

# QUADRENNIAL PERIODIC REPORT INDONESIA 2020

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Indonesia

**Date of Ratification:**

2012

**Officially Designated Point of Contact of the Convention:**

**Country:** Indonesia

**Website:** <https://kebudayaan.kemdikbud.go.id/>

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**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:****Consultation Process**

Through years of implementing the goals of the Convention, Indonesia has encountered various challenges. Many of those challenges were echoed in the various consultations held throughout the drafting of this report and appear to be commonly reported by other State Parties.

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

The following is consultation process conducted in writing QPR, with the involvement of stakeholders of Convention 2005:

17th July 2019:

Dissemination, Coordination and Consultation Meeting in order to address issues, programmes, and policies based on Convention goals from participants. Participants were divided into four discussion groups, each group then identified and collected issues, programmes and policies based on each goal that relevant with their scope of duties or work field.

Approximately 53 participants attended the meeting as representative of government institutions, and civil society organizations. Among the participants, there were three speakers viz. Head of Culture Unit of UNESCO Office Jakarta presenting Introduction of Convention 2005, Representative of INCU/Indonesian National Commission for UNESCO presenting the roles of INCU in implementing the Convention and IFCD, representative of secretariat of Directorate General of Culture presenting policies and regulations on advancing the culture, also achievement of cultural programmes.

30 July to 1st August 2019

Sub-Regional training of trainers and peer learning on participatory policy monitoring of the 2005 Convention

This training was held to provide capacity-building of national focal points of those countries in Asia which are expected to submit the QPR in April 2020 (postponed to 1st November 2020 due to pandemic situation) viz. Bangladesh, Cambodia, Indonesia, Laos, Mongolia, Timor Leste and

VietNam.

The objectives of the training will serve to bring together the national counterparts of Parties to Convention from the Asian region with UNESCO HQ and FOs colleagues; present the format for quadrennial periodic reporting to national counterparts; discuss methodologies to support participatory policy monitoring processes at country level; share UNESCO's tools and materials for the promotion and implementation of the 2005 Convention; inspire peer-to-peer cooperation mechanisms to promote mutual learning and expand South-South cooperation.

This training, attended by expert faculty of the 2005 Convention: Anupama Sekhar and Bodibataar Jigjidsuren; UNESCO staffs from UNESCO Jakarta, Bangkok, Hanoi, and Paris Headquarter, also representatives of the nine countries: Bangladesh, Cambodia, Indonesia, Laos, Malaysia, Mongolia, Philippines, Timor Leste, VietNam.

17th-19th September 2019

Training on Media Diversity

The 2005 Convention stipulates that Parties should adopt measures aimed at enhancing the diversity of media including through public service broadcasting, and more recently, public service media. This training workshop on media diversity and the diversity of cultural expressions was organized targeting both the officials of the institutions of culture as well as media professionals from Indonesia.

This training is to support the next Indonesia QPR submission in 2020, especially on media diversity issues where the previous reporting was weak, which typically falls outside the expertise of the Directorate General of Culture, the institution responsible for the follow-up of the 2005 Convention.

Purposes of the training are to raise awareness on the linkages between media diversity and the diversity of cultural expressions; to deliver knowledge on various dimensions of media diversity to guide the QPR preparation; to create a platform of exchange between institutions of culture and media professionals for better cooperation for the future QPR preparation on media diversity; to equip media professionals with the tools to advocate for the promotion of diverse cultural expressions in media.

15th Juni 2020

In this current pandemic situation, Directorate General of Culture organize the Public Review for Indonesia QPR in virtual conference, with the involvement of Convention 2005 stakeholders from representatives of government institution, Civil Society Organization and other agencies concerned with the protection of cultural expressions. Opening session of this conference, present the opening remarks by Director for Cultural Development and Utilization, continued with welcoming speech by Executive Chairman of INCU/Indonesian National Commission for UNESCO. The main session, present three speakers/resource person i.e. Director General for Culture; Prof. Aman Wirakartakusumah and Daryl Neng. Public Review of Indonesia QPR was held effectively, suggestions and feedback were conveyed both orally and in writing. Those suggestions and feedback then discussed to improve the draft of QPR.

#### **Executive summary:**

The main objectives and priorities of Indonesian policies to implement the 2005 Convention are primarily stated in the National Strategy for Culture. Based on the next 20-year vision for "a Happy Indonesia based on cultural diversity that educate, reconcile, and improve welfare", the Strategy consists of the following seven strategic agendas, which are then further broken down into 20 sub agendas:

1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture.
  - Protect the freedom for people to maintain and develop their cultural values and expressions
  - Expand involvement from disabled and special needs persons in efforts to advance culture
  - Encourage cultural interaction across groups and localities with the spirit of unity
2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture.
  - Improve protection for values, expressions, and practices of traditional culture
  - Strengthen the position and empower institutions, communities, and societies that hold on to the values of tradition and local beliefs
  - Promote values, expressions, and practices of traditional culture that contribute toward the enrichment of national culture
3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally.
  - Facilitate utilization of advancement of culture objects to strengthen the promotion of Indonesia on the international stage
  - Improve and strengthen the cultural diplomacy of Indonesia
4. Utilize advancement of culture objects to improve people welfare.
  - Implement long-term investments to advance culture in a comprehensive manner primarily through optimal use of information technology and communications
  - Strengthen mechanisms to protect intellectual property, particularly those related to traditional arts, knowledge, and technologies
  - Improve tourism based on utilization of museums, cultural heritage, advancement of culture objects that take into consideration the rules of preservation
5. Advancement of culture that protects biodiversity and strengthens ecosystems.
  - Improve protection and development of cultural heritage to form fair and environmentally friendly space arrangements
  - Protect and develop maritime cultural values and local genius that can be utilized in national development
  - Improve understanding and awareness of traditional knowledge that are relevant in anticipating disasters
6. Institutional reform and culture budgeting to support the advancement of culture agenda.
  - Institutional reform in the field of culture
  - Optimal use of budget in the field of culture
  - Harmonize between central and local policies for the advancement of culture
7. Strengthen the role of the government as facilitator in the advancement of culture.
  - Develop an open access and credible Integrated Cultural Database System
  - Guarantee expansion of and equally distributed public access to culture facilities and infrastructure
  - Improve capacity of human resources in the field of culture

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

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Civil Society Organization (CSO)	Serikat Pekerja Media dan Industri Kreatif (Media and Creative Industry Workers Union)		<a href="http://www.sindikasi.org">http://www.sindikasi.org</a>
Civil Society Organization (CSO)	Asosiasi Seniman Tari Indonesia (Indonesian Dance Artists Association)	<a href="mailto:asetiindonesia@gmail.com">asetiindonesia@gmail.com</a>	
Civil Society Organization (CSO)	Rumah Dokumenter (Documentary House)		<a href="http://rumahdokumenter.com">http://rumahdokumenter.com</a>
Civil Society Organization (CSO)	PUSPIN (Perkumpulan Seni Pertunjukan Indonesia)	<a href="mailto:indonesianperformingart@gmail.com">indonesianperformingart@gmail.com</a>	
Public Sector	Ministry of Foreign Affairs of Indonesia		<a href="https://kemlu.go.id/portal/id">https://kemlu.go.id/portal/id</a>
Public Sector	Badan Pusat Statistik (Central Bureau for Statistics)		<a href="https://www.bps.go.id/">https://www.bps.go.id/</a>
Public Sector	Indonesian National Commission for UNESCO	<a href="mailto:incu.moec@gmail.com">incu.moec@gmail.com</a>	<a href="https://kniu.kemdikbud.go.id/">https://kniu.kemdikbud.go.id/</a>
Civil Society Organization (CSO)	Ganara Art Foundation		<a href="http://ganara.art/">http://ganara.art/</a>

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# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:** YES

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::** YES

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:** YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):** YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

evaluating cultural policies

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

5.10%

**Please provide whenever possible disaggregated data by sector:**

based on 2018 data: Architecture 7.55% Interior Design 5.95% Visual Communication Design 5.82% Product Design 5.82% Film, Animation and Video 10.18% Photography 8.16% Craft 1.57% Culinary 5.61% Music 7.91% Fashion 3.81% Application and Game Developer 7.80% Publishing 2.05% Advertising 6.71% Television and Radio 10.23% Performing Arts 7.68% Fine Arts 5.64%

**Share of employment in the cultural and creative sectors:**

14.68%

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

based on 2018 data (in million people) : Architecture (69.374) Interior Design, Visual Communication, Product Design 28.373) Film, Animation and Video (51.993) Photography (87.443) Craft (3.913.314) Culinary (8.308.330) Music (73.671) Fashion (4.694.297) Application and Game Developer (49.687) Publishing (526.254) Advertising (48.370) Television and Radio (96.334) Performing Arts (211.114) Fine Arts(47.755)

## Relevant Policies and Measures:

### **Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector**

#### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

2. Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

#### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

#### **Describe the main features of the policy/measure:**

In the past four years, the followings are main policies and measures that contain strategies and frameworks for the development of an integrated cultural and creative economy sector: 1. The National Strategy for Culture; 2. The Master Plan for the Advancement of Culture; and 3. Presidential Regulation 142 of 2018 on the 2018-2025 National Master Plan for Creative Economy Development. In 2018, Indonesia succeeded in formulating integrated policies for the development of the cultural and creative economy sectors. In the cultural sector, the government has completed the formulation of the National Strategy for Culture at the 2018 Indonesian Culture Congress, followed by the drafting of the Master Plan for the Advancement of Culture. Meanwhile, in the creative economy sector, the government has ratified the 2018-2025 National Master Plan for Creative Economy Development through Presidential Regulation 142 of 2018 on the 2018-2025 National Master Plan for Creative Economy Development. The National Strategy for Culture and the Master Plan for the Advancement of Culture are a direct mandate of Law 5 of 2017 on the Advancement of Culture (see Goal 1, Specific Policies that Regulate the Cultural and Creative Economy Sector). The law stipulates that the advancement of culture is carried out based on the following four documents, formulated in stages using a bottom-up approach: 1. The Regency/Municipal Cultural White Papers (See Goal 1, Specific Policies that Regulate the Cultural and Creative Economy Sector); 2. The Provincial Cultural White Papers (See Goal 1, Specific Policies that Regulate the Cultural and Creative Economy Sector); 3. The National Strategy for Culture: The National Strategy for Culture is a document formulated by the government together with the community represented by experts concerning the direction of Advancement of Culture based on Indonesia's cultural potential, situation, and condition to achieve its national goals. The National Strategy for Culture is formulated based on the Regency/Municipal and Provincial Cultural White Papers. 4. The Master Plan for the Advancement of Culture: A guide for the Central Government in implementing Cultural Advancement. It is an interpretation of the National Strategy for Culture in the form of a government work plan. This process, started from March 2018 to the end of November 2018, that involved 300 of 514 regencies/municipalities had completed the task that became the most massive endeavor to identify the wealth and strength of culture in history. The process continues to the provincial level, which summarizes and consolidates findings and recommendations from the regency/municipal level. Both the regency/municipality and province directly submit their respective Cultural White Papers to the Ministry of Education and Culture for further use in the formulation of the Cultural Strategy and the Master Plan for the Advancement of Culture. Stakeholders from various cultural fields or sectors, held simultaneous meetings. Institutions or communities of relevant fields held independent meetings, while the Directorate General of Culture organized another meeting on November 6-7, 2018. These meetings are intended to complementing the spatial maps from the Regency/Municipal and Provincial Cultural White Papers with the maps of issues in each field or sector of culture. By end-November 2018, no less than 33 meetings had been held, all of which produced recommendations for the National Strategy for Culture. A team of 17 experts from various fields, led by the Minister of Education and Culture as chairman and Director General of Culture as secretary, formulated the National Strategy for Culture. The Formulation Team was supported by a secretariat and several researchers who study and summarize regency/municipal and provincial Cultural White Papers as well as the results of sectoral meetings to ease the task of the Formulating Team. The first draft of the National Strategy for Culture was presented at the Cultural Pre-Congress forum which took place on 27 November 2018 in Jakarta. After examining the nation's direction and objectives, assessing issues that hinder the advancement of culture in various regions and sectors, as well as considering the position of the cultural strategy in the national cultural planning cycle, the vision for the advancement of culture in the next 20 years is determined, namely: "A happy Indonesia based on cultural diversity that educate, reconcile, and improve welfare". To achieve the vision, the National Strategy for Culture has the following seven strategic agendas: 1. Provide Space for the Diversity of Cultural Expressions and Encourage Cultural Interaction to Strengthen the Inclusiveness of Culture. 2. Protect and Develop Traditional Cultural Values, Expressions, and Practices to Enrich National Culture. 3. Develop and Utilize Cultural Resources to Strengthen the Position of Indonesia Internationally. 4. Utilize Advancement of Culture Objects to Improve People Welfare. 5. Advancement of Culture that Protects Biodiversity and Strengthens Ecosystems. 6. Institutional Reform and Cultural Budgeting to Support the Advancement of Culture Agenda. 7. Strengthen the Role of Government as Facilitator in the Advancement of Culture. The final draft of the National Strategy for Culture was submitted to President Joko Widodo at the 2018 Indonesian Culture Congress to be enacted. The submission was followed up with the formulation of the Master Plan for the Advancement of Culture (RIPK). RIPK is a long-term technocratic document (20 years) in the field of culture that will serve as a basis for the formulation of a cultural policy vertically between central and regional governments and horizontally between Ministries/Agencies with cultural-related duties and functions. The main objectives of the RIPK formulation are: 1. to increase coordination between the central and regional governments in the advancement of culture; 2. to improve synergy across Ministries/Institutions in efforts to promote culture; 3. to create a systematic, sustainable advancement of culture planning mechanism, with clear performance indicators. The RIPK is currently being formulated, which involves approximately 60 ministries/institutions/SOEs that have

culture-related duties and functions (up to Echelon 4 level). When completed, the RIPK will be the basis of the formulation of the National Long-Term Development Plan (RPJPN) and the National Medium-Term Development Plan (RPJMN) in the field of culture. At the end of 2018, the government has enacted Presidential Regulation 142 of 2018 on the 2018-2025 National Master Plan for Creative Economy Development. This Presidential Regulation was established as the foundation for the development of the creative economy in Indonesia. The government's mission in the Creative Economy Master Plan is divided into two to make the creative economy the main driver of national economic growth, namely the empowerment of innovative human resources and the development of competitive creative ventures. The implementation of the two missions lies in the following twelve policy directions: (1) Empowering creative economy practitioners; (2) Creative city development; (3) Increasing public appreciation of creativity and intellectual property rights; (4) Provision of adequate and competitive technological infrastructure; (5) Institutional development that supports the creative ecosystem; (6) Increasing financing for creative economy ventures; (7) Enhancing the protection, development, and utilization of natural resources and cultural heritage as materials for creative economy ventures; (8) Increasing protection and utilization of intellectual property; (9) Provision of adequate and competitive infrastructure and technology for the development of Creative Economy ventures; and (10) Development of standardization and best practices for creative economy ventures and creative works.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Issuance of the following derivative policies in the form of legal and regulatory frameworks: 1. Presidential Regulation 65 of 2018 on Procedures for the Formulation of the Regional Cultural White Papers and the National Strategy for Culture; 2. Minister of Education and Culture Regulation 45 of 2018 on Guidelines for the Formulation of Regional Cultural White Papers; and 3. Minister of Education and Culture Regulation 46 of 2018 on Guidelines for the Formulation of National Strategy for Culture. Implementation of the following derivative measures in the form of documents, tools, or activities: 1. Formulation of the Regency/Municipal Cultural White Papers in 377 Regencies/Municipalities; 2. Drafting of the Cultural White Papers of Province in 34 Provinces; 3. Organization of the 2018 Indonesian Culture Congress; 4. Writing of the National Strategy for Culture as a result of the 2018 Indonesian Culture Congress; 5. Organization of the 2019 National Cultural Week; and 6. Launching of the Cultural Development Index at the 2019 National Cultural Week.

**Financial resources allocated to the policy/measure in USD:**

N/A

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

N/A

**Partner(s) engaged in the implementation of the measure:**

N/A

**Type of entity:**

Public Sector

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## **Specific Policies that Regulate the Cultural and Creative Economy Sector**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://pemajuankebudayaan.id>

### **Describe the main features of the policy/measure:**

Specific policies that regulate the cultural and creative economy sector have been reported in Indonesia QPR (2016) are still valid, such as, Law 33 of 2009 on Film and Law 28 of 2014 on Copyright. In the past four years, several new policies relating to this matter have been established, including: 1. Law 5 of 2017 on the Advancement of Culture; 2. Law 24 of 2019 on Creative Economy; and 3. Law 13 of 2018 on Legal Deposit of Printed and Recorded Materials. The most significant change after Indonesia submitted its Quadrennial Periodic Report (QPR) 2016 was the birth of two new laws, namely Law 5 of 2017 on the Advancement of Culture and Law 24 of 2019 on Creative Economy. Both of these laws are the foundation of Indonesia's policy in the cultural and creative economy sector, which so far only has Law 33 of 2009 on Film. Furthermore, Indonesia also has laws that support the development of the cultural and the creative economy sector, such as Law 28 of 2014 on Copyright and Law 13 of 2018 on Legal Deposit of Printed and Recorded Materials. The Law on the Advancement of Culture was passed on 27 April 2017 after undergoing a 35-year discussion process. The law mandates three principal matters that are entirely new and which are not yet covered by other legal and regulatory frameworks of culture. Firstly, the advancement of culture mandate. This mandate is a direct derivative of Article 32 paragraph (1) of the 1945 Constitution which states: "The state promotes Indonesia's national culture amid world civilization by guaranteeing the freedom of the community in maintaining and developing its cultural values." It is seen that the State has to "advance the Indonesian national culture". The agenda for the advancement of national culture is greater than mere cultural preservation. The general orientation of the advancement of culture is to create the future, not just preserve the past. Even though there are differences, between the agenda of cultural preservation and the agenda of the advancement of national culture, there is no fundamental conflict. In the context of the advancement of national culture, all cultural heritage shall be maintained within the framework of building a healthy national culture. The Law on the Advancement of Culture stipulates that the Advancement of Culture effort is a series of interrelated and inseparable processes, starting from, protection, development, utilization of the Objects of the Advancement of Culture, and fostering Cultural Human Resources. The four are described as follows: 1. Protection consists of: (a) inventory, (b) security, (c) maintenance, (d) rescue, and (e) publication. 2. Development consists of (a) dissemination, (b) assessment, and (c) enrichment of diversity. 3. Utilization is intended to: (a) strengthen character and cultural resilience, (b) people's welfare, and (c) increase roles and influence internationally. 4. Capacity building consists of: (a) increasing the quality and number of human resources, (b) standardization and certification of human resources, and (c) improving the quality of governance. The Law on the Advancement of Culture limits the scope of culture to ten Objects of the Advancement of Culture, including (1) oral traditions, (2) manuscripts, (3) customs and traditions, (4) rituals, (5) traditional knowledge, (6) traditional technology, (7) art, (8) language, (9) folk games and (10) traditional sports. The Objects of the Advancement of Culture referred to are not divided using the category logic but rather the plural register logic that allows one cultural expression to enter into several Objects of the Advancement of Culture at once. Secondly, the development of an Integrated Cultural Database System (see Goal 1, Information Systems and Cultural Statistics Used in Policy Development) as a consolidation of culture-related data and information found in all culture-related Ministries/Institutions. This Integrated Cultural Database System serves as the primary reference in the advancement of culture. Thirdly, the expansion of public participation in efforts to advance culture through setting the direction of advancement of culture that involves the people and stakeholders. The implementation of participation mechanism is through the preparations of the followings: the Regional Cultural White Papers(see Goal 1, Measures that Support CSO Participation in Policy Design) at the Regency/Municipal and Provincial level); the National Strategy for Culture (at the Central level); and the Master Plan for the Advancement of Culture (Government working documents). With the birth of the Law on the Advancement of Culture, Indonesia is hopeful that culture can become a guide of national development to increase the resilience of Indonesian culture and its contribution to the development of world civilization. The Law on Creative Economy was passed on 26 September 2019. The followings are seven main benefits of the Creative Economy Law: (1) Regulating the Creative Economy from upstream to downstream; (2) Provision of incentives to Creative Economy Practitioners; (3) Capacity building of creative economy practitioners; (4) Establishment of a Public Service Agency in the Field of Creative Economy; (5) Protection of Intellectual Property; (6) Provision of Creative Economy Infrastructure; and (7) Creative Economy Masterplan. The Film Law, which was promulgated in 2009, was reported by Indonesia in its 2016 QPR. In 2020, Indonesia plans to amend the Film Law, which has been more than a decade old to face challenges in the field and the development of film in the future. The Copyright Law has also been reported previously in the 2016 QPR. The latest developments related to this policy are the progress associated with the operation of the National Collective Management Agency (LMKN). Further detailed discussion on LMKN can be seen in Goal 4, Policies and Measures that Prevent Piracy and Increase the Collection of Royalties from Cultural Intellectual Property. The followings are the regulatory content of the Copyright Law: 1. The scope of the work is protected by copyright. 2. Copyright provisions and related rights

between Creator, Copyright Holder, Performer, Phonogram Producer, and Broadcasting Agency 3. Provisions on granting licenses for work and royalty payments 4. The period of validity of the copyright and the terms of inheritance of copyright 5. Copyright provisions for anonymous works and traditional cultural expressions 6. Copyright registration provisions 7. Provisions for the National Collective Management Agency and Collective Management Agency (Collecting Society) 8. Copyright dispute resolution 9. Criminal provisions for infringement of copyright With the guarantee of the legal protection of copyrights owned by artists and creative economic practitioners, it is hoped that they can encourage the birth of new works and drive up the economic value of these works. We cannot deny that the need for references to previous works is essential in supporting creativity. Therefore, Indonesia will make an overall amendment to the previous Law concerning Legal Deposit of Printed and Recorded Materials in 2018. Based on the Law concerning Legal Deposit of Printed and Recorded Materials, all printed and recorded materials published in Indonesia, by Indonesians, and concerning Indonesia must be deposited with the National Library for archiving. The main objective of the provision is to create a national collection of all printed and recorded works as a result of Indonesian culture to support education, research, and development of science and technology. The national collection referred to is under the management of the National Library and the provincial library as a deposit library. In general, specific policies regulating cultural and creative economy sectors are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 4. Utilize advancement of culture objects to improve people welfare (Agenda 4); 5. Advancement of culture that protects biodiversity and strengthens ecosystems (Agenda 5); 6. Institutional reform and culture budgeting to support the advancement of culture agenda (Agenda 6); and 7. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

On 25 June 2019, Koalisi Seni Indonesia launched a monitoring and evaluation publication on the implementation of Law 5 of 2017 on the Advancement of Culture. Monitoring and evaluation after two years of the implementation of the Law on the Advancement of Culture focused on four main issue clusters, namely: National Strategy for Culture and compliance with the mandate of the law in the formulation of the Regional Cultural White Papers in each region; the Formulation of the Cultural Master Plan; Development of the Cultural Data System; and the Formulation of the Cultural Endowment Fund. There are nine main findings from the Monitoring and Evaluation that have been carried out, including: 1. The first key finding is related to the drafting of implementing regulations by the government. Overall, the Advancement of Culture Law mandates that 21 substances need to be regulated further in the form of government regulations, presidential regulations, and ministerial regulations. For example, regulations concerning an integrated cultural database system or salvaging objects of the advancement of culture. Referring to Article 60 of the Law concerning the Advancement of Culture, the entire provision must be stipulated no later than 2 (two) years after the law is passed. However, within two years of its implementation, only one implementing regulation was successfully drafted by the government, namely Presidential Regulation 65 of 2018 on Procedures for the Formulation of the Regional Cultural White Papers and the National Strategy for Culture. Delay in implementing regulations must undoubtedly be noted as a finding of the implementation of the Law concerning the Advancement of Culture. However, this must be interpreted not only as a sign of a delay in the preparation of technical regulations but also related to the government's seriousness in maintaining public expectations and interest in this law. Furthermore, for the regions, the existence of implementing regulations is seen to add justification value in the drafting of regulations at the regional level, program planning, and have an impact on budget support for it. 2. The second main finding is related to the position of culture in development planning. To support the efforts to promote culture, the Advancement of Culture Law regulates the existence of 4 (four) planning documents, consisting of the Regency/Municipal Cultural White Papers, the Provincial Cultural White Papers, the National Strategy for Culture, and the Master Plan for the Advancement of Culture. Law of the Advancement of Culture further states that the four references are a series of documents formulated in stages. In these two years of implementation, the government's effort to encourage the preparation of Regional Cultural White Papers is practically going well. In total, 335 out of 416 municipalities/regencies (approx. 80 percent) and 34 provinces have submitted their Cultural White Papers to the government. While at the central government level, the Cultural White Papers have been followed up with the formulation of a National Strategy for Culture. At the end of 2018, the paper was finalized and officially submitted to President Joko Widodo. According to Article 13 paragraph (6) of the Advancement of Culture Law, the National Strategy for Culture document must be passed by the President. However, the enactment of the National Strategy for Culture has not been done until now. As a compiled and tiered document, the consequence is that the content and completeness of one reference document have a significant impact on another reference document. At this point, it is also important to realize that the National Strategy for Culture document will be the primary reference in the preparation of the Master Plan for the Advancement of Culture. 3. Furthermore, the Master Plan for the Advancement of Culture should be the substance of the development planning document in the form of the Medium-Term Development Plan (RPJM) or the Long-Term Development Plan (RPJP). Thus, the government, both at the central and regional levels, must finish the formulation of cultural planning documents on time to be considered for the drafting of the development plan document. If not, the cultural issue or substance will miss the momentum and not have a technocratic reference for the next 5 (five) years. 4. The third main finding is related to public involvement in the implementation of the Advancement of Culture Law. Public participation becomes a prominent aspect in the process of implementing the Advancement of Culture Law. The findings from the perception survey and media analysis reinforce this, where public involvement is a positive record in the implementation of the Advancement of Culture Law. The highest form of public participation is participation in the formulation of Cultural White Papers and participation in the Culture Congress. Public participation is a positive point, but it always goes hand in hand with challenges to respond to stakeholder expectations. On the other hand, public involvement in the preparation of Cultural White Papers encountered a challenge due to the



time constraint where its development was carried out near the end of the current budgeting year. Also, there is a promise of disbursement of the Special Allocation Funds for Culture, which has not been clear to date. 5. The fourth main finding is related to the institutional model and budgeting of cultural affairs at the regional level. For all resource persons at the local level, the establishment of a cultural office that is independent and independent of other matters is deemed parallel with the budget increase. However, the findings of this monitoring and evaluation stated differently. The establishment of a culture office is not the only contributing factor to the increase in budget. There are other issues such as regional vision and adequate budget support, especially from non-APBD or local government budget funding. 6. The fifth main finding is related to the mainstreaming of cultural issues by local governments. The existence of a stand-alone cultural office (Dinas) can ease the goal of mainstreaming cultural matters in local government work plans. For this purpose, at least the level of regional government organizations that handle cultural affairs must be at the Dinas level or higher. The room to maneuver for the mainstreaming is minimal if only controlled by a section head. Another advantage of the stand-alone cultural office is the ability to focus on carrying out cultural affairs. On a practical level, cultural issues are always inferior to other matters, such as education or tourism. Moreover, the logical consequence of mainstreaming this culture is the intersection or even clash of cultural issues with other issues. 7. The sixth main finding is related to alternative funding sources for local governments. In practice, APBD-based funding has not been able to drive the advancement of culture. APBD-based funding is only able to finance programs or routine activities. Besides, there is information that political costs in accommodating the funding need in the regional budget are expensive. Therefore, it is necessary to encourage open access to other funding sources. Some non-APBD funding sources are the aspiration fund of the House of Representatives, the village fund, and the collaborative funding mechanism among stakeholders. Besides, the monitoring and evaluation also noted that the central government still needs to clarify the promise of disbursing the Specific Allocation Funds for Culture (DAK) after the formulation of the Regional Cultural White Papers by the regional government. 8. The seventh key finding is related to the mandate of establishing a Cultural Endowment Fund. After two years of implementation, one crucial thing to note is the political commitment of President Joko Widodo to allocate a budget of Rp5 trillion for the Cultural Endowment Fund. Aside from the budget allocation matter in the media, there is no clear model of management of the Cultural Endowment Fund. Based on media analysis, there are at least two models that have emerged, namely the management model in the form of a public service agency, and the trust model based on Presidential Regulation 80 of 2011. Monitoring and evaluation found weaknesses in the management model under the Presidential Regulation 80 of 2011, which is by a task force that follows the rigid pattern of state budget execution. In contrast, the management by a public service agency has more leeway in its financial management, including sources of funds both from the state budget (APBN) and the private sector. 9. The eighth main finding is related to the integrated cultural database system. The creation of an integrated cultural database system in several regions is considered to be the Cultural White Papers formulation. Whereas, the development of an integrated cultural database system starts from a spirit of protection of the origin so that it is clear who owns the property rights and how to use them properly to revitalize the region's cultural ecosystem. For this reason, the central government needs to provide further explanation to the regional government, including clarification whether the compilation of the database system has an impact on the allocation of DAK or not as the experience of the previous Cultural White Papers formulation and the DAPODIK on the education sector. 10. The ninth main finding is related to the follow up of regulations at the regional level. When conducting monitoring and evaluation, each region response differently in the form of regional regulations after the enactment of the Advancement of Culture Law. Some regions have taken an active step in formulating regional implementing regulations after the enactment of the Advancement of Culture Law. However, some regions have drawn up regional regulations related to culture before the birth of the Advancement of Culture Law, and some regions are at the stage of drafting regional regulations. For these regions, the role of the central government is vital. For regions that have drawn up regulations before the birth of the Advancement of Culture Law, harmonization and synchronization need to be done. This step is essential, given the existing new paradigm and governance introduced in the Advancement of Culture Law. As for the regions that are drafting, the role of the central government is needed from assisting resources restructuring to selecting cultural priorities to be advanced.

