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Heritage of Nusantara specializes in religious studies in the field of literature either contemporarily or classically and heritage located in Southeast Asia. This journal warmly welcomes contributions from scholars of related disciplines.

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Abstract

The development of best practices and cooperative approaches that ensure the active participation of local communities in identifying and safeguarding tangible and intangible cultural heritage for the long-term has become a major aim of cultural policies in recent decades. This paper proposes that the value of sharing and custom termed gotong royong (mutual cooperation), still an intrinsic part of daily life in most villages in Indonesia and in several Southeast Asian nations, is a means by which traditional cultural environments can be enlivened in the present. In particular, art practices show the contemporary value and efficacy of traditional forms of social cooperation and can foreground the continuing role of local ethnic communities, as the caretakers of the various elements of tangible and intangible cultural heritage present in their territory. To illustrate why and how, I draw on examples of art practice from public participatory intercultural events held in Bali and Java, Indonesia as well as in other countries.

Keywords: safeguarding tangible and intangible cultural heritage, cultural environments, art practice, and mutual cooperation.
Abstrak
Perkembangan praktek-praktek terbaik dan pendekatan kooperatif yang memastikan partisipasi aktif masyarakat setempat dalam mengidentifikasi dan melindungi warisan budaya bendawi dan takbenda untuk jangka panjang telah menjadi salah satu tujuan utama dalam kebijakan kebudayaan selama beberapa dekade terakhir. Makalah ini mengajukan bahwa nilai berbagi dan tradisi yang disebut gotong royong (mutual cooperation), yang masih merupakan bagian bawaan dalam kehidupan sehari-hari di sebagian besar desa di Indonesia dan di beberapa negara Asia Tenggara, adalah cara bagaimana lingkungan budaya tradisional dapat dihidupkan saat ini. Khususnya, praktek seni menunjukkan nilai kontemporer dan kemanjuran bentuk kerjasama sosial tradisional dan dapat mengedepankan kelanjutan peran masyarakat etnis lokal, sebagai pemelihara berbagai elemen warisan budaya bendawi dan takbenda yang ada di wilayahnya. Untuk menggambarkan mengapa dan bagaimana, saya mengacu pada contoh praktek seni dari kegiatan partisipatif antarbudaya terbuka yang diselenggarakan di Bali dan Jawa, Indonesia maupun di negara-negara lain.

Kata kunci : pelindungan warisan budaya bendawi dan takbenda, lingkungan budaya, praktek kesenian, dan gotong royong.

Introduction
The development of best practices and cooperative approaches that ensure the active participation of local communities in identifying and safeguarding tangible and intangible cultural heritage for the long-term has become a major aim of cultural policies in recent decades. This paper proposes that the value of sharing and custom termed gotong royong (mutual cooperation), still an intrinsic part of daily life in most village communities in Indonesia and in several Southeast Asian nations, is a means by which traditional cultural environments can be enlivened in the present. In particular, art practices show the contemporary value and efficacy of traditional forms of social cooperation and can foreground the continuing role of local ethnic communities, as the caretakers of the various elements of tangible and intangible cultural heritage present in their territory. Thus, these communities can be better understood as those who recreate and transmit important practical and ritual knowledges for the benefit of future generations. The horizontal social processes of sharing and gotong royong model best practices that civil society, governmental, and international organizations can also participate in as they seek to support the creative and heritage-sustaining practices of local communities without expropriating them. To illustrate why and how deliberate cultural programs can work
with such a cooperative approach, this paper will draw on examples of art practice from public participatory intercultural events held in Bali and Java, Indonesia as well as in other countries, which also served as the basis for my doctoral dissertation in Cultural Studies at Universitas Udayana, Bali. It is my hope that this article will be viewed as an initial contribution to a conversation and will inspire discussion and collaborative practices among artists, specialists, and scholars working in the field of culture.

