

ADVOCACY OF RECORDS AND ARCHIVES FOR TOPENG BLANTEK AS INTAGIBLE CULTURAL HERITAGE

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Indonesia faced ownership claim for 7 times over Indonesian cultural product from 2007 to 2012. Therefore, since 2013 the Government of Indonesia has been running a program named The Stipulation of Intangible Cultural Heritage of Indonesia as an attempt in protecting and preserving the intangible cultural heritage originated from every province in Indonesia. Topeng Blantek is one of cultural products from DKI Jakarta Province. It has stipulated as Intangible Cultural Heritage of Indonesia by using the records and archives belong to the Topeng Blantek supporters. This study is intended to describe how the supporters' records and archives are able to advocate Topeng Blantek to be an Intangible Cultural Heritage of Indonesia. This study is using qualitative approach and a case study method. Data are collected by interviews and documents analysis. Finding shows that Topeng Blantek records and archives that belong to Topeng Blantek community, local government and central government as supporters are able to speak on behalf of themselves to support the protection and preservation. The support is a representation of the supporters' values toward Topeng Blantek and records and archives of Topeng Blantek. Records and archives are able to voice the supporting evidences of Topeng Blantek to be the Intangible Cultural Heritage of Indonesia. This study underlines the vital role of active records, inactive records, and archives in proofing the support and ownership over Intangible cultural product of Indonesia.

Keywords: record advocacy, archive advocacy, intangible cultural heritage, Topeng Blantek, intangible cultural product.

1. INTRODUCTION

Indonesia has faced ownership claim over Indonesian intangible cultural product for 7 times, they are Reog Ponorogo in 2007, folk song Rasa Sayange in 2008, Pendet dance and Batik in 2009, Angklung in 2010, Tor-tor dance and Gordang Sambilan in 2012 (Prihandoko & Syailendra, 2012). Since those claims attempted by other country, the intangible cultural product of Indonesia has to be legitimately protected by law. The intangible cultural products of Indonesia can be protected by legal provision of the ownership right of cultural product. In national scale, the stipulation program is one of many attempts in protecting and preserving intangible cultural products of Indonesia. It is based on the Regulation of Ministry of Education and Culture Republic of Indonesia Number 106 year 2013 about the Intangible Cultural Heritage. The stipulation of Intangible Cultural Heritage of Indonesia is a status for intangible cultural product to be Intangible Cultural Heritage of Indonesia that granted by the Minister of education and Culture based on the recommendation given by the Expert Team of intangible cultural heritage. The proposed cultural product has to contain cultural values and multiplier effects for the society where

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the product is originated from. By the stipulation of Intangible Cultural heritage, the cultural product will be protected legally.

The stipulation program of Intangible Cultural Heritage started with registration of cultural product. The cultural product is not only registered by government but also by society. They simply have to fill out the registration form. The registered cultural product is the one that can be proposed to be stipulated legally as Intangible Cultural Heritage of Indonesia. The proposal for the stipulation program is given through the Tourism and Culture Departement in every province by submitting the stipulation form accompanied with supporting evidence showing that the intangible cultural product is still exist and practiced by a community to third generation. The supporting evidences are photograph, documentary film, academic study, book, and manuscript discussing the intangible cultural product. These supporting evidences are record and archive as stated in the Act number 43 year 2009 about archival activity.

One of the cultural product has stipulated to be the Intangible Cultural Heritage of Indonesia is Topeng Blantek. Topeng Blantek is Betawi cultural product proposed by government of DKI Jakarta. Today, although Topeng Blantek has been preserved and inherited from generation to generation through *sanggar* (Topeng Blantek community), it faced endangered condition for there are only two communities of Topeng Blantek still remain in DKI Jakarta. Topeng Blantek consists of several cultural products of Betawi such as traditional musical instrument, traditional dance, martial art, and traditional theater. According to Bastian (2013), a complex cultural community expression can be seen dynamically as a living archive where the many events within the celebration constitute the numerous records comprising this expression. Every part of Topeng Blantek performance reveals, expresses, and represents the important aspects of collective identity of the Betawi people. Topeng Blantek is an archive revealing, expressing, and representing the values of betawi people.