**Partner(s) engaged in the implementation of the measure:**

Koalisi Seni Indonesia

**Type of entity:**

Civil Society Organization (CSO)

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## **Measures that Encourage Job Creation and Entrepreneurship in the Cultural and Creative Economy Sector**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

Several measures that encourage job creation and entrepreneurship in the cultural and creative economy sectors include: 1. AKATARA Indonesian Film Market & Business Forum (2017, 2018, 2019); and 2. Revolving Funds for Cooperatives, Micro, Small and Medium Enterprises (LPDB). To encourage the acceleration of the advancement of the national film industry, the Indonesian Film Agency, in collaboration with the (former) Creative Economy Agency (Bekraf), held the AKATARA Indonesian Film Market & Business Forum. The activity has been held for three consecutive years from 2017 to 2019. AKATARA is a financing forum created as a forum that brings investors who have an interest in the film industry with Indonesian filmmakers both documentaries and feature films. A total of 40 film titles were facilitated in AKATARA 2017. AKATARA 2018 has provided support for 50 movie titles. The latest AKATARA in 2019 succeeded in facilitating 61 movie titles. It is hoped that the collaboration program between BPI and Bekraf will be continued by a new institution replacing Bekraf, which is the Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency. In addition to AKATARA, which explicitly targets film industry players, there are also other programs. The programs aimed at assisting job creation and entrepreneurship in the cultural and creative economy sector in general, namely Revolving Funds for Cooperatives, Micro, Small and Medium Enterprises managed by Revolving Fund Management Institution for Cooperatives, Micro, Small and Medium Enterprises (LPDB). LPDB is a work unit under the Ministry of Cooperatives and SMEs. LPDB is tasked with carrying out revolving fund management to finance the business activities of Cooperatives, Micro, Small and Medium Enterprises (KUMKM), among others in the form of loans and other types of financing that are in line with the needs of KUMKM. Through the loan scheme and other forms of funding, it is expected to open access to funding for KUMKM actors to increase the competitiveness of the business and the products produced. The LPDB revolving fund program also opens up opportunities for the KUMKM businesses in the field of culture and creative economy to be able to develop. The cooperation between BEKRAF and LPDB have reinforced the program since 2016 concerning the use of revolving loans/funds in the context of capital support for KUMKM businesses in the creative economy sector. In general, education and training programs in the cultural and creative economy sector are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Utilize advancement of culture objects to improve people welfare (Agenda 4); and 2. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

### **Type of entity:**

Public Sector

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## **Education and Training Programs in the Cultural and Creative Economy Sector**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

The followings are education and training programs in the cultural and creative economy sector: 1. The development of the Indonesian National Work Competency Standards (SKKNI) in Culture; 2. Ministry of Education and Culture Second-Party Professional Certification Institute of Culture (LSP-P2 of Culture); 3. Innovative and Creative Nusantara Collaborations (IKKON); and 4. National Education Development Fund (LPDP). The Directorate General of Culture of the Ministry of Education and Culture in 2018 and 2019 has successfully finalized five Indonesian National Work Competency Standards (SKKNI) in the field of culture that has been approved by the Ministry of Manpower as the SKKNI coordinator in Indonesia. The five SKKNI in the field of culture includes music, performing arts, theatre, dance, and fine arts. The Second-Party Professional Certification Institute (LSP-P2) of Culture is a second-party Professional Certification Agency under the Directorate General of Culture of the Ministry of Education and Culture. To date, the LSP-P2 Culture Ministry of Education and Culture, especially in the field of arts, has developed 53 (fifty-three) Professional Certification Schemes based on SKKNI. The next stage of the creation of a certification scheme is the preparation of Competency Test Material as a tool in conducting professional certification tests. Innovative and Creative Nusantara Collaborations (IKKON) is a program of the (former) Creative Economy Agency (Bekraf). The program places a person or group of creative practitioners in an area in Indonesia that aims to encourage and assist the development of local creative economic potential. The implementation objective is that the participants of the IKKON program and the local community can learn from each other, share, interact, explore, and collaborate so that each party involved gains access to sustainable, ethical benefit sharing. The scope of the IKKON Program covers all fields of the creative economy sub-sectors namely, application and development of digital games, architecture, interior design, visual communication design, product design, fashion, film, animation and video, photography, craft, culinary, music, publishing, advertising, performing arts, fine arts and radio-television. IKKON has been held four times in 2016, 2017, 2018, and 2019. Educational Fund Management Institution, or commonly abbreviated as LPDP, is an institution operating under the Ministry of Finance, Ministry of Education and Culture, and Ministry of Religious Affairs which is committed to preparing future leaders and professionals and encouraging innovation for the realization of a prosperous, democratic, and just Indonesia. The main program of LPDP is the provision of scholarships for Indonesian Citizens (WNI) who wish to continue their education at home and abroad. The scholarship program funds come from the National Education Development Fund (DPPN) which is managed by an endowment fund management mechanism. DPPN itself is a manifestation of the mandate of the 1945 Constitution that at least twenty per cent of the State Revenue and Expenditure Budget (APBN) is for the education function. Through the LPDP scholarship program, human resources of culture and creative economy who want to build their capacity can study at leading universities, both at home and abroad. The LPDP also has a master and doctoral scholarship program targeting anyone who has individual artistic achievements at the international level. In addition to providing educational scholarships, LPDP also has a Productive Innovative Research (RISPRO) funding program that is intended to fund research, both competitive and initiative, to improve the competitiveness of the nation through product/technology commercialization, implementation of policies/governance, or publications. RISPRO funding has a research funding program related to culture and creative economy, themed "Development of Tourism and Creative Economy" and "Social Sciences and Humanities - Arts and Culture - Education". In general, education and training programs in the cultural and creative economy sector are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Institutional reform and culture budgeting to support the advancement of culture agenda (Agenda 6); and 2. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## **Competent Government Agencies with Cultural Affairs Budget**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

Ministry of National Development Planning/National Development Planning Agency

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://www.kemdikbud.go.id/>

<http://kemenparekraf.go.id/>

<https://www.bappenas.go.id/>

### **Describe the main features of the policy/measure:**

There are at least three ministries that have competence and budget for cultural affairs in Indonesia. They are Ministry of Education and Culture (Kemendikbud), Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency (Kemenparekraf/Baparekraf), and Ministry of National Development Planning/National Development Planning Agency (KemenPPN/Bappenas). These ministries/agencies are assigned based on the following legal and regulatory frameworks: 1. Presidential Regulation 82 of 2019 on the Ministry of Education and Culture; 2. Presidential Regulation 96 of 2019 on the Ministry of Tourism and Creative Economy; 3. Presidential Regulation 97 of 2019 on the Agency for Tourism and Creative Economy; 4. Presidential Regulation 65 of 2015 on the Ministry of National Development Planning; and 5. Presidential Regulation 66 of 2015 on the National Development Planning Agency. The Ministry of Education and Culture is a government ministry which organizes government affairs in the field of culture. The Ministry of Education and Culture's work unit in charge of cultural affairs is the Directorate General of Culture. The reorganization process in early 2020 created the new structure of the Directorate General of Culture which now consists of 5 directorates, including: 1. Directorate of Belief in One Almighty God and Indigenous Communities; 2. Directorate of Film, Music, and New Media; 3. Directorate of Cultural Protection; 4. Directorate of Culture Development and Utilization; and 5. Directorate of Cultural Manpower and Institution Development. Meanwhile, the Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency (Kemenparekraf/Baparekraf) is a government ministry which organizes government affairs in the field of tourism and creative economy. Kemenparekraf/Baparekraf is the result of a merger between the (former) Creative Economy Agency and the (former) Ministry of Tourism in 2019. After the reorganization process in early 2020, the work unit of Kemenparekraf/Baparekraf in charge of creative economic affairs is the Deputy for Digital Economy and Creative Products. Lastly, the Ministry of National Development Planning/National Development Planning Agency (KemenPPN/Bappenas) is a ministry with authority to undertake government affairs in the field of national development planning. The work unit of KemenPPN/Bappenas in charge of cultural affairs is the Deputy for Human, Community, and Cultural Development. In contrast to the Ministry of Education and Culture and Kemenparekraf/Baparekraf which have programs that come in direct contact with cultural and creative economic actors, the KemenPPN/Bappenas program is technocratic in scope only in planning the government's strategic programs. In general, the establishment of competent government agencies that have cultural affairs budget is intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 4. Utilize advancement of culture objects to improve people welfare (Agenda 4); 5. Advancement of culture that protects biodiversity and strengthens ecosystems (Agenda 5); 6. Institutional reform and cultural affairs budget to support the advancement of culture agenda (Agenda 6); and 7. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

This QPR includes the following programs of the Directorate General of Culture: 1. Implementation of the Law on the Advancement of Culture; 2. Implementation of the Law on Film; 3. Formulation of the Regional Cultural White Papers; 4. Formulation of the National Strategy for Culture; 5. Formulation of the Master Plan for the Advancement of Culture; 6. Cultural Endowment Fund; 7. Integrated Cultural Database System; and 8. Integrated Cultural Data. The majority of the Kemenparekraf/Baparekraf programs reported in this QPR are the Creative Economy Agency programs before the merger, which include: 1. Implementation of the Law on Creative Economy; 2. Presidential Regulation 142 of 2018 on the 2018-2025 National Master Plan for Creative Economy Development; 3. The Innovative and Creative Nusantara Collaborations (IKKON); and 4. AKATARA Indonesian Film Market and Business Forum. This QPR includes the following Programs of the Deputy for Human, Community, and Culture Development: 1. Development of Cultural Development Indexes; and 2. Formulation of the Master Plan for the Advancement of Culture.

**Has the implementation of the policy/measure been evaluated?:** NO

## **Policies on Interagency Cooperation**

**Name of agency responsible for the implementation of the policy/measure:**

Coordinating Ministry for Human Development and Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<https://www.kemenkopmk.go.id/>

**Describe the main features of the policy/measure:**

The only ministry that has been given a unique mandate to facilitate inter-agency cooperation in the field of culture is the Coordinating Ministry for Human Development and Culture (Kemenko PMK). Kemenko PMK is established based on a Presidential Regulation 9 of 2015. As the coordinating ministry, Kemenko PMK coordinates: 1. Ministry of Religious Affairs; 2. Ministry of Education and Culture; 3. Ministry of Research, Technology, and Higher Education; 4. Ministry of Health; 5. Ministry of Social Affairs; 6. Ministry of Villages, Development of Disadvantaged Areas, and Transmigration; 7. Ministry of Women's Empowerment and Child Protection; and 8. Ministry of Youth and Sports. The work unit of Kemenko PMK, in charge of cultural affairs, is the Deputy for Cultural Coordination. Meanwhile, the work unit in charge of creative economy affairs is Expert Staff in Micro, Small, and Medium Enterprises, Creative Economy, and Employment. In general, policies on inter-agency cooperation are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Institutional reform and cultural affairs budget to support the advancement of culture agenda (Agenda 6); and 2. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

This QPR includes the following programs of the Coordinating Ministry for Human Development and Culture (Kemenko PMK): 1. Development of Cultural Development Index; 2. Formulation of the Master Plan for the Advancement of Culture; and 3. Presidential Regulation 142 of 2018 concerning the 2018-2025 National Master Plan for Creative Economy Development.

**Has the implementation of the policy/measure been evaluated?:** NO

## **Policies and Measures on the Decentralization of Responsibilities for Policy Development**

### **Name of agency responsible for the implementation of the policy/measure:**

Coordinating Ministry for Human Development and Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

The Government of Indonesia has issued the policies and measures to decentralize responsibility for policy development. Among those that are relevant to be reported are: 1. Regional Apparatus Organizations that are in charge of Cultural Affairs of the Regional Government (Law 23 of 2014 on Regional Governments); 2. Special Regional of Yogyakarta Regulation 3 of 2017 on Conservation and Development of Culture; and 3. Special Allocation Funds for Culture. After the reform movement in 1998, Indonesia embarked on decentralization of governance through a regional autonomy policy. Regarding culture, each Regional Government - both at the regency/municipal and provincial levels - has a Regional Government Organization that carries out cultural affairs of its government. Each Regional Government Organization in charge of cultural affairs will coordinate with the Ministry of Education and Culture in carrying out its primary duties and functions. Furthermore, the Regional Government also has the authority to draft Regional Regulations to develop cultural policies. This authority is in line with Article 18 paragraph (6) of the 1945 Constitution of the Republic of Indonesia which stipulates that: "the Regional Government is entitled to established Regional Regulations and other regulations to exercise autonomy and carry out supporting functions." The mandate of the 1945 Constitution was strengthened by Article 236 paragraph (1) of Law 23 of 2014 on Regional Governments which reads: "To carry out Regional Autonomy and Supporting Functions, the Region shall establish a Regional Regulation." One example of the development of cultural policy carried out by the Regional Government is the issuance of Special Region of Yogyakarta Regulation 3 of 2017 on Conservation and Development of Culture. The Regional Regulation was prepared to harmonize the Law on the Advancement of Culture with the context of Special Region of Yogyakarta. To support regional cultural policy development, the Central Government, through the Ministry of Education and Culture began the Special Allocation Fund (DAK) transfers to local governments in 2019. The allocation of the DAK for Culture was one of the resolutions at the Indonesian Culture Congress (see Goal 1, Measures that Support CSO Participation in Policy Design) which was held at the end of 2018. It is expected that the allocation of the DAK for Culture can support local governments in advancing culture according to the potential and challenges of each region. DAK for Culture has made it possible for local governments to plan and allocate program budgets for the advancement of culture in their regions. To determine the amount of DAK for a region, the Ministry of Education and Culture uses a simple approach but remains focused on needs. Some considerations used include regional conditions and the seriousness of the Regional Government in the advancement of culture. One of the assessment indicators is the Regional Government's successful formulation of the Regional Cultural White Papers (see Goal 1, Measures that Support CSO Participation in Policy Design). In general, the policy that decentralizes responsibility for policy development is intended to contribute to the following achievement of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Institutional reform and cultural affairs budget to support the advancement of culture agenda (Agenda 6); and 2. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## **Information Systems and Cultural Statistics Used in Policy Development**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture  
Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency  
Central Bureau of Statistics

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Describe the main features of the policy/measure:**

Several information systems and cultural statistics used in policy development have been or are being developed in the past four years, including: 1. Cultural Development Index; 2. Integrated Cultural Database System (under development); and 3. Integrated Cultural Data. Given the importance of data and information in development, the Ministry of National Development Planning/National Development Planning Agency (KemenPPN/Bappenas) in cooperation with the Ministry of Education and Culture, and the Central Bureau of Statistics has the initiative to develop a Cultural Development Index. The Cultural Development Index is drafted by referring to the UNESCO Culture Development Indicators (CDIs) concept. The UNESCO CDIs have a series of dimensions and indicators that highlight the contribution of culture to develop, encourage economic growth, and help individuals and communities expand life choices, and adapt to change. The Cultural Development Index is an instrument to measure the performance of cultural development. In this case, the Cultural Development Index is not intended to measure the cultural value of a region, but rather to measure the performance of cultural development. The Cultural Development Index, which contains the following seven dimensions, is expected to be able to provide a more holistic picture of cultural development: (1) cultural economy index; (2) educational dimension; (3) socio-cultural resilience dimension; (4) cultural heritage dimension; (5) cultural expression dimension; (6) literary culture dimension; and (7) gender equality dimension. The seven dimensions show that cultural development covers a broad scope and is cross-sectoral in nature. Based on the 2018 Cultural Development Index, Indonesia's cultural development is quite well, but it still needs improvement. The value of the national Cultural Development Index, with a value range from 0 to 100 is 53.74. The value for each dimension is as follows: cultural economy dimension (30.55), educational dimension (69.67), socio-cultural resilience dimension (72.84), cultural heritage dimension (41.11), cultural expression dimension (36.57), literacy culture dimension (55.03), and gender equality dimension (54.97). The dimension of socio-cultural resilience has the highest value, while the cultural economy dimension has the lowest value compared to the other dimensions. It shows that the ability of Indonesian culture to maintain and develop cultural identity, knowledge, and practices in social life is quite well. However, the contribution of culture in supporting economic development still needs to be improved. With the publication of this Cultural Development Index, it is hoped that cultural development can be increasingly targeted and of better quality. This Cultural Development Index serves as the basis for knowledge-based policy formulation, will help policymakers so that the formulation of cultural development policies can be more precise according to the conditions of each region. Besides, the Cultural Development Index can also be utilized by academics and those interested in cultural studies to enrich data and information related to cultural development. The government will develop an Integrated Cultural Database System, which is a central cultural database system that integrates all cultural data from various sources. The Integrated Cultural Database System contains data related to: 1. Objects of the Advancement of Culture; 2. Cultural human resources, cultural agencies, and cultural institutions; 3. Cultural facilities and infrastructure; and 4. other culture-related data. The Integrated Cultural Database System is the main data reference in the efforts to advance culture. The following are examples of the functions of the Integrated Cultural Database System to Advance Culture: 1. Identification of Objects of the Advancement of Culture which will be the priority in the Advancement of Culture effort; 2. Proof of Indonesian ownership of the Objects of the Advancement of Culture in the event of a dispute with a foreign party; and 3. Reference to the granting of permits to large industries and foreign parties for the commercial use of Objects of the Advancement of Culture. While waiting for the Integrated Cultural Database System development to finish, the Ministry of Education and Culture is also developing an Integrated Cultural Data. Integrated Cultural Data is a reference to cultural data that supports the Integrated Cultural Database System under the mandate of Law 5 of 2017 on Advancement of Culture. There are currently four cultural data references in the Integrated Cultural Data, including: 1. Unique Number of Cultural Personnel: Identification code for all Cultural Human Resources; 2. Cultural Institution Identification Number: Identification code for all Cultural Agencies and Institutions; 3. Tangible Object Identification Number: Identification code for all Cultural Advancement Objects that are tangible; and 4. Intangible Object Identification Number: Identification Code for all Intangible Objects of the Advancement of Culture. In general, information systems and cultural statistics used in policy development are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 2. Institutional reform and cultural affairs budget to support the advancement of culture agenda (Agenda 6); and 3. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

-

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

Indonesian Broadcasting Commission

Ministry of Communication and Informatics

**If YES, these regulatory authority(ies) monitor:**

Public media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

**Relevant Policies and Measures:**

### **Policies and Measures that Support Media Freedom**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Communication and Informatics

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<https://jdih.kominfo.go.id/>

[http://www.dpr.go.id/dokakd/dokumen/harmonisasi\\_RANCANGAN\\_UNDANG-UNDANG\\_REPUBLIK\\_INDONESIA\\_TENTANG\\_PENYIARAN.pdf](http://www.dpr.go.id/dokakd/dokumen/harmonisasi_RANCANGAN_UNDANG-UNDANG_REPUBLIK_INDONESIA_TENTANG_PENYIARAN.pdf)

<http://icjr.or.id/data/wp-content/uploads/2016/02/Menimbang-Ulang-Pasal-27-ayat-3-UU-ITE-dalam-Putusan-Pengadilan.pdf>

[https://kominfo.go.id/index.php/content/detail/4419/Menkominfo%3A+Pasal+27+Ayat+3+UU+ITE+Tidak+Mungkin+Dihapuskan/0/berita\\_satker](https://kominfo.go.id/index.php/content/detail/4419/Menkominfo%3A+Pasal+27+Ayat+3+UU+ITE+Tidak+Mungkin+Dihapuskan/0/berita_satker)

[https://jdih.kominfo.go.id/produk\\_hukum/view/id/695/t/peraturan+pemerintah+nomor+71+tahun+2019+tanggal+10+oktober+2019](https://jdih.kominfo.go.id/produk_hukum/view/id/695/t/peraturan+pemerintah+nomor+71+tahun+2019+tanggal+10+oktober+2019)

**Describe the main features of the policy/measure:**

The followings are several policies and measures regarding media freedom: 1. Media Diversity Monitoring Framework; 2. Draft Law on Radio and Television of the Republic of Indonesia (RTRI) 2020; 3. Draft Law on Amendments to Law 32 of 2002 on Broadcasting; and 4. Law 19 of 2016 on Amendments to Law 11 of 2008 on Electronic Information and Transactions. UNESCO Workshop on Media Diversity from 17-19 September 2019 in Jakarta, which was attended by more than 40 media professionals, proposed a Media Diversity Monitoring Framework be developed as a tool to monitor trends in media diversity in Indonesia regularly. This framework can be used by media professionals, media regulators, and the government to monitor trends in media diversity in Indonesia with a set of parameters. This framework development is an effort to protect and promote the diversity of cultural expressions in the media and fulfil UNESCO's mandate to promote freedom of ideas as well as to build an inclusive knowledge society. At the time of this report, no country has developed such a monitoring tool, which makes it a pioneering tool to monitor media diversity. The Draft Law on Radio and Television of the Republic of Indonesia (RTRI) concerning the merger of the two public broadcasting institutions (LPP) RRI and TVRI awaits approval in August 2020. RRI and TVRI preferably broadcast important matters and necessary to the public as well as the rich cultural diversity in Indonesia. Draft Law on Radio Television Republik Indonesia (RTRI) that strengthen TVRI and RRI as Public Broadcasting Institutions is in line with the Ministry of Communication and Informatics Strategic Plan. Strengthening and empowering TVRI and RRI is a strategic measure to inform the public and nation's interests to the public without partisan and political interests. Public and community broadcasting media hold a strategic position as a free, open, and independent media. The merger of TVRI and RRI into an institution called RTRI has a fundamental reason, namely the demand for technological development towards multi-platform and cross-function. The objective of the two Public Broadcasting Institutions unification is to be efficient and effective in carrying out its more significant role through television, radio, and online platforms. Meanwhile, the 2016 Indonesian Quadrennial Periodic Report has reported Law 32 of 2002 on Broadcasting. This law regulates television and radio broadcasts, advertising broadcasts (commercial and public services), radio frequency spectrum, broadcasting institutions, national broadcasting systems, and broadcasting operations. This law also formed the basis for the establishment of the Indonesian Broadcasting Commission (see Goal 1, Policies and Measures that Demand Media Accountability). Although this law is still in effect, the 2020-2024 Priority National Legislation Program includes the draft law of its amendment,



so there are firm hopes that there will be a new Broadcasting Law in the next few years. The report on the evaluation results mentioned some proposed revisions to the Broadcasting Law. Finally, in order to maintain the spirit of unity in diversity of Indonesia, a nation with a multi-ethnic, multi-religious population, the government together with the Parliament issued Law 19 of 2016 on Amendments to Law 11 of 2008 on Information and Electronic Transactions (ITE). This law regulates, among other things, electronic information, electronic transactions, electronic documents, electronic systems, electronic system operations, electronic system networks, electronic agents, and electronic signatures. In general, policies and measures that support media freedom are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); and 3. Utilize advancement of culture objects to improve people welfare (Agenda 4).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** YES

**What are the results achieved so far through the implementation of the policy/measure?:**

The followings are more technical legislative/statutory rules and regulations that are the derivative regulations of the Broadcasting Law: 1. Government Regulation 11 of 2005 on Broadcasting Operation of Public Broadcasting Institutions (LPP); 2. Government Regulation 12 of 2005 on Public Broadcasting Institution of Radio Republik Indonesia; 3. Government Regulation 13 of 2005 on Public Broadcasting Institution of Televisi Republik Indonesia; 4. Government Regulation 50 of 2005 on Broadcasting Operation of Private Broadcasting Institutions (LPS); 5. Government Regulation 51 of 2005 on Broadcasting Operation of Community Broadcasting Institutions; 6. Government Regulation 52 of 2005 on Broadcasting Operation of Subscribed Broadcasting Institutions; and 7. Government Regulation 49 of 2005 on Guidelines for News Coverage by Foreign Broadcasting Institutions. One of the derivative legislative/statutory rules and regulations of the ITE Law is Government Regulation 82 of 2012 on the Implementation of Electronic Systems and transactions.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The House of Representatives (DPR) of the Republic of Indonesia document regarding Harmonization of the Draft Law of the Republic of Indonesia related to Draft Law on Amendments to the Law 32 of 2002 on Broadcasting, which contains the evaluation of the Broadcasting Law as follows: 1. In terms of content, many of the articles in the Broadcasting Law have multiple interpretations, for example regarding the authority of KPI, licensing, networked broadcasting system, cross-ownership, LPS, and LPP; and 2. The Broadcasting Law is deemed not to have anticipated the development of broadcast technology which has developed from analogue technology to digital technology. Based on evaluation results, the DPR proposes Broadcasting Law revision by expanding the scope of regulation to include: 1. implementation of broadcasting with digital technology; and 2. community participation. Moreover, enriching the direction of the rules to participate in: 1. maintaining and enhancing morality and religious values and national identity; 2. improving the quality of human resources; 3. maintaining and strengthening national unity and integrity; 4. increasing awareness on obeying the national law and discipline; 5. channeling public opinion and encouraging the active role of the community in national and regional development; 6. preserving the environment; 7. preventing ownership monopolies and supporting fair business competition in the broadcasting field; and 8. adjusting to technological advances in broadcasting. Besides, the draft amendments of the Law 32 of 2002 perpetuate the capital's monopoly on media content by stating that the Network Broadcast System (SSJ) is optional, not the obligation of the broadcasting institution. Democratizing broadcasting means an antonym for the word centralization. Therefore, the SSJ is an obligation, so that it is also in line with the vision of "Indonesia-Centric" and Nawacita, which means developing "public information" from the periphery and outermost regions.

**Partner(s) engaged in the implementation of the measure:**

Civil Society Organizations that are parts of the Working Group for Democratic Broadcasting

**Type of entity:**

Civil Society Organization (CSO)

Association of Indonesian Private Televisions (ATVSI)

**Type of entity:**

Civil Society Organization (CSO)

Press Council

**Type of entity:**

Public Sector

Association of National Private Broadcasting Radios (PRSSNI)

**Type of entity:**

Civil Society Organization (CSO)

Association of Indonesian Local Televisions (ATVLI)

**Type of entity:**

Civil Society Organization (CSO)

Indonesian Journalists Association (PWI)

**Type of entity:**

Civil Society Organization (CSO)

Alliance of Independent Journalists (AJI)

**Type of entity:**

Civil Society Organization (CSO)

Indonesian Television Journalists Association (IJTI)

**Type of entity:**

Civil Society Organization (CSO)

Indonesian Broadcasting Commission (KPI)

**Type of entity:**

Public Sector

Ministry of Home Affairs

**Type of entity:**

Public Sector

Indonesian National Police

**Type of entity:**

Public Sector

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## **Policies and Measures that Demand for Media Accountability**

### **Name of agency responsible for the implementation of the policy/measure:**

Indonesian Broadcasting Commission  
Film Censorship Board

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Media Arts  
Music  
Publishing

### **Website of the policy/measure, if available:**

<http://www.kpi.go.id/>  
<https://www.lsf.go.id/>  
<https://jdih.kemdikbud.go.id>  
<http://www.kpi.go.id/index.php/id/42-publikasi-kpi/35477-riset-indeks-kualitas-program-siaran-tv-2019>  
<http://ditpolkom.bappenas.go.id/v2/wp-content/uploads/2018/12/Ekspose-Survei-2-tahun-2018.pdf>

### **Describe the main features of the policy/measure:**

Policies and measures developed by the Government of Indonesia demand for media accountability. Some of the main ones to report include: 1. Indonesian Broadcasting Commission (KPI); 2. KPI Regulation 1/P/KPI/03/2012 on Code of Ethics in Broadcasting; 3. Television Broadcast Quality Index Survey 2015-2018/2019 Broadcasting Quality Index Research; 4. Film Censorship Board; 5. Minister of Education and Culture Regulation 14 of 2019 on Guidelines and Criteria for Censorship, Age Classification of Viewers, and Withdrawal of Films and Film Advertisements from Circulation. The Indonesian Broadcasting Commission (KPI) is an independent state institution at the central and regional levels established as a form of public participation representing the aspirations and interests of the public in broadcasting. In carrying out its functions, KPI has the following authorities: 1. the setting of broadcast program standards; 2. formulating regulations and establishing guidelines for broadcasting behavior; 3. supervising the implementation of regulations and guidelines for broadcasting behavior and broadcast program standards; 4. imposing sanctions on violations of regulations and guidelines for broadcasting behavior and broadcast program standards; and 5. coordinating and cooperating with the government, broadcasters, and public. KPI has the following duties and obligations: 1. guaranteeing that the public receive proper and correct information following human rights; 2. assisting in regulating broadcasting infrastructure; 3. participating in building a healthy competition climate among broadcasting institutions and related industries; 4. maintaining a fair, equitable, and balanced national information structure; 5. accommodating, examining, and following up on complaints, objections, as well as public criticism and appreciation of broadcasting; and 6. formulating human resource development plans that guarantee professionalism in the broadcasting field. One of the results of KPI's work is the formulation of the evaluation tool for the television broadcast program quality in the form of a 2015-2018 Television Broadcast Quality Index Survey to measure compliance with KPI Regulation 1/P/KPI/03/2012 on Code of Ethics in Broadcasting. In 2019, the term Quality Index Survey changed to Quality Index Research. Quality Index Research in 2019 involved 12 state universities, the wider community, and eight panels of experts with backgrounds in academia, culture, psychology, and others. Analysing broadcast content on 15 national TV networks with the target of improving the quality of content to become a better tradition by getting input from the public. Law 33 of 2009 on Film and Government Regulation 18 of 2014 on Film Censorship Board, regulate the Film Censorship Board (Lembaga Sensor Film/LSF) of Indonesia. Every film to be distributed or exhibited must pass censorship by the LSF like nudity, extreme violence, abusive language, and others that may impact the culture of society. Any art form must have creative freedom but must also be socially responsible. Government Regulation 7 of 1994 governs LSF duties and functions. Minister of Education and Culture Regulation 14 of 2019 on Guidance and Criteria for Censorship, Audience Age Classification and Withdrawal of Movies and Movie Advertisements from Circulation contains provisions concerning: licensing for the circulation of movies and movie advertisements; censorship criteria; movie ratings; and procedures for withdrawing movies and movie advertisements from circulation. In general, policies and measures that demand media accountability are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); and 3. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The Broadcasting Quality Index Research 2019 evaluates eight types of broadcast programs, namely tourism and culture, religion, talk show, news, children, variety show, soap operas, and infotainment. The evaluation concludes that four types of programs, namely children, variety show, soap operas, and infotainment, do not meet the standards.

### **Financial resources allocated to the policy/measure in USD:**

The State Budget Revenue and Expenditure (APBN) finances the Central KPI. Each province's Regional Budget Revenue and Expenditure (APBD) finances the Regional KPIs.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

The twelve state universities include the University of North Sumatra (Medan), Andalas University (Padang), Veterans National Development University (Jakarta), Padjadjaran University (Bandung), and Diponegoro University (Semarang).

**Type of entity:**

Public Sector

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## **Policies and Measures that Support the Diversity of Media Ownership**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Communication and Informatics

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Publishing

### **Describe the main features of the policy/measure:**

One of the policies that supports diversity in media ownership is Draft Law on Amendments to the Law 5 of 1999 on the Prohibition of Monopolistic Practices and Unfair Business Competition. In principle, the government enacted Law 5 of 1999 on the Prohibition of Monopolistic Practices and Unfair Business Competition to ensure the certainty of equal business opportunities for every business actor in Indonesia and create a conducive business climate through the regulation of fair business competition. However, the law needs to be adjusted to accommodate the development of increasingly globalized business competition, especially in the ASEAN region with the establishment of the ASEAN Economic Community (AEC) in 2015. The AEC is a significant milestone in the regional economic integration agenda in ASEAN. The Draft Law needs to be adjusted to the 2010 ASEAN Regional Guidelines on Competition Policy because despite being a non-binding soft law for ASEAN members, the Regional Guidelines is the first step, a starting point towards harmonizing business competition law in the ASEAN region. The 2025 ASEAN Competition Action Plan clearly defines the roadmap towards harmonizing business competition policies and laws in the ASEAN region. If we map media ownership in Indonesia, there are eight national mass media corporations and three giant state/public-owned media companies namely TVRI, RRI, and Antara News Agency, and some local media companies in the regions. The media industry and the society in Indonesia develop to be more digital because of the internet, social media, mobile devices, and others. Thus, many print media are closed; online media is growing; media acquisition is happening everywhere. In Indonesia, there are about eight media/digital conglomerates. They are national companies whose business portfolio includes investment in communication infrastructure, television, radio, print media, and online. They are the ones who dominate the current Indonesian media landscape. Those media/digital conglomerates are CT Corp; Global Mediacom; EMTEK; Asia Media Vision; Media Group; News one Media Holding; Jawa Pos; and Kompas Gramedia. Media conglomerates develop a digital business model that is almost similar: aiming to become a multi-platform media company. The modern multi-platform broadcasting system is called media convergence. The development of digital media and multi-platform media convergence includes the provision of user-friendly applications on gadgets or smartphones to be downloaded and used by users. Thus, relevant laws and regulations such as Broadcasting Law and ITE Law need to be updated by the government, together with related parties such as KPI, Press Council, Indonesian Journalists Association (PWI), Television Association, Indonesian Cyber Media Association, and others. In general, policies and measures that support the diversity of media ownership are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The establishment of media watchdogs/supervisory bodies, such as the Indonesian Broadcasting Commission (KPI), Press Council, Indonesian Journalists Association (PWI), Television Association, Indonesian Cyber Media Association.

**Has the implementation of the policy/measure been evaluated?:** YES

### **If yes, what are the main conclusions/recommendations?:**

There is no comprehensive policy on convergence media. The fundamental problem of the new regulation will be the extent to which new laws (replacing or amending Law 32 of 2002) can accommodate the development of broadcast technology and organize a healthy, democratic, fair, progressive, and comprehensive Indonesian broadcasting industry. The new policies must regulate media ownership, cross-ownership, network media, media convergence, licensing, and broadcast content. Nevertheless, the Law 32 of 2002 that regulates broadcasting has changed state control over the media into public-based control, and the law intends to prevent a monopoly on media ownership so that manipulation of information and public opinion will not occur. The establishment of KPI, an independent public-based institution as the official regulator of broadcasting in Indonesia, is the embodiment of the principle of diversity of ownership and diversity of broadcast content. Meanwhile, the Law 11 of 2008 regarding Information and Electronic Transactions (ITE), which is a communication policy about interactive media, is too addressed to all resources contained on the internet, it has not touched on the substance of the communication. Only to the point of assisting those involved in e-commerce. The law should help regulate the new communication structure, which is marked by the fact that individuals control the traffic of information. Building a long-term comprehensive regulation in the context of the communication technology development that is rapidly increasing needs to be pursued.