**Gotong Royong: A Practical and Theoretical Perspective**

Looking back at the ways in which local communities in rural areas of Nusantara in particular, and the world in general, sustained and evolved religious art and sites of cultural value since ancient times until the industrial era - it is clear that their primary method was through the knowledge and skills derived directly from practice. Dancers danced; musicians sounded instruments; sages and bards sang legends and myths; priests, monks, nuns and laypeople chanted prayers and recited liturgy. Householders cooked ritual meals and hand-wove offerings. Some artisans carved, sculpted, wove, dyed or painted various materials; others inscribed symbols, texts, and poetry. Some shaped elements in the landscape to mark a sacred site; others designed and constructed places of worship, monuments, irrigation waterways, croplands, pastures, dwellings and settlements. So too, cultural values, knowledge, and wisdom stemming from the *genius* loci distinctive character and nature of each place were transmitted through practice.

One notable feature of these processes was its basis on a communal spirit of working together for the common good of all. As Kartohadikoesoemo remarked in his book Desa (1984 [1953]: 125, 138), traditional village societies “have attention to the movements of the aspects within nature”, respecting its capacity to give and take life. Whether they are in a rural or urban environment, compassion and responsibility for humanity is deeply significant. In the Indonesian Archipelago, this ethos of ‘carrying together’ is the heart of the custom of *gotong royong* (mutual cooperation).

Engaging in *gotong royong* can involve sharing labor, materials, funds or artforms for life-cycle ritual ceremonies such as at the time of pregnancy, birth, marriage, and death or a *slametan* ritual feast for the
safety and well-being of a village or for planting and harvesting crops; and also for building houses and daily farming work, maintaining public roads, irrigation waterways or a customary community pavilion, or reconstruction after a natural disaster. As a number of sociologists and anthropologists (see Barlocco, 2010 and Subejo, 2009) have remarked, alongside supporting activities, these traditional forms of mutual cooperation played (and still play) an important role in strengthening social ties, not only between kin, but also between villagers from varied socioeconomic spheres and ethnic groups and sometimes on an inter-village or even inter-regional level.

In light of the above, it is also interesting to look back at the ways in which modern western theoretical understanding associated with cultural heritage conservation has developed since the 1960s. In summary, chronologically speaking, standard-setting international instruments elaborated under the auspices of UNESCO such as the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage addressed the conservation of immovable and moveable tangible cultural heritage. Known as the World Heritage Convention, it encompasses built structures or sites, natural sites, monumental sculpture or painting, and cultural landscapes considered as World Heritage properties and other significant heritage sites. Thirty-one years later, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage addressed oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship. Subsequently, and significant for this discussion, the most recent texts stress the need for community-based policy, the active participation of local communities, and cooperative frameworks to support an integrated approach to tangible and intangible cultural heritage.

Noting that traditional societies constitute about 85% of the world’s population (Posey, 1999: 3) - Indonesia, the fourth most populated country in the world, is composed of about five hundred ethnic groups residing primarily in villages and using 746 vernacular languages (Pusat Bahasa, 2009). For centuries an influx of peoples from South-East Asia, Indochina, India, Arabia, Polynesia, Europe, and the Americas has augmented its multiculturality (Ardika, 2004: 3-11). Yet, customs, traditions, and artforms handed down through generations continue to reflect the distinctiveness
of each cultural environment. Moreover, there are thousands of heritage structures and sites and sacred natural places across the archipelago. Also, many eminent artists and intellectuals residing in cities were born and raised in villages. But, the position of modern culture in the frame of urban environments is increasingly dominant. This pattern erodes village societies’ confidence and, in essence, withers the roots of humanity’s cultural heritage. It has also caused a widening gap between traditional and modern cultures.

Awareness of these conditions and theoretical reflections brings us to the question of how gotong royong (mutual cooperation) by sharing art can enrich the tangible and intangible aspects of cultural environments. The next sections of this article will discuss a means for doing so and concluding images will illustrate some of the results.

