few buildings there are to function as a museum complex to illustrate the growth of Jakarta from its origins. The Jakarta Metropolitan Museum Service is handling the maintenance of historical buildings. It is hoped that this example will be followed in other cities. Restoration of the Ujung Pandang Fort has started, strongly aided by the Provincial Government of South Sulawesi. Soon it will function as a cultural centre. The Provincial Government of East Kalimantan has converted Tenggarong Palace—once the residence of the Sultan of Kutai—into a museum, art centre and zoological garden.

Zoological gardens (mostly run by municipalities) have set up the Association of Indonesian Zoological Gardens.

The National Museum Conservation Laboratory Project was started to assist museums in conserving collections and will receive long-term aid. In the new museum training centre, the heads of museum development offices in each province will attend training programmes. Museum guides and guards are being trained for the Central Armed Forces Museum and the National Monument History Museum. An up-grading course in the care of museum exhibits has been held for curators of museums in Jakarta and yogyakarta. A museology course was organized in Yogyakarta by the Yogyakarta Museum Council.
Courses for various experts of museum management will be held regularly at the museum training centre. They will provide job-training for junior and senior officials: directors, curators, instructors, conservators, preparers, architects, guides, and guards—all the people on whom the development of museums in Indonesia will depend. Some staff have been sent to study abroad as a matter of priority under the museum development programme.
The arts have done much to confirm the sense of Indonesian national identity; and the artists have evoked a ready response from both the public and the government.

A first conference, held in Magelang, Central Java, in 1948 discussed dance, drama, music, the visual arts and literature. It established a basis for co-operation among artists which, in 1950, resulted in the foundation of the National Council of Culture, set up to co-ordinate the activities of artists and art societies. It began publication of a magazine, *Indonesia*.

In 1950, the Ministry of Education and Culture began making incidental and annual subsidies to art societies. Two magazines, *Bahasa dan Budaya* [Language and Literature] and *Budaya* [Culture] were started. Inter-regional and international exchanges of dancers, musicians and art exhibitions were arranged.

The Indonesian Fine Art Academy in Yogyakarta, the Karawitan Conservatoire, the Academy of Music, and the Academy of Dance have been set up since 1950.

Other ministries are also involved. Since 1945, the Ministry of Information has fostered appreciation of the arts through radio and, since 1962, through television. The Ministry of Foreign Affairs looks after the foreign aspects.

The Ministry of Communication arranges dance and ceremonial shows to promote tourism, e.g. the Ramayana Dance Drama, performed on moonlit evenings since 1966 in the compound of the Prambanan temple. In view of its success, a National Ramayana Festival was held in 1970, with dancers in several styles (Bali, Solo, Yogyakarta, Sunda). The International Ramayana Festival, held in 1971 in co-operation with Unesco, attracted groups from several Asian countries. There were two seminars, and an art exhibition based mainly on Ramayana motifs.

The Director-General for Handicrafts and Home Industries in the Ministry of Industry is subsidizing handicrafts and establishing emporiums.
Indonesia is a member of the International Association of Art, the World Craft Council, and the International Music Council, and has participated in several arts and crafts exhibitions.

The Ministry of Home Affairs operates through the provincial administration. In Jakarta, the Taman Ismail Marzuki art centre, founded in 1968, allows continuous performances and frequent exhibitions of traditional and contemporary arts. Other regions are now following the Jakarta example and building art centres (Bali, Yogyakarta, Central Java, South Sulawesi, North Sumatra).

On 17 August (Independence Day) every year since 1968, the Ministry of Education and Culture makes arts awards to show its appreciation and stimulate creativity.

The performing arts

To rediscover, document and preserve traditional theatre and drama is one of the functions of the Directorate-General of Culture. Indonesia has had many forms of theatre.

Java and Bali specialized in the shadow-play, operated by one puppeteer (the dalang) using leather puppets. The Wayang golek, performed with wooden puppets, is most popular in West Java. There are some other forms of puppet shows. The stories are taken from the Mahabharata, the Ramayana, or from stories like that of Panji, Prince of Kuripan in Java which, centuries ago, passed on also to Thailand and the Khmer Republic.