Topeng Blantek has stipulated as Intangible Cultural Heritage of Indonesia originated from DKI Jakarta Province in 2016. The proposal was supported by academic study, photos, and videos about Topeng Blantek. Besides these inactive records, there are some records created during the process of the proposal of Topeng Blantek in the stipulation program, such as: invitation letter to submit cultural works; registration form of Topeng Blantek; request letter for data completion; covering letter for data completion; invitation letter for stipulation assembly; recommendation for intangible cultural heritage of Indonesia 2016; decree of Minister of Education and Culture about the stipulation of Intangible Cultural Heritage of Indonesia 2016; certificate of Topeng Blantek as Intangible Cultural Heritage of Indonesia; and notification letter of intangible cultural heritage of DKI Jakarta.

This study is intended to provide an understanding of how records and archives are able to advocate Topeng Blantek to be stipulated as Intangible Cultural Heritage

of Indonesia. This study also provides an understanding of what Topeng Blantek records and archives are and how the supporters of Topeng Blantek represent their values toward Topeng Blantek and its records and archives.

2. LITERATURE REVIEW

2.1. Records and Archives

Based on Act Number 43 about Archival Activity, archive describes as:

Recorded activity or events in various forms and media in accordance with the development of information and communication technology created and accepted by state institutions, local government, educational institutions, enterprises, political organizations, public organizations and individuals in the implementation of social life, nation and state.

The term "archive" used in the definition above is a general description for record and archive. Record defined by Schellenberg (in Duranti, 1994) as:

All of books, papers, maps, photographs, or other documentary materials, regardless of physical form or characteristics, made or received by any public or private institution in pursuance of its legal obligations or in connection with the transaction of its proper business and preserved or appropriate for preservation by that institution or its legitimate successor as evidence of its functions, policies, decisions, procedures, operations, or other activities or because of the informational value of the data contained therein.

Records, based on the frequency of use, are divided into active and inactive records. Active records is records with a high frequency of use or still used frequently, while inactive records is records with low frequency of use. Record that is no longer used in activity but still has value for organization will be retained as archive. As stated by Sheperd and Yeo (2003) archives include records that are kept as part of the corporate memory of the organization or for research or other cultural purposes.

2.2. Advocacy of Record and Archive

According to Sharma (2004) advocacy is speaking on behalf, attracting people attention about some issue, and directing decision maker to solve problems. Advocacy as well as outreach is a public service provided by Archive. Archives are used in advocacy and outreach to achieve some goal. The difference between advocacy from outreach is the process. Cox (2009) stated that "*archival outreach is a public relations process, whereas archival advocacy is a political process*". Advocacy for Topeng Blantek is political process because it influences and directs the government as decision maker to stipulate the status of Topeng Blantek. Advocacy is not only conducted by Archive. Archives, whether belong to society or government, are able to be used in advocacy to achieve their goals. Archives contained valuable and useful information. According to Roe (2010) archives change lives, influence decision-making, change the fabric and nature of a life, a

community, and the landscape of our nation. Therefore, Roe suggest that advocacy have to be well planned to achieve the target.

2.3. Intangible Cultural Heritage

Based on the UNESCO's Convention for Safeguarding Intangible Cultural Heritage, Intangible Cultural Heritage defined as:

The practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

Intangible Cultural Heritage inherited from generation to generation, continually recreated by society and groups as response for their surrounding, interaction with their nature and history, and interaction with natural, and it provides them sense of identity and continuity to honor the cultural diversity and human creativity. The Government of Indonesia has ratified the UNESCO Convention and issued the Regulation of Ministry of Education and Culture number 106 year 2013 and define Intangible Cultural Heritage as:

Various products of practices, manifestation, expression of knowledge and skill, related to the cultural scope, continually inherited from generation to generation through preservation and/or regeneration. It is also an intangible cultural product after the process of intangible cultural heritage stipulation.