### **Partner(s) engaged in the implementation of the measure:**

Indonesian Broadcasting Commission

#### **Type of entity:**

Public Sector

Press Council

#### **Type of entity:**

Public Sector

Indonesian Journalists Association

**Type of entity:**

Civil Society Organization (CSO)

Television Association

**Type of entity:**

Public Sector

Indonesian Cyber Media Association

**Type of entity:**

Civil Society Organization (CSO)

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## **Policies and Measures that Support the Diversity of Government Media Content**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Communication and Informatics  
Televisi Republik Indonesia  
Radio Republik Indonesia  
Ministry of Tourism and Creative Economy  
Indonesian Broadcasting Commission

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Media Arts  
Music  
Publishing

### **Website of the policy/measure, if available:**

<http://www.rri.co.id>  
<https://www.tvri.co.id>  
<http://www.kpi.go.id/index.php/id/publikasi/survei-indeks-kualitas-siaran-televisi>  
<http://indiskop.id/>  
<http://www.kpi.go.id/>

### **Describe the main features of the policy/measure:**

The followings are policies and measures that support the diversity of government media content: 1. Law 32 of 2002 on Broadcasting. 2. Government Regulation 12 of 2005 on Public Broadcasting Institution of Radio Republik Indonesia; 3. Government Regulation 13 of 2005 on Public Broadcasting Institution of Televisi Republik Indonesia; 4. Minister of Communication and Informatics Regulation 43 of 2009 on Broadcasting Operation through the Network Station System by Private Broadcasting Institutions of Television Broadcasting Services; 5. The Code of Ethics in Broadcasting and Broadcast Program Standards (P3SPS) are media policies that contain the implementation of Network Broadcast System (SSJ); and 6. INDISKOP. The Broadcasting Law is the primary basis for the establishment of the Indonesian Broadcasting Commission (KPI) that divides the authority of broadcasting regulations and controls to two parties, namely the government and the public. An independent body called the Indonesian Broadcasting Commission (KPI) represents the public role officially. The spirit is that the management of the broadcasting system, which is the public sphere, must be managed by an independent body that is free from the interference of investors and interests of powers. One of the basics of a healthy information service function, as stated in the Broadcasting Law, is Diversity of Content (the principle of diversity in content). The focus is on the diversity of broadcast content for the public based on the type of program and program content, where broadcasts about cultural, ethnic, religious, racial and social class groups have the same position and opportunity in broadcasting. People can get a variety of broadcast content, among others, from local or regional broadcasts. Public Broadcasting Institution is broadcasting institutions in the form of a legal entity established by the state and carry-out radio broadcasting activities. It is independent, neutral, non-commercial, and functions to provide services for the benefit of the community. Government Regulation 37 of 2000 transformed the Radio Republik Indonesia to become Indonesia's Public Broadcasting Institution, referred to as RRI and is a legal entity established by the state. The RRI's year of establishment is 1945. After the enactment of the 2002 Broadcasting Law, TVRI became a public broadcasting institution along with Radio Republik Indonesia. The funding besides the State Budget (APBN) or the Regional Budget (APBD) also comes from broadcasting fees, community contributions, advertisement broadcasts, and other legitimate businesses related to broadcasting. TVRI's year of establishment is 1962. The Broadcasting Law mandates the Indonesian Broadcasting Commission (KPI) as the regulatory body to set up rules and guidelines for television and radio programs and productions. The Broadcasting Code of Conduct (P3) is the provisions for broadcasters set by the KPI. The Broadcast Program Standards (SPS) is a broadcast content standard that contains the restriction, violation, and obligation set by the KPI. P3SPS is standard guidance for broadcasting in Indonesia. As a plural nation, Indonesia requires broadcast media that respects and maintains plurality proportionally. Indonesia, therefore, requires a broadcast system that allows each radio or tv branch to broadcast a variety of local content. Implementing the Network Station System (SSJ) is important in maintaining Indonesia's diversity. The Broadcasting Law's principle is democratization where diversity of ownership will produce diversity in content. Media owners must have understood that when a broadcasting permit is issued, it means that in using the public domain, the owner must provide benefits for the local public. INDISKOP is an initiative of Keana Films, and its development is the result of a collaboration between city-owned market operator Pasar Jaya (Perumda Pasar Jaya), the Indonesian Film Actors Association (Parfi 56), and several parties. Currently only playing old films but, going forward, INDISKOP is likely to show new films. INDISKOP aims to bring equality to all levels of society (Jakarta) and can be a space for interaction and entertainment that brings unity. INDISKOP carries the concept of Educinema, Creative Space, Indonesian Cuisine. The low-priced People's Cinema, which operates in 2019, gives space to the Indonesian film industry and shows all films produced by the nation's film makers. This media conveys Education, Culture, Creativity and instills national values. Creative space as a place for training and educating young people and 12 shops to support local cuisine on an MSME scale equip INDISKOP. INDISKOP opened its first low-budget cinema building in a traditional market in Teluk Gong, North Jakarta in 2019. The cinema offered a humble alternative for those who wanted to go to the movies but could not afford to go to movie theatre chains in Jakarta. The hope is that INDISKOP will become a starting point or pilot project to inspire other Indonesian-film-only cinemas. INDISKOP only features Indonesian movies, but one thing it has going for is affordable prices. The humble INDISKOP at Teluk Gong Market in Penjaringan, North Jakarta is not connected to any of the movie theatre chains, and as such INDISKOP is known as a people's cinema. In general, policies and measures that support the diversity of government media content are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies

and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Financial resources allocated to the policy/measure in USD:**

Government has allocated approx. US\$85,000 for TVRI in 2020 State Budget Government has allocated approx. US\$92,000 for RRI in 2020 State Budget

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The eight principles of global public broadcasting indicators, according to UNESCO, if fulfilled, can strengthen the role of TVRI and RRI as Public Broadcasting Institutions. The principles are: public TV must be a part of all groups without discrimination (non-partisan); reflect plurality in structure, staff, and service modes; prioritizing program quality over quantity; editor-in-chief free from the intervention of the ruling political forces and destructive market economy; sources of funding from the public, not bound by the political agenda and economic of certain parties, aka independent. Also, public TV managers must work professionally and creatively; prioritizing accurate accountability; and lastly, having a tradition of strong or inclusive strategic collaboration.

**Partner(s) engaged in the implementation of the measure:**

Indonesian Telecommunication Regulatory Authority (BRTI)

**Type of entity:**

Public Sector

Press Council

**Type of entity:**

Public Sector

Copyright Council

**Type of entity:**

Public Sector

Indonesian Broadcasting Commission

**Type of entity:**

Public Sector

Electronic Transaction Standardization Agency

**Type of entity:**

Public Sector

Information Commission

**Type of entity:**

Public Sector

Film Censorship Board

**Type of entity:**

Public Sector

Business Competition Supervisory Commission

**Type of entity:**

Public Sector

Perumda Pasar Jaya

**Type of entity:**

Public Sector

Jakarta Provincial Government

**Type of entity:**

Public Sector

PT. Kreasi Anak Bangsa (Keana Films-Production)

**Type of entity:**

Private Sector

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

**Type of entity:**

Public Sector

Chamber of Commerce and Industry

**Type of entity:**

Public Sector



Indonesian Film Artists Association

**Type of entity:**

Civil Society Organization (CSO)

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## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** NO

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** NO

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** NO

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** YES

**Relevant Policies and Measures:**

### **Policies and Measures that Support Digital Transformation of Cultural and Creative Industries**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Communication and Informatics

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

Ministry of Cooperatives and SMEs

Coordinating Ministry for Economic Affairs

The National Library of Indonesia

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<https://kominfo.go.id/content/detail/10309/inilah-road-map-e-commerce-indonesia-2017-2019/0/berita>

<https://perpustakaan.kemdikbud.go.id/>

<https://www.perpusnas.go.id/>

<https://onesearch.id/>

<https://budaya-indonesia.org/>

<https://iccn.or.id/>

<https://www.kotakreatif.id/>

<http://indiskop.id/>

<http://www.brti.or.id/>

**Describe the main features of the policy/measure:**

Some Policies and Measures that Support Digital Transformation of Cultural and Creative Industries include: 1. Presidential Regulation 74 of 2017 on Road-map of Electronic-Based National Trading System (e-Commerce Road Map) of 2017-2019; 2. Minister of Communication and Informatics Regulation 15 of 2018 on the Indonesian Telecommunication Regulatory Authority; 3. Digitalization of the National Library's Collections; 4. Indonesian Culture Digital Library; and 5. Indonesia Creative Cities Network. The Roadmap of the Electronic-Based National Trade System encourages the acceleration and development of electronic-based national trade systems (e-commerce), start-ups, business development, and logistical acceleration. The e-Commerce Roadmap includes funding, taxation, consumer protection, education and human resources programs. Then the communication infrastructure, logistics, cybersecurity, and the establishment of a coordinating function (in the form of steering and management committee) of the 2017-2019 e-Commerce Roadmap. This Roadmap serves as a reference for the central and local governments to establish policies and to develop legal aspects, such as sectoral regulations, schemes or procedures and programs in the context of accelerating e-commerce effective, sustainable and inclusive growth. This roadmap contains eight issues as a reference for stakeholders to regulate the booming e-commerce industry. The key stakeholders consist of relevant government ministries, the private sectors, such as Indonesian Chamber of Commerce, Indonesia Logistics Association, Indonesia Venture Capital & Startup Association and Indonesia E-Commerce Association (IdEA), and others. They represent different sectors and have a different operating budget. Evaluating and making necessary changes is the task of the steering committee. The Indonesian Telecommunication Regulatory Authority (BRTI) functions as a regulator of telecommunication operations in Indonesia. BRTI runs its tasks and functions through the Committee of Telecommunication Regulation, which consists of seven members. The appointment of five members of the committee from public figures and two members of the committee from the government manifests public participation. Also, by paying attention to the development of Information Technology,

telematics convergence, and the needs of the community and stakeholders, the BRTI functions cover the improvements of broadcasting infrastructure and informatics applications. Regulations include the formulation and stipulation of provisions such as the development of broadcasting and multimedia digitalization, improvement of technology and information technology infrastructure; information technology empowerment, digital economy, and internet. BRTI was formed based on the provisions of Law 36 of 1999 concerning Telecommunications. BRTI, a part of the Ministry of Communication and Information of the Republic of Indonesia, consists of the Directorate General of Post and Information Technology, the Directorate General of Resources and Equipment of Post and Information Technology, the Directorate General of Information Applications, and the Telecommunications Regulatory Committee consisting of government and civil society elements. On digitizing the national library collection, in 2016, the National Library of Indonesia launched a digital library networking portal to provide easier access to information. The portal currently provides over nine million records from 218 institutions, which include governments, schools, and universities. The public can access the service on onesearch.id. The Indonesian Cultural Digital Library (PDBI) is a digital library that provides services to anyone interested in Indonesian culture. PDBI was initiated by the organization Sobat Budaya Foundation to serve as a space to inventory and preserve the wealth of Indonesian cultures. Sobat Budaya created a data-crowdsourcing mechanism for the public to participate. The digital library project, established in 2009, has three purposes: 1) establishing PDBI as one of the primary sources of information on Indonesian cultures; 2) preserving the knowledge of cultural heritage; and 3) examining how a data-crowdsourcing mechanism could contribute to this. The research used a qualitative approach with a case study method, collecting data by observation, interviews, and a literature review. The research found that: 1) PDBI collected significant cultural heritage data with over 15400 entries classified into 15 categories as per 2019; 2) there are nine preservation strategies; and 3) the data-crowdsourcing mechanism helped collect data from various regions. The Indonesia Creative Cities Network (ICCN) is committed to realizing the 10 Principles of Creative Cities. ICCN currently includes 361 cities and regencies nationwide and connects cross-community forums and initiatives in Indonesia. Among the main features of the network are a collaboration among government, academia, community organizations, and businesses under the coordination of several Regional Coordinators who are members of the Central Board of ICCN. ICCN is committed to advancing creative cities in Indonesia through research and development to foster economic development. The engine for the advancement of creative cities is creative and innovative ideas supported by a complete institutional infrastructure through the involvement of penta-helix elements (bureaucracy, academics, business, community and media) and the support of quality and modern digital infrastructure. This network was established at the second Indonesia Creative Cities Conference in 2015 and coined the declaration of the "10 Principles of Indonesian Creative Cities" to guide a notion of a creative city. The ten principles are compassion; inclusion; protecting human rights; honoring the creativity of all; sustainable and harmonious growth; using historical wisdom towards renewing better futures for all; well-managed cities rooted in civic participation; fulfilling the basic needs of its society; using renewable energy; providing adequate public facilities for all; including its most vulnerable and challenged; and optimally stimulating networking power to horizontal and vertical stakeholders. A medium-term plan for the network until 2019 includes measures such as simultaneous self-assessment by all participating regencies and municipalities called the Indonesian Creative Regency/Municipality Independent Evaluation (PMK3I), with the support of the (former) Creative Economy Agency (Bekraf), by using the Kota Kreatif App. Kota Kreatif application is an application created to make it easy for creative actors to see profiles of creative regencies/municipalities in Indonesia, news and activities around Creative Cities. Through this application, we can also fill out the PMK3I forms. About PMK3I Bekraf through the Deputy for Infrastructure, built the "Indonesian Creative Economy System" to map the potential and challenges faced in developing the creative economy in the regions. The results of this mapping will be the primary reference in realizing the "National Creative Economy System" so that the direction of creative economic development can be maintained to achieve the targets set within the framework of economic, environmental, and social sustainability. In 2019, ICCN mapped a formula as a solution for urban development oriented to local creativity based on experience and lessons learned from creative city initiatives in Indonesia and other countries. The formula is 11 Jurus Kota Kreatif Indonesia (11 Ways towards Indonesian Creative Cities) called "Catha Ekadaksa", namely: 1. Cross-Community Forum; 2. The Creative Economy (Ekraf) Committee; 3. Creative Ecosystems (ITERASATARI); 4. Navigating Development; 5. Interactive Forum for Development Planning (Design Action); 6. Creative City Index; 7. Command Center; 8. Communication & Narrative Strategy; 9. City Branding Management; 10. Community Festival; 11. Village X City Entrepreneur. The Catha Ekadaksa is in harmony with the Urban Agenda of 2030 and the Sustainable Development Goals (SDG), which is a global consensus. In general, policies and measures that support digital industry are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Utilize advancement of culture objects to improve people welfare (Agenda 4).

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Indonesia has launched the following measures: 1. Making Indonesia 4.0 (an integrated roadmap); 2. E-Commerce Roadmap; 3. Towards 100 Smart Cities ; 4. Smart City Index; 5. Indonesia OneSearch; 6. Kota Kreatif App; 7. Catha Ekadaksa: 11 Ways towards An Impactful Urban Creative Economy Ecosystem; 8. White Paper of Indonesian Creative City: An Ecosystem that Creates; and 9. INDISKOP Online Film Festival. Two key initiatives for the development of digital potential in Indonesia include "Making Indonesia 4.0" and Towards 100 Smart Cities. "Making Indonesia 4.0" is an integrative roadmap that was launched in 2018 covering the main sectors/industries such as food and beverage, automotive electronics, chemicals, textiles, and garments. However, the diversity of cultural expressions has not received adequate attention. The completion of the Palapa Ring facilitates internet accessibility and supports digitalization plan. The Palapa Ring is a 36,000km fibre optic project in 440 cities and rural areas. Making Indonesia 4.0 encourages digital transformation projects and adoption of IoT (Internet of Things) in the industries as mentioned earlier. The government, through the Ministry of Communication and Informatics, has initiated "Towards 100 Smart Cities" project aimed at integrating technology as part of the daily lives of citizens and improving the quality of their lives. Last year, twenty-five cities selected as pilot projects for the development of smart cities in various regions, including Smart Environment, Smart People, Mobility & Living, and Smart Economy. The government also issued a Smart City Index to encourage development. These are essential parts of Indonesia towards the "2020 Go Digital Vision." The Ministry of Communication and Informatics underlines the importance of HR development, which

requires the involvement and cooperation of all stakeholders in the digital ecosystem including the business sector, students, academics, SMEs, and the wider community to realize the "2020 Go Digital Vision." Stakeholders such as telecommunications companies and service providers have encouraged the establishment of a robust digital ecosystem through the "Internet of Things (IoT) and Future Digital Economy Lab". This Lab is a necessary effort to encourage innovation and progress in the field of the digital economy in Indonesia, which is made in collaboration with relevant industries to help realize digitalization plans and enhance human resource capabilities. Some related programs implemented by the Ministry of Communication and Informatics include Integrated Broadband Village, 1000 Digital Startups, Information Security. The homepage of Indonesia One Search is onesearch.id. The portal currently provides up to nine million records from 218 institutions, including governments and universities. Indonesia One Search by National Library is a one-door search for all public collections from libraries, museums, archives, and electronic sources in Indonesia including songs and music. Kota Kreatif Application is an application created to make it easy for creative actors to see profiles of creative regencies/municipalities in Indonesia, news and activities around Creative Cities. Through this application, we can also fill out the PMK3I forms. ICCN runs the main program called Catha Ekadaksa: 11 Ways towards An Impactful Urban Creative Economy Ecosystem, that encourages active citizenship participation in co-creating their cities. The eleven ways accommodate any condition of Indonesian cities; whether in a dense urban setting, in remote rural areas, on groups of smaller islands, both mountainous and coastal areas, and others. ICCN published the White Paper of Indonesian Creative City: An Ecosystem that Creates, which contains best practices of creative community initiatives in different cities. It also contains a simulation of the adaptation of the Ten Principles of Indonesian Creative City into government's Key Performance Index, in order to ensure the inclusion of creativity and culture in the development strategy. Furthermore, ICCN currently develops a Creative City Index dashboard, based on Creative Economy Ecosystem, which aims to show the potentials and growth of a city, particularly its creative industries sectors. This dashboard will become a tool for municipalities to create policies and regulations, according to its creative economy evidence gained from the Index. It will also serve as a working tool for city leaders, especially in making decisions concerning collaboration programs and implementation of Catha Ekadaksa in order to raise the city's growth index. ICCN's social and creative responses to the Covid-19 pandemic: "Aksi Bersama Bantu Sesama" (Joint Action to Help Others) is collaborative ICCN network program during Covid-19 pandemic through Indonesia Creative Store (ICS), Learning Academy (AJAR), Assistance for Covid-19 Affected Communities (DAMPING), Accelerated Cross-Regional Community Business Efforts (Pulih), Rapid Reaction for Covid-19 Affected Community (RESCUE). The 2020 INDISKOP Online Film Festival, a social and creative response to the Covid-19 pandemic: INDISKOP community-based cinema collective launched the 2020 INDISKOP Online Film Festival on Wednesday, 24 June 2020. The festival, slated to run from 26 June to 26 August 2020, including film classes, screenings, film-making competitions, and talk shows. The film classes comprise training in storytelling, acting, directing, script-writing, producing, editing, film business and entrepreneurship, to help build the skills needed in the film industry. The people's cinema such as INDISKOP is a part of the film ecosystem, as well as part of the public space. Acting Head of the digital economy and creative products of the Ministry of Tourism and Creative Industry mentioned that 69 per cent of cinemas are still located in Java, and a digital film festival can answer this challenge. The festival is a social and creative response to the Covid-19 pandemic. Everyone from any background without exception must be able to enjoy films as an artwork. INDISKOP also launched a mobile application as a means to screen films throughout the festival. The application contains a series of curated Indonesian films and short films to view. Research showed that young moviegoers in Indonesia preferred watching Indonesian Films but hampered by a lack of access. People expect that the festival can build optimism and spirit as a recovery medium along with its entertainment and education purposes. It is also a sharing medium. The film classes will donate the registration fee to beneficiaries, who are the pandemic affected people of the industry.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The government is aware that some policies are no longer relevant and face several challenges. Then there are four new policies: data protection; cross border transactions; digital goods and services; and strengthening the competitiveness of local products and Micro, Small, and Medium Enterprises (MSMEs). Some policies take the form of outcomes that cannot be directly executed, such as the e-commerce curriculum. Presidential regulation mandates curriculum implementation, but curriculum development is facing a challenge, such as workforce qualifications are difficult to structure and lack of teaching staff. Based on the evaluation, the Ministries and Agencies involved interpret the implementation of Presidential Regulation 74 of 2017 differently. As a result, it is difficult to make an agreement on the final form of output and to ensure that its implementation can proceed. Moreover, the Presidential Regulation is short term, in the form of a to-do list. There is no macro strategy, so there is no visible starting position, stages, and final destination. The government will issue new rules containing the four proposals. One of them is Draft Government Regulation (RPP) concerning e-commerce with three focus subjects. First, general provisions; the scope of regulation and principle; implementers; requirements; operational implementation; e-commerce business actors; and proof. Second, business processes that include electronic advertising; electronic offers, acceptance, and confirmation; electronic contract; protection of personal data; payment; delivery of goods and services; exchange and or cancellation of purchases. Finally, it contains other provisions such as dispute resolution; guidance and supervision; penalty; amendment and closing provisions.

**Partner(s) engaged in the implementation of the measure:**

Coordinating Minister for the Economic Affairs

**Type of entity:**

Public Sector

Coordinating Minister for the Political, Legal and Security Affairs

**Type of entity:**

Public Sector

Minister of Communication and Information

**Type of entity:**

Public Sector

Minister of Home Affairs

**Type of entity:**

Public Sector

Minister of Finance

**Type of entity:**

Public Sector

Minister of Trade

**Type of entity:**

Public Sector

Minister of Industry

**Type of entity:**

Public Sector

Minister of Cooperatives and Small and Medium Enterprises

**Type of entity:**

Public Sector

Minister of Transportation

**Type of entity:**

Public Sector

Governor of Bank Indonesia

**Type of entity:**

Public Sector

Chair of the Board of Commissioners of the Financial Services Authority (OJK)

**Type of entity:**

Public Sector

Indonesian Cyber Media Association (AMSI)

**Type of entity:**

Public Sector

Indonesia Digital Business Ecosystem Forum (Indibest Forum)

**Type of entity:**

Public Sector

Indonesia Venture Capital and Startup Association

**Type of entity:**

Public Sector

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## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts  
Design  
Media Arts  
Music  
Publishing  
Visual Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:** YES

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:**  
NO

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.):** YES

**If YES, please provide up to 2 examples:**

Indonesian Film Board  
Indonesian Culture Congress

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:** YES

**Relevant Policies and Measures:**

### **Measures that Underlie the Creation of an Environment that Empowers CSOs**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Describe the main features of the policy/measure:**

Several measures underlying the creation of an environment that empowers Civil Society Organizations (CSO) that have been initiated by the Government of Indonesia include: 1. Law 17 of 2013 on Civil Society Organizations; 2. Government Regulation in Lieu of Law 2 of 2017 on Amendments to Law 17 of 2013 on Civil Society Organizations; 3. Law 16 of 2001 on Foundations; and 4. Law 28 of 2004 on Amendments to Law 16 of 2001 on Foundations. Per Law 17 of 2013 on Civil Society Organizations, partially amended through Government Regulation in Lieu of Law 2 of 2017 on Amendments to Law 17 of 2013 on Civil Society Organizations, Indonesia recognizes two forms of social organization, namely the Foundation and the Union. Every CSO in Indonesia can choose one of the two forms following the characteristics of the activities and governance of each CSO. In general, policies and measures that support the creation of an environment that empowers CSOs are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

1. 377 Regencies/Municipalities have drafted the Regency/Municipal Cultural white Papers; 2. 34 Provinces have drafted the Provincial Cultural white Papers; and 3. The 2018 Indonesian Culture Congress has formulated the National Strategy for Culture.

## **Measures that Provide Funds for CSO Capacity Development**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

One of the mandates of Law 5 of 2017 on the Advancement of Culture (see Goal 1, Specific Policies that Regulate the Cultural and Creative Economy Sector) is the establishment of an alternative funding mechanism in the form of trust funds to encourage the acceleration of the Advancement of Culture. Alternative funding mechanisms outside the State Revenue and Expenditure Budget (APBN) are needed to overcome the problem of budget limitations in the APBN and the rigidity of the state financial administration system in facilitating civil society initiatives toward the advancement of culture. The law concerning the Advancement of Culture and the sixth resolution produced by the 2018 Indonesian Culture Congress mention the mandate to establish a Cultural Endowment Fund. It also mentioned in (see Goal 1, Measures that Support CSO Participation in Policy Design), the government is mandated to "Establish a Cultural Endowment Fund to expand access to sources of funding and public participation in the advancement of culture". It is line with the strategic agenda in the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector). The government must optimize budgeting in the field of culture through a trust fund or endowment fund as the primary source of funding for cultural activities initiated by the people. Furthermore, in a meeting with stakeholders in the field of culture after the 2018 Indonesian Culture Congress, President Joko Widodo said he would disburse a budget of five trillion rupiah (approx. US\$354,610) establish an endowment fund for the cultural sector in 2019. In 2020, the Ministry of Finance has allocated a budget to establish a Cultural Endowment Fund of one trillion rupiah (approx. US\$70,922) in the 2020 State Budget. The budget allocation of one trillion rupiah is a good start for the Cultural Endowment Fund. The Ministry of Education and Culture directly follows up on the budget policy by preparing the formation of a Cultural Endowment Fund management agency and the mechanism for managing the funds. The plan is that the endowment fund method will manage the Cultural Endowment Fund. The endowment fund method guarantees the continuation of the efforts to the advancement of culture for the next generation as a form of inter-generational accountability. Concerning funding sources, the funding for the Cultural Endowment Fund is from the state budget, from the results of the previous year development from the Cultural Endowment Fund, as well as other legitimate sources such as domestic and foreign grants. The management of the Cultural Endowment Fund will be under a work unit of the ministry that handles government affairs in the field of culture, which is the Ministry of Education and Culture. A work unit under the Ministry of Education and Culture manages the Cultural Endowment Fund accountably and in line with the goal of the advancement of national culture in order to provide maximum service to the people. The management by a work unit under the relevant ministry is a prerequisite to the management and guardianship of culture by the Public Service Agency work unit that is more flexible, effective, and efficient. We expect that the Cultural Endowment Fund can be fully operational by mid-2020. In general, policies and measures that provide funds for CSO capacity development are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Utilizing objects of cultural advancement to improve people's welfare (Agenda 4); 3. Institutional reform and culture budgeting to support the advancement of culture agenda (Agenda 6); and 4. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

### **Partner(s) engaged in the implementation of the measure:**

Ministry of Finance

### **Type of entity:**

Public Sector

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## **Dialogue Mechanisms between CSOs and the Government regarding Policies**

**Name of agency responsible for the implementation of the policy/measure:**

Indonesian Film Board

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<http://bpi.or.id>

**Describe the main features of the policy/measure:**

The Indonesian Film Board (BPI) (see Goal 2, Policies and Measures Supporting the Development of Film Industry) is one concrete example of a dialogue mechanism between CSOs and the government regarding policies that are guaranteed to be sustainable by law. Article 68, Article 69, and Article 70 of Law 33 of 2009 on Film (see Goal 1, Specific Policies that Regulate the Culture and Creative Economy Sector) mandates the establishment of the BPI as a concrete manifestation of the increasing role of the civil society in the advancement of national film. Some examples of BPI's concrete work as a government partner in the film policy sector include: 1. Mechanism for certification and standardization of film profession development (in cooperation with the Ministry of Manpower and the Ministry of Education and Culture); 2. Organizing the Indonesian Film Festival (in cooperation with the Ministry of Education and Culture); 3. Amendments of Law 33 of 2009 on Film (in cooperation with the Ministry of Education and Culture); 4. Formulation of the National Film Master Plan (in cooperation with the Ministry of Education and Culture); 5. The organization of AKATARA Indonesian Film Market & Business Forum (in cooperation with the (former) Creative Economy Agency; see Goal 1, Measures that Encourage Job Creation and Entrepreneurship in the Cultural and Creative Economy Sector); and 6. Publication of Guidebook for the Establishment of Regional Film Commissions in 2018 (in cooperation with the (former) Creative Economy Agency). In general, the dialogue mechanism between CSOs and the government regarding policies is aimed at contributing to the achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Institutional reform and culture budgeting to support the advancement of culture agenda (Agenda 6); and 2. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Indonesia has set up film commissions in five pilot regions of Bandung, Bojonegoro, Siak, Banyuwangi, and Yogyakarta. The regional film commission is a one-stop service/an integrated film production service, such as local permits, incentives, location, and production services. It facilitates and assists film-makers in undertaking film shooting and film production in Indonesia and easing the process for getting necessary permits at the local level. Working together with local film communities, they will support the entire production process on location.

**Has the implementation of the policy/measure been evaluated?:** NO



## **Measures that Support CSO Participation in Policy Design**

### **Name of agency responsible for the implementation of the policy/measure:**

The Ministry of Education and Culture  
Culture Office in each province and regency/municipality

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Describe the main features of the policy/measure:**

The followings are key measures that support CSO participation in policy design: 1. The Regency/Municipal Cultural white Papers (377 Regencies/Municipalities); 2. The Provincial Cultural white Papers (34 Provinces); and 3. The 2018 Indonesian Culture Congress. CSO participation in policy design is one of the main principles of the Advancement of Culture in Indonesia. Article 8 to Article 14 of Law 5 of 2017 on the Advancement of Culture (see Goal 1, Specific Policies that Regulate the Cultural and Creative Economy Sector) mention that Civil Society participation in policy design is one of the efforts of the Advancement of Culture. The law mandates that development of guideline documents for the Advancement of Culture must involve civil society representatives through competence and credible experts. The followings are the guideline documents for the Advancement of Culture developed in stages through a bottom-up approach which starts from the regency/municipal and provincial levels, all the way up to national level: 1. Regency/Municipal Cultural White Papers, a document compiled by the government together with the civil society represented by experts at the regency/municipality level which contains factual conditions and problems faced by the region in the effort of the Advancement of Culture Cultural along with the proposed solutions; 2. Provincial Cultural White Papers, a document compiled by the government together with the civil society represented by experts, which is a compilation of the regency/municipal Cultural white Papers of a province and also contains the problems of the Advancement of Culture that is cross-regency/municipality in nature; 3. National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector); and 4. Master Plan for the Advancement of Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Development Cultural and Creative Economy Sector). Of the four types of the guideline documents for the Advancement of Culture above, three of them were developed involving civil society, which are the Regency/Municipal Cultural White Papers, the Provincial Cultural White Papers, and the National Strategy for Culture. Presidential Regulation 65 of 2018 on Procedures for Formulation of Regional Cultural White Papers and Cultural Strategies (see Goal 3, Policies and Measures to Evaluate National Development Plans and Strategies) stipulates that for Regional Cultural White Papers, Local Governments must involve community representatives in the drafting team, while for the National Strategy for Culture, Central Government must involve civil society representatives in the drafting team. The community representatives referred-to consist of vital public elements, namely: (1) educators or academics in the field of culture; (2) culture figures or artists; (3) regional cultural councils or regional arts councils; (4) community organizations engaged in the cultural sector; (5) customary or tribal leaders; and (6) people whose work is closely related to the objects of the advancement of culture. Regency/municipal government, in this case, facilitates the process with institutional and resource support. Most of the civil society representatives involved by the government come from CSOs who have been active in cultural issues both at the regional and national levels. In general, policies and measures that support CSOs' participation in policy formulation are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Institutional reform and culture budgeting to support the advancement of culture agenda (Agenda 6); and 2. Strengthen the role of the government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

At the time of writing this report, 377 regencies/municipalities had developed the Regency/Municipal Cultural white Papers from a total of 516 regencies/municipalities in Indonesia. Meanwhile, all provinces in Indonesia have developed the Provincial Cultural white Papers. The National Strategy for Culture was approved in the 2018 Indonesian Culture Congress, which was attended by thousands of stakeholders in the field of culture.