Puppet plays were performed at the courts and houses of noblemen but also in the rural areas, where the puppeteer was considered as a man with exceptional talents and held in high esteem. However, language imposed restrictions, as only Javanese could enjoy the dialogues and the philosophical remarks made in Javanese, and only Sundanese could follow the words of the Sundanese puppeteer. Attempts are now being made to arrange performances in Indonesian in order to attract larger audiences; for the puppet plays are no longer restricted to religious or social occasions (e.g. weddings, harvest festivals) but are performed in regular theatres, and are also broadcast.

The wayang wong, played by persons who dance and talk or sing, is typical in Central and East Java.

Other forms of traditional drama are the lenong (Jakarta), the randai (West Sumatra), the mamanda (South Kalimantan), ketoprak (Central Java), ludruk (East Java), and arja (Bali). They are based on folklore and daily life and are perhaps even more popular in the cities than the traditional theatre because of their relevance to contemporary problems.

The sandiwara represents a transition between traditional and modern forms. While retaining traditional themes, the actual performance tends to be in western style. The Komidi Stambul appeared around 1900 under the influence of western opera, with sung dialogue and music of the keronchong.
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type. Stories were first taken from the Arabian Nights; later, they were based on everyday events.

Modern theatre started in the twenties, the playwrights being students or professional authors who knew Western plays and European novels. The development of modern theatre often went hand-in-hand with the translation of Western plays into Indonesia.

In Indonesia we have to distinguish between professional actors and amateurs. Professional actors played only in commercial wayang wong and ketoprak theatres, and acted whole stories; performances at princely courts consisted mainly of dances and fragments of stories—only on grand occasions were whole stories performed, by actors who were all members of the princely family.

In the regions, performances were usually by locals. The sandiwara was performed on a commercial basis. The very few professional actors in films had usually first acted on the stage.

Independence seems to have heightened an awareness of the value of individual creativity. The interest in drama flourished and several agencies were established: the governmental Cine-Drama Institute; Kinodrama Atelier—an art society specializing in entertainment; Dramaschool; the Academy of Drama and Film; the National Indonesian Theatre Academy (which already has produced many graduates).

Nevertheless wayang wong alone has its own theatre and performs every night. Modern and regional drama are played only occasionally. However, performances have become more frequent and, being in Indonesian, can be followed by people from different regions. The audience for modern drama has increased. The government is sponsoring seminars and performances, including a seminar on the shadow-play.

Local support is considerable. The Art Council of Jakarta has organized or sponsored several traditional and modern performances.

Several plays have been performed in the open theatre, arena theatre and ordinary theatre of the Jakarta art centre by local and foreign groups. Foreign groups have also performed on the stage of the Taman Ismail Marzuki. Other regions are following the example of Jakarta.

Indonesian forms of art have never become fossilized. Even in traditional dramas there were always innovations, e.g. princes in Central Java produced new dance-dramas: one danced by women only (cf. the Langendriyan of Prince Mangkunegoro VII), while in another court one play was performed by men only. The Balinese constantly introduce innovations into their dances or dramas while still always following old patterns.

The government encourages this pattern of using traditional art as the basis and source of further development which, it is hoped, will produce a harmonious blend of traditional and modern without losing a specifically Indonesian character. Such a theatre will thus be accessible also to foreigners. The Jayaprana recently performed with much success in Jakarta was like a traditional Balinese Arja drama where two characters make
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comments on the events before every act, and the Balinese dance move-
ments were accompanied by Balinese gamelan music. Yet the whole play
can be followed by non-Balinese, since the dialogue is in Indonesia.

Visual arts

TRADITIONAL ART

Prehistoric period

Rock paintings in the cave of Leang-leang in Sulawesi and paintings on a
stone in a rock grave found in Pasemah, Sumatra, are the oldest examples of
painting in Indonesia. Other examples of primitive art have also survived,
e.g. paintings in Kalimantan and Irian, and painted masks and shields. To
the same lineage belong the painted flat bamboo houses used in dances in
which the riders make dance movements and eventually fall in a trance,
identifying themselves with the horse. This kuda lumping is found only
in Java, where pictures are also made with bride-and-bridegroom motives,
and people still illustrate legends.