UNESCO divided Intangible Cultural Heritage into five domains, they are: oral tradition and expression, including language; art performance; social practices, rites, and festive events; knowledge and practice of nature and universe; and also traditional art and craft. Topeng Blantek is in art performance domain.

The stipulation process of a intangible cultural started with Registration Program. Only registered cultural product is allowed to be proposed as an Intangible Cultural Heritage of Indonesia. Intangible Cultural Heritage is not only a status granted to a cultural product. By this status, formal institution of Topeng Blantek that protecting the ownership right is established.

2.4. Values in Cultural Product

Value according to Kluckhohn (in Hills, 2002) is "A conception, explicit or implicit, distinctive of an individual or characteristic of a group, of the desirable which influences the selection from available modes, means and ends of action." Cultural Heritage, both tangible and intangible, has values given by people who interact with it. Mason stated that the values of cultural heritage are economic value and

sociocultural value such as historical value, cultural/ symbolic value, social value, spiritual/ religious value, and aesthetic value.

- Economic value includes use value and non use value. Use value refers to a product and service that tradable and affordable in the market, whereas non value refers to value that untradeable or captured by market since individuals are willing to allocate resources (spend money) to get it and / or protect it.
- Historical value of intangible cultural heritage has capacity to deliver, establish, or influence connection or reaction to the past. Historical value includes education value and artistic value.
- Cultural/symbolic value refers to common meaning related to cultural heritage that not explicitly related to chronological aspect and meaning of the cultural heritage.
- Social value refers to embed social cohesion, community identity, or other sense of affiliation that community has.
- Spiritual/ religious value is resulted from organized beliefs and religion. Spiritual value includes experience of wonder, amazed, etc, provoked by spiritual value such as experience in visiting, watching, and practicing the cultural heritage.
- Aesthetic value refers to visual quality of Cultural heritage. Aesthetic category includes smell, sound, feeling, scene. Therefore, aesthetic value offering the valuable sensory experience.

3. RESEARCH METHOD

This study is using qualitative approach with a case study method. Data collected by using interview and document analysis. Interview are conducted to 11 informants, they are 3 topeng blantek artists, 1 staff of Tourism and Culture Department of DKI Jakarta, 3 staffs of Preservation and Cultural Value Hall of West Java, 2 staffs of Ministry of Education and Culture and 2 Examiners of the stipulation program. The purpose of interview is to know the process of stipulation program and their values toward Topeng Blantek and Records and Archives of Topeng Blantek.

Documentation analysis is conducted to gain information about the values of Topeng Blantek stated in records and archives of Topeng Blantek and to know the process of advocacy in the stipulation program of Intangible Cultural Heritage. Documentation includes Topeng Blantek records and archives created, received, and repurposed in supporting Topeng Blantek during the process of the stipulation program.

4. FINDING

4.1. Records and Archives of Topeng Blantek

Records of Topeng Blantek had been created during the stipulation program and had created before and repurposed to support Topeng Blantek in the stipulation program. Below are the records of Topeng Blantek:

- Invitation letter to submit cultural works. This letter created and sent by Ministry of Education and Culture to Tourism and Culture Department of DKI Jakarta in order to ask for stipulation form.
- Registration form of Topeng Blantek. This form made by Hall of Preservation and Cultural Value of West Java for the registration program in 2011. It is repurposed by Tourism and Culture Department of DKI Jakarta in the stipulation program to submit Topeng Blantek as Intangible Cultural Heritage.
- Request letter for data completion. This letter created and sent by Ministry of Education and Culture to Tourism and Culture Department of DKI Jakarta in order to ask for data completion.
- Covering letter for data completion. This letter created and sent by Tourism and Culture Department of DKI Jakarta to Ministry of Education and Culture along with the academic study, video, and photographs about Topeng Blantek.
- Invitation letter for stipulation assembly. This letter created and sent by Ministry of Education and Culture to invite Tourism and Culture Department of DKI Jakarta to the stipulation assembly.
- Recommendation list of intangible cultural heritage.
The list contains names of intangible cultural heritages resulted from the stipulation assembly. The list sent to the Minister of Education and Culture as a recommendation to be legitimated.
- Decree of Minister Education and Culture.
The Ministry of Education and Culture published the Decree of Minister Education and Culture about the Intangible Cultural Heritage of Indonesia in 2016. There are 51 intangible heritages including Topeng Blantek.
- List of Intangible Cultural Heritage Nomination
Lis of nomination is a list of Intangible Cultural Heritages that already have a set number. The number of Topeng Blantek as Intangible Cultural Heritage of Indonesia is 2016051.
- Certificate of Topeng Blantek as Intangible Cultural Heritage of Indonesia
Ceriticate of Topeng Blantek is published by The Ministry of Education

and Culture. The certificate is given to the government of DKI Jakarta that proposes Topeng Blantek to be Intangible Cultural Heritage of Indonesia.

- Notification letter of Intangible Cultural Heritage of DKI Jakarta 2016

This letter is created and sent by Tourism and Culture Department of DKI Jakarta to the stakeholders who help and support the Department in proposing intangible cultural heritage of DKI Jakarta to be stipulated as Intangible Cultural Heritage of Indonesia.

Records are created, received, and repurposed in the stipulation of Topeng Blantek consist of letters, academic study, video and photographs. These records functioned as what Shellenberg (in Duranti, 1994) stated as the function of records *“in pursuance of its legal obligations or in connection with the transaction of its proper business and preserved or appropriate for preservation by that institution or its legitimate successor as evidence of its functions, policies, decisions, procedures, operations, or other activities or because of the informational value of the data contained therein”*. These records created, received, and repurposed by organisations as follows: Community Topeng Blantek Fajar Ibnu Sena, Hall of preservation and Cultural value of West Java, Tourism and Culture Department of DKI Jakarta, and Ministry of Education and Culture. These organizations are the supporters of Topeng Blantek.

Archive used in the stipulation of Topeng Blantek is the Topeng Blantek itself. Topeng Blantek recorded activities along with the values of Betawi people in doing those activities. Topeng Blantek emerges the memory of Betawi people about their history, cultural heritage, and their roots. As stated by Cook, 2012 *“archives are constructed memories about the past, about history, heritage, and culture, about personal roots and familial connections, and about who we are as human beings.”* Topeng Blantek is an archive recorded all activities and the cultural values of Betawi people, constructed history, heritage, culture, and personal roots of Betawi people. Therefore, organization of Topeng Blantek attempts to protect and preserve Topeng Blantek.

According to Barnard (1966) *“organization comes into being when there are persons able to communicate with each other who are willing to contribute action to accomplish a common purpose”*. Organization of Topeng Blantek communicates and acts through their records to achieve their goals: a status granted to Topeng Blantek as Intangible Cultural Heritage of Indonesia. This status also means the establishment of institution that state the ownership of Topeng Blantek . North (1993) stated that institutions are *“the rules of the game and organizations are the players.”* North (1991) also stated that institutions consist of both informal constraints (sanctions, taboos, customs, traditions, and codes of conduct), and formal rules (constitutions, laws, property rights).

4.2. Values in Topeng Blantek and Topeng Blantek Records and Archives

Topeng Blantek is an intangible cultural product in art performance domain. Scafidi (1968) stated that “*for cultural products, the intangible element may be an expression of community beliefs, values, aesthetics, or practices*”. Every element in Topeng Blantek includes stage art, music, costume, dance, martial art, and *lakon* as a whole represents the cultural values of Betawi people.