**Has the implementation of the policy/measure been evaluated?:** NO

## GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

**Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms) Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

**Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

**Relevant Policies and Measures:**

#### **Cultural Programmes and Activities Supporting the Mobility of Artists and Cultural Professionals between Developing and Developed Countries**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

Ministry of Foreign Affairs

**Cultural domains covered by the policy/measure:**

Media Arts

Music

Performing Arts

**Website of the policy/measure, if available:**

<http://platformindonesiana.id/index.php/pages/tentang>

<https://europalia.eu/en/home>

**Describe the main features of the policy/measure:**

Various programmes to increase access and support the mobility of artists and cultural professionals between developing and developed countries, have been developed and implemented by the government for many years, both in the country and abroad. Some of the notable programmes implemented for the last four years are: 1. Development and implementation of Indonesiana cultural platform; 2. Organization of Bali Art Festival; 3. Organization of Indonesian Arts Summit; 4. Organization of Vinculos for Indonesia Concerts in 2017 and 2018; 5. Organization of the National Performing Arts Festival; 6. Participation in the 2017-2018 Europalia Art Festival; and 7. Participation in the Pacific Exposition in 2019. The Indonesiana cultural platform is a derivative programme from Law 5 of 2017 on the Advancement of Culture (see Goal 1, Specific Policies that Regulate the Cultural and Creative Economy Sector) which was initiated and designed by the Ministry of Education and Culture to help manage cultural activities more systematically. This cultural platform promotes collaboration among organizers of cultural activities in Indonesia while respecting the Indonesian value of “gotong-royong” which means working together/mutual assistance. Collaborative parties (including artists and cultural professionals, local government offices, and the private sectors) are encouraged and received government assistance to establish networks and strengthen their capacities in improving the effectiveness and efficiency of the governance and management of their festival. The government support is focusing on strengthening the curation and production as well as

knowledge management of the festivals, whilst also promoting communication and publication. In 2018 as many as 14 festivals were held while 17 festivals were held in 2019 in several regions in Indonesia. One of cultural initiatives to promote the inward mobility of artists and cultural professionals was the Vinculos for Indonesia Concert in 2017 and 2018. The 2017 concert was a collaboration between the Siero Chamber Orchestra (OCAS Orchestra) from Spain with music groups from North Sumatra. While the 2018 concert was a collaboration of the OCAS Orchestra with local musicians in Ambon (Maluku Province), as well as in Parigi Moutong District, Sigi Regency and Palu City (Central Sulawesi Province), and also in Pekanbaru City (Riau Province). A series of concerts in Central Sulawesi were aimed at supporting social and cultural integration through music and were organized under the Indonesiana platform. It should be noted that not all arts and cultural activities in the country are held under the Indonesiana platform. Some examples of which have been reported in the previous QPR, namely the Bali Arts Festival (PKB), the Indonesian Arts Summit (KTTSI), and the National Performing Arts Festival (FNPS), are still being organized regularly. Since the last QPR, PKB has been held annually with the 41st event held in 2019 and KTTSI has been held every three years with the last 8th event held from late 2016 to early 2017. Meanwhile, the last FNPS was held in 2018. In addition to various domestic programmes, increasing access to and supporting the mobility of Indonesian artists and cultural activists are also carried out by participating in a number of arts and cultural activities abroad, such as the Europalia Art Festival in 2017-2018 and Pacific Exposition 2019. The Europalia Art Festival is a biannual festival which is considered to be one of the biggest art festivals in Europe. Indonesia was the first Southeast Asian guest country at this festival which has been held 17 times since 1969. The overall theme of the 2017 Europalia Art Festival - Indonesia is "Heritage, Contemporary Arts, Creation and Exchange". The festival was held in seven European countries, namely Britain, France, Germany, the Netherlands, Belgium, Austria and Poland, from 10 October 2017 to 21 January 2018. Meanwhile, the 2019 Pacific Exposition was held for the first time with the initiation of Indonesia and the support of Australia and New Zealand. The Expo gathered participants from 20 countries in the Pacific (including Australia, Cook Islands, Micronesia, Fiji, French Polynesia, Kiribati, Marshall Islands, Nauru, New Zealand, Niue, Palau, Papua New Guinea, Samoa, Solomon Islands, Timor Leste, Tuvalu, Vanuatu, and New Caledonia) and 123 companies from Pacific countries. Although the main purpose of the expo is to strengthen collaboration in tourism and develop cooperation in the fields of trade and investment, Pacific Exposition also features Melanesian cultural performances presented by delegations from five provinces in eastern Indonesia (Papua, West Papua, Maluku, Maluku North, and East Nusa Tenggara). In general, the cultural programmes and activities supporting the mobility of artists and cultural professionals between developing and developed countries are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 3. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Indonesiana cultural platform: Since its launch in 2018, 31 festivals have been held under the Indonesiana platform. Some examples of the festival can be seen at <http://platformindonesiana.id/index.php/pages/festival>. Europalia 2017-2018: More than 240 cultural programs are presented, including 20 exhibitions, 71 dance and theater performances, 95 music performances and 9 conferences and seminars. More than 400 Indonesian artists and cultural professionals travelled to Europe to perform as well as to share experiences about dance, theater, music, literature, film, art exhibitions and history. During nearly four months of its implementation, more than 570,000 visitors of the festival witnessed Indonesia's rich cultural and creative expressions. Participation in this festival not only made a concrete contribution in strengthening the image Indonesia as a country with a diversity in arts, culture, language, and customs but also in promoting cultural diplomacy and increasing cooperation in the field of culture, creative industries and trade with European countries, especially with Belgium as the host country.

**Partner(s) engaged in the implementation of the measure:**

Relevant local government offices

**Type of entity:**

Public Sector

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## **Policies Supporting the Inward Mobility of Foreign Artists and Cultural Professionals to Indonesia**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Manpower  
Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency  
Ministry of Foreign Affairs  
Ministry of Education and Culture  
Jakarta Provincial Government

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Music  
Performing Arts  
Visual Arts

### **Describe the main features of the policy/measure:**

Several policies to support and facilitate the mobility of foreign artists and cultural professionals to carry out or perform creative activities and/or cultural activities in Indonesia, have been stipulated by the government throughout the 2016-2020 period. Some of the main relevant policies are: 1. Presidential Regulation 20 of 2018 on the Use of Foreign Workers; 2. Minister of Manpower Regulation 10 of 2018 on Procedures for the Use of Foreign Workers; 3. Minister of Manpower Decree 228 of 2019 on Certain Positions Permissible for Foreign Workers in the Arts, Entertainment and Recreation Categories. 4. Minister of Tourism and Creative Economy Regulation 26 of 2014 on Impresarial Service Business Standards; and 5. Jakarta Provincial Government Regulation 3 of 2015 on Entertainment Taxes. Presidential Regulation 20 of 2018 on the Use of Foreign Workers stipulates that social, religious, educational and cultural institutions as well as impresarial service businesses could become the employers of foreign workers after prioritizing the use of Indonesian workers in all types of positions available. Minister of Manpower Regulation 10 of 2018 on Procedures for the Use of Foreign Workers explains in more detail about the Impresariat Services Business which provides services in organizing entertainment activities in Indonesia, both by bringing in and sending temporary foreign workers in the arts and sports sectors. Furthermore, Minister of Manpower Decree 228 of 2019 on Certain Positions Permissible for Foreign Workers in the arts, entertainment and recreation categories states that the following positions may be occupied by foreign workers: performance managers, art directors, music directors, musicians, singers, DJs, film directors, actress/actors, lighting directors, dancers, and circus/acrobat performers. Minister of Tourism and Creative Economy Regulation Number 26 of 2014 on Impresarial Service Business Standards stipulates the Impresariat/Promoter Service Businesses as a business which provides services in entertainment activities by bringing in, sending, and returning both Indonesian and foreign artists and/or sportsmen, as well as in organizing the performances/events performed by the artists and/or sportsmen concerned. Each Impresariat/Promoter Service Business in Indonesia is required to meet the Impresariat/Promoter Service Business Standards and hold an official Certificate for Impresariat/Promoter Service Business and implement the rules and regulation concerning Impresariat/Promoter Service Business to ensure that the quality of products, services and business management meets the Impresariat/Promoter Service Business Standards. The Minister of Tourism and Creative Economy also stated the government's support for the Impresariat/Promoter Services Business. In the event of micro businesses, small businesses, medium businesses and cooperatives are involved in the field of Impresariat/Promoters Business Services, the Ministry and/or Regional Government could provide and/or find administrative, institutional and funding support that is specific, for the purposes of facilitating the issuance of a Certificate for Impresariat/Promoter Service Business and/or supporting the process for acquiring the Impresariat/Promoter Service Business Certification. At the regional level, one example of policies that support cultural expression activities is the Jakarta Provincial Government Regulation 3 of 2015 on Entertainment Taxes. For entertainment activities such as cinema, performing arts, music, dance, and/or fashion show as well as exhibitions, each is determined as follows: the tax rate for movie shows in the cinema is 0 percent; the tax rate for performing arts, music, dance, and/or fashion show is 0 percent (for local/traditional level), 5 percent (for national level), 15 percent (for international level); whereas the non-commercial exhibition tax is 0 percent and the commercial exhibition tax is 10 percent. The regulation regarding regional tax is aimed at preserving the expression of traditional and living culture held in a place that can be visited by all levels of society while maintaining good and competitive entertainment services. In general, the cultural programmes and activities supporting the inward mobility of artists and cultural professionals to Indonesia are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 3. Institutional reform and cultural budgeting to support the advancement of culture agenda (Agenda 6); and 4. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

### **Partner(s) engaged in the implementation of the measure:**

Relevant local government offices

### **Type of entity:**

Public Sector

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## **Programmes and Activities Specifically Supporting the South-South Mobility of Artists and Cultural Professionals**

**Name of agency responsible for the implementation of the policy/measure:**

ASEAN Secretariat  
Ministry of Education and Culture  
Ministry of Foreign Affairs

**Cultural domains covered by the policy/measure:**

Design  
Media Arts  
Visual Arts

**Website of the policy/measure, if available:**

<https://asean.org/2019-asean-artists-residency-programme-kicks-off/>

**Describe the main features of the policy/measure:**

The ASEAN Artists Residency Programme supports the mobility of artists and cultural professionals between South-South countries. The program, which was launched in 2019 in Jakarta, was designed to explore ASEAN's identity and to deepen mutual understanding across diverse regional cultures. The result will be a high-impact arts and culture initiative in ASEAN that will contribute to the production of knowledge in the visual arts. This program offers opportunities for the regional artist communities to conduct cultural exchanges, provide studio and exhibition space, public education programs, and other promotional activities for selected artists for a month in Jakarta. In general, the programmes and activities supporting the mobility of artists and cultural professionals between South-South countries are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); and 2. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## **Exemplary Activities and Programmes Initiated by CSO that Support the Mobility of Artists and Cultural Professionals**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

### **Cultural domains covered by the policy/measure:**

Performing Arts

### **Describe the main features of the policy/measure:**

Some of cultural activities and programmes initiated by CSOs in Indonesia – both those that have been running for a long time and those that have only been held for the first time in the last four years – which are considered as good practices in supporting the mobility of artists and cultural professionals, are: 1. Solo International Performing Arts; 2. Indonesia Dance Festival; 3. Jakarta Art; and 4. ArtJog. Solo International Performing Arts was launched for the first time in 2009. This annual event, which is usually held in September at the Vastenburg Fort in Solo, is an international cultural event which hosts performances from a large number of foreign artists from various cultural backgrounds. Hundreds of artists from various countries, such as Australia, Malaysia, Chilli, the Philippines, Singapore, Vietnam and Thailand, have participated in this annual festival. Meanwhile, the Indonesia Dance Festival (IDF) was first launched in 1992. IDF was originally part of community service activities from the Jakarta Art Institute. The process of learning dance is directed towards the development of dance education that is based on different background such as traditional, modern and contemporary through exchange programs between Indonesian and foreign dance artists in the form of collaboration, workshops, presentations (performances), seminars and master classes. The programmes were designed as a vehicle to introduce the work of young choreographers as well as a mediating space between choreographic works and the wider community of Indonesia. In 2018, the IDF was held for the 14th time. Until now, IDF is the only leading dance festival in Indonesia that consistently runs its programs. Another programme is Art Jakarta, which has been held every year since 2009 and aimed at providing a space to promote contemporary arts whilst also educating visitors to appreciate the art works. This event brought together artists, art gallery owners, and art lovers, especially contemporary art, in a world-class art exhibition. One of the uniqueness of this exhibition is the availability of on-site services for overseas shipping and customs for artworks sent to/from abroad. Lastly, ArtJog is an annual festival for international contemporary art based in Yogyakarta. Initiated by Heri Pemad Management, this festival is a space for sharing knowledge and aesthetic experiences along with the latest developments in the contemporary art, both visual arts, music, dance and the performing arts as well as the creative industries. ArtJog is committed to overcoming boundaries that limit practice and interpretation in contemporary art, while at the same time developing and maintaining existing networks between artists, markets, stakeholders and the public. In addition, ArtJog also presents the Young Artist Award programme for the best under-35 artists participating in ArtJog. This award programme is designed as an effort to explore the potential and talent of young artists and expand their network and career paths in the contemporary art world. ArtJog also presents residency grants for selected artists. This Residency Grant is given to support young artists to advance their careers with opportunities to carry out research and artistic exploration abroad. In general, the cultural activities and programmes initiated by CSO that support the mobility of artists and cultural professionals are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); and 3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3);

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts  
Music  
Publishing  
Performing Arts

**Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:**

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**If YES, please provide up to 2 examples:**

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**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

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**If YES, please provide up to 2 examples:**

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**Relevant Policies and Measures:**

### **Policies and Measures Supporting the Development of Book Industry**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture  
Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency  
Ministry of Trade

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<https://www.londonbookfair.co.uk/Whats-On/Market-Focus---main-page/Indonesia/>  
<https://www.indonesia-bookfair.com/>  
<http://www.ubudwritersfestival.com/>  
<https://makassarwriters.com/>  
<https://www.perpusnas.go.id/>  
<https://www.jilf.id/>

**Describe the main features of the policy/measure:**

Some policies and measures that support the development of books and publishing industries are: 1. Law 3 of 2017 on the Book System; 2. Participation in the 2019 London Book Fair; 3. Ubud Writers and Readers Festival; 4. Makassar International Writers Festival; 5. Indonesia International Book Fair (IIBF); and 6. Jakarta International Literary Festival. To ensure the availability of quality, inexpensive, and evenly distributed books and also to build and enhance the literacy culture of the Indonesian people, Law 3 of 2017 on the Book System was enacted. This law regulates the book system management that can be accounted for in a comprehensive and integrated manner, which includes the acquisition of manuscripts, publishing, printing, electronic book development, distribution, use, supply, and supervision of books. General rights and obligations of editors, designers, illustrators, printers, printing, electronic book developers, publishers, publishing and bookstores are also set out in this law. One of the articles in this law that supports the book industry in relation to foreigners states that the publication of books by foreign parties in Indonesia shall be done in collaboration with publishers established and owned by Indonesian citizens. The book industry accounts for 6.29 percent of GDP. Government support for the book industry is realized through the facilitation of Indonesia's participation in international book fairs, including the London Book Fair. Indonesia is the focus of the 2019 London Book Fair with the theme "17,000 Imaginary Islands" which symbolizes the intellectual, cultural and artistic wealth of this diverse and multi-religious country. Copyright for 23 book titles was sold at this event. In addition, there were agreements with five international distributors from Britain, Europe and the United States to distribute Indonesian books which have already been translated into English to America, the United Kingdom, the European Union, Australia and India. Annual events to develop the book industry that have been reported in the previous QPR remain to be held, such as the Ubud Writers and Readers Festival and the Makassar International Writers Festival. The Indonesia Partnership Program (IPP), a programme under the 2019 Indonesia International Book Fair (IIBF), has sold 42 titles of books to be published in foreign languages. The Jakarta International Literary Festival was held for the first time in 2019 and aims to introduce and enhance collaboration among writers and publishers from within and outside the country, especially from the South-South countries. In general, the policies and measures that support the development of books and publishing industries are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and

Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 3. Utilize advancement of culture objects to improve people welfare (Agenda 4); 4. Institutional reform and cultural budgeting to support the advancement of culture agenda (Agenda 6); and 5. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO



## **Policies and Measures Supporting the Development of Film Industry**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture  
Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency  
Indonesian Film Board

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<https://www.bpi.or.id/>  
<https://pusbangfilm.kemdikbud.go.id/>  
<https://satupintu.bekraf.go.id/>

### **Describe the main features of the policy/measure:**

A number of policies and measures that support the development of the film industry in Indonesia are: 1. Law 33 of 2009 on Film; 2. Minister of Education and Culture Regulation 30 of 2019 on Prioritizing Indonesian Films and Prioritizing the Use of Domestic Resources; 3. Indonesian Film Board; 4. Exclusion of Film from the Negative Investment List in 2016; 5. Revitalization of the Work Program of the Film and Culture Development Center of the Ministry of Education and Culture (Pusbang Film); 6. Bekraf One Door Programme; and 7. Balinale International Film Festival. Law 33 of 2009 on Film (see Goal 1, Specific Policies that Regulate the Cultural and Creative Economy Sector) and the Minister of Education and Culture Regulation 30 of 2019 on Prioritizing Indonesian Films and Prioritizing the Use of Domestic Resources stipulate the film activities and film business. Filmmakers should prioritize Indonesian films throughout the filmmaking activities, film engineering service activities, film distribution activities, film show activities, film appreciation activities, and film archiving activities. Article 67 of Law 33 of 2009 states that the public can participate in film organization. Furthermore, to increase the public participation (Article 68), the Indonesian Film Board (BPI) was established. The main duties and functions of BPI according to the 2017 Statutes/Rules of the Board are: (1) organizing film festival inside the country; (2) participating in foreign film festivals; (3) organizing Indonesia film week in foreign countries; (4) promoting Indonesia as shooting location to foreign filmmakers; (5) giving inputs to improve Indonesian film industry; (6) conducting researches and development on Indonesian films; (7) giving appreciations/awards; and (8) facilitating the financing of certain selected high quality movies. In order to maintain the independence of BPI from government intervention, the Film Law regulates that the formation of BPI is carried out by the public. BPI itself is a private institution that is independent in terms of financing. BPI operational costs come from film sector stakeholders, other legal sources in accordance with statutory provisions, and government grants. All fund management carried out by BPI must be audited by a public accountant and announced to the public. To date, there are 45 organizations that have joined as members of BPI. BPI members consist of various stakeholder elements in the film industry, ranging from film education institutions, film production and distribution companies, associations of film profession, to film communities. Regarding open access to funding and technology, the Investment Coordinating Board (BKPM) officially excluded the film engineering services (KBLI 59122), filmmaking, film shows, recording studios, and distribution of films from the Negative Investment List in 2016. Thus, the following are open 100 percent for foreign investment and licensing can be arranged through the BKPM One Door Service, namely: (1) permit for the production of film / TV shows; (2) business permit for film engineering service; (3) business permit for film distribution; (4) business permit for archiving films; (5) business license to export films; and (6) business license to import films. Furthermore, to support the development of the film industry, the Center for Film Development of the Ministry of Education and Culture (Pusbang Film), has the following programmes: (1) Film Licensing Services Programme; (2) Film Facilities Development Programme; (3) Film Control Programme; (4) Film Human Resources Development Programme; (5) the Indonesian Film Archiving Programme; and (6) Appreciation and Awards Programme. To support the participation of Indonesian films or artists at overseas art festivals, the Bekraf One Door programme provided a number of supports, including: (1) participation in the Toronto International Film Festival; (2) 'Kado' Film participation in the Sundance Film Festival; (3) tour of metal band Noxa in Japan in 2018; (4) participation of four members of the Jakarta Abang-None Theater in the Passport to Broadway programme, an intensive ten-day training course for Broadway musical performance, in New York, USA; and (5) participation of the production team of two films, namely "Aruna and his tongue" and "Autobiography", in the Berlin Film Festival in Germany. Lastly, the Balinale International Film Festival, which was initiated by CSOs with support from the central and regional governments, has been held regularly in Indonesia every year since 2007. The festival features a variety of Indonesian and international fiction, documentaries, short films and films that have won awards. Various workshops and seminars are also held as part of a series of events to promote Indonesian cinema while discussing trends in global film industry. In general, the policies and measures supporting the development of film industry are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 3. Utilize advancement of culture objects to improve people welfare (Agenda 4); 4. Institutional reform and cultural budgeting to support the advancement of culture agenda (Agenda 6); and 5. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## **Policies and Measures Supporting a Balanced Flow of International Cultural Goods and Services**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Finance

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

**Describe the main features of the policy/measure:**

Some of the policies and measures implemented by the government to support the balanced flow of international art and cultural goods and services are as follows: 1. Minister of Finance Regulation 228/PMK.04/2014 on Temporary Imports (ATA Carnet); 2. Minister of Finance Regulation 158/PMK.010/2015 on Criteria for Art and Entertainment Services that are Exempted from Value Added Tax (VAT); and 3. Minister of Finance Regulation 32/PMK.010/2019 on Limitation on Activities and Types of Taxable Services for which the Export is Subject to Value Added Tax. In accordance with the Minister of Finance Regulation 228/PMK.04/2014 on Temporary Imports (ATA Carnet), temporary imported goods or export goods intended to be re-imported within a certain period of time, could use the carnet and may be granted exemption from import duties and taxes on import. ATA Carnet or CPD Carnet is an international customs document that is accepted as a Customs Declaration that covers guarantees and applies internationally. It usually applies for a maximum period of 12 months and can be extended again once for a maximum of 12 months. Temporary Admission using Carnet are applied to imported goods for the use in the following intended purposes: 1. for the purposes of performing or used in exhibitions, fairs, meetings or similar activities; 2. as professional equipment or expertise; 3. for educational, scientific, or cultural purposes; 4. for the personal use of tourists and/or goods imported for sporting purposes; 5. for humanitarian purposes; or 6. as a means of transport. Temporary imports for motor vehicles or means of transport shall use CPD Carnet, while temporary imports for other purposes shall use ATA Carnet. In addition, to support cultural expression and to provide space for diversity of cultural expressions, the Indonesian government frees all types of services performed by arts and entertainment workers from the Value Added Tax in accordance with Minister of Finance Regulation 158/PMK.010/2015 on Criteria for Art and Entertainment Services that are Exempted from Value Added Tax (VAT). In general, this regulation stipulates tax exemption for several cultural expression activities, including viewing of films, viewing of arts, music, and dance performances, and exhibitions. namely: 1. viewing of films; 2. viewing of art, music, and dance performances, and/or fashion shows; 3. viewing of beauty contests, bodybuilding contests, and similar contests; 4. viewing of exhibitions; 5. discos, karaoke, night clubs, etc.; 6. viewing of circus, acrobatic, and magic shows; 7. viewing of horse racing matches, motor sport matches, and dexterity games; and 8. viewing of sports matches. To improve the economy by encouraging exports of services and increasing the competitiveness of the national service industry, the government established the Minister of Finance Regulation 32/PMK.010/2019 on Limitation on Activities and Types of Taxable Services for which the Export is subject to Value Added Tax. One of the types of taxable services – where the intangible output is utilized outside of the Customs Area based on a request from an overseas recipient – that is exempted from VAT is information technology services and content creation services using information technology assistance, including games development, animations, and graphic designs. Another type of taxable services – where the tangible goods is utilized outside the Customs Area – that is exempted from VAT is transportation handling services (freight forwarding) related to goods for export purposes. In general, the policies and measures supporting a balanced flow of cultural goods and services are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Institutional reform and cultural budgeting to support the advancement of culture agenda (Agenda 6); and 3. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Education and Culture

**Type of entity:**

Public Sector

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

Ministry of Tourism and Creative Economy / Tourism and Creative Economy Agency

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## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:**

NO

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:**

NO

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:** NO

**Relevant Policies and Measures:**

### **Bilateral Cooperation Supporting the Protection and Promotion of Diversity of Cultural Expressions**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of Foreign Affairs

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

**Website of the policy/measure, if available:**

<https://www.britishcouncil.id/en/uk-indonesia-2016-18>

**Describe the main features of the policy/measure:**

One example of bilateral cooperation that supports the protection and promotion of the diversity of cultural expression is UK/Indonesia 2016-18 (UK/ID). This programme is a three-year programme resulting from an agreement between the Indonesian and British governments to support artists and the creative communities to connect, spend time together, collaborate, and share the results with the public in both countries. Throughout the programme more than 250 British and Indonesian organizations and artists are connected, 72 artists took part in international residencies, 1,900 cultural professionals were involved, more than 90 new collaborative artworks were created, and more than 500,000 audiences were reached. Some of the activities in UK Indonesia 2016-18 which focused around creative technology started in March 2016 when seven artists and curators from the UK conducted a Digital Culture Visit to Indonesia. The programme also focused on major advances in disability art in Indonesia. In addition to cooperation between Indonesia and the United Kingdom, there are several joint statements, agreements, and other bilateral Memorandums of Understanding – supporting the protection and promotion of the diversity of cultural expressions – that have been signed in the past four years, including: 1. Memorandum of Understanding between the Government of the Republic of Indonesia and the Government of the Kingdom of Thailand regarding Cooperation in the Field of Creative Industries, 13 May 2019 (see Goal 3, Bilateral Cooperation in the Field of Creative Economy); 2. Implementation of the Cultural Cooperation Programme for 2019-2022 between the Ministry of Education and Culture of the Republic of Indonesia and the Ministry of Culture of the Kingdom of Saudi Arabia, Bogor, March 1, 2017 (see Goal 3, Bilateral Cooperation in the Field of Culture); 3. Memorandum of Understanding between the Government of the Republic of Indonesia and the Government of the Kingdom of Denmark regarding Cooperation in the Field of Creative Industries, Bali, 7 November 2018; 4. Memorandum of Understanding between the Republic of Indonesia's Creative Economy Agency and the Malaysian Cultural Economic Development Agency regarding Cooperation in the Culture of Creative Industries, Bali, 7 November 2018; 5. Memorandum of Understanding on Cooperation in the Field of Creative Economy between the Government of the Republic of Indonesia and the Government of Australia, Bogor, 31 August 2018; 6. Indonesia-Italy Bilateral Relations on Creative Economy (2018). 7. Memorandum of Understanding on Film Cooperation between the Creative Economy Agency of the Republic of Indonesia and the State Ministry for the Press, Publications, Radio, Film and Television of the People's Republic of China, November 28, 2017; 8. Memorandum of Understanding on Cultural Cooperation between the Government of the Republic of Indonesia and the Government of the Special Administrative Region of Hong Kong of the People's Republic of China, Hong Kong, May 1, 2017 (see Goal 3, Bilateral Cooperation in the Field of Culture); 9. Memorandum of Understanding between the Directorate General of National Export Development of the Ministry of Trade of the Republic of Indonesia and the Hong Kong Trade Development Council on Promotion Activities, Hong Kong, May 1, 2017; 10. Cooperation Agreement between the Indonesian Creative Economy Agency and the French National Center for Film and Animation on Cinematography, Jakarta, March 29, 2017 (see Goal 3, Bilateral Cooperation in the Field of Creative Economy); 11. Memorandum of Understanding between the Ministry of Education and Culture of the Republic of Indonesia and the Ministry of Education, Culture and Science of the Netherlands in the Field of Culture, Jakarta, February 13, 2017 (see Goal 3, Bilateral Cooperation in the Field of Culture); 12. Statement of Will between the Ministry of Education and Culture of the Republic of Indonesia and the Ministry of Culture of the People's Republic of China concerning the Establishment of the Cultural Center for Reciprocity, Guiyang, August 1, 2016; 13. Memorandum of Understanding between the Republic of Indonesia's Creative Economy Agency and the Ministry of Culture, Sports and Tourism of the Republic of Korea concerning Cooperation in the Field of Creative Industries, Seoul, May 16, 2016; 14.

Amendment of the 2012 MoU between the Government of Indonesia and the Government of the United Kingdom of Great Britain and Northern Ireland on Cooperation in the Field of Creative Industries, London, 19 April 2016; and 15. Memorandum of Understanding between the Ministry of Education and Culture of the Republic of Indonesia and the Ministry of Culture of the Republic of Bulgaria concerning Cooperation in the Field of Culture, Sofia, March 11, 2016. In general, the bilateral cooperation supporting the protection and promotion of diversity of cultural expressions development of Medium and Long-term Sustainable Cultural Development Policies and Plans are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); and 2. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

# GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



## NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**

Culture (in general)  
Creativity and innovation  
Cultural and creative industries

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies 1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development):** 3  
**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education):** 1  
**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices):** 4  
**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support):** 2

**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):** YES  
**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years:** YES

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising):** NO

**Relevant Policies and Measures:**

### Medium- and Long-term Sustainable Cultural Development Policies and Plans

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of National Development Planning/National Development Planning Agency

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the policy/measure, if available:**

<https://www.bappenas.go.id/index.php?cld=5009>  
<http://www.bpkp.go.id/public/upload/unit/sesma/files/Buku%201%20RPJMN%202015-2019.pdf>  
<https://drive.bappenas.go.id/owncloud/index.php/s/4q7Cb7FBxavq3IK#pdfviewer>  
<http://ditjenpp.kemenkumham.go.id/arsip/bn/2017/bn412-2017.pdf>  
[http://sdgs.bappenas.go.id/wp-content/uploads/2017/09/Perpres\\_Nomor\\_59\\_Tahun\\_2017\\_ttg\\_SDGs.pdf](http://sdgs.bappenas.go.id/wp-content/uploads/2017/09/Perpres_Nomor_59_Tahun_2017_ttg_SDGs.pdf)

**Describe the main features of the policy/measure:**

Many medium- and long-term policies and plans for sustainable cultural development have been developed and implemented by the government for years. The following are some relevant main policies and plans: 1. Law 17 of 2007 on the 2005-2025 National Long-Term Development Plan (RPJPN); 2. Presidential Regulation 2 of 2015 on the 2015-2019 National Medium-term Development Plan (RPJMN); 3. Presidential Regulation 18 of 2020 on the 2020-2024 RPJMN; 4. Presidential Regulation 60 of 2015 on the Government Work Plan (RKP) for 2016; 5. Presidential Regulation 72 of 2018 on the RKP for 2019; 6. Head of the Creative Economy Agency Regulation 8 of 2017 on the 2015-2019 Strategic Plan of the Creative Economy Agency; and 7. Presidential Regulation 59 of 2017 on Implementing the Achievement of