Sculpture from the Neolithic period consists of statues of ancestors in rigid
poses. Later, the style became more dynamic, e.g. statues from the Pasemah
(South Sumatra) area. Wood carvings were used to decorate houses and ships.

Classical period

Classical art dates from the first centuries A.D., when Hinduism and
Buddhism were penetrating into some parts of Indonesia. Inscriptions and
sculpture provide the earliest traces of the new influences. Temples followed
later in Sumatra, Java and Bali. The most famous are Borobudur (early
ninth century) and the Hindu-style Prambanan. Reliefs on these temples
indicate that it was a flourishing period of classical art. The later post-
tenth-century temples in East Java and Bali have reliefs that recall the style
used in making shadow-play puppets.

The Mahabharata and Ramayana dramas and local legends were first
incorporated in the wayang beber painted scrolls that are unrolled by the
puppeteer.

Much ancient sculpture still remains in the open, in forests or in caves,
and is an easy prey for illegal removal and export.

CONTEMPORARY ART

The visual arts are mainly centred in Jakarta, Bandung and Yogyakarta
for fairly evident background reasons.

European-style painting was introduced by Raden Saleh (1814–80), the
pioneer of modern Indonesian painting who lived in Jakarta. He had studied and travelled in Europe for twenty years, and acquired international fame as a naturalist portrait painter in the Netherlands and Germany.

In 1938, S. Sudjojono founded Persagi, an association of Indonesian painters in Jakarta. He wished to give contemporary painting an Indonesian character.

Indonesian painters were very active in Jakarta during the Japanese occupation (1942-45). Thanks to exhibitions organized by Poetra and Keimin Bunka Sidoshio, new talents were being discovered and trained by Indonesians themselves.

In 1946, the government of the new republic moved temporarily to Yogyakarta, the capital for a few years. Many painters went there too. Painting developed in studios, under the guidance of senior artists. Art studios were being established in various places in Java, Sumatra and Bali.

The Indonesian Academy of Fine Art, founded in Yogyakarta in 1950, became an educational institution under the Ministry of Education and Culture. There is a Visual Art Division in the Institute of Technology in Bandung. These two institutes have produced a large number of young artists who have gained national and even international recognition.

Contemporary art exhibitions are often arranged in Indonesia and abroad. The Foreign Minister, Adam Malik, arranged one with the help of a private foundation at New York in 1971 to commemorate the twenty-fifth anniversary of the United Nations. The paintings afterwards went on tour around the world.

Private organizations interested in the welfare of children arrange exhibitions of children’s painting and make collections. Many cities hold annual children’s painting competitions.

Sculpture has also developed. Besides the traditional carvings in wood (cf. Bali), many artists have taken to using stone and cement following modern trends in the West, or are attempting to find their own new forms of expression.

Some cities are the centres of specific handicrafts. Emporiums have been set up to help marketing and, by so doing, to stimulate and preserve traditional crafts.

Music

Indonesia, with its various regional cultures, has a rich musical heritage.

Indonesian music is of two main types: music that uses the slendro and pelog systems (generally called karawitan music, with a pentatonic scale), for gamelan instruments; and music using the Western diatonic system, written for Western-type instruments.

The first type includes traditional classical, traditional folk, and contemporary music. Classical and folk derive from princely courts and from the
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countryside respectively; contemporary music (still based on traditional patterns) is usually confined to the cities. New musical elements have often been introduced, but attempted combinations of the pentatonic and diatonic scales have never succeeded.

Prior to 1945, traditional music was largely limited to princely courts, and to important country ceremonies such as weddings and harvest festivals, or to temple and village religious ceremonies in Bali. The general public took little interest in its performance, and there were no facilities for popularizing it through theatres or on radio. The National Movement, founded in 1908, had however named the promotion of traditional culture and music as one of its objectives.

Diatonic music was introduced as a result of contacts with Western cultures. One form is keronchong, formerly performed in settlements that were under Portuguese influences. In the Moluccas and in North Sumatra, diatonic music was performed after contacts with Christian missions or, in some cases, under the influence of music from certain Moslem countries.