- Stage setting. The stage setting of Topeng Blantek consists of *sundung* and torch, both of which are objects used by Betawi people everyday in the past. Sundung is a traditional appliance to transport goods. The existence of *sundung* and torch on the stage has been maintained because it reflects the origin of where Topeng Blantek and what kind of life of Betawi people at that time.
- Costume. The costumes used in Topeng Blantek are traditional fashion of Betawi people. As a majority religion of Betawi people, Islam greatly influence the way of the people dressed.
- Music is part of the culture and is a form and an important way for personal and group expression in it. Musical instrument used in Topeng Blantek is *Rebana*. Topeng Blantek used to be accompanied by the rhythm of *Rebana Biang*. It sized 70 - 90 cm in diameter. Since the difficult production and the scarcity of player, *Rebana Biang* replaced by other instruments such *Rebana Hadroh* or *Gambang Keromong*.
- Dance. Dance is a means of communication that serves as a call to Topeng Blantek players and audiences to gather around. The primary dance used in Topeng Blantek is Topeng Blantek dance. However, it can be replaced with other Betawi dances.
- Martial art. The performance of martial art is also intended as a call. At the opening of the Topeng Blantek show, the fighter showed some of the moves he mastered. Studying martial arts has become one of Betawi tradition as a self-defense and to defend others who need help.
- *Lakon*. *Lakon* or the play is a story delivered through a theater performance. Topeng Blantek play is dynamic. It is an effective medium for delivery messages to the public or to the authorities in an entertaining way. Topeng Blantek is played spontaneously which the performers improvise to develop the story. With the spontaneity and demands of improvisation, the dialogue built within the Topeng Blantek play was not only intertwined among the players but also to the audiences. The play reflects the openness and close relationship between Betawi people and society.
- Character in the play. The character who became the icon of Topeng Blantek is *Jantuk*. *Jantuk* appeared to open and close the show. *Jantuk*

represents a wise figure who opens and closes the performance. Jantuk portrays a figure of a Father, a community leader, and religious leaders who respected by other characters in The play. It represents the cultural values of Betawi people who are obedient and respectful to parents, community leaders, and religious leaders.

Topeng Blantek reflects the history, traditions, and education of Betawi people. Therefore, Topeng Blantek is interpreted by Topeng Blantek community as an inheritance and heritage of Betawi people that have to be protected and preserved. Beside cultural value, Topeng Blantek also has other values that give positive impacts for society or multiplier effects such as educational value of both general education and Islamic education in costume and the story, artistic value since it is an entertaining theatre performance, and economic value since it is an income source of the artists and it encourages the emergence of economic activity for the society during the performance. These values of Topeng Blantek encourage supporters to protect and preserve Topeng Blantek through the stipulation program of Intangible Cultural Heritage of Indonesia.

Supporting records created by Topeng Blantek Community Fajar Ibnu Sena are documentation of Topeng Blantek performances in photos and video. The community has awareness in documenting its activities. The documentation is considered as a evidence of activity. The community maintained its records and uses them for raising fund, making activity report, showing them to new members, learning the old performances to enhance the quality a new performance, and for studying and researching Topeng Blantek. Records are incontrovertible evidence in proofing activities in the past. Topeng Blantek Records has symbolic value, educational value, evidence value, and economic value for the community. Therefore, the records are maintained by the community.

The Hall of Preservation and Cultural Value of West Java is not only creating the registration form of Topeng Blantek and video that used in the stipulation program but also collecting the academic study and photographs from Fajar Ibnu Sena Community. They both coordinated in order to promote Topeng Blantek. The Hall of Preservation and Cultural Value of West Java has responsibility in registering and recording cultural products of Indonesia. Therefore, records are evidence of activity. The creation of records is a form of protection and preservation toward Topeng Blantek. Valuable evidence in records used by the Hall of Preservation and Cultural Value of West Java to advocate Topeng Blantek to be Intangible Cultural Heritage of Indonesia. For Tourism and Culture Departement of DKI Jakarta, Topeng Blantek records are mantained for they are supporting evidence in the stipulation program. The academic study, photos, and video has evidence value that support Topeng Blantek. The active records of Topeng Blantek are records created, received, and stored in the Department. Letters as an active record serves as a means of communication and information

able to convey the support of DKI Jakarta government toward Topeng Blantek in the stipulation program. This record is also preserved as evidence of Departement activities within the Intangible Cultural Heritage Program. For the Ministry of Education and Culture, academic study, photographs, and video are evidence to corroborate the description of intangible cultural product on the form. The description on the form is not strong enough to provide evidence. Letters as active records functioned as a means of communication and as evidence of activities to be maintained.