Sustainable Development Goals. In the 2005-2025 RPJPN, the crisis associated with weak cultural resilience, especially when dealing with the rapid flow of global culture, is considered to be one of the main problems that will be addressed through developing the nation and character. Harmony is needed between economic development which will improve the standard of living and welfare of the community, and character building which will improve the self-reliance of the community. Economic well-being coupled with the self-reliance of the individual will be resulted in community resilience with resilient, competitive and dignified society. Efforts to realize a progressively competitive and dignified society will be faster achieved if supported not only by economic development but also by other development fields. Even though the 2005-2025 RPJPN was developed by the Ministry of National Development Planning/National Development Planning Agency, its implementation is to be carried out by all relevant ministries and government institutions of the Republic of Indonesia. Therefore, strengthening cultural resilience should be underpinned by all ministries and government institutions, with the largest being the responsibility of the Ministry of Education and Culture and the Ministry of Tourism and Creative Economy. During the last four years, implementation of the RPJPN has been translated into two separate medium-term development plans, which are the 2015-2019 RPJMN and the 2020-2024 RPJMN. In the 2015-2019 RPJMN, the power of culture is integrated into the National Development Agenda No 6.8 namely Carrying Out a Revolution of the Nation's Character of which policy direction and strategy for realizing this agenda is through encouraging increased understanding of social plurality and cultural diversity in society, which impacts on the willingness to building social harmony, fostering respect and tolerance, and maintaining unity in diversity. During the implementation of the 2015-2019 RPJMN, the government also launched "The National Movement of the Mental Revolution (GNRM)" to encourage the development of Indonesian people. Thus, while in the 2015-2019 RPJMN cultural strategies appear only in the context of developing national character, it is in line with the narrative in 2005-2025 RPJPN which places culture greatly as a strategic foundation. Meanwhile, the 2020-2024 RPJMN is the last part of the 2005-2025 RPJPN, hence making it very crucial. RPJMN 2020-2024 will impact the development target of RPJPN, where Indonesia's income per capita is targeted to reach the welfare level equivalent to the income per capita in other upper-middle income countries with better infrastructure, better quality of human resources and public services, as well as better welfare for the people. Maintaining sustainability is one of the main principles to ensure that development endeavors meet the current needs of the Indonesian people without compromising the capacity of future generations in meeting their needs. Specifically, maintaining sustainability is done through taking into consideration the socio-cultural patterns and values in society to foster an inclusive development and social interaction as a system of mutual support towards development coherence. One of the seven National Development Agendas of the 2020-2024 RPJMN is Building the Culture and Character of the Nation. This agenda is aimed at forming a nation-wide cultural-based mentality that is disciplined with forward-thinking work ethics, based on honesty, law-abiding, and perseverance characteristics. The character development is set holistically and integrated, involving the whole components of the nation through (1) strengthening of the nation's cultural resilience; (2) advancement of culture; (3) increased understanding, practices, and appreciation of religious values; (4) increased quality and resilience of families; and (5) increased cultural literacy. In addition, to accelerate the achievement of the National Development Target, the 2020-2024 RPJMN has set six mainstreaming approaches. One of approaches is mainstreaming socio-cultural capital, which is aimed at internalizing cultural values and utilizing cultural wealth as a driving force and basic capital in the development. Supporting cultural resilience and freedom of expression are implicit in the indicators for mainstreaming socio-cultural capital, which include (1) socially inclusive society (tolerance, gender equality, and inclusiveness); (2) social cohesion (cooperation, networking, collective action, and social trust); (3) ecosystem-based communal Intellectual Property Rights; (4) percentage of Certified Traditional Territory; (5) Cultural Economic Export Value in comparison to the Total Export Value; and (6) society participation in their respective neighbourhood activities. Presidential Regulation 60 of 2015 on the RKP of 2016 serves as the second year elaboration of the 2015-2019 RPJMN. As mandated in Law 25 of 2004 on the National Development Planning System, this RKP contains development priorities, macro-economic framework designs, ministries/non-ministerial agencies programmes, and cross-sectoral/cross-regional indicative regulatory frameworks and funding frameworks. In the 2016 RKP matrix, increasing cultural resilience is included in the Cross-Sectoral Development Matrix on Mental Revolution, where there are three development targets that specifically mainstreaming culture into development priorities. They are: 1. Development of Human Resources and Socio-Cultural Capital of Village Communities. The target is to increase services for community empowerment and the development of social and cultural characteristics by formulating 1005 social cohesion indexes. This target is under the Ministry of Villages, Disadvantaged Regions and Transmigration, but there is no clear allocation of funds therein. 2. Enhancement of Teachers and Education Workforce Competencies. The target is to increase the number of teachers who are competent in the Arts and Culture by 3,128 people in 2016, with 28.1 billion Rupiah fund allocation. 3. Improvement of Micro Business-based Sustainable Livelihoods implemented under the Ministry of Cooperatives & SMEs Development of HR. The targets are to improve the quality of micro business human resources in running and developing their businesses in a sustainable manner by providing training on micro business to 12,500 people and 100 business skills practice units (TPKU). The total budget for these two target examples is 113 billion Rupiah. However, this support to MSME does not specifically mention MSMEs in the field of arts and culture. Thus, from the examples above, it can be seen that special budget allocated for culture as an integral part of development was not too significant in development targets in 2016. In the Presidential Regulation 72 of 2018 on the RKP of 2019, it is stated that cultural development is directed at the preservation and advancement of culture to enhance the role of culture in development through: 1. strengthening national character that is reliant, competitive, having high morals, and science-oriented; 2. increasing appreciation of diversity in arts and cultural-based creative industries by providing adequate tools, as well as facilitating the production of films with special messages on mental revolution and social restoration; 3. enhancing the protection, development, and utilization of cultural heritage, and building up a structured and accurate cultural heritage registration system; 4. increasing cultural promotion across regions and promoting Indonesian culture to foreign countries; and 5. improving the quality of human resources, archeological research and development, and facilities and infrastructure for the development of cultural elements of the community. Specifically in terms of creative economy, Head of the Creative Economy Agency Regulation 8 of 2017 on the 2015-2019 Strategic Plan of the Creative Economy Agency stated that in order to establish creative economy as the new power of the Indonesian economy, Indonesia will need to develop an ecosystem that (1) supports the growth of new creative economy, (2) improve the additional value of creative products in the national economy, and (3) establish flagship creative economy products that are globally recognized and appreciated. The ecosystem will be developed using a holistic, integrative, thematic, and spatial approach comprising of (1) the

development and implementation of creative economy policies, (2) protection of IPRs, (3) access to capital resources, (4) access to markets, (5) forward and backward linkage facilitation, as well as (6) fiscal incentives. Three strategic targets were set to be achieved by 2019, which are (1) increased Creative Economy GDP Growth of 6.75%, (2) workforce of 17 million people; and (3) creative product export value of USD 21.5 billion. Lastly, in line with Indonesia's commitment in achieving the Sustainable Development Goals, the Government issued Presidential Regulation 59 of 2017 on Implementing the Achievement of Sustainable Development Goals, hence, all policies contained in the long-term, medium-term, and short-term government development plans and work plans should be aligned with the achievement of Sustainable Development Goals. In general, the development of Medium and Long-term Sustainable Cultural Development Policies and Plans are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 4. Utilize advancement of culture objects to improve people welfare (Agenda 4); 5. Advancement of culture that protects the biodiversity and strengthens the ecosystems (Agenda 5); 6. Institutional reform and cultural budgeting to support the advancement of culture agenda (Agenda 6); and 7. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In the RKP for 2019, the Cultural Development targets and indicators are presented clearly and compared among targets and indicators in 2016, 2017, 2018, and 2019. These include: 1. Increased public awareness and understanding of cultural diversity: a. The indicator on number of participants internalizing cultural heritage values started with 1.2 million in 2016 and remained as 1.2 million in 2019. b. The indicator on number of participants internalizing historical values started with 32 thousand in 2016 and increased to 35.5 thousand in 2019. 2. Increased appreciation of the diversity in arts and creative cultural works: a. The indicator on number of events organized for appreciation of art works by the public was 13 events in 2016 and increased to 30 events in 2019. 3. Increased management capacity in efforts to protect, develop and utilize cultural heritage: a. The indicator on number of cultural elements preserved in 2017 was 89,152 units and increased to 95,592 units in 2019. 4. Increased cooperation and exchange of cultural information across regions, as well as between Indonesia and foreign countries: a. The indicator on number of countries establishing cooperative relations and exchange of cultural information with Indonesia (non-cumulative) began with 43 countries in 2016 and ended with 52 countries in 2019. 5. Increased capacity of cultural development resources to support efforts to protect, develop and utilize cultural heritage: a. The indicator on number of human resources trained in arts and cultural preservation was 906 in 2016 and increased to 1,275 in 2019.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

1. Ministry of Home Affairs
2. Ministry of Foreign Affairs
3. Ministry of Defense
4. Ministry of Religious Affairs
5. Ministry of Law and Human Rights
6. Ministry of Finance
7. Ministry of Education and Culture
8. Ministry of Research and Technology
9. M

**Type of entity:**

Public Sector

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## **Government Institutions and Other Government Agencies Playing a Direct Role in Planning and Implementing Sustainable Cultural Development**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture  
Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency  
Coordinating Ministry for Human Development and Cultural Affairs  
Local government offices for culture

### **Cultural domains covered by the policy/measure:**

Design  
Publishing

### **Website of the policy/measure, if available:**

<https://jdih.setneg.go.id/Produk>

### **Describe the main features of the policy/measure:**

The following are government institutions and other government agencies which have been established to play a direct role in planning and implementing sustainable cultural development in Indonesia. Some of the main policies underlying the establishment of these institutions and working groups are: 1. Presidential Regulation 82 of 2019 on the Ministry of Education and Culture; 2. Presidential Regulation 96 of 2019 on the Ministry of Tourism and Creative Economy; 3. Presidential Regulation 97 of 2019 on the Tourism and Creative Economy Agency; and 4. Presidential Regulation 9 of 2015 on the Coordinating Ministry for Human Development and Cultural Affairs. The Directorate General of Culture holds the main authority related to culture within the Ministry of Education and Culture. This Directorate General consists of five Directorates, namely (1) Directorate of Religious Belief in Almighty God and Indigenous Peoples, (2) Directorate of Film, Music and New Media, (3) Directorate of Cultural Protection, (4) Directorate of Cultural Development and Utilization, and (5) Directorate of Human Resources and Cultural Institutions Empowerment. This new organizational structure is in line with the implementation of the Advancement of Culture Law (see Goal 1, Specific Policies that Regulate the Cultural and Creative Economy Sector) which focus on the four pillars approach for the holistic cultural management, namely the protection, development, utilization, and empowerment of 10 cultural advancement objects (i.e. oral traditions, manuscripts, customs, traditional games, traditional sports, traditional knowledge, traditional technology, art, language, and rituals). As a non-ministerial government agency, the Creative Economy Agency (Bekraf) was established in 2015 as part of government's effort to advance the development through art, architecture, books, technological innovation, animation, and all forms deriving from creative ideas of human thought. This agency had a vision of building Indonesia into one of the world's economic forces in the creative economy in 2030. To achieve this vision, Bekraf designed major missions that are in line with cultural integration in sustainable development, especially in its efforts to encourage innovation in the creative field that has added value and competitiveness in the international world as well as building awareness and appreciation of intellectual property rights, including legal protection of copyright. Bekraf also stipulated that there are 16 sub-sectors of the creative industries as their focus for management and development. Each deputy then translated the vision and mission above through various excellent programs that could be implemented in the context of the 16 sub-sectors. The formation of Bekraf showed government's optimism that the creative economy will definitely become the backbone of the national economy. It was the beginning of a new milestone in Indonesia's creative economy. Through the Presidential Regulation 97 of 2019 on the Tourism and Creative Economy Agency, Bekraf was transformed into Baparekraf (the Tourism and Creative Economy Agency) under the Ministry of Tourism and Creative Economy. This agency has the responsibility to support the President in formulating, establishing, coordinating and synchronizing creative economic policies in the fields of: architecture, interior design, visual communication design, product design, fashion, film - animation - video, photography, crafts, culinary, music, publishing, advertising, performing arts, fine arts, television and radio. The Presidential Regulation 96 of 2019 concerning the Ministry of Tourism and Creative Economy changes the former Ministry of Tourism in the previous Working Cabinet of 2014-2019 into the Ministry of Tourism and Creative Economy under the current Onward Indonesia Cabinet of 2019 - 2024. This change in function includes the formulation and adoption of policies in the fields of industry, tourism destinations, marketing development, and creative economy. It is also aimed at strengthening the national development framework to become a highly competitive nation and to realize a society that has a solid identity and cultural values. Meanwhile, the Regional Apparatus Organization that carries on the affairs of the Regional Government in the field of Culture is formed in accordance with the principles of organizational design. The formation of the Regional Apparatus is stipulated through Regional Government Regulation and based on the following considerations: efficiency, effectiveness, division of main duties and functions, scope of control, clear working procedures, flexibility, and the intensity of government affairs under the regional authority, as well as regional characteristic, potential and requirements. The formation of the Regional Apparatus is mainly based on the Government Affairs that are under the regional authority which consists of Obligatory Government Affairs and Preferred Government Affairs. Government Affairs should be divided into Government Affairs that are related to basic services and Government Affairs that are not related to basic services. Formation of Regional Apparatuses takes into account the following factors: area size, population, financial capacity of the region, and the amount of workload of each Government Affairs under the authority of the region which must be implemented by each region through their regional apparatuses. Regional Apparatuses that carry out the task in the field of culture are, among others, the Culture Office and/or the Tourism Office. The main tasks and functions of the Office of Tourism and/or the Office of Culture are to carry out regional tourism and cultural affairs. To carry out these basic tasks, the Tourism and Culture Office of Jakarta Province, for example, has the duties to prepare work plans and budgets; empower the local community in the fields of tourism and culture; provide, administer, utilize, and maintain tourism and cultural infrastructure and facilities; and provide technical support to the community and regional authorities. In general, the establishment of government institutions and other government working groups that play a direct role in planning and implementing sustainable cultural development in Indonesia contributes to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural



interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 4. Utilize advancement of culture objects to improve people welfare (Agenda 4); 5. Advancement of culture that protects the biodiversity and strengthens the ecosystems (Agenda 5); 6. Institutional reform and cultural budgeting to support the advancement of culture agenda (Agenda 6); and 7. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## **Policies and Measures to Evaluate National Development Plans and Strategies**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of National Development Planning/National Development Planning Agency

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://ipk.kemdikbud.go.id>

### **Describe the main features of the policy/measure:**

Several policies and measures to evaluate national development plans and strategies have been developed by the government during the 2016-2020 period. Some of the key policies and relevant measures to be reported are: 1. Minister of National Development Planning/Head of National Development Planning Agency Regulation 7 of 2018 on Coordination, Planning, Monitoring, Evaluation, and Reporting on the Implementation of the Sustainable Development Goals; 2. Presidential Regulation 65 of 2018 on Procedures for Formulation of Regional Cultural Principles and Cultural Strategies; and 3. Cultural Development Index. In accordance with the Presidential Regulation 59 of 2017 on Implementing the Achievement of Sustainable Development Goals (see Goal 3, Medium- and Long-term Sustainable Cultural Development Policies and Plans), the Minister of National Development Planning/Head of the Development Planning Agency is mandated as the Implementing Coordinator of the National Coordinating Team (NCT) in Indonesia. As a follow up to this Presidential Regulation, in 2018 the Minister of National Development Planning/Head of the Development Planning Agency stipulated the Minister of National Development Planning/Head of the Development Planning Agency Regulation 7 of 2018 on Coordination, Planning, Monitoring, Evaluation, and Reporting on the Implementation of the Sustainable Development Goals. At the national level, the 2015-2019 RPJMN (see Goal 3, Medium and Long-term Sustainable Cultural Development Policies and Plans) is a five-year planning document which constitutes the basis for all ministries and government institutions in formulating their respective Strategic Plan and for local government in preparing their Regional Medium Term Development Plans (RPJMD). The 2015-2019 RPJMN is the third phase of implementation of the 2005-2025 RPJPN (see Goal 3, Medium and Long-term Sustainable Cultural Development Policies and Plans). Mainstreaming the achievement of the Sustainable Development Goals into the 2015-2019 RPJMN and the RKP of 2016 and 2019 is carried out in the form of policies, programmes, activities, measurable indicators, and sources of financing. In line with Goal 11 of the SDGs to make cities and human settlements inclusive, safe, resilient and sustainable, one of the sub-agendas of the 2015-2019 RPJMN is focusing on Sustainable Urban Housing and Settlement Areas through: 1. The realization of the National Urban System (SPN); 2. Accelerating the fulfillment of Urban Service Standards (SPP); 3. Creating green cities with climate and disaster resilience; 4. Developing smart cities that are competitive and based on technology and local culture; and 5. Increasing the governance capacity of urban development. Based on Presidential Regulation 65 of 2018 on Procedures for Formulation of Regional Cultural Principles and Cultural Strategies (see Goal 1, Measures that Support CSO Participation in Policy Design), the regional cultural principles are documents containing existing cultural resources in the regions, the problems faced by the regions in their efforts to promote culture, and the proposed solutions to address the problems. The Regional Cultural Principles were streamlined into the Provincial Cultural Principles which later served as the foundation of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector). The Master Plan for Cultural Advancement (RIPK) (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector) is a series of cultural planning documents prepared in stages based on the results of monitoring and evaluation of the implementation of cultural related national development plans and strategies. Another measure developed by the government to evaluate the implementation of cultural related national development plans and strategies is the Cultural Development Index (IPK) (see Goal 1, Information Systems and Cultural Statistics Used in Policy Development). In general, the policies and measures to evaluate national development plans and strategies contribute to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 4. Utilize advancement of culture objects to improve people welfare (Agenda 4); 5. Advancement of culture that protects the biodiversity and strengthens the ecosystems (Agenda 5); 6. Institutional reform and cultural budgeting to support the advancement of culture agenda (Agenda 6); and 7. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Results achieved in the period of 2015-2019 include: 1. The creative industries exports reached USD 19.9 billion accounting 13.8% of Indonesia's total exports; and 2. The number of workers absorbed in the creative economy sectors increased from 15.5 million people in 2014 to 17.4 million people in 2017. From the 2018 Cultural Development Index data, the dimension of socio-cultural resilience has the highest value,

while the cultural economy dimension has the lowest value compared to other dimensions. This shows that the ability of Indonesian culture to maintain and develop cultural identity, knowledge, and practices in social life is adequate.

**Has the implementation of the policy/measure been evaluated?:** NO

## **Measures for Cultural Regeneration**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

### **Cultural domains covered by the policy/measure:**

Media Arts

Music

Performing Arts

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.gsms.kemdikbud.go.id>

### **Describe the main features of the policy/measure:**

Some measures for cultural regeneration have been implemented by the government during the 2016-2020 period. Some of the notable measures to be reported are: 1. Cultural Endowment Fund; 2. Special Allocation Funds for Culture; 3. National Education Development Funds; 4. Artist Goes to School Movement (GSMS); and 5. Learning with the Maestro. Measures for cultural regeneration could be done through intervention in terms of funding and cultural education. Several sources of funding that can be utilized have been discussed in Goal 1, such as the Cultural Endowment Funds (see Measures that Provide Funds for CSO Capacity Development), Special Allocation Funds for Culture (see Policies and Measures on the Decentralization Responsibilities for Policy Development), and National Education Development Funds (see Education and Training Programs in the Cultural and Creative Economy Sector). While in terms of education, two exemplary programs that have been implemented are the GSMS and Learning with the Maestro. The GSMS is an effort to help schools which have limitation in hiring art and culture teachers who have competencies in the field of arts and culture. Lack of art and culture teachers become a problem in elementary, junior high, and high school/vocational school. At high school/vocational school level, there is an urgent need of art and culture teachers since in many of these schools, there is only 1 art teacher for around 1,100 students. Currently, there are only 128,000 art and culture teachers out of which only 40,000 teachers actually graduated from art majors. This number is far from being sufficient to cater the art and culture classes in 208,000 public schools in Indonesia. The lack of both art teachers and art equipment are one of the problems in cultural education that will be addressed by the GSMS. The main objective of GSMS is to provide broader insights to students in Indonesia about artists as a profession and the various fields within arts. On another note, Learning with the Maestro is a scholarship program initiated by the Ministry of Education and Culture with the objectives to preserve culture, as well as to introduce art and culture as a profession to the younger generation as part of the character building and education. This program is being implemented in collaboration with several famous masters in different field of art and culture. The maestros teach the students and provide them with hands-on training in accordance with their respective expertise, such as music, painting, fine arts, literature, acting, dance, and others. In general, the measures to increase regeneration of culture are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 3. Institutional reform and cultural budgeting to support the advancement of culture agenda (Agenda 6); and 4. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

One of successful events resulted from GSMS is the Regional Art Performance event held in 2019 by the Bandar Lampung Provincial Education and Culture Office. This event gathered students, from 21 high schools/vocational schools in the city of Bandar Lampung and South Lampung Regency, who had participated in the GSMS.

**Has the implementation of the policy/measure been evaluated?:** NO

### **Partner(s) engaged in the implementation of the measure:**

Ministry of National Development Planning/National Development Planning Agency

### **Type of entity:**

Public Sector

Central Bureau of Statistics

### **Type of entity:**

Public Sector

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## **Programmes to Increase Participation in and Access to Diversity of Cultural Expressions**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Cultural domains covered by the policy/measure:**

Media Arts

Music

Performing Arts

Visual Arts

**Describe the main features of the policy/measure:**

The following are some notable programmes that have been implemented in Indonesia to increase participation in and access to diverse cultural expressions: 1. Indonesian Cultural Platform; 2. National Cultural Week; and 3. House of Indonesian Culture. The Indonesian cultural platform (see Goal 2, Cultural Programmes and Activities Supporting the Mobility of Artists and Cultural Professionals between Developing and Developed Countries) is a programme to support cultural activities in Indonesia and aimed at strengthening the management of cultural activities to become more sustainable, well-connected and developed. Through a more professional management, it is hoped that artists and public participation in and access to the diversity of cultural expressions will increase significantly, especially participation in and access to the cultural events such as performances, festivals, exhibitions, etc. Meanwhile, the Ministry of Education and Culture (Kemendikbud) in collaboration with the cultural communities and groups organized the 2019 National Cultural Week (Pekan Kebudayaan Nasional/PKN). This National Cultural Week gathered 58 art groups (sanggar) and galleries, as well as 31 artists and musicians. In addition, this one-week series of events also gathered 453 members of the committee team, 379 participants in a series of exhibitions, 3265 participants and performers in the daily events, 4233 participants and performers in the cultural parade, more than 8000 people as guests/invitees, and more than 150,000 visitors. PKN was designed as a cultural space with the government – in this case the Ministry of Education and Culture, plays the role as facilitator – providing a public space/forum for the communities to express their cultural diversity. PKN serves as a space/forum to increase access to the diversity of cultural expressions, in which the role of the cultural communities is key in building a creative, participatory and inclusive culture. As a follow up to the PKN, Local Governments are encouraged to organize Regional Cultural Week at their respective regional levels, both at the provincial, district and municipality levels. Another programme which increases participation in and access to diverse cultural expressions is the House of Indonesian Culture (Rumah Budaya Indonesia/RBI). The RBI has been reported in Indonesia's 2016 Quadrennial Periodic Report. Since the time of that report, new Houses of Indonesian Culture have been established in 19 countries, namely the United States, Australia, the Netherlands, the United Kingdom, Germany, France, Saudi Arabia, Egypt, China, India, Japan, Malaysia, Papua New Guinea, Singapore, Thailand, Timor Leste, the Philippines, Myanmar and Turkey. The RBI establishment in these 19 countries is a continuation to the 10 previously established RBIs. RBI usually has three programmes, namely (1) Cultural Learning, where foreign citizens or Indonesian diaspora can learn Indonesian culture at RBI; (2) Cultural Expression, which is usually done through organizing Indonesian cultural festivals or participation of Indonesian diaspora in local cultural festivals; and (3) Advocacy and Promotion on Indonesian culture. The Education and Culture Attaché in each of these countries has the duty to organize cultural activities which will be supported by the Directorate of Diplomacy and Cultural Heritage, the Center for Development of Language Strategy and Diplomacy (PPSDB), and the Center for Film Development (Pusbang Film). In general, the programmes to increase participation in and access to the diversity of cultural expressions are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); and 3. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:** NO

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

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**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

Artists and cultural professionals in developing countries

**Relevant Policies and Measures:**

### **Bilateral Cooperation in the Field of Culture**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Cultural domains covered by the policy/measure:**

Media Arts

Music

Performing Arts

Visual Arts

**Describe the main features of the policy/measure:**

Some examples of bilateral cooperation in the field of culture that can be reported in this period are the Memorandum of Understandings between the Ministry of Education and Culture of the Republic of Indonesia and the following countries: Belarus (2015), Bulgaria (2016), the Netherlands (2017), Hong Kong (2017), and Saudi Arabia (2017). In the Memorandum of Understanding in the field of culture between the Ministry of Education and Culture of the Republic of Indonesia and the Ministry of Education, Culture and Science of the Netherlands dated 13 February 2017, the Indonesian Government through the Ministry of Education and Culture and the Dutch Government through the Ministry of Education, Culture and Science agreed to strengthen cooperation in the fields of culture and vocational education. In the field of culture, the Netherlands has an edge in the field of management of museums and archives, while Indonesia is rich in tradition and cultural diversity. There are many potential cultural cooperation programmes that can be carried out by the two countries such as Indonesian cultural mission activities to the Netherlands as part of the preparation for the House of Indonesian Culture (Rumah Budaya Indonesia/RBI) in the Netherlands as a center for cultural activities. Another example is the Memorandum of Understanding between the Ministry of Education and Culture of the Republic of Indonesia and the government of the Hong Kong Special Administrative Region dated 1 May 2017. In the art sector, both governments encourage and stand ready to facilitate the exhibition and promotion of original artworks, assist the mobility of artists and experts to support the organization of exhibitions and promotional activities including support for conducting exhibition exchanges. The MoU also promotes artist residency programmes – both existing and future programmes in the Republic of Indonesia and in the Special Administrative Region of Hong Kong of the People's Republic of China – and encourages exchanges and cooperation in the field of performing arts. In the Memorandum of Understanding between the Ministry of Education and Culture of the Republic of Indonesia and the Ministry of Culture and Information of the Kingdom of Saudi Arabia signed in Bogor on 1 March 2017, the cultural cooperation covers the promotion of culture and art festivals and the cooperation in history and cultural heritage, library and culture for children. In general, bilateral cooperation in the field of culture is aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); and 3. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## **Bilateral Cooperation in the Field of Creative Economy**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

### **Cultural domains covered by the policy/measure:**

Media Arts

Music

Performing Arts

Visual Arts

### **Describe the main features of the policy/measure:**

A number of bilateral cooperation in the field of creative economy that can be reported in this period are between the Government of Indonesia and the following countries: Great Britain and Northern Ireland (2016), China (2016, 2017), France (2017), Denmark (2018), Australia (2018), Italy (2018), Malaysia (2018), and Thailand (2019). In the Memorandum of Understanding between the Government of the Republic of Indonesia and the Government of the Kingdom of Thailand regarding Cooperation in the Field of Creative Industries dated 13 May 2019, Indonesia and Thailand are committed to collaborating closely in the creative industry field, through joint projects, human resource development, and mutual support in enhancing the role of the creative economy in economic development and the quality of life of people in Indonesia and Thailand. The memorandum will be followed by concrete programs that focus on design, photography, music and animation, as well as the exchange of knowledge and experts. In the Cooperation Agreement between Indonesian Creative Economy Agency and the French National Center for Film and Animation on Cinematography dated 29 March 2017, Indonesia and France expressed the desire to enhance cooperation in all fields of contemporary creations and expressions, especially in the digital technology, design, fashion, film and visual art. This collaboration will also guarantee the preservation of cinematographic heritage along with the promotion and circulation of cinematographic works in both countries. The two countries also agreed to promote French and Indonesian cinematographic production through various activities and festivals, both in the field of cinematographic heritage, institutional exchanges, film-related education, as well as in the fields of joint production, distribution and use of audio-visual works, by respecting intellectual property rights through sharing experiences, transfer of expertise, and exchange of best practices. In general, bilateral cooperation in the field of creative economy is aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); and 3. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## **International Cooperation in the Design and Implementation of Cultural Policies**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

Ministry of Tourism and Creative Economy/Tourism and Creative Economy Agency

### **Cultural domains covered by the policy/measure:**

Media Arts

Music

Performing Arts

Visual Arts

### **Describe the main features of the policy/measure:**

Some examples of international cooperation that support the design and implementation of cultural policies in the past four years are: 1. International Forum for the Advancement of Culture (IFAC) 2019; and 2. Asia Content Business Summit (ACBS) Film Festival 2019. IFAC 2019 is an international forum with people-to-people approach designed to strengthen global efforts to mainstream culture in all sectors of policy making with special emphasis on the impact of culture on well-being. The inaugural of IFAC 2019 was held in conjunction with the Indonesian National Cultural Week in October 2019. The forum was organized by the Directorate General of Culture, the Ministry of Education and Culture. The forum was a follow up to the 2016 World Culture Forum which resulted in 'Bali Declaration' which emphasized a comprehensive view in advancing the mainstreaming of culture globally. Even though WCF was designed as a government-to-government forum with the main agenda of cultural mainstreaming through the process of designing bilateral policies, there was an increasing need to simultaneously take a more grassroots approach, from the community. It is in this regard that the IFAC 2019 was held to ensure that cultural mainstreaming is secured through collaborative works from cultural activists, scholars, artists and all cultural workers. Therefore, the higher the need arises for an international network based on people-to-people interaction which can spearhead a more organic agenda of cultural mainstreaming. Meanwhile, Asia Content Business Summit (ACBS) Film Festival founded in 2008, became the first platform in the Asia Pacific region which promotes content and creative media industry and its development across Asian countries. ACBS has been fully promoting the development of media technology, film production financing projects, networking and cross border content distribution by inviting government representatives and industry experts to participate fully in this forum. Latest information and development in the music, film and TV content industry as well as animation and digital games were discussed in the series of conferences and seminars that have been held by ACBS for more than 10 years. In general, international cooperation in the design and implementation of cultural policies is aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); and 3. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

IFAC, held in Jakarta, Indonesia on 12 October 2019, resulted in the resolution titled "Jakarta Statement: A Framework for Action on Cultural Advancement". Participants of the forum encouraged UNESCO member states and the members of civil society worldwide to support the advancement of culture through various approaches. Among the various approaches discussed, the one most closely related to the 2005 Convention are 'Sharing History and Safeguarding Cultural Diversity'. Based on this approach, the participants of the forum: 1. recognize common challenges and complexities – such as climate change, migration, rapid population growth, food insecurity, land degradation, war, terror, conflict, and inequality – and affirm that culture and nature are complimentary, inseparable, and interdependent, which is vital to address these challenges. Thus, creating an enabling environment is imperative to protect the cultural and natural heritage to achieve sustainable development and well-being. 2. support every effort for cultural preservation, natural conservation and sustainable use, community participation, and the protection and promotion of the cultural diversity and natural ecosystem that contribute to their well-being, both in local and global context. In witness thereof, the participants propose these following points as action plan for this approach: 1. Work together to recognize, nurture, and protect open access to the diversity of cultural expression, habitat and ecosystem as the fundamental right of humankind; 2. Work together to define the meaning and measurement of the contribution of cultural and natural heritage to well-being; 3. Identify, acknowledge and empower existing and new exchange platforms for inter-disciplinary and cross-cultural dialogue to promote natural and cultural heritage as humanizing factor and enrich the cultural diversity of the world; and 4. Encourage future discussion for a consensus of guidelines on the protection and promotion of cultural heritage and expression that support peace, humanity, and the sovereignty of each country. In addition to the above mentioned approach, the participants of IFAC also discussed the following key approaches for the advancement of culture: 1. Harnessing big data for fostering cultural practices; 2. Designing festivals as methods for social change 3. Bringing the people back in for policy making in culture 4. Promoting culture-based economy in the era of industrial revolution 4.0; and 5. Realizing well-being for all: towards a universal basic right to happiness.