Interest is growing in classical Western music, with concerts often in the cities. Light music has become very popular as a result of radio, television and films. Young people love pop. Among composers who used the diatonic scale was W. R. Supratman, composer of the Indonesian national anthem. Other names are Ismail Marzuki and Cornel Simanjuntak, who wrote during the Second World War and the first years of the Republic.

The growing public interest in traditional music and the desire to conserve it prompted the government to set up a number of conservatories: in Surakarta (Central Java), Bandung (West Java), Denpassar (Bali), and in Padang Panjang (West Sumatra). They mainly teach gamelan music.

Academies for the study of Western music include the Indonesian Music School, and the Academy of Music, both in Yogyakarta. Other governmental and private music schools attract many students.

The government also set up the Institute of Music and Choreography (under the Directorate-General of Culture) in 1968 to examine, document and analyse all kinds of musical expression throughout the country. Its aims are:
1. The recording and preservation of music and the documentation of dances by photography and films.
2. The establishment of a ‘gong laboratory’ where scientific studies are made of the traditional making of big gongs.
3. The establishment of regional music and dance workshops to find fresh material.
4. The further training of students in musicology to fit them to carry out future research on a governmental basis.

Musical research by Indonesians is still something of an innovation, and is as yet far from satisfactory.

To counteract the possible negative effects of Western pop music, the government has a programme to promote public appreciation of traditional
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music, by including dance and music in curricula, and encouraging performances by various societies.

The traditional karawitan music of Java—folk and diatonic—is now much performed and appreciated. Traditional Javanese, Sundanese and Balinese music has found also appreciative audiences abroad. In several universities in the United States of America, in Europe and Australia it has become a subject of study. Ethnomusicologists from other countries frequently visit Indonesia.

Dance

There are traditional dances, folk dances and contemporary dances. Like traditional music, dances were also performed and patronized by the princely courts. The rural areas had travelling dance groups or village artists—as in Bali, where temple festivals, for example, always include dance performances.

Folk dances were originally mostly ritual, but also included social dances in which the whole community (and especially the young) participated.

New dances that are now being created by Indonesian artists are basically traditional but have a new choreography.

To preserve dances, the karawitan academies include the study of Indonesian traditional dances in their curriculum.

Art education

Art education in the past was in the hands of the same court artists who taught the young to become court dancers, sculptors, architects and puppeteers. The princes were not only art patrons but often composers or authors themselves.

In rural areas artistic occupations were sometimes followed by the same family from generation to generation.

Formal Western-style education was introduced at the beginning of the century, but government schools devoted none of the curriculum to the study of the traditional arts. Schools operated by nationalists (like the Taman Siswa and the Perguruan Rakyat), on the contrary, considered the traditional arts as very important in the formation of a true Indonesian personality.

The new government after independence included art subjects in the curriculum. There are also government art academies which train prospective art teachers for the elementary and secondary schools.

The student's introduction to the arts from a very early age should develop his appreciation of the arts and traditional culture, while talented students can become artists themselves or at least have a heightened enjoyment of performances or exhibitions. The horizon is no longer limited; they
can now see and share in art forms from all over Indonesia, and become more aware of both the richness and the diversity of their true Indonesian identity.

**Present position of art education**

Most schools limit art education to drawing, painting and singing; some, on their own initiative, have included dancing or drama in the curriculum. Schools providing art education are shown in Table 1 and schools providing special teaching in the arts are shown in Table 2.

There is still, unfortunately, a shortage of qualified art teachers, and no uniform plan; and funds are likewise inadequate.

However, the greater numbers of students graduating from the academies should provide the art teachers now lacking in the schools.

**Basis of art education**

It is felt that there should as soon as possible be a more extended programme of art education, considered as an important aspect of the comprehensive education which is now planned, which in addition to helping in the formation of personality would inculcate the sense of religion, civic spirit, and see in students the future promoters of culture.

As the development of education is essential to national development, it should be planned on a long-term basis and formal education should be planned in relation to education outside the schools.

As Indonesia is so vast, and has so many local cultures, further art schools and academies are needed in different parts of the country.

Out-of-school art education is being co-ordinated. Activities in the provinces are arranged on a weekly or periodical basis. Art teachers are attending courses and receiving further training.