According to Shepherd and Yeo (2003) record is evidence of activity and the ability to provide evidence is an important feature of a record. Topeng Blantek records, both active and inactive are considered as a evidence of community, Tourism and Culture Department of DKI Jakarta, Hall of Preservation and Cultural Value of West Java, and the Ministry of Education and Culture in performing their activities and responsibilities. These records contain evidence and information used to advocate Topeng Blantek to be Intangible Cultural Heritage of Indonesia originating from DKI Jakarta.

4.3. Advocacy of Topeng Blantek Records and Archives

In the stipulation program of Intangible Cultural Heritage of Indonesia, advocacy is conducted to voice the support for the establishment of the ownership status and protection of Topeng Blantek. Records used as a means of voicing support from the supporters of Topeng Blantek. The process of advocating Topeng Blantek aims to institute Topeng Blantek through the stipulation program of Intangible Cultural Heritage. This process consists of several stages. Each stage of the Intangible Cultural Heritage program involves records in serving as evidences and supports toward Topeng Blantek as Intangible Cultural Heritage of Indonesia. The stipulation process of Intangible Cultural Heritage is a gradual process of institutionalization and involving organizations at the community level, local government level, to the central government as a legitimator. The legitimation is symbolized by the decree of the Minister of Education and Culture and the certificate of Topeng Blantek as Intangible Cultural Heritage. Each stage in the process of institutionalization of Topeng Blantek is supported by the records created by every organization involved. Records belonging to organizations are means for advocating Topeng Blantek since at the earliest stage up to the latest stage. The records were resulted from each stage and the records were used as the foundation for the next stage until the legitimacy is achieved. Suchman (in Colyvas & Powell, 2006) stated that legitimacy is a common perception or assumption that the action of an entity is desirable, precise, or appropriate in a system of socially constructed norms, values, beliefs and provisions. The legitimacy is marked by the Decree of the Minister of Education and Culture and Certificate of Topeng Blantek. By this legitimation, the institution of Topeng Blantek is established.

5. CONCLUSION

Records and archives Topeng Blantek is a cultural product that advocate Topeng Blantek through the stipulation program of Intangible Cultural of Indonesia. The purpose of advocacy is to legitimize the ownership rights of Topeng Blantek as an Intangible Cultural Heritage of Indonesia originating from DKI Jakarta. The informal institution of Topeng Blantek prevailing in the Topeng Blantek communities does not adequately protect Topeng Blantek as their cultural product. Therefore, the formal institution of Mask Blantek must be established and legitimized by the government to be applied nationally. The Supporters of the Topeng Blantek comprised of people from the community and the government (Province and Ministry) represented their values toward Topeng Blantek and Topeng Blantek records and archives by protecting the ownership rights of Topeng Blantek and using these records and archives to achieve their goals through the stipulation program of Intangible Cultural Heritage of Indonesia. Records and archives are able to advocate Topeng Blantek to be Intangible Cultural Heritage of Indonesia by voicing evidence and support either formally or informally. Topeng Blantek is a living archive that all records resulting from. Inactive records of Topeng Blantek provide evidence and foundation of activity at every stage of the stipulation program. Active records promote Topeng Blantek to the stipulation stage. Inactive records of Topeng Blantek provide evidence of the existency, the condition, and the values of Topeng Blantek. Inactive records proof that Topeng Blantek is qualified as Intangible Cultural Heritage of tIndonesia that originated from the Province of DKI Jakarta.

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