**Has the implementation of the policy/measure been evaluated?:** NO



## **International Cooperation in Developing Cultural MSMEs**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Cooperatives and Small and Medium Enterprises

### **Cultural domains covered by the policy/measure:**

Media Arts

Music

Performing Arts

Visual Arts

### **Describe the main features of the policy/measure:**

One example of international cooperation in the development of cultural MSMEs that can be reported from the past four years is the 2016-2025 ASEAN Strategic Action Plan for MSME Development. This strategic action plan is designed to strengthen the reach of MSMEs in overcoming increasing economic competition. To support growth and development through the vision of MSMEs that are globally competitive and innovative, it is targeted that in 2025 ASEAN will succeed in creating a globally competitive and sustainable MSME network. To achieve this goal, a complete and effective programme implementation is key. The implementation could be mapped by utilizing ASEAN Dialogue Partner resources, empowering local champions (country champions) and using the evaluation process and periodic monitoring. The overall achievement of MSMEs can be tracked through 10 main indicators and other operational indicators, in the design process. Indonesia made this Strategic Action Plan as part of the 2018 National Priority Program (closely related to the Ministry of Cooperatives and Small and Medium Enterprises) by making improvements to access for MSMEs through development of entrepreneurship. In general, international cooperation in the development of cultural MSMEs is aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); and 3. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

## **International Cooperation to Support Artists Creative Process**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture

**Cultural domains covered by the policy/measure:**

Media Arts

Music

Performing Arts

Visual Arts

**Describe the main features of the policy/measure:**

Some examples of international cooperation that support creative process of the artists in the past four years are: 1. Artist Residency Programme as part of a cooperation between the governments of Hong Kong and Indonesia; and 2. Scenario Development Class. Based on the signed Memorandum of Understanding between Indonesia and Hong Kong in 2017, there are five scopes of cultural cooperation agreed by both parties, namely art, film, museum and gallery, gastronomy, and cultural education. In this Memorandum of Understanding, both Indonesia and Hong Kong agreed to promote and strengthen cooperation in culture and art, as well as to contribute to mutual development and awareness, thereby creating respect, understanding and friendship between the people of Indonesia and Hong Kong. With the main objective of developing collaborative programmes in the creative sector between developing countries, artist residency programme between Indonesia and Hong Kong is expected to be a bridge to support the creative sector between countries with the hope that the creative process of the artists involved could enrich both countries' cultural treasures. The Class in Scenario Development which was held in February 2020 by the Directorate General of Culture aimed at facilitating discussion among local/national film practitioners and script writers with international film practitioners. The screenplay which were presented and discussed in this class were selected and recommended by 20 local government offices from various regions in Indonesia. This selection process shows that there has already been involvement of local governments that supports the dissemination of the program to various regions, and not just concentrated in several cities that are usually prioritized for cultural development. In general, international cooperation to support creative process of the artists is aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); and 3. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist and are relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:** YES

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):** NO

**Data is regularly collected and disseminated to monitor:**

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**Relevant Policies and Measures:**

### **Specific Government Institutions that have the Authority to Stipulate State Policies to Promote Gender Equality**

**Name of agency responsible for the implementation of the policy/measure:**

National Commission on Violence Against Women  
Ministry of Women Empowerment and Child Protection  
Coordinating Ministry for Human Development and Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the policy/measure, if available:**

<https://www.komnasperempuan.go.id/about-profile-komnas-perempuan>  
<https://www.kemenpppa.go.id/index.php/home/index/1>  
<https://www.kemenkopmk.go.id/profil-kemenko-pmk>

**Describe the main features of the policy/measure:**

There are specific government institutions that have the authority to stipulate state policies to promote gender equality. The following are the policies that underlie the establishment of these institutions, namely: 1. Presidential Regulation 65 of 2005 on the Establishment of the National Commission on Violence Against Women; 2. Presidential Regulation 59 of 2015 on the Ministry of Women Empowerment and Child Protection; and 3. Presidential Regulation 9 of 2015 on the Coordinating Ministry for Human Development and Culture. As a mandate of the 1945 Constitution in guaranteeing the right to equality before the law, government and all aspects of citizenship, specifically the Government of the Republic of Indonesia, has authorized institutions for state policies related to the promotion of gender equality, including the National Commission on Violence against Women (Komnas Perempuan), the Ministry of Women Empowerment and Child Protection (Kemen PPPA), and the Coordinating Ministry for Human Development and Culture (Kemenko PMK). In the context of preventing and overcoming the problem of violence against women and eliminating all forms of violence against women, the Government of Indonesia established the National Commission on Violence Against Women through Presidential Decree 181 of 1998 on the National Commission on Violence Against Women and strengthened by Presidential Regulation 65 of 2005. Komnas Perempuan aims to develop conditions conducive to the elimination of all forms of violence against women and the enforcement of women human rights in Indonesia and increase efforts to prevent and overcome all forms of violence against women and protection of women rights. Komnas Perempuan is one of the National Human Rights Institutions (LNHAM), under general criteria developed in the Paris Principles. Komnas Perempuan develops and reinforces human rights mechanisms to promote efforts to eliminate violence against women at the local, national, regional, and international levels. Komnas Perempuan has a vital role in: 1. monitoring and reporting gender-based human rights violations and conditions for fulfilling the rights of women victims; 2. becoming a resource center on women human rights; 3. triggering change and policy formulation; 4. negotiating and mediating between the government and the victims' community and the community of women human rights fighters, emphasizing the fulfilment of the state's responsibility in

upholding human rights and in restoring the rights of victims; and 5. facilitating the development and strengthening of networks at the local, national, regional, and international levels in the interests of prevention, capacity building to handle and eliminate all forms of violence against women. Furthermore, for the task of organizing government affairs in the field of women empowerment and child protection, Indonesia established the Kemen PPPA through Presidential Regulation 59 of 2015. The Ministry carries out policymaking and formulation function in the fields of gender equality, protection of women rights, protection of children, child growth and development, and community participation in the development of gender and child data systems. Kemen PPPA has a mission pillar to support women empowerment and protection of women and children by setting objectives, strategic targets, and key performance indicators that support the promotion of gender equality, including: 1. Improving gender equality in development, with the aim of (a) improved achievement of gender development and (b) improved achievement of gender empowerment; and 2. Improving the quality of protection of women rights, with the aim of (a) decreased cases of violence against women including Trafficking in Persons (TPPO) and (b) improved quality of handling cases of violence against women including TPPO. For coordination functions related to gender equality, the government has established Kemenko PMK since 2014. The task of the Ministry is managing coordination, synchronization, and control of ministry affairs in the administration of government in the field of human and cultural development, one of which specifically addresses the gender equality issue. In general, specific government institutions have the authority to stipulate state policies to promote gender equality. They contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Based on The Global Gender Gap Index 2017, Indonesia ranked 9th as the country with the highest gender equality score in Asia. Indonesia has higher scores than the global average for indicators of participation and economic opportunity, the highest level of education, and health and survival. The score of political empowerment was only 0.193 below the global average of 0.227. The number of complaints handling of human rights violations (HAM) for women especially violence against women, in 2017 showed a positive trend, where the percentage of complaints handling by the government improved from 2016 and 2015. In 2017, 335,062 (96%) of 348,466 complaints of human rights violations were handled compared to 245,548 (94.7%) of 259,150 complaints in 2016, and 305,535 (94.9%) of 321,752 complaints in 2015.

**Financial resources allocated to the policy/measure in USD:**

The State Budget (APBN) allocation for Komnas Perempuan in 2019 was US\$1,500,000. The State Budget (APBN) allocation for Kemen PPPA in 2019 was US\$35,000,000. The State Budget (APBN) allocation for Kemenko PMK for coordination functions related to gender equality in 2018 was US\$1,100,000.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of National Development Planning/National Development Planning Agency

**Type of entity:**

Public Sector

Ministry of Home Affairs

**Type of entity:**

Public Sector

Sub-national Governments

**Type of entity:**

Public Sector

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## **National Policies and Measures that Support Gender Equality**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Women Empowerment and Child Protection  
Ministry of National Development Planning/National Development Planning Agency  
Coordinating Ministry for Human Development and Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the policy/measure, if available:**

<https://www.kemenpppa.go.id/lib/uploads/list/44ac0-pembangunan-manusia-berbasis-gender-2019.pdf>  
<https://www.kemenpppa.go.id/index.php/page/read/53/2388/rencana-strategis-kementerian-pemberdayaan-perempuan-dan-perlindungan-anak-tahun-2015-2019>  
<https://jdih.kemenpppa.go.id/peraturan/Permenpppa062015.pdf>

### **Describe the main features of the policy/measure:**

Many national policies and measures that support gender equality have been designed and implemented so far. The policies and measures consist of the followings: 1. Presidential Instruction (Inpres) 9 of 2000 on Gender Mainstreaming; 2. 2015-2019 National Medium-term Development Plan (RPJMN); 3. Minister of Women Empowerment and Child Protection Regulation 1 of 2015 on the Strategic Plan of the Ministry of Women Empowerment and Child Protection 2015-2019; 4. Minister of Women Empowerment and Child Protection Regulation 6 of 2015 on the Women Empowerment and Child Protection System; 5. Minister of Women Empowerment and Child Protection Regulation 2 of 2017 on Community Participation in the Development of Women Empowerment and Child Protection; 6. Presidential Regulation 59 of 2017 on the Implementation of the Sustainable Development Goals; and 7. Gender Equality Bill. To improve the position, role, and quality of women, as well as efforts to realize gender equality and justice in family, community, national, and state life, it is deemed necessary to implement a gender mainstreaming strategy in all national development processes. The Government of Indonesia emphasizes Gender Mainstreaming through Presidential Instruction 9 of 2000 on Gender Mainstreaming in National Development. Gender mainstreaming covers all development processes that are inseparable from the functional activities of all government agencies and institutions at the central and regional levels. Gender Mainstreaming is a strategy built to integrate gender into integrated planning, drafting, implementing, monitoring and evaluating national development policy and programme. This policy is legal and institutional and has been performed at the national level. The central Gender Mainstreaming Agency (PUG) is the Ministry of Women Empowerment and Child Protection (Kemen PPPA) as the strategic agency in coordination with the Ministry of National Development Planning/National Development Planning Agency as the implementing agency and the Coordinating Ministry for Human Development and Culture as the coordinator of policy planning and formulation. As a concrete measure by the government in implementing accelerated and equitable development in various regions in Indonesia, the vision of national development mentions gender mainstreaming through the elimination of gender discrimination. The 2015-2019 RPJMN (see Goal 3, Medium- and Long-term Sustainable Cultural Development Policies and Plans) lists the gender perspective development targets, namely, improving the quality of women lives, enhancing the role of women in various fields of life, integrating gender perspectives at all stages of development, and institutional strengthening in gender mainstreaming, both at the central and regional levels. Implementation of the Minister of Women Empowerment and Child Protection Regulation 1 of 2015 on the Strategic Plan of the Ministry of Women Empowerment and Child Protection 2015-2019 is based on the duties and functions of Kemen PPPA. It is in line with the National Policy and Strategy Direction, as stated in the 2015-2019 RPJMN. The following are efforts to increase the role and representation of women in politics and development, and to protect women: 1. to improve the quality of life and the role of women in various fields of development; 2. to enhance the role of women in politics; and 3. to strengthen the capacity of PUG. Also concerning National Gender Equality, to achieve the goals, strategic targets, and targets of the main performance indicators of Kemen PPPA in 2015-2019, the policy direction and strategy of Kemen PPPA is focused: 1. to increase gender mainstreaming and women empowerment and family quality to improve the quality of life of women, as well as gender equality and justice in various fields of development; and 2. to enhance and protect women rights. In carrying out its duties, Kemen PPPA stipulates: 1. Minister of Women Empowerment and Child Protection Regulation 6 of 2015 on the Women Empowerment and Child Protection System; and 2. Minister of Women Empowerment and Child Protection Regulation 2 of 2017 on Community Participation in the Development of Women Empowerment and Child Protection. In Indonesia, gender equality is one of the SDGs goals as set out in Presidential Regulation 59 of 2017 on the Implementation to Achieve the Sustainable Development Goals (see Goal 3, Medium- and Long-term Sustainable Cultural Development Policies and Plans). The fifth goal is to achieve the following targets of gender equality and women empowerment: (1) ending all forms of discrimination; (2) eliminating all forms of violence; (3) eliminating all harmful practices; (4) realizing and appreciating service and work; and (5) ensuring that all women can participate fully in political, social, and economic life. Lastly, to strengthen national policies related to gender equality, one of the latest efforts of Kemen PPPA is to revise the Gender Equality Bill which activities have been implemented since 2019. Kemen PPPA is targeting to include this bill in the National Legislative Programme (Prolegnas) agenda as soon as the draft has been finalized. In general, the national policies and measures that support gender equality contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies

and Measures which include Strategies and Frameworks for the Development of an Integrated Culture and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Several specific monitoring methods related to the progress of gender equality conditions have been developed and used by the government in measuring overall development progress, including: 1. Human Development Index (IPM); 2. Gender Development Index (IPG); 3. Gender Empowerment Index (IDG); and 4. Gender Inequality Index (IKG). More detailed information about the indices is written in Goal 4, Measures that Monitor Women Participation in Cultural/Creative Economy Life.

**Partner(s) engaged in the implementation of the measure:**

National Commission on Violence Against Women (Komnas Perempuan)

**Type of entity:**

Public Sector

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## **Multilateral and Bilateral Cooperation that Supports Gender Equality**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Women Empowerment and Child Protection

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

[https://m.hukumonline.com/pusatdata/detail/979/node/774/uu-no-7-tahun-1984-pengesahan-konvensi-mengenai-penghapusan-segala-bentuk-diskriminasi-terhadap-wanita-\(convention-on-the-elimination-of-all-forms-of-discrimination-against-women\)](https://m.hukumonline.com/pusatdata/detail/979/node/774/uu-no-7-tahun-1984-pengesahan-konvensi-mengenai-penghapusan-segala-bentuk-diskriminasi-terhadap-wanita-(convention-on-the-elimination-of-all-forms-of-discrimination-against-women))

<https://www.kempppa.go.id/index.php/page/read/29/1812/ri-iran-sepakat-perkuat-pemberdayaan-perempuan-dan-perlindungan-anak>

<https://www.mampu.or.id/en/mampu-program/>

<https://treaty.kemlu.go.id/>

### **Describe the main features of the policy/measure:**

The Government of Indonesia has ratified various international cooperation that supports gender equality, both multilateral and bilateral. The followings are some of them: 1. Law 7 of 1984 on Ratification of the Convention Concerning the Elimination of All Forms of Discrimination Against Women; 2. Law 11 of 2005 on Ratification of International Covenant on Economic and Social and Cultural Rights; 3. Memorandum of Understanding Between The State Ministry of Women Empowerment of the Republic of Indonesia and The Ministry of Gender Equality of the Republic of Korea for the Improvement of Gender Equality; 4. Protocol to Amend the Memorandum of Understanding between the Ministry of Women Empowerment and Child Protection of the Republic of Indonesia and the Ministry of Social Welfare, Women and Poverty Alleviation of the Republic of Fiji concerning Women Empowerment, Gender Equality and Child Welfare and Protection; 5. Memorandum of Understanding between the Ministry of Women Empowerment and Child Protection of the Republic of Indonesia and the Office of the Vice President for Women and Family Affairs of the Islamic Republic of Iran concerning Women Empowerment, Child Protection, and Family Resilience; and 6. The Empowering Indonesian Women for Poverty Reduction Program (MAMPU). Law 7 of 1984 on Ratification of the Convention Concerning the Elimination of All Forms of Discrimination Against Women reinforces the commitment of the Government of Indonesia to encourage gender equality. Indonesia is a signatory of the CEDAW or ICEDAW Convention (International Convention on the Elimination of All Forms of Discrimination Against Women). It is an international human rights instrument that specifically addresses women rights. In the context of fighting for women rights and gender equality, the CEDAW Convention is based on three main principles, namely: (1) the Principle of Substantive Equality; (2) the Principle of Non-Discrimination; and (3) the Principle of State Obligations. On these three principles rests the "prism of women human rights", that provides the lens through which all forms of gender discrimination must be investigated, corrected, and eliminated. Support for gender equality is strengthened by the Law 11 of 2005 on Ratification of the International Covenant on Economic, and Social and Cultural Rights, under Article 2 paragraph (2), "to guarantee that the rights enunciated in the present Covenant will be exercised without discrimination of any kind as to race, color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status" and Article 3, "to ensure the equal right of men and women to the enjoyment of all economic, social and cultural rights". Support is also strengthened by Law 12 of 2005 on Ratification of the International Covenant on Civil and Political Rights, under Article 2 paragraph (1), "to respect and to ensure to all individuals within its territory and subject to its jurisdiction the rights recognized in the present Covenant, without distinction of any kind, such as race, color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status" and Article 3, "equal rights of men and women". As a commitment to promoting gender equality, the government has also established bilateral cooperation with several friendly countries, including: 1. Memorandum of Understanding Between The State Ministry of Women Empowerment of the Republic of Indonesia and The Ministry of Gender Equality of the Republic of Korea for the Improvement of Gender Equality, Jakarta, 27 May 2009, within the following areas of cooperation: a. Increasing the level of women participation in determining policies and measures in public and private sectors including strengthening small and medium businesses, social and cultural issues, and developing information technology; b. Sharing experiences and knowledge and cooperation through visitation, education training, and other forms of collaboration determined by the two countries; c. Collaboration in planning education that helps strengthen the foundation for gender-sensitive policies; and d. Strengthening relations between the two countries and increasing the advancement of policies related to improving the social status of women. 2. Protocol to Amend the Memorandum of Understanding between the Ministry of Women Empowerment and Child Protection of the Republic of Indonesia and the Ministry of Social Welfare, Women and Poverty Alleviation of the Republic of Fiji concerning Women Empowerment, Gender Equality and Child Welfare and Protection, 21 June 2018, within the following areas of cooperation: a. Strengthening the national driver for gender mainstreaming (PUG); b. Cooperation in capacity building to promote women expertise and capacity on strategic issues affecting women; c. Promoting the exchange of visits between officials and experts; d. Promoting protection and prevention of violence against women and children; and e. other areas of cooperation agreed by the parties. 3. Memorandum of Understanding between the Ministry of Women Empowerment and Child Protection of the Republic of Indonesia and the Office of the Vice President for Women and Family Affairs of the Islamic Republic of Iran on Women Empowerment, Child Protection, and Family Resilience, Tehran, 30 July 2018, within the following areas of cooperation: a. Enhancing and developing the role and participation of women in politics and policymaking process; b. Protecting women and children from all forms of violence, including in digital media platforms; c. Enhancing and developing the role and participation of women in

business and technology development, using information and communication technology; d. Strengthening women empowerment, child protection, and family security; e. Strengthening women economic empowerment for the welfare of women and children; and f. Exchange of experiences and best practices on women and children's issues, including the exchange of information on training and capacity building opportunities in both Indonesia and Iran.. 4. Subsidiary Arrangement between the Government of Indonesia and the Government of Australia is to carry out the Partnership in the MAMPU Program for Women Empowerment. The programme supports networks and inclusive coalitions of women and civil society organizations, and parliamentarians (the MAMPU partners), and parliamentarians to influence government policies, regulations and services, and in selected private sector arenas. The MAMPU program aims to improve access of low-income women in Indonesia to critical services and other government programs. The effort to achieve gender equality and women empowerment and to support in achieving the Sustainable Development Goals, which is relevant to the Indonesian government and, among others, focuses on improving working conditions for women and eliminating workplace discrimination and improving conditions for women overseas labor migration. In general, the multilateral and bilateral cooperation that supports gender equality is intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); and 2. Utilize advancement of culture objects to improve people welfare (Agenda 4).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Another active measure is the MoU between the State Ministry of Women Empowerment of the Republic of Indonesia and the Ministry of Gender Equality of the Republic of Korea for the Improvement of Gender Equality, in September 2019. It was signed in between sessions of the Asia-Pacific Economic Cooperation (APEC) Women and the Economy Forum (WEF) 2019 in Chile, the Government of Indonesia held a bilateral meeting with South Korea discussing the cooperation between the Kemen PPPA of Indonesia and the Ministry of Gender and Family Equity of South Korea related to women economic empowerment through vocational education to be carried out in 2020-2024. As a follow up to the Memorandum of Understanding between Kemen PPPA of the Republic of Indonesia and the Ministry of Social Welfare, Women and Poverty Alleviation of the Republic of Fiji concerning Women Empowerment, Gender Equality, and Child Welfare and Protection, the Government of Indonesia and the Government of the Republic of Fiji regularly hold Joint Technical Working Group (JTWG) meetings. JTWG is a biennial meeting between Indonesia and Fiji to exchange experiences, conduct evaluations, and plan cooperation programs specifically related to the issue of women and children. The latest event was a visitation from the Minister of Women Empowerment and Child Protection of the Republic of Indonesia to the Republic of Fiji to attend the 2019 Joint Technical Working Group (JTWG) meeting on 3-6 July 2019. Within the framework of a Memorandum of Understanding between Kemen PPPA of the Republic of Indonesia and the Office of the Vice President for Women and Family Affairs of the Islamic Republic of Iran concerning Women Empowerment, Child Protection, and Family Resilience, Kemen PPPA together with the Central Java Provincial Government received a visit from the delegation of the Islamic Republic of Iran in Semarang City on 7 April 2019. The visit was held to share best practices between the two countries, specifically on Women Economic Empowerment through the Home Industry Model (IR) in Indonesia.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

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## **Policies and Measures that Support and Protect Women Workers**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Women Empowerment and Child Protection  
Ministry of Manpower

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the policy/measure, if available:**

<https://www.hukumonline.com/pusatdata/detail/13146/undangundang-nomor-13-tahun-2003>  
<https://www.kemennppa.go.id/lib/uploads/list/5d302-buku-peningkatan-produktifitas-ekonomi-perempuan-ppep.pdf>

### **Describe the main features of the policy/measure:**

The followings are some policies and measures concerning supporting and protecting women workers: 1. Law 13 of 2003 on Manpower Affairs; 2. Minister of Women Empowerment and Child Protection Regulation 5 of 2015 on Provision of Gender Responsive Work Facilities and Child Care in the Workplace; 3. Policies and Strategies for Increasing Women Economic Productivity (PPEP); 4. Minister of Women Empowerment and Child Protection Regulation 2 of 2016 on General Guidelines for the Development of Home Industry to Improve Family Welfare through Women Empowerment; and 5. Vital Voices Festival. The government has always been committed to encouraging and protecting women in the workplace, including through the issuance of Law 13 of 2003 on Manpower Affairs and Minister of Women Empowerment and Child Protection Regulation 5 of 2015 on Provision of Gender Responsive Work Facilities and Child Care at the Workplace. Both of these laws provide support for women, including: 1. Provision of menstrual leave and working time limits; 2. As a reference for government and private agencies in providing gender-responsive work facilities at the workplace; 3. Increased work productivity through the provision of gender-responsive work facilities and attention to the best interests of women in government and private agencies; 4. Government and private agencies must provide equal opportunities for every woman and man to carry out their duties, functions, rights and responsibilities to work following the legislative/statutory rules and regulations; and 5. Improving workplace facilities does not limit the work productivity of women and men to develop their potential without reducing work time following the legislative/statutory rules and regulations. Kemen PPPA also has PPEP, which is a strategic program that is aimed to improve the quality of life and fulfilment of women economic rights through strengthening women economic productivity to reduce the burden of the health and education costs of low-income families. The general objective of PPEP is to achieve successful and independent Indonesian women in the economic field through the development of productive economic activities to support the creation of healthier and more prosperous living conditions of the family, community, and nation. In its implementation, PPEP is elaborated and focused on: 1. increasing the capacity of Indonesian women human resources in the economy sector so that they can increase their contribution and participation in the implementation of economic development and development in various other sectors of life; 2. expanding opportunities for women to develop their potential and improve their welfare through the development of productive economic activities; and 3. strengthening women bargaining position in accessing economic resources. Policies related to Manpower and the Provision of Gender Responsive Work Facilities and Child Care in the Workplace are legal and institutional and have been implemented at the national level. Increasing work productivity through the provision of work facilities, including providing lactation room, daycare, health care facilities, and other supporting facilities that are gender-responsive is an obligation of the government or private institutions. The equal opportunities for men and women referred above, shall be given to women with the following criteria: 1. married women of childbearing age; 2. nursing mothers; and 3. mothers with under-five children. The opportunities, as mentioned earlier, including giving time for women to express milk and giving exclusive breastfeeding at work. PPEP, both financial and institutional, has been implemented at the national level. As a follow up, the Minister of Women Empowerment and Child Protection Regulation 2 of 2016 on General Guidelines for the Development of Home Industry to Improve Family Welfare through Women Empowerment was issued. It aims to increase family income through home-based productive activities with the support of family members and develop creative industries which showcase women strength in home-based industries and encourage the strengthening of the home industry network. General Guidelines for the Development of Home Industry to Improve Family Welfare Through Women Empowerment is a reference for the government, sub-national governments, and stakeholders in planning, implementing, and monitoring the development/growth of home industries. This measure encourages the implementation of a coordinated, effective and efficient home industry development so that the home industry is transformed into a small business and can be a source of income and increase income, family security, and sustainable living. Funding for the Development of Home Industry to Increase Family Welfare through Empowering Women is sourced from the State Budget, Regional Budget and other legitimate and non-binding sources following the legislative/statutory rules and regulations. Specifically, the State Film Production Company (PFN) officially held Vital Voices Festival or Festival Perempuan Dalam Film (Women in Film Festival) to share knowledge to the public, especially to women, about employment and business opportunities in the film industry. Women in the workforce, especially in the cinema industry, among others, as scriptwriters, editors, lighting, cameraperson, and others, still face many challenges and obstacles. This festival also held training that helps improve women knowledge and expertise in the film industry. Besides the film industry, a knowledge transformation process is also provided in other fields, such as training to become a barista by a certified barista. In general, policies and measures that support and protect women workers are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the

Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); and 2. Utilize advancement of culture objects improve people welfare (Agenda 4).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The percentage of women formal workers from 2015 - 2018 has an upward trend. In 2015, there were 37.78 percent of women formal workers, compared to 44.89 percent of men; in 2016, there were 38.16 percent of the women formal workers, compared to 44.89 percent of men; in 2017, there were 38.63 percent of women formal workers, compared to 45.66 percent of men; and in 2018, there were 38.20 percent of women formal workers, compared to 46.29 percent of men.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

State Film Production Company

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## **Policies that Ensure Women Participation in Policy Development**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Women Empowerment and Child Protection

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://www.kemenpppa.go.id/index.php/page/read/29/1759/pentingnya-keterwakilan-perempuan-di-bidang-politik>

<https://www.kemenpppa.go.id/index.php/page/read/29/1837/tingkatkan-partisipasi-perempuan-dalam-pemilu-2019>

### **Describe the main features of the policy/measure:**

Women representation in government policy development are encouraged through the following national policies: 1. Law 2 of 2008 on Political Parties; 2. Law 7 of 2017 on General Elections; 3. Law 8 of 2012 on Politics; and 4. Memorandum of Understanding between the Ministry of Women Empowerment and Child Protection (Kemen PPPA) and the General Election Commission (KPU) to Support Increased Women Participation in the 2018 General Elections and Direct Elections for Local Leaders (Pilkada). Law 2 of 2008 on Political Parties mentioned that the organizational structures of political parties at the national level as well as at the provincial and regency/municipal levels are developed by taking into consideration women representation. The share of women representation shall be at least 30 percent as regulated in the articles and bylaws of the association of respective Political Parties. Furthermore, Law 7 of 2017 on General Elections and Law 8 of 2012 on Politics requires: 1. At least 30 percent of women representation in the organizational structure of political parties at the central level; 2. The nominees of candidates for members of the House of Representatives (DPR), Provincial DPRD, and Regency/Municipal DPRD shall include at least 30 percent of women representation; 3. In the list of nominees as referred above, at least one out of three nominees is female; 4. In the verification process by the Indonesia's General Election Commission (KPU), in addition to taking into account the completeness and correctness of the administrative requirements documents for the nominees of candidates for members of the DPR, the provincial DPRD, and the regency/municipal DPRD, also verifies the fulfilment of at least 30 percent of women representation; and 5. The President forms a selection team of maximum of 11 members, which include at least 30 percent of women representation, to assist the President in selecting candidates for members of KPU to be proposed to the DPR. This policy is legal and institutional and has been implemented at the national level. Political Parties Law, General Elections Law, and Politics Law are guarantors and drivers of women involvement and participation in the development of Government Policies. They have a positive impact on women empowerment so that the policies made will pay more attention to gender issues. The women representation in legislatures will provide a balance in the formulation of policies and legislation, budgeting, and supervision that will be more aligned with the interest of women welfare. Various measures in the implementation of this policy have been carried out, including the signing of the Memorandum of Understanding between the Ministry of Women Empowerment and Child Protection (Kemen PPPA) and the General Election Commission (KPU) as a manifestation of the commitment of Kemen PPPA and KPU to support increased women participation in the 2018 General Elections and Direct Elections for Local Leaders (Pilkada). Kemen PPPA has also conducted a series of political education and training for female candidates in the 2018 elections and political training for women legislative candidates for the 2019 elections. After the elections, build capacities and self-confidence of women representatives to enable them to implement parliamentary tasks. In general, some policies and measures that ensure women participation in state policy formulation and development. They are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Over the past 20 years, in Indonesian Parliament General Elections, women representation has an upward trend. In the 1999 general elections, the women share of seats in the DPR was 8.80 percent and increased in the 2004 elections to 11.82 percent. In the 2009 elections, the women share of seats in the DPR and DPRD was 17.86 percent and 26.52 percent, respectively. In the 2014 elections, women share of seats in the DPR and DPRD decreased slightly to 17.32 percent and 25.76 percent respectively but reportedly increased in the 2019 elections to 20.25 percent and 30 percent. Data from the Central Bureau of Statistics (BPS) shows an increase in the distribution of managerial positions held by women. The distribution of managerial positions by gender in 2016 showed female managers held 24.17 percent of positions while men held 75.83 percent; in 2017, 26.63 percent were held by female managers while men held 73.37 percent; and in 2018, female managers held 28.97 percent while men held 71.03 percent. The House of Representatives (DPR) of the Republic of Indonesia through the Agency for Inter-Parliamentary Cooperation (BKSAP) plays an active role in increasing the role of women in parliament. One of the efforts is to hold seminars to celebrate International Women Day every March 8. The seminars are reminders that gender equality is not only a stand-alone goal, but is important to achieve the goals of the global development agenda. Organizing such events also show that empowering women, empowers humanity, and this goal will always be supported by female members of the Indonesian House of Representatives (DPR). Also, as an effort of the Indonesian Parliament underlines the importance of gender equality in parliamentary diplomacy, the DPR is also involved in international

hearings such as Parliamentary Event on the Occasion the Commission on the Status of Women in New York, Women in Parliaments Global Forum, Westminster Conference on Violence Against Women in Politics. The Indonesian Women Political Caucus (KPPI), an organization of women political activists, was founded in 2000 which aims to ensure that the democratic process in Indonesia leads to efforts to fulfil, protect, and guarantee women rights, including in politics, as human rights that governments must meet. The KPPI's mission includes: 1. Conducting awareness-raising, education, and advocating for women equal political participation; 2. Encouraging and promoting 50:50 women representation in parliament by 2030; 3. Supervising and monitoring public policies to ensure the fulfilment of women political rights; 4. Being a reference center for women political movements in Indonesia; 5. Carrying out tasks of monitoring political policies to accommodate women rights and to realize women representation in decision making and policymaking in political parties, government, and other public institutions; and 6. Becoming the center of communication, networking, and strategies for Indonesian women political struggle.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

General Election Commission

**Type of entity:**

Public Sector

Ministry of Manpower

**Type of entity:**

Public Sector

The House of Representatives of the Republic of Indonesia

**Type of entity:**

Public Sector

Indonesian Women Political Caucus

**Type of entity:**

Public Sector

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## **Measures that Monitor Women Participation in Cultural/Creative Economy Life**

### **Name of agency responsible for the implementation of the policy/measure:**

(former) Creative Economy Agency  
Central Bureau of Statistics  
Ministry of Women Empowerment and Child Protection  
Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the policy/measure, if available:**

<https://bisma.bekraf.go.id/info-kreatif>  
<https://www.kemenpppa.go.id/index.php/page/view/24>

### **Describe the main features of the policy/measure:**

Several technical measures have been developed by the government to monitor women participation in cultural/creative economy life. The relevant measures to report include: 1. Data on Women Participation in Cultural Life; 2. Book of Creative Economy Workforce 2011-2016; 3. Book of Gender-Based Human Development; 4. Gender Development Index (IPG); 5. Gender Empowerment Index (IDG); 6. Gender Inequality Index (IKG); 7. Human Development Index (IPM); and 8. Cultural Development Index (IPK). Data on Women Participation in Cultural Life was collected by the (former) Creative Economy Agency (Bekraf) in collaboration with the Central Bureau of Statistics (BPS) through surveys that specifically monitor women participation in cultural life and creative economy. This data is highly significant in evaluating and supporting women participation in cultural life. This data is a reference document for the planning of programs, monitoring, and evaluating the government in achieving the targets set related to the development of Indonesia's creative economy potential. The book of "Creative Economy Workforce 2011-2016" also contains statistical data used to monitor women participation in cultural/creative economy life. The data in the book uses data from the National Labor Force Survey (Sakernas) in 2011-2016, with 14 creative economy sub-sectors formed from the 223 codes of the Indonesia Standard Industrial Classification (KLB) 2015. Concerning women participation in cultural life, the indicator data used are: 1. Percentage of Labor Force with Main Occupation in Creative Economy Sector by Gender and Age Group, 2015-2016; 2. Percentage of Labor Force with Main Occupation in Creative Economy Sector by Gender and Four Age Categories, 2015-2016; 3. Comparison of Percentage of Labor Force with Main Occupation by Gender and Four Age Categories Nationally (All Sectors) and in Creative Economy Sector, 2016; 4. Percentage of Labor Force with Main Occupation in Creative Economy Sector by Educational Attainment and Gender, 2015-2016; 5. Comparison of Percentage of Labor Force with Main Occupation by Educational Attainment and Gender Nationally (All Sectors) and in Creative Economy Sector, 2016; 6. Percentage of Labor Force with Main Occupation in Creative Economy Sector by Main Occupation Status and Gender, 2015-2016; 7. Comparison of Percentage of Labor Force with Main Occupation by Main Occupation Status and Gender (All Sectors) and in Creative Economy Sector, 2016; 8. Percentage of Labor Force in Creative Economy by Formal/Informal Activity and Gender, 2015-2016; 9. Comparison of Percentage of Labor Force with Main Occupation by Formal/Informal Activity and Gender (All Sectors) and in Creative Economy Sector, 2016; 10. Percentage of Labor Force in Creative Economy by White/Blue Collar and Gender Categories, 2015-2016; 11. Comparison of Percentage of Labor Force with Main Occupation by White/Blue Collar and Gender Categories (All Sectors) and in Creative Economy Sector, 2016; 12. Percentage of the Labor Force with Main Occupation in Creative Economy Sector by Working Hours and Gender, 2015-2016; 13. Comparison of Percentage of Labor Force (Main Occupation) by Working Hours and Gender Nationally (All Sectors) and in Creative Economy Sector, 2016; 14. The Percentage of the Labor Force with Main Occupation in Creative Economy Sector by Excessive Hours and Gender, 2015-2016; 15. Comparison of Percentage of Labor Force (Main Occupation) by Excessive Hours and Gender Categories Nationally (All Sectors) and in Creative Economy Sector, 2016; and 16. Comparison of Percentage of Labor Force in Creative Economy in the Underemployment Category by Gender Nationally (All Sectors) and in Creative Economy Sector, 2016. In a broader context, monitoring of women participation in cultural/creative economy life can also be seen from the progress of gender equality. In 2018, Kemen PPPA published the Gender Based Human Development Book which contained a number of statistical data which were then converted to a number of indexes, including the Gender Development Index (IPG), Gender Empowerment Index (IDG), Gender Inequality Index (IKG), and the Human Development Index (IPM). Lastly, the publication of the Cultural Development Index (see Goal 1, Information Systems and Cultural Statistics Used in Policy Development) also contains a number of indicators that can be utilized in monitoring women participation in cultural/creative economy life. In general, measures that monitor women participation in cultural/creative economy life are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Key Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); and 2. Utilize advancement of culture objects of to improve people welfare (Agenda 4).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