Other activities organized by the Directorate-General of Culture include art exhibitions, exchanges of cultural missions between the provinces, and co-operation between artists.
### Table 1
Schools providing art education

<table>
<thead>
<tr>
<th>Name and type of establishment</th>
<th>Duration of studies (years)</th>
<th>Year</th>
<th>Number of institutions</th>
<th>Number of teachers&lt;sup&gt;1&lt;/sup&gt;</th>
<th>Pupil enrolment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Male and female</td>
<td>Female</td>
</tr>
<tr>
<td>Indonesian College of Fine Arts, Yogyakarta (State), with the following departments: Painting; Sculpture; Handicraft; Advertising; Decoration; Illustration and graphic arts</td>
<td>5</td>
<td>1970</td>
<td>1</td>
<td>74</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>1</td>
<td>78</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1972</td>
<td>1</td>
<td>78</td>
<td>6</td>
</tr>
<tr>
<td>Indonesian Dance Academy, Yogyakarta (State), with branches at Bandung and Denpasur</td>
<td>5</td>
<td>1970</td>
<td>3</td>
<td>110</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>3</td>
<td>126</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1972</td>
<td>3</td>
<td>137</td>
<td>12</td>
</tr>
<tr>
<td>Indonesian Music Academy, Yogyakarta (State), with the following departments: Music (performance); Theory and composition; School music</td>
<td>5</td>
<td>1970</td>
<td>1</td>
<td>49</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>1</td>
<td>57</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1972</td>
<td>1</td>
<td>45</td>
<td>5</td>
</tr>
<tr>
<td>Indonesian Traditional Music Academy, Surakarta (State) (Traditional music and puppets, with a branch specializing in traditional minangkabau music at Padang-Panjang)</td>
<td>5</td>
<td>1970</td>
<td>1</td>
<td>55</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>1</td>
<td>52</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1972</td>
<td>1</td>
<td>80</td>
<td>7</td>
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<tr>
<td></td>
<td></td>
<td>1970</td>
<td>3</td>
<td>27</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>1</td>
<td>22</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1972</td>
<td>1</td>
<td>32</td>
<td>4</td>
</tr>
<tr>
<td>Institution</td>
<td>Year</td>
<td>Students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jakarta Art Education Establishment, Jakarta, comprising: Music Academy;</td>
<td>1970</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fine Arts Academy; Theatre and Dance Academy; Cinematography Academy;</td>
<td>1971</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music course for children</td>
<td>1972</td>
<td>65</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National College of Fine Arts, Jakarta (private)</td>
<td>1970</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1971</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1972</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academy of Social Sciences and Art ‘Wastukancana’ Department of Cinema,</td>
<td>1970</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bandung (private)</td>
<td>1971</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>1972</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Academy of Makasar, Ujung Pandang</td>
<td>1970</td>
<td>—</td>
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<tr>
<td></td>
<td>1971</td>
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<tr>
<td></td>
<td>1972</td>
<td>—</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Includes visiting teachers whose number changes each year.
2. Includes its branches.
Table 2  Schools providing special teaching in the arts

<table>
<thead>
<tr>
<th>Name and type of establishment</th>
<th>Duration of studies (years)</th>
<th>Year</th>
<th>Number of institutions</th>
<th>Number of teachers</th>
<th>Pupil enrolment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Male and female</td>
<td>Male and female</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Female</td>
<td>Female</td>
</tr>
<tr>
<td>Schools of Fine Arts (State)</td>
<td>3</td>
<td>1970</td>
<td>3</td>
<td>86</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>3</td>
<td>77</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>1972</td>
<td>3</td>
<td>105</td>
<td>13</td>
</tr>
<tr>
<td>Sekar Gunung School of Fine Arts, Medan (private)</td>
<td>3</td>
<td>1970</td>
<td>1</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>1</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>School of Fine Arts, Ubud (private)</td>
<td>3</td>
<td>1970</td>
<td>1</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>1</td>
<td>26</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1972</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indonesian Conservatoire of Dancing, Yogyakarta (State)</td>
<td>3</td>
<td>1970</td>
<td>1</td>
<td>24</td>
<td>24</td>
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<td></td>
<td>1972</td>
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<td>25</td>
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</tr>
<tr>
<td>Indonesian Music School (State)</td>
<td>4</td>
<td>1970</td>
<td>2</td>
<td></td>
<td></td>
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<td></td>
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<td>58</td>
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<td></td>
<td></td>
<td>1972</td>
<td>2</td>
<td>67</td>
<td>67</td>
</tr>
<tr>
<td>Music School, Bukit Tinggi (private)</td>
<td></td>
<td>1970</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1972</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Indonesian Conservatoire of Traditional Music (State)</td>
<td>3</td>
<td>1970</td>
<td>4</td>
<td>133</td>
<td>133</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1971</td>
<td>4</td>
<td>132</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1972</td>
<td>4</td>
<td>118</td>
<td>118</td>
</tr>
</tbody>
</table>