From the book of "Tenaga Ekonomi Kreatif 2011-2016" or Creative Economy Workforce 2011-2016, during 2015-2016, the number of people working in the Creative Economy sector increased from 15.96 million people (13.90 percent of the national workforce) in 2015 to 16.91 million people (14.28 percent of the national workforce) in 2016. The growth of the creative economy workforce increased by 5.95 percent, while that of the national workforce increased by 3.02 percent. Based on 2016 National Labor data, 61.60 percent of the workforce is male while 38.40 percent is female. In contrast to the characteristics at the national level, the majority of the population working in the creative economy sector is female, 55.74 percent of the creative economy workforce are female, 44.26 percent of the creative economy workers are male. Pattern of labor force in creative economy sector is similar with the national pattern where most of the labor force are adults aged 25-59 years. In 2018, the Gender Development Index (GDI) (the ratio of the Human Development Index calculated separately for females and males) increased from 2017 by 0.03 points to 90.99 (with 75.43 for men; and 68.63 for women). The Condition of Gender Empowerment (IDG) graph in Indonesia shows improvement from 2010-2018. IDG focuses on looking at the extent of gender equality in terms of active role in politics, decision making, and the economy. This indicator is the adoption of the Gender Empowerment Measure (GEM) developed by UNDP. The Gender Empowerment Index (IDG) in Indonesia, which is a composite index composed of several variables that reflect the level of women active role in economic and political life, shows a significant increase in Women Professional Workers over an eight year period (2011-2018). Increase in the IDG in Indonesia from 69.14 percent in 2011 to 70.07 percent in 2012, 70.46 percent in 2013, 70.68 percent in 2014, 70.83 percent in 2015, 71.39 percent in 2016, 71.74 percent in 2017, and to 72.10 percent in 2018. The increase in the IDG shows an increase in women role in development which is inseparable from government's role in gender mainstreaming (PUG) programme. In the 2019 Cultural Development Index (IPK) (see Goal 1, Information Systems and Cultural Statistics Used in Policy Development), indicators to measure the gender dimension include: 1. Ratio of female-to-male labor force participation rate aged 15 and older is 62.74 percent; 2. Ratio of female-to-male population aged 25 and older who obtain a minimum of a high school diploma/its equivalent is 80.97 percent; and 3. Ratio of female-to-male Members of Parliament (MPs) is 21.19 percent.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Manpower

**Type of entity:**

Public Sector

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## ARTISTIC FREEDOM

### **The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation  
The right of artists to disseminate and/or perform their artistic works  
The right for all citizens to freely enjoy artistic works both in public and in private  
The right for all citizens to take part in cultural life without restrictions

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** YES

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):** NO

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** -

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** NO

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** -

### **Relevant Policies and Measures:**

#### **Policies and Measures that Ensure Recognition and Protection of Artistic Freedom**

##### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture  
Ministry of Law and Human Rights

##### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

##### **Website of the policy/measure, if available:**

<https://kebudayaan.kemdikbud.go.id/uu-no-5-tahun-2017-tentang-pemajuan-kebudayaan/>  
[https://dgip.go.id/images/ki-images/pdf-files/merek/uu\\_pp/UU20no2020tahun20201620tentang20Merek1.pdf](https://dgip.go.id/images/ki-images/pdf-files/merek/uu_pp/UU20no2020tahun20201620tentang20Merek1.pdf)  
<https://dgip.go.id/dirjen-ki-inginkan-seluruh-potensi-kekayaan-intelektual-komunal-milik-indonesia-di-catatkan-ke-djki>

##### **Describe the main features of the policy/measure:**

Policies and measures that have been implemented to ensure the recognition and protection of artistic freedom include: 1. Law 5 of 2017 on the Advancement of Culture; 2. Law 20 of 2016 on Trademark and Geographical Indications; and 3. Cultural Development Index. Recognition and protection of artistic freedom is mainly guaranteed through Law 5 of 2017 on the Advancement of Culture (see Goal 1, Specific Policies that Regulate the Cultural and Creative Economy Sector). The Law stipulates that promotion of culture is based on freedom of expression, with the "principle of freedom of expression" referred to as the freedom of individuals or groups in expressing their cultural expression as long as it does not conflict with the legislative/statutory rules and regulations. Regarding the recognition and protection of Artistic Freedom, the Advancement of Culture Law has mandated the sub-national governments within its administrative territory, the duty to (1) guarantee freedom of expression and (2) guarantee the protection of cultural expression. As referred to in the aforementioned Law, the principles of the Advancement of Indonesian National Culture are tolerance, diversity, localization, cross-territory, participatory, benefits, sustainability, freedom of expression, integration, equality, and mutual cooperation. The objective is to develop noble cultural values of the nation, enrich cultural diversity, strengthen national identity, strengthen national unity and integrity, national education, improve the nation's image, realize civil society, improve people's welfare, preserve the nation's cultural heritage, and influence the direction of the development of world civilization so that Culture is the direction of national development. Special protection of Communal Intellectual Property (KIK) can utilize the provisions in Law 20 of 2016 on Trademark and Geographical Indications. The potentials of KIK which includes Genetic Resources (SGD), Traditional Knowledge (PT), and Traditional Cultural Expressions (EBT) and Geographical Indications (IG) is protected in terms of claim, theft, and piracy of other parties or countries. To inventory the Communal IP (KIK) data owned by Indonesia, the Regional Government collaborate with Higher Education Institutions to record the potential KIK data of the region in the National KIK Data Center developed by the Directorate General of Intellectual Property (DJKI) of the Ministry of Law and Human Rights. This effort not only aims to encourage the active participation of regional governments in updating cultural property data in the regions, also to protect Traditional Cultural Expressions that are intellectual artistic works, including every production in the literary expressions that contain elements of traditional heritage characteristics, cultural practices, including one or a combination of forms of textual verbal expressions, music, motion, theater, fine arts, and traditional ceremonies. The recognition and protection of artistic freedom can also be monitored from the Cultural Development Index (see Goal 1, Information Systems and Cultural Statistics Used in Policy Development), particularly on the dimensions of cultural expression. This dimension is measured and shaped by

several indicators, including: 1. population aged 10 years and over who provide advice or opinions in meetings; 2. population aged 10 years and over who are actively participating in organization activities; 3. population aged 10 years and over who involve in art performances as a practitioner/supporter; and 4. households that hold traditional ceremonies. In general, policies and measures that recognize and protect artistic freedom are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 3. Institutional reform and culture budgeting to support the advancement of culture agenda (Agenda 6); and 4. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Based on the Cultural Development Index in 2019, the achievement value of the cultural expression dimension is 36.57; lower than that of the overall average, which is 53.74. In detail, the achievements of the indicators of the cultural expression dimension are as follows: 1. Proportion of population aged 10 years and over who give suggestions or opinions in meetings is 11.63 percent of the 30 percent target; 2. Proportion of population aged 10 years and over who actively participate in organizational activities is 6.35 percent of the 20 percent target; 3. Proportion of population aged 10 years and over who are performers/supporters of art performances is 1.91 percent of the 7 percent target; and 4. Proportion of households that hold traditional ceremonies is 21.85 percent of the 45 percent target.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Coordinating Ministry for Human Development and Culture

**Type of entity:**

Public Sector

Sub-national governments

**Type of entity:**

Public Sector

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## **Policies that Ensure Transparency in Decision Making related to the Provision of Funds and Grants by the Government**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education and Culture  
(former) Creative Economy Agency  
Ministry of Women Empowerment and Child Protection

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the policy/measure, if available:**

<https://banper.bekraf.go.id/>  
<https://kebudayaan.kemdikbud.go.id/petunjuk-teknis-bantuan-pemerintah-fkbn-tahun-2019/>

### **Describe the main features of the policy/measure:**

To ensure transparency in decision making related to the provision of funds and grants by government, the government has established the following policies: 1. Minister of Women Empowerment and Child Protection Regulation 3 of 2017 on General Guidelines for the Provision and Management of Assistance within the Scope of the Ministry of Women Empowerment and Child Protection; 2. Head of the Creative Economy Agency Regulation 19 of 2016 on General Guidelines for Distribution of Government Assistance within the Scope of the Creative Economy Agency; 3. Creative Economy Agency Regulation 4 of 2018 on Technical Guidelines on Research Incentive Programs for Creative Economy Practitioners; 4. Technical Guidelines for the Distribution of Government Assistance under the Creative Economy Agency 2019; and 5. Director General of Culture Regulation 4 of 2019 on Technical Guidelines for Government Assistance in Facilitating Arts Activities 2019. Minister of Women Empowerment and Child Protection Regulation 3 of 2017 on Amendment to the Minister of Women Empowerment and Child Protection Regulation 6 of 2016 on General Guidelines for the Provision and Management of Assistance within the Scope of the Ministry of Women Empowerment and Child Protection and Head of the Creative Economy Agency Regulation 19 of 2016 on General Guidelines for the Distribution of Government Assistance within the Scope of the Creative Economy Agency are two policies that provide general regulation on matters relating to the provision of funds and grants by government. In the (former) Creative Economy Agency (Bekraf), regulation on the provision of funds and grants is further elaborated, starting from Creative Economy Agency Regulation 4 of 2018 on Technical Guidelines on Research Incentive Programs for Creative Economy Actors to the Technical Assistance of the Creative Economy Agency 2019. This technical guide is a guide/reference for creative communities, provincial/regency/municipal/village governments, and indigenous institutions in submitting a proposal for government assistance, which contains general information on government assistance, implementation of government assistance, prohibitions, monitoring and evaluation, reporting and sanctions, disclaimer, and closure. Technical guidelines are used for the implementation of facilitation so that it can be done in a transparent, participatory, and accountable manner. Within the Scope of the Ministry of Education and Culture, the Director General of Culture Regulation 4 of 2019 on Technical Guidelines for Government Assistance in Facilitating Art Activities 2019 was issued in order to assist and facilitate the implementation of art activities to encourage the participation of art practitioners in increasing creativity and productivity. This is an effort to continue to explore, foster, and develop art forms that took birth, live, and develop in the society. This regulation provides a reference to all interested parties in the planning, implementation, supervision, reporting, and control of the Government Assistance program, particularly those related to the facilitation of art activities in 2019. In general, policies that ensure transparency in the decision making related to the provision of funds and grants from the Government are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Bekraf in 2019 channeled government assistance to facilitate the revitalization of the physical infrastructure of creative spaces and creative space facilities to 23 recipients (Revitalization and Facilities of 7 Creative Communities; Revitalization of 4 creative communities and 2 regency/municipal Governments; and facilities of 10 creative communities) for Batch I; 3 recipients (revitalization and facilities for 2 creative communities; facilities for 1 creative community) for Batch II, and 11 recipients (revitalization of 5 creative communities and 1 regency/municipal government; facilities for 5 creative communities) in Batch III. There is a total of 37 recipients of Bekraf Government assistance to revitalize the physical infrastructure of creative spaces and creative space facilities in 2019. The Directorate General of Culture of the Ministry of Education and Culture has selected 31 recipients of government assistance to facilitate arts activities in 2019, including art and cultural space, theater institutions, arts development foundations, cultural communities, etc. In phase II of 2018, from the results of verification of 423 proposals of government assistance activities facilitating arts activities in 2018, 70 practitioners and art managers have been selected as the recipients.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Sub-national governments

**Type of entity:**

Public Sector

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## **Policies and Measures that Support Inclusive Culture**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Law and Human Rights

Ministry of Education and Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://ditjenpp.kemerkumham.go.id/arsip/ln/2016/uu8-2016pjl.pdf>

<https://kebudayaan.kemdikbud.go.id/ditppk/pameran-seni-rupa-festival-bebas-batas-2019/>

[http://jdih.kemendesa.go.id/katalog/peraturan\\_menteri\\_desa\\_pembangunan\\_daerah\\_tertinggal\\_dan\\_transmigrasi\\_nomor\\_11\\_tahun\\_2019](http://jdih.kemendesa.go.id/katalog/peraturan_menteri_desa_pembangunan_daerah_tertinggal_dan_transmigrasi_nomor_11_tahun_2019)

### **Describe the main features of the policy/measure:**

Policies and measures that support inclusive culture has long been initiated by the Government of Indonesia. The relevant policies and measures include: 1. Law 39 of 1999 on Human Rights; 2. Law 19 of 2011 on Ratification of Convention on the Rights of Persons with Disabilities; 3. Law 8 of 2016 on Persons with Disabilities; 4. Breaking Boundaries Festival (Festival Bebas Batas) 2019; and 5. Culture Week of Persons with Disabilities (Pekan Budaya Difabel) 2019. Referring to 1 of 40 constitutional rights of Indonesian citizens specifically the right to develop themselves as stated in Article 28C of the 1945 Constitution, that "every Indonesian citizen has the right to develop themselves through the fulfillment of basic needs, the right to education, the benefits of science and technology, arts and culture". The government further guarantees human rights and the right to participate in all aspects of life through Law 39 of 1999 on Human Rights. The law guarantees the following basic human rights: 1. all human beings born free and equal in dignity and rights and endowed with reason and conscience to act towards one another in a spirit of brotherhood in the life of society, nation, and state; 2. that everyone has the right to just legal recognition, guarantees, protection, treatment, and certainty, and to equal treatment before the law; 3. that everyone has the right to the protection of human rights and freedoms, without any discrimination; and 4. fundamental human rights that shall not be curtailed under any circumstance and by anyone. They are the rights to life, to remain free from torture, to personal freedom, to freedom of thought and conscience, to adhere to a religion, the right not to be enslaved, to be treated as an individual before the law, and the right not to be prosecuted based on retroactive legislation. These policies are legal and institutional and implemented at the national level. The Human Rights Law affirms State obligations to respect, protect, and fulfill the rights of persons with disabilities. The government also shows its sincere commitment through Law 19 of 2011 on Ratification of the Convention on the Rights of Persons with Disabilities to respect, protect, and fulfil the rights of people with disabilities. The laws mentioned that the obligations of the government are protecting the rights contained in the convention, by adjusting the legislative/statutory rules and regulations, laws and administration of each country. The obligations also include changing the legislative/statutory rules and regulations, habits and practices that are discriminatory against persons with disabilities, both women and children. The government must guarantee the participation of persons with disabilities in all aspects of life such as education, health, work, politics, sports, arts and culture, and the use of technology, information and communication. The government also enacted Law 8 of 2016 on Persons with Disabilities, which guarantees the rights of persons with disabilities, including the right to: 1. employment, entrepreneurship, and cooperative; 2. culture and tourism; 3. expressing, communicating, and obtaining information; and 4. be free from acts of discrimination, neglect, torture, and exploitation. The Ministry of Education and Culture, Directorate General of Culture, invites and provides opportunities for disabled artists to take part in the Exhibition of Artworks of Artists with Disabilities in the context of the Exhibition of the Expressions of Art by People with Disabilities at the Festival Bebas Batas 2019. The exhibition themed Meneroka Batas was held from 29 to 31 October 2019 at Pendapa of Surakarta City Hall. A team of curators decide and select artworks by 28 artists, which become part of the Exhibition of the Expressions of Art by People with Disabilities at the Festival Bebas Batas 2019. After going through the curation process, 38 works by 28 artists pass the selection and take part in the Exhibition of the Expressions of Art by People with Disabilities. Festival Tanpa Batas as a space for the Expressions of Art by Artists with Disabilities was held from October to November 2019. This art exhibition by artists with disabilities from various regions in Indonesia was held in Surakarta City, Central Java. A series of activities conducted include parallel exhibitions titled Merupa Ingatan on 21-23 October 2019 at Solo Square; the main exhibition titled Meneroka Batas on 10-15 November 2019 at ISI Surakarta; Painting, batik and earthenware workshops on 11 November 2019 at ISI Surakarta; Art Discussion for Persons with Disability on 11 November 2019 at ISI Surakarta; and Workshops at four Psychiatric Hospitals, RSJ Prof. Dr. Soerojo Magelang, RSJ Menur Surabaya, RS Ernaldi Bahar Palembang, RS Dr. H. Marzoeki Mahdi Bogor. Pekan Budaya Difabel 2019 held on 16-20 November 2019 is a step to involve persons with disabilities in culture and a continuation of the event that has been held annually since 2016. The followings are a series of activities showcased at the Pekan Budaya Difabel 2019 that wider audiences can enjoy: 1. Book publication; 2. Persons with disabilities culture week seminars 2019; 3. Persons with Disabilities culture week exhibitions 2019; 4. Daily shows; and 5. A musical play on inclusion. In general, policies and measures that support inclusive culture are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 3. Utilize advancement of

culture objects to improve people welfare (Agenda 4); and 4. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Financial resources allocated to the policy/measure in USD:**

US\$107,000 for the Festival Bebas Batas 2019.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Law and Human Rights

**Type of entity:**

Public Sector

Coordinating Ministry for Human Development and Culture

**Type of entity:**

Public Sector

Sub-national governments

**Type of entity:**

Public Sector

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## **Policies that Support Businesses of Cultural and Creative Economy Actors Name of agency(ies) responsible for the implementation of the policy/measure**

### **Name of agency responsible for the implementation of the policy/measure:**

(former) Creative Economy Agency

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://jdih.bekraf.go.id/>

<https://www.bekraf.go.id/profil/tugas/deputi-pemasaran>

### **Describe the main features of the policy/measure:**

The followings are some forms of support from the government for the business of cultural and creative economy actors: 1. Head of the Creative Economy Agency Regulation 8 of 2017 on the 2015-2019 Strategic Plan of the Creative Economy Agency; 2. Head of the Creative Economy Agency Regulation 9 of 2017 on Marketing of National Creative Economy Products; and 3. Indonesia Creative Incorporated (ICINC). Support for the Marketing of the National Creative Economy Product is one of the priorities in the 2015-2019 Strategic Plan of the Creative Economy Agency (see Goal 3, Medium and Long-term Sustainable Culture Development Policies and Plans). The (former) Creative Economy Agency (Bekraf) had one of the tasks to facilitate the formulation, designation, coordination, and synchronization of marketing development policies and programmes. Bekraf had been targeting the facilitation of domestic market access for more than 2,050 creative economy actors since 2017 by carrying out more than 125 supporting activities for creative economy actors in developing the local market. Bekraf also sought to increase the knowledge of creative economy actors about marketing by targeting technical guidance for 1,000-2,000 creative actors each year. For foreign markets, Bekraf targeted facilitation to international exhibitions/roadshows for a minimum of 25 creative economy actors each year with business agreements related to global access of four agreements per year. Bekraf also issued Head of the Creative Economy Agency Regulation 9 of 2017 on Marketing of National Creative Economy Products aimed at promoting actors rights and maximizing the role of the government as a facilitator of advancement of culture for cultural and creative economy actors, specifically in terms of marketing of national creative economy products. The marketing of said creative economy products is carried out with the goals that are specific, measurable, realistic, and time-limited, to: 1. improve the image of creative economy products domestically and internationally; 2. increase the value of business cooperation in each creative economy sub-sector; 3. increase investment value in the creative economy sub-sector; 4. increase business transactions at home and abroad; and 5. increase the value of exports of creative economy products. Within the framework of marketing support for the creative product, Bekraf initiated the Indonesia Creative Incorporated (ICINC) programme. It is an acceleration program that prepares the expansion of creative products and services abroad intending to promote and further incorporate Indonesia's creative economy products and services into the global market ecosystem. It is a commitment of the government through Bekraf to increase the export value of local creative economy products to the global market. Bekraf established ICINC for Film in 2017 to develop the film ecosystem in Indonesia. ICINC also synergized and collaborated in formulating policies and accessing matching funds, box office systems and capacity building related to the creation of value chains through film labs, investment with project market and commercialization through film markets and film festivals. Actors who must be involved in this ecosystem are not limited to academics, government, and business (triple helix), but are broader and engage the creative community and the creative work consumer community, and the media (penta-helix). The success of the creative film business is highly dependent on a comprehensive approach to a collaboration involving all stakeholders. As the initial stage of the ICINC for Film programme, Bekraf collaborates with Torino Film Lab (TFL) through the Feature Lab programme. Bekraf sent two film-making teams to participate in residential workshops to receive training and education in the form of consultations for multiple aspects of film making and film development to take part in Torino Film Lab's Feature Lab-360 program. The collaboration between Bekraf and TFL is also supported by film stakeholders including APROFI (Indonesian Film Producers Association), JAFF (Jogja-NETPAC Asian Film Festival), Sea Screen Makassar, IN-DOCS, COLLECTIVE, directors, producers in the company, community, and association. Within the ICINC framework, Bekraf encourages the participation of Indonesian creative products and service brands in trade shows in various countries, including in the United States: craft exhibition in New York (NY) Now, 10-14 August 2019 and international fashion exhibition Agenda Show and Liberty Fairs, 12-14 August 2019 in Las Vegas. NY Now is attended by more than 25 thousand buyers with around 2,300 exhibitors and brands from various countries. The eight selected participants represent the Indonesia Pavilion at Agenda Show and Liberty Fairs at the Sands Expo, Las Vegas. There are Annas Tribe, KoolaStuffa, Niion, and Reinkarnasi at Agenda Show, while Pot Meets Pop (PMP), Elhaus, Monstore, and Bluesville at Liberty Fairs. Agenda Show offers a streetwear and lifestyle exhibit. Liberty Fairs is a men's contemporary fashion and lifestyle trade show. In 2018, Bekraf also facilitated Indonesian creative actors to get a purchase contract and cooperation with Urban Outfitters, Inc., a multinational lifestyle retail corporation. In October 2019, Bekraf initiated ICINC EXPO, bringing buyers together with innovative curated companies, and startups, game developers and publishers who are all creative actors ready to enter the global market ecosystem. In general, policies and measures that support the businesses of cultural and creative economy actors are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Develop and utilize cultural resources to strengthen the position of Indonesia

internationally (Agenda 3); 3. Utilize advancement of culture objects to improve people welfare (Agenda 4); 4. Institutional reform and culture budgeting to support the advancement of culture agenda (Agenda 6); 5. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Bekraf Outlook Ekonomi Kreatif (OPUS) 2019 provides information on monitoring results of Bekraf's achievements and a forecast of Indonesia's creative economy prospect in 2019. The rapid development of digital technology significantly influences the creative economy sector. Many sub-sectors, such as design, music, fine arts, and others, have begun to use digital technology. In 2018, Ekraf's GDP reached more than one thousand trillion rupiah. This figure continues to increase to over 1.2 thousand trillion in 2019. The Fashion, Handicraft, and Culinary Sub-sectors remain the most significant contributing sub-sectors of creative industries in the Indonesian economy, mainly because they are relatively more resilient relatively more resistant to global economic turbulence. Besides, there are four sub-sectors potential to become a new economic force, namely film, music, art, and games (animation). Since joining NY Now 2017, Bekraf recorded the total amount of the overseas sales of national products is the Indonesian rupiah equivalent of US\$840,000. In the effort to support the marketing of creative goods and services of the 2017-2018 term, at the domestic level, the Bekraf Marketing Deputy implemented several programs including ICINC Metro TV and KREATORIAL. With a total of eighteen viewings, ICINC of Bekraf video placed between Metro TV shows. Television audience can get first-hand information on creative economy actors and of activities that have been carried out by Bekraf to stimulate the growth of the creative economy. KREATORIAL is a regular rubric in leading national newspapers that presents updated information on the development of the creative economy in Indonesia and other educations related to Ekraf. KREATORIAL is a form of support from BEKRAF to encourage creative economy through media publications, both print and visual. In its support to the businesses of the cultural and creative economy actors abroad, during the 2017-2018 period, Indonesia participated in four festivals. South by Southwest (SXSW) is an annual film, music, and interactive media festival. SXSW is one of the largest music festivals in the world with 2,500 artists, performers, and bands playing in more than 100 venues. New York Now is an annual exhibition and marketplace for household and lifestyle products that are attended by more than 2,800 companies. New York Now is a form of support from Bekraf in collaboration with the Indonesian Consulate General in New York to facilitate the leasing of land, design, and construction of booths, cargo, promotions, and publications for eight Indonesian brands participating in the event in the United States. In 2017, this B2B type event was held on 19-23 August 2017 at the Jacob K. Javits Convention Center of New York, United States. Salone Del Mobile is one of the prestigious product and craft design exhibitions held annually in Milan, Italy. Indonesia reached an important milestone in 2017 when it took part in the said world exhibition for the first time. La Biennale di Venezia known as the Venice Biennale or Venice Art Biennale is one of the oldest and most prestigious bi-annual art events in the world. The Indonesian Pavilion at the 2017 Venice Biennale, which took place from 10 May to 26 November 2017 in Arsenale, created a new history after Indonesian artist Tintin Wulia built her artwork in two different cities, Jakarta and Venice, with the help of internet.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

Ministry of Trade

**Type of entity:**

Public Sector

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## **Policies and Measures that Prevent Piracy and Increase the Collection of Royalties from Cultural Intellectual Property**

### **Name of agency responsible for the implementation of the policy/measure:**

National Collective Management Institution  
Ministry of Law and Human Rights  
Customs and Excise

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the policy/measure, if available:**

<https://www.dgip.go.id/peraturan-perundang-undangan-terkait-hak-cipta>  
<http://www.lmkn.id/>

### **Describe the main features of the policy/measure:**

In the context of preventing piracy and increasing the collection of royalties from cultural intellectual-properties, the followings are several policies of the Government of Indonesia: 1. Law 28 of 2014 on Copyright; 2. Minister of Law and Human Rights Decree HKI.2.OT.03.01-02 of 2016 on Ratification of Royalty Tariffs for the Users Conducting Commercial Use of Creations or Rights Products related to Music and Songs; 3. Law 17 of 2006 on Customs; 4. Government Regulation 20 of 2017 on Control of Imports or Exports of Goods Suspected of Resulting or Originating from infringement of intellectual property rights; and 5. Minister of Finance Regulation 40 of 2018 on Recordation, Restraint, Guarantee, Temporary Suspension, Monitoring and Evaluation to Control Import or Export of Goods Suspected of Resulting or Originating from Infringement of Intellectual Property Rights. Law 28 of 2014 on Copyright is specifically intended to protect copyrights, which are the exclusive rights comprising moral rights and economic rights, including: 1. License, written permission granted by the copyright holder or owner of related rights to other parties to exercise the economic rights over their works or related rights product under certain conditions; 2. Royalty, remuneration for the utilization of economic rights of works or product of related rights received by the author or owner of related rights; and 3. Indemnity, an amount of money imposed on infringer of economic rights of an author of a copyright holder or a related rights owner under a court decision in a civil or criminal case that is final and binding for the loss suffered by the author, copyright holder or related rights owner. Law 28 of 2014 on Copyright also mandates the establishment of a National Collective Management Institution (LMKN) to handle the collection of royalties for the use of song and music works in Indonesia. LMKN has the authority to collect royalties on songs or music from commercial users following the tariffs set and approved in the Minister's decision and distribute them to the copyright holder and related rights owner. LMKN has the attribution authority under the Copyright Law to withdraw, collect, and distribute royalties and to manage the interests of the economic rights of the creator and holders of related rights in the field of songs and music. First established in 2015 to protect the economic rights of musicians, in 2019, the Ministry of Law and Human Rights through Minister of Law and Human Rights Decree M. HH-01.KI.01.08 of 2019 on the Appointment of National Collective Management Institution Commissioners and the National Collective Management Institution of Related Rights in the Field of Songs and Music, inaugurate ten commissioners of the National Collective Management Institution (LMKN) for the 2019-2024 period. In line with efforts to prevent piracy and increase the collection of royalties from cultural intellectual-properties, the Ministry of Justice and Human Rights issued the Minister of Law and Human Rights Decree HKI.2.OT.03.01-02 of 2016 on Ratification of Royalty Tariffs for the Users Conducting Commercial Use of Creations or Rights Products related to Music and Songs. The amount of royalty fares is determined proportionally and is based on best practices that have been applied in Indonesia. Royalty rates are the only official valuation collected from users by the Collective Management Institution of the Author and the Collective Management Institution of Related Rights in the field of music and songs, and the rate will be evaluated at least once per year. The royalty rates for commercial use of works or products related to music and songs are classified as utilization: 1. Rates for recreation and karaoke centers; 2. Rates for music concerts, supermarkets, and hotels; 3. Rates for restaurants and cafe, bars and bistros, and others; and 4. Rates for radio and television broadcasts. According to Law 17 of 2006 on Customs, the Customs and Excise office has the authority to protect intellectual property rights (HKI). Article 54 states that chairman of the commercial court may issue written order to customs and excise officials to temporarily suspend the release of imported or exported goods from customs areas based on sufficient evidence, suspected of resulting from infringement of trademarks and copyright protected in Indonesia. The letter issuance is at the request of the owner or holder of the trademark or copyright. In addition to being stipulated in the Customs Law, the government also strengthens this authority by issuing Government Regulation 20 of 2017 on Control of Imports or Exports of Goods Suspected of Resulting or Originating from Infringement of Intellectual Property Rights. The issuance of government regulations is intended as a basis for law enforcement and control of IPR violations, as well as avoiding misappropriations that can cause losses for IPR holders. Government Regulation 20 of 2017 covers matters of interest concerning control of imports or exports of goods suspected of resulting or originating from the infringement of IPR, including but not limited to trademarks, copyrights and related rights, patents and simple patents, and industrial designs. Based on Minister of Finance Regulation 40 of 2018 on Recordation, Restraint, Guarantee, Temporary Suspension, Monitoring and Evaluation to Control Import or Export of Goods Suspected of Resulting or Originating from Infringement of Intellectual Property Rights, customs and excise can directly exercise its authority as a border officer in which the area of supervision is the potential point of entry of goods suspected of originating or resulting from infringement of intellectual property rights. It regulates the recordation system, which is the first requirement for owners or holders of IP rights of products to be able to be protected by customs and excise - an ex-officio mechanism.