1. On 1 January 1972 the Ubud school was incorporated into the State School of Fine Arts in Denpasar.
The advance of technology in the twentieth century has accelerated global communications, greatly facilitating international relations and cultural contacts, but involving certain dangers to a nation’s culture. Properly used, however, press, radio, television and film can be highly important to the development of culture in a community.

**Press**

The press played a positive role in the development of a national Indonesian culture since the awakening of nationalism at the beginning of the twentieth century. Its role grew important after 1928, when the newspapers began to popularize the Indonesian language.

Since independence the national press has been a growing force in fostering unity. All the newspapers carry columns dealing with art and culture, which both form and reflect public opinion, especially in view of the scarcity of specialized cultural periodicals.

**Radio and television**

However, newspapers are necessarily limited in scope in this respect. Radio has certain advantages over it. It can cater for and reach a wider audience than any individual newspaper, helped by the convenience of transistor radios and the excellence of modern recording processes.

Besides the forty-six studios of Radio of the Republic of Indonesia (RRI), there are commercial studios throughout the country. The government regards the radio as a unifying factor, enhancing the sense of belonging and assisting in spreading the national and local cultures: over 50 per cent of broadcasts consist of cultural programmes.

To widen the scope, the network is being extended and medium-wave broadcasting is being preferred to short-wave. As a member of the Asian
Broadcasting Unit, Indonesia exchanges cultural programmes with other countries.

Television, introduced in 1962, is now beginning to reach a larger audience that includes people in Java, Sumatra and South Sulawesi.

The basic cultural policy is the same as that followed in radio broadcasting.

The TVRI (Indonesia Television Broadcasting) cultural programmes cover films, plays, music and regional and contemporary arts.

Films

Film production in Indonesia began in 1927 as a foreign enterprise. Soon, however, Indonesians started making their own films, mostly based on Indonesian dramas. Later, foreign influences included China. In the 1940s, themes began to come closer to contemporary life (cf. Nyai Dasima, Bengawan Solo, and so on).

Some progress was made during the Japanese occupation, although films were much affected by Japanese propaganda. Real progress was made in shooting techniques.

Since independence the prospects have grown brighter. The government established a State film enterprise (Perusahaan Film Negara) to produce films which the government needed, and some also for general education and entertainment. Private film companies included PERSARI (Indonesian Artists’ Association) and PERFINI (Indonesian National Film Association).

National film production experienced a serious set-back in the 1960s, because of the lack of capital, and heavy rivalry from foreign films—often better made and with greater drawing power.

To revive production and encourage the production of high-quality films, the government has taken certain measures. Importers of foreign films must pay into a fund which is to help finance national film production. Bona fide national film producers may borrow from this fund. National film production has revived with better stories and improved techniques. A few films have even gained awards at international film festivals.

However, the possibilities of financing film production in this way are limited and foreign producers can make feature and documentary films in Indonesia provided they do not contradict the government’s policy on films. Foreign producers must comply with certain conditions, e.g. have a recommendation of their local Indonesian Embassy, confirming the maker’s reliability, the suitability of the plot and so on. It is hoped that when made, suitable films will enhance the understanding of Indonesian culture in other countries.

So far as the resources within the limit of its budget allow, the Ministry of Education and Culture is also producing cultural films which it uses for information or educational or tourist purposes.