Moreover, the owners or holders of rights can immediately ask for protection of their IPR from the court in this case the Commercial Court to be able to issue the letter of temporary suspension of goods suspected of infringement of IPR in the Customs supervision area - a judicial mechanism. In general, policies and measures to prevent piracy and increase the collection of royalties from cultural intellectual-properties are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Utilize advancement of culture objects to improve people welfare (Agenda 4); and 2. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

From its inauguration in 2015 to the end of 2018, LMKN has managed to collect royalties from commercial users for a total of more than US\$9,400,000. Approximately US\$6,600,000 has been distributed to the copyright holder and related rights owner.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Ministry of Education and Culture

**Type of entity:**

Public Sector

Ministry of Home Affairs

**Type of entity:**

Public Sector

Sub-national governments

**Type of entity:**

Public Sector

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## **Multilateral Cooperation that Supports the Protection of the Economic Rights of Artists and Cultural Actors**

### **Name of agency responsible for the implementation of the policy/measure:**

National Human Rights Commission  
Ministry of Law and Human Rights

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the policy/measure, if available:**

[https://www.komnasham.go.id/files/1475231620-uu-no-11-tahun-2005-tentang-pengesahan-\\$PXTXO.pdf](https://www.komnasham.go.id/files/1475231620-uu-no-11-tahun-2005-tentang-pengesahan-$PXTXO.pdf)  
<https://treaty.kemlu.go.id/>

### **Describe the main features of the policy/measure:**

The followings are some multilateral cooperation that support the protection of economic rights of artists and cultural actors: 1. Law 11 of 2005 on Ratification of the International Covenant on Economic, Social, and Cultural Rights; and 2. Memorandum of Cooperation Between the Intellectual Property Offices of the Member States of the Association of Southeast Asian Nations and the Korean Intellectual Property Office of the Republic of Korea for Comprehensive Cooperation in the Field of Intellectual Property, Bandar Seri Begawan, 27 March 2018. Through Law 11 of 2005 on Ratification of the International Covenant on Economic, Social, and Cultural Rights, the government is committed to protecting the economic, social, and cultural rights of the people. The law guarantees: 1. the right of all peoples to determine their destiny. By that right, they freely choose their political status and freely pursue their economic, social, and cultural development; 2. the parties to the convention must ensure equal rights between men and women to enjoy all economic, social, and cultural rights as stipulated in the convention; 3. the realization of the fulfillment of rights by a state party must include technical and vocational guidance and training, policy and technical programs to achieve stable economic, social, and cultural development and full and productive employment under conditions of fundamental political protection and economic freedom for individuals; and 4. the States Parties to the Convention recognize the right of everyone to take part in cultural life and endeavor to respect the freedoms that are indispensable for scientific research and creative activity. The government, as a member of ASEAN, also signed cooperation agreements. The government signed a Memorandum of Cooperation between the Intellectual Property Offices of the Member States of the Association of Southeast Asian Nations and the Korean Intellectual Property Office of the Republic of Korea for Comprehensive Cooperation in the Field of Intellectual Property, in Bandar Seri Begawan, on 27 March 2018. The MoU regulates cooperation in the said field but is not limited to: 1. Exchange of information and best practices, experiences and knowledge about the creation, protection, utilization, and commercialization of intellectual property rights; and 2. Exchange of information about the latest developments in the intellectual property system, including the enactment of new laws, statutes, case law or jurisprudence, regulations, guidelines or manuals. In general, multilateral cooperation that support the protection of economic rights of artists and cultural actors are intended to contribute to the following achievements of the National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of an Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); and 3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The 12th annual meeting of the ASEAN Council Director - Korea Centre themed, "Connecting People, Sharing Prosperity" in Seoul, South Korea, on 20-21 February 2020 is one of the follow-up strategies taken to benefit from the collaboration. Intellectual Property Offices of the Member States of the Association of Southeast Asian Nations and the Korean Intellectual Property Office of the Republic of Korea for Comprehensive Cooperation in the Field of Intellectual Property. On the sidelines of the annual meeting, the Government of Indonesia conducted trade promotions between Indonesia and South Korea to encourage the creation of reciprocal benefits in the trade of consumer goods, presented business opportunities in the industrial sector based on artificial intelligence, and promoted sustainable infrastructure development. Some industries that are of concern to Indonesia within the framework of this cooperation include increasing market access to creative service products such as animation, games, and films; and the development of intellectual property of local creations.

**Has the implementation of the policy/measure been evaluated?:** NO

### **Partner(s) engaged in the implementation of the measure:**

Ministry of Education and Culture

### **Type of entity:**

Public Sector

(former) Creative Economy Agency

**Type of entity:**

Public Sector

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

Ministry of Trade

**Type of entity:**

Public Sector

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# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

To encourage wider collaboration in the preparation of reports, the use of electronic media is used to disseminate forms to relevant CSOs. Forms are distributed via electronic forms to facilitate CSOs in providing input and initiatives deemed important in this report.

**GOAL 1 - Support sustainable systems of governance for culture:**

## **Advocacy for arts and cultural policy and governance**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Koalisi Seni Indonesia

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Media Arts

Music

Visual Arts

**Website of the measure/initiative, if available:**

<http://pemajuankebudayaan.id>

**Describe the main features of the measure/initiative:**

Art Coalition (Koalisi Seni) sees Law 5 of 2017 on the Advancement of Culture (UUPK) as a breakthrough in Indonesian culture management. However, after passing a law, implementing the law is often a more significant challenge. As one of the government's partners in advocating for the Advancement of Culture Law, Koalisi Seni follows up on this role by disseminating information on the Advancement of Culture, gathering public aspirations, and conducting independent monitoring and evaluation, including: 1. Facilitating the 2018 Cultural Pre-Congress in the field of music through the Indonesian Music Conference; 2. Facilitating the 2018 Cultural Pre-Congress in design and crafts, visual arts, architectures, and urban planning in Indonesia Contemporary Art and Design (ICAD); 3. Developing a website called pemajuankebudayaan.id (2019); 4. Researching on Monitoring and Evaluation of the Advancement of Culture Law (2019); 5. Publishing a recommendation paper on the Cultural Trust Fund utilization, formulated through focus group discussion and an open questionnaire (2019). One of the goals of the Advancement of Culture is for culture to contribute to national development policies by formulating a National Strategy for Culture document. That serves as a guide for the role of Indonesian culture in national development. The National Strategy for Culture - formulated based on the regency/municipal and provincial Culture White Papers - also considers aspirations of various Indonesian cultural sectors to complete the data collected per administrative area. At the Indonesian Music Conference event in Ambon, Koalisi Seni succeeded in collecting many strategic inputs for the development of the Indonesian music ecosystem. These points - referred to as the 12 Action Plan - later became input to the music sector in Indonesia's National Strategy for Culture, accessible via the <http://bit.ly/bookletKAMI> link. Meanwhile, the sectoral recommendations from the Cultural Pre-Congress Forum at ICAD are more sporadic. For example, at the Forum of Architecture and Urban Planning, participants view that the State had not yet recognized the process of establishing democratic spaces by citizen groups as a cultural object that needed to be protected and promoted. Areas such as village knowledge systems are naturally self-created (vernacular) by community groups and need safeguarding because of the cultural values that exist in that knowledge. In the traditional craft (Kriya) sector, the main note lies in the knowledge transmission across generations of workers - who are generally elderly - and in the market access to traditional craft workers. The main finding at the Visual Arts Forum was the disparity of education institutions and the arts ecosystem in Indonesia. People who studied art on campus located in big cities were reluctant to return to their respective regions. In addition to gathering public aspirations, Koalisi Seni also disseminates information on the Advancement of Culture agenda to a broad audience. The activity uses the website <http://pemajuankebudayaan.id> and the Advancement of Culture booklet to explain, among other things, the Four Strategic Steps of Advancement of Culture, the Ten Objects of Advancement of Culture, and the basic principles of the Advancement of Culture. To give a more concrete example, Koalisi Seni also produces two videos titled Dangdut Dalam Lensa Pemajuan Kebudayaan or Dangdut through the Advancement of Culture Lens (<https://youtu.be/LDPlxmv6lpk>) and Indonesia sebagai Penyumbang Kebudayaan Dunia or Indonesia's Contribution to the World Culture (<https://youtu.be/xmZipa9APt0>) Koalisi Seni has also published its research on Monitoring the Evaluation of the Advancement of Culture Law, which is carried out by monitoring and evaluating the implementation of the advancement of culture in three provincial governments and 12 regencies/municipal governments. The key findings of this research - from the constraints of mainstreaming culture at the local level to the status of implementing regulations under central government's responsibility - is accessible at <https://koalisiseni.or.id/ringkasan-eksekutif-pemantauan-dan-evaluasi-dua-tahun-pelaksanaan-uu-pemajuan-kebudayaan/>. The Director-General for Culture, Hilmar Farid has received all research findings during a discussion at the Century Park Athletes Hotel on June 25, 2019. Finally, Koalisi Seni also gathers the aspirations of art practitioners concerning allocation priorities and distribution mechanisms of the benefits of the Cultural Trust Fund. The chosen method was holding discussions in four cities - Jakarta, Payakumbuh, Yogyakarta, and Makassar - and distributing questionnaires online, which succeeded in capturing aspirations of 1,729 respondents from various regions of Indonesia. The

aspirations gathering process carried out from December 2019 to early 2020 has produced a recommendation document submitted to the Directorate General of Culture as an input to consider in managing the Cultural Trust Fund. The recommendations include: 1. Significant art representation in terms of numbers and competencies in the composition of the Trustee; 2. Priority activities in the production of works and the showcase of actions capable of answering the needs of artists and art practitioners to reach a broader and more diverse group; 3. Implement a scheme-based funding system with different quotas, namely Affirmative Action (30%), Regular (50%), and World Class (20%). These three schemes aim to match the variety of capacities of art groups and individuals. The fund ceiling - a maximum limit of funding - is adjusted to the proposal; 4. Diversify funding sources by taking into account funding sources from national and international private parties, as well as individual donations; 5. Inventory and synergize arts funds of government ministries and institutions to collect the overall amount of funds available for the advancement 6. Empowering intermediary organizations to bridge the art practitioners and the government. of culture;

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

1. The formulation of the National Strategy for Culture considers sectoral input for implementation as a Master Plan for the Advancement of Culture. 2. Information dissemination of the Advancement of Culture has succeeded in advocacy activities intended to influence arts policy, such as the Draft Law on Music in 2019.

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

**Providing education and collaboration on performing arts production in the context of developing the Ludruk art (traditional East Javanese theater) with the Ludruk Irama Budaya Sinar Nusantara group, from 2015 to date (2020)**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Teater Ragil Surabaya

**Cultural domains covered by the measure/initiative:**

Performing Arts

**Describe the main features of the measure/initiative:**

The performance, management, and action skills of the Ludruk traditional theater in East Java have been stagnant. Collaborating with the Ragil Surabaya Theater (modern theater) is an effort to develop the Ludruk art. As a result of this collaboration in 2018, they have performed on stage 58 times and applauded by various groups, both the Local and Central Governments, State and Private Universities, Province-owned Enterprises (BUMD), State-owned Enterprises (BUMN) and credible arts institutions.

**Does it specifically target young people?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

Results achieved: 1. The increasing stage performance of the Ludruk performers; 2. Increased insight into the role of acting and artistic arrangement; 3. The achievement of ethics and aesthetics in every performance; 4. Increased (income) welfare of Ludruk artists.

**GOAL 3 - Integrate culture in sustainable development frameworks:**

**Knowledge transmission across generations**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Studio Hanafi

**Cultural domains covered by the measure/initiative:**

Performing Arts

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.studiohanafi.com>

**Describe the main features of the measure/initiative:**

To provide direct access for young artists to senior artists. Direct access to discussion rooms, advice and work review, and exhibition space guided by top artists. The targeted young artists are those from the outskirts of Jakarta - who have not/haven't had access to the main public spaces in Jakarta or young artists who are still in the "currently gathering experiences" of creating works and so on, primarily paper-based artworks.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Since 2018, 12 senior artists and around 150 young artists with different styles, genres, backgrounds, social classes, and views on aesthetics have participated in approximately 20 art exhibitions.

**Indonesian performing arts collaboration and performance**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

PUSPIN (Perkumpulan Seni Pertunjukan Indonesia)

**Cultural domains covered by the measure/initiative:**

Music  
Performing Arts

**Describe the main features of the measure/initiative:**

• Collaborative shows/Artists' work • Workshop on capacity building for arts and digitization staff • Research and development of Performing Arts, promoting local arts and cultures, and collaboration with local people related to local arts and cultures. • Digital archiving of Indonesian Performing Arts • Approach and data collection through knowledgeable people/recipients of art grants/residency awardees/experienced participants of international art festivals will later become a database accessible by anyone. • The Indonesian Script Writers Association aims to become a division of PUSPIN. PPLI program plan: Podcast Script (web upload), Literacy Festival/Student Acting Script.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

• Reportage of dance performances and discussion of the Body and Collaboration from the United States. Speakers and performers are Rachmi Dyah Larasati, Sharitah Nalule, and Sophia Mezza. It was held on July 29, 2019, at the ISI Jogja Theater Stage • Reportage of Chinese Art Action. Public lectures and performances. It took place held on August 16, 2019, at the ISI Jogja Theater Stage • National Performing Arts Seminar. Speakers were Nano Riantiaro, Restu Imansari Kusumaningrum, and Dr. Widya Purwoko. It took place on September 23, 2019, at the ISI Jogja Concert Hall. • Indonesian Performing Arts Symposium, "Translocality, Interdiscipline, Memory..." Speaker was Jean Couteau. It took place on December 28, 2019, at the ISI Yogyakarta Public Lecture Building

**GOAL 4 - Promote human rights and fundamental freedoms:****Protection of the economic rights of freelancers in the arts, cultural, creative, and media sectors****Name of CSO(s) responsible for the implementation of the measure/initiative:**

Serikat Pekerja Media dan Industri Kreatif (SINDIKASI)

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the measure/initiative, if available:**

<http://www.sindikasi.org>

**Describe the main features of the measure/initiative:**

Since 2017, SINDIKASI has rolled out initiatives to protect the socio-economic rights of freelancers working in the digital, media, creative, arts, and cultural sectors. SINDIKASI conducted FGDs with freelancers in three cities (Jakarta, Bandung, and Surabaya) and, in cooperation with the Press, Legal Aid Institute (LBH Pers) conducted a review of labor regulations. SINDIKASI research shows that freelancers are working in unsafe and substandard conditions. As many as 38% freelancers are overwork over 8 hours per day, 86% percent have experienced delays in payment or wages are not paid, 93% do not receive health and social security during the work period, and 79% of female freelancers do not get menstrual leave. One factor for this vulnerability is the informalization of the employment relationship that applies in the cultural, artistic, media, digital, and creative sectors. Moreover, SINDIKASI research shows that 59% of freelancers do not have written work agreements. Therefore, SINDIKASI formulated handbook for freelance service agreement which in general contain: - Affirmation that the employer is subject to legislative/statutory rules and regulations - Contains detailed work descriptions in the form of work results, use of work results, and maximum revision rule - Includes payment mechanisms of several instalments, deadlines, and late fees - Contains wage components consisting of basic wages, employment insurance, health insurance including for the family, and working tools - Provides certainty of working time and rest periods - Contains protection of intellectual property rights - Protects women workers including protection from threats of sexual violence and harassment - Includes dispute resolution through deliberations and industrial dispute resolution procedures

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The workers and employers in the cultural, media, digital, arts, and creative sectors have begun to adopt the contents of this handbook for freelance service agreement.

**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

1. Indonesia needs to assert its guarantee of freedom of association for media, creative, digital, arts, and cultural workers to support the fulfillment of their socio-economic rights under the mandate of the 2005 Convention. The ILO's constitution and conventions protect freedom of association, but in practice, cases of union suppression in the media, creative, arts, digital, and cultural sectors often occur. 2. Indonesia needs to guarantee that its

art and culture product creation activities are free from the practice of sexual violence and harassment. However, the House of Representatives is still considering the Draft Law's ratification on the Elimination of Sexual Violence. 3. collaborative performances in the arts disciplinary 4. access for all performing artists of Indonesia 5. archiving and documenting all activities of cultural expressions of Indonesian performing arts 6. The exhibitions involved young people as the priority, especially those outside the arts and cultural centers of Jakarta, or those who have difficulty gaining access to knowledge and experience with more experienced artists 7. Provide funding support for performing art production for at least 12 times (per year). Because the local government of Surabaya, East Java, and the central government (Indonesia) have prepared programmed for many groups and diverse arts in Indonesia 8. Monitoring and evaluation research on the Advancement of Culture Law shows that there are several challenges in the effort to mainstream culture in the region: from a lack of vision, dependence on the regional budget, to a lack of alternative funding sources. That shows that the Advancement of Culture's ideals that are inclusive and become the basis of development will not necessarily be implemented ideally by the local government. For this, Civil Society Organizations need to consider how arts practitioners can advocate the Advancement of Culture to their respective subnational governments. 9. Indonesian Film Governance is supporting the advancement of culture through the film's human resources capacity building. 10. Preservation of authentic culture and more contemporary culture. Young people and children are often less interested in indigenous traditions; in that case, culture needs to transform into more popular culture without totally disengage from the existing standard to make them curious and interested. 11. Data collection and conservation of the diversity of cultural expressions include the musical sector

## EMERGING TRANSVERSAL ISSUES

### Relevant Policies and Measures:

#### Assessment on the Impact of Covid-19 on Culture in Indonesia

##### Name of agency responsible for the implementation of the policy/measure:

Ministry of Education and Culture

##### Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

##### Describe the main features of the policy/measure:

In response to the Coronavirus Disease 2019 (Covid-19) outbreak in Indonesia in early March 2020, the Directorate-General for Culture (DG for Culture) of the Ministry of Education and Culture (Kemendikbud) has taken and supervised the following main policies and measures in Indonesia: 1. Restrict access to cultural institutions and sites. 2. Restrict risk factors associated with Community Health Emergency in public spaces. 3. Prepare guidelines for Covid-19 Protocol at cultural institutions and sites. 4. Encourage and promote visits to museums and cultural sites digitally. 5. Reprogram the culture budget (adhering to Presidential Instruction 4 of 2020 on Refocusing Programs, Budget Reallocation, and Procurement of Goods and Services to accelerate the handling of Covid-19). 6. Initiate efforts to assess and address the social and economic impact of Covid-19 in collaboration with CSOs, cultural professionals, academicians. 7. Launch digital campaigns with hashtags #asikdirumah (have fun at home), #bahagiadirumah (happy at home), #creativedisatsulit (creative under challenging times), and #dirumahaja (stay at home) involving young people. In general, assessment on the impact of Covid-19 on culture in Indonesia are aimed at contributing to the realization of the following National Strategy for Culture (see Goal 1, Main Policies and Measures that Contain Strategies and Frameworks for the Development of the Integrated Cultural and Creative Economy Sector): 1. Provide space for the diversity of cultural expressions and encourage cultural interaction to strengthen the inclusiveness of culture (Agenda 1); 2. Protect and develop values, expressions, and practices of traditional culture to enrich national culture (Agenda 2); 3. Develop and utilize cultural resources to strengthen the position of Indonesia internationally (Agenda 3); 4. Utilize advancement of objects to improve people welfare (Agenda 4); 5. Institutional reform and cultural budgeting to support the advancement of culture agenda (Agenda 6); 6. Strengthen the role of government as facilitator in the advancement of culture (Agenda 7).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

##### What are the results achieved so far through the implementation of the policy/measure?:

1. Restrict access to cultural institutions and sites: a. Museums and sites have been closed from March 16, 2020, until further notice. 2. Restrict risk factors associated with Community Health Emergency in public spaces: a. Coordination with 107 museums across the country (out of a total of 439 museums as of 2019) to prevent further spread of the novel coronavirus in cooperation with the International Council of Museums (ICOM) Indonesia whose president is the DG for Culture of Kemendikbud. b. Interventions through temporary halting of all museums' operational activities, sterilizing the museums and educating the public on the Covid-19 pandemic through the info dissemination activity under Indonesia's hashtag #BersamaHadapiCorona (together we fight the coronavirus). 3. Prepare guidelines for Covid-19 Protocol at cultural institutions and sites: a. Visitors can only visit in a small group of 5-10 persons at a time; measurement of each visitor's body temperature before entering; request the visitors to wash their hands or use hand sanitizer regularly. b. Venues are regularly sprayed with disinfectant and

cleaned with alcohol. 4. Encourage and promote visits to museums and cultural sites digitally: a. Google Arts and Culture Platform have provided digital access to several museums and sites in Indonesia since October 27, 2016. Google Arts and Culture's advanced technology named Art Camera and Google Cardboard allows users to enjoy tours of museums and sites, such as tours of Sangiran Museum and Early-Man Site, National Museum, Borobudur and Prambanan Temples, and others. 5. Reprogram the culture budget: a. Reallocation of approximately IDR132 billion of the culture budget to contribute to the total of IDR 405 billion of the Kemendikbud Budget for the 2020 Fiscal Year to support the Covid-19 National Budget. b. In addition to the first two fiscal packages amounting to IDR33.2 trillion, the national government announced an additional package of IDR405 trillion on March 31, 2020, which IDR150 trillion is to fund a national economic resilience and recovery programs. The packages include interest subsidies, credit guarantees, and loan restructuring funds for micro, small, and medium enterprises (MSMEs). Other programs include Kredit Usaha Rakyat/Micro Credit Program to support adversely affected businesses; expanded unemployment benefits, including for workers in the informal sector; and tax reliefs, including for the tourism sector and individuals. 6. Initiate efforts to assess and address the social and economic impact of Covid-19 in collaboration with CSOs, cultural professionals, academicians: a. CSO Koalisi Seni Indonesia has developed a list of postponed artistic activities due to the Covid-19 outbreak. As of March 25, 2020, there is a total of postponed 70 artistic activities comprising ten activities in filming, producing, launching, and playing of films; 40 musical performances; eight fine-arts exhibitions; three dance performances; and nine theater performances. 7. Launch digital campaigns with hashtags #asikdirumah (have fun at home), #bahagiadirumah (happy at home), #creativedisaatsulit (creative under challenging times), and #dirumahaja (stay at home) involving young people: a. The Directorate-General for Culture's YouTube channel "BudayaSaya" is a platform used by artists and artisans, live-streamed or taped from their homes, to entertain the public through performances; share of knowledge through online masterclasses/tutorials on various art fields such as dancing, painting, playing musical instruments, storytelling, and film productions. The DG for Culture shares dates and times of the performances and knowledge-sharing sessions through Instagram, Twitter, Facebook, and other social media platforms of "BudayaSaya" in cooperation with art institutions. b. Kemendikbud broadcasts its Educational TV (TV EDUKASI) to provide knowledge-sharing learning sessions through YouTube. c. The Directorate-General for Culture is also studying the possibility to provide a pre-financing scheme to cover the production costs for artists and cultural professionals affected by Covid-19. d. Several cultural stakeholders initiate some activities such as cloth face mask making by the Aceh Tsunami Museum, research and conservation of their museum collection by the Yogyakarta Ullen Sentalu Museum, and book writing and creating promotional, educational content through social media by the Bank of Indonesia Museum.

**Financial resources allocated to the policy/measure in USD:**

(approx.) 9.2 million

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

International Council of Museums Indonesia

**Type of entity:**

Public Sector

107 museums across Indonesia

**Type of entity:**

Public Sector

Koalisi Seni Indonesia

**Type of entity:**

Civil Society Organization (CSO)

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# CHALLENGES AND ACHIEVEMENTS

## **Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

As a result of the new QPR format, as well as newly implemented working methodologies of the QPR Writing Team, the 2020 Indonesian QPR has managed to not only elaborate on progress made within the last four years, but also fill in some gaps of information not yet reported in the 2016 Indonesian QPR. The reported policies and measures beyond the last four years were limited to ones that have been adjudged to be fundamental toward the implementation of the Convention in Indonesia. Overall, Indonesia highlights 37 out of 199 reported policies or measures in this QPR to be among its latest main achievements. Among 51 policies or measures reported for Goal 1, Indonesia has recognized 14 of them as main achievements. Specifically, the list of these main achievements include: 1. Cultural and Creative Sectors: • Law 5 of 2017 on Advancement of Culture • Bottom up cultural policy development system: Regional Cultural White Papers, the National Cultural Strategy, and the Master Plan for the Advancement of Culture • Cultural Endowment Fund • Cultural Development Index • Integrated Cultural Database System (under development) 2. Media Diversity: • Media Diversity Monitoring Framework • Television Broadcast Quality Index Survey 2015-2018/2019 Broadcasting Quality Index Research 3. Digital Environment: • Presidential Regulation 74 of 2017 on Road-map of Electronic-Based National Trading System (e-Commerce Road Map) of 2017-2019 • Indonesia Creative Cities Network • Making Indonesia 4.0 • Towards 100 Smart Cities • Creative City Index Meanwhile, among 51 policies or measures reported for Goal 2, Indonesia has recognized six of them as main achievements. Specifically, the list of these main achievements include: 1. Mobility of Artists and Cultural Professionals: • Presidential Regulation 20 of 2018 on the Use of Foreign Workers • Minister of Finance Regulation 228/PMK.04/2014 on Temporary Imports • Indonesian Film Board • Indonesian Cultural Platform • Participation in the 2017-2018 Europalia Art Festival • Participation in the 2019 London Book Fair For Goal 3, among 40 reported policies or measures, Indonesia has recognized six of them as main achievements. Specifically, the list of these main achievements include: 1. National Sustainable Development Policies and Plans: • Presidential Regulation 2 of 2015 on the 2015-2019 RPJMN • Presidential Regulation 18 of 2020 on the 2020-2024 RPJMN • Artist Goes to School Movement • Learning with the Maestro • National Cultural Week 2. International Cooperation for Sustainable Development: • International Forum for the Advancement of Culture 2019 Lastly, among 57 policies or measures reported for Goal 4, Indonesia has recognized 11 of them as main achievements. Specifically, the list of these main achievements include: 1. Gender Equality: • Gender Equality related indexes: Gender Development Index, Gender Empowerment Index, Gender Inequality Index, and Human Development Index • The Empowering Indonesian Women for Poverty Reduction Program (MAMPU) • Book of Creative Economy Workforce 2011-2016 • Vital Voices Festival 2. Artistic Freedom: • Law 20 of 2016 on Trademark and Geographical Indications • Breaking Boundaries Festival • Culture Week for Persons with Disabilities • Indonesia Creative Incorporated Elaboration of each aforementioned main achievement can be directly referred to in each related Goal section within the QPR.

## **Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

**Main Challenges** Through the last four years of implementing the principles of the Convention, Indonesia has encountered various challenges; some of the challenges are similar in nature to the ones reported in the last QPR, while some are considered new. These challenges were conveyed in the various consultations held throughout the drafting process of this report. Despite vast implementation of the Convention in the last four years, not all stakeholders, including those considered to be main stakeholders, have fully understood and utilized the many potential benefits the Convention has to offer, both individually and collectively. As experienced by most countries, perhaps the newest, yet most daunting, challenge is the impact of Covid-19 pandemic on the everyday lives of people around the world, including across all areas of cultural and creative economy related sectors. Unfortunately, as the pandemic is still evolving during the drafting process of this report, its derivative challenges still have the potential to expand. In general, the challenges identified could be grouped into the following categories: • Need for improved collective level of awareness among (main) stakeholders about the 2005 Convention and its current direction to effectively implement the Convention, as intended, across all related sectors; • Need for improved collective level of understanding among all stakeholders, especially among policymakers, on the full potential role of culture in general, and diversity of cultural expressions in specific, towards sustainable development; • Need for improved sustainable planning across ministries and governmental agencies that can better withstand any potential changes in the organizational structure of the aforementioned institutions; • Need for more relevant statistical data, as well as its segregation, to specifically measure contributions from the cultural and creative sector toward progress made at all levels of sustainable development; • Need for increased awareness and capacity to capitalize on international opportunities, especially in regards to preferential treatment and funding; • Need for improved law enforcement in breaches of laws and regulations which serve to implement the principles of the Convention; • Need for improved support for the sustainability of culture-related businesses owned by minority groups, such as youth, women, and indigenous people, especially with regard to capacity building and funding; and • Need for better tangible benefits for exemplary programmes that implement the principles of the Convention, especially programmes initiated by civil society organizations and the private sector. **Main Solutions** Many possible solutions to deal with the aforementioned list of challenges were suggested in various events and occasions in the last four years, including the various consultations held throughout the drafting process of this report. Some of the possible solutions have been adopted and implemented, while some of the others are still being carefully considered. Regardless, the majority of participants to the consultations were reported to be pleased by the progress made in implementing the Convention, as partially reflected the QPR. It is worth noting that as derivative challenges due to the Covid-19 pandemic still have the potential to expand, possible solutions reported in this QPR might have to be adjusted accordingly to any future development. In general, the possible solutions suggested could be grouped into the following categories: • Continue to improve efforts to raise awareness and understanding of the objectives of the Convention for developing better strategic policies and plans, better capitalization of international opportunities, and better enforcement of relevant laws and regulations through better communication; • Continue to improve effectiveness in the direction, coordination, and support among ministries and governmental agencies involved in the formulation and implementation of cultural and creative industries policies and programmes that relate with the objectives of the Convention in Indonesia; and • Continue to improve existing or develop new data collection tools that can better capture and map statistical data relevant in measuring contributions from the cultural and creative sector toward progress made at all levels of sustainable development.




**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**


The 2020-2024 RPJMN gives a basis for steps planned in the next four years to further implement the Convention in Indonesia. Areas covered include the main areas of culture and creative economy, as well as recognized transversal areas of tourism, gender equality, youth, and digitalization. Culture As stated in Chapter V - Mental Revolution and Culture Development, Indonesia plans to improve the advancement and preservation of culture to strengthen its character and national identity; improve people welfare; and influence the direction in the development of world civilization, through: 1. Revitalization and actualization of cultural values and local wisdom to cultivate the spirit of family togetherness, discussions (musyawarah), willingness to help (gotong-royong), and cooperation among citizens; 2. Development and utilization of cultural wealth to strengthen nation character and people welfare; 3. Protection of culture rights and cultural expressions to strengthen an inclusive culture; 4. Development of cultural diplomacy to strengthen the influence of Indonesia in the development of world civilization; and 5. Development of a culture development management system. Creative Economy As stated in Chapter II – Strengthening of Economic Resilience for Quality and Fair Growth, Indonesia plans to improve the added value and competitiveness of creative and digital products and businesses, through: 1. Mentorship and incubation; 2. Development of centers of excellence; 3. Facilitation for innovations and brand strengthening; 4. Development and revitalization of creative spaces, creative clusters/cities, and Be Creative District; 5. Implementation and commercialization of intellectual property rights; 6. Strengthening of supply chains and the scale of creative businesses; and 7. Increase in the population of digital business doers. Tourism Also stated in Chapter II – Strengthening of Economic Resilience for Quality and Fair Growth, Indonesia plans to improve the competitiveness of tourism destinations and industries, through (among others): 1. Strengthening of supply chains and the tourism ecosystem; 2. Increased diversification in types of natural and cultural tourism; and 3. Development of tourism amenities and attractions with involvement from industries and public participation. Gender Equality As stated in Chapter IV – Improvement in Quality and Competitiveness of Human Resources, Indonesia plans to improve gender equality, women empowerment, and protection for women against violence, through: 1. Strengthening of policies and regulations; 2. Acceleration in the implementation of gender mainstreaming in ministries/agencies, provincial/ regent/municipality governments, and town governments; 3. Improvement in knowledge and understanding among individuals, families, communities, civil societies, mass media, the business world, and other stakeholders on all related issues; 4. Improvement in women roles and participation in nation development, especially in education, health, economy, workforce, politics, public offices, and decision-making positions; 5. Improvement in networking and coordination among central government, local governments, communities, mass media, the business world, civil societies, and legal advocacy institutions; 6. Improvement in the capacity of law enforcers and government officials to prevent and handle issues related to violence against women; 7. Strengthening of institutional protection for women from violence; 8. Development of an integrated data system dedicated to prevent and handle issues related to violence against women; 9. Development of an integrated service system to handle cases of violence against women; and 10. Development of innovations to prevent violence against women. Youth Also stated in Chapter IV – Improvement in Quality and Competitiveness of Human Resources, Indonesia plans to improve the quality of its youth, through (among others): 1. Improvement in institutional capacity, strategic coordination across stakeholders, and development of roles for the business world and public in the implementation of an integrated service system for youth; and 2. Improvement in social and political active youth participation in international forums and youth exchanges. Digitalization As stated in Chapter VI – Strengthening of Infrastructure to Support Economic and Basic Services Development, Indonesia plans to improve infrastructure and utilization of Information Technology and Communications, through: 1. Installation of permanent broadband networks for cities in housing areas, economic centers, and education centers; 2. Installation of permanent broadband networks with priority for districts in strategical tourism areas, industry areas, and higher education institutions; 3. Optimal use of the Universal Service Obligation fund to provide and maintain quality telecommunication and internet access for non-commercial towns and villages; 4. Provision of telecommunication and internet services affordable for the public; 5. Reorganization of frequency spectrum allocation to encourage economic activities, provision of basic services, and provision of a safe intragovernmental network; 6. Migration from analog to digital broadcasting; 7. Encouragement for revitalization of facilities and infrastructure in Public Broadcasting Institutions; 8. Growth acceleration and facilitation for existing startups with priority funding from global investments; 9. Digitalization of the economic sector; and 10. Adoption of global technology use (Big Data, Internet of Things, Artificial Intelligence, etc.) in planning, monitoring, and execution across sectors. For more information on the 2020-2024 RPJMN, see Goal 3, Medium- and Long-term Sustainable Cultural Development Policies and Plans.

## ANNEXES

**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:**

### Attachment

 Law of the Republic of Indonesia Number 5 of 2017 regarding Advancement of Culture

 law\_no.\_24\_of\_2019\_on\_creative\_economy.pdf

# SUBMISSION

**Designated official signing the report:**

**Title:** Mr.

**First name:** Hilmar

**Family name:** Farid

**Organization:** Directorate General of Culture, Ministry of Education and Culture of Indonesia

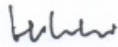
**Position:** Director General of Culture

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**Date of submission:**

2020

**Electronic Signature:**



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