**Traits and Brief History of Sharing Art / Srawung Seni**

Firstly, we need to consider in what context and physical place can the creativity of traditional and modern cultures flourish together? In our experience it is the garden. As founder of Padepokan Lemah Putih movement artist Suprapto Suryodarmo (1997:1) proposed in “Web Art Garden - an Idea”:

> We need a realm that can accept all the human resources, all the nature resources and all the religiosity resources. Garden is the space and time in the middle of home society and road society; in the middle of human society and nature society; in the middle of temple society and public society… East, West, South, North can meet in the circulation of the garden…the contemplation, freshness, joy and healing of the garden can make it easier for us to find the dialogue to support each other, in our modern and traditional cultures in their development, with the value of diversity in unity.

It is in this sense that the cooperative efforts of Padepokan Lemah Putih (based in Solo, Java) with International Foundation for Dharma Nature Time (based in Bali), Sharing Movement (a network of colleagues from varied fields in Europe, the Americas, Asia, and Australia), and other informal and formal organizations have contributed significantly to the actualization of public participatory, practice-based, intercultural Sharing Art events.
Sharing Art (Srawung or Pasamuan Seni) are intercultural programs that:

(a) evolve in a dynamic relation to the particular places it occurs and are, in that sense, site-specific;
(b) offer an open forum for participation that can last from a few hours to several days, and;
(c) are a unique context in which local and visiting participants from varied cultures, faiths, fields, age groups and socioeconomic spheres work together to establish themes and formats of artistic collaboration; and share perspectives and creative activities in informal gatherings, dialogues, workshops, prayers or meditations, artworks and ritual arts.

These events have attracted the participation of hundreds of artists, scholars and interreligious leaders (both tradition-bearers and contemporary practitioners) from provinces of Indonesia and several regions of the world. The intention of sharing in the arts, religiosity and nature is to support a common field in which all societies can gather, share and “interact concretely inter-culturally by various disciplines” (Suryodarmo, 2000: 3). As a result, both traditional and modern offerings can continue to be innovative, creative and dynamic practices mutually contributing to the enlivening of the tangible and intangible aspects of cultural environments.

![Figure 1: A common field fostered by sharing in the arts, religiosity and nature (Butler, 2011: 203).](image-url)
Enlivening Cultural Environments in Indonesia

In Indonesia, Padepokan Lemah Putih has cooperated with village and urban artists, ceremonial leaders, educators, culture specialists, and cultural organizations to offer events (see archives, 1986–) such as the 1997 international Movement Arts Teachers Society Meeting at Padepokan Lemah Putih and Central Java cultural heritage sites, followed by Open Day of Art Communication every second month. 1999 and 2000 initiatives with colleagues included Srawung Seni Ritual Kelautan in Makassar, South Sulawesi; Srawung Seni Tanah & Air in Bandung, West Java; Srawung Seni & Lingkungan Hidup at PPLH-Seloliman and Candi Jalatundo, East Java; Collaboration Asia- Europe in Art and Environment 2000 RONG in Tejakula, North Bali; and the Festival Art & Ritual in Toraja, South Sulawesi. 2002 events in Central Java included Srawung Seni & Sunya at Tanah Pulo, Mendut; Srawung Seni Sedekah Desa in Mojosongo; and Pasamuan Budaya Desa Segara Gunung with the Karaton Surakarta and local fisherfolk in Cilacap. Since 1986, people of varied cultures have shared art at Candi Sukuh on Mount Lawu, which led to the 1st Annual Srawung Seni Candi at Sukuh Temple in 2004 and Sesaji Seni Samudra-Giri at the Parangtritis coast. In Solo, the 1st Annual Festival Seni Pasar Kumandang was offered in 2005 at over fifteen traditional markets. Then, in 2006 World Meditation Gathering opened at Sriwedari Cultural Park in Solo with a keynote message sent by the Council for a Parliament of the World’s Religions. At the historic Graha Daya Atmadja, a full moon Hayu Cakra Mangilingan: Peace Circulating the Earth prayer was offered in cooperation with fifteen villages and cities worldwide at 9 p.m. local time. In 2007, the 1st Annual Festival Seni Panji was held in Trawas, East Java.

From 2001 to 2004, and in 2011, Pasamuan Seni & Ketuhanan/Sharing Art & Religiosity was offered in the vicinity of the eleventh century Samuan Tiga temple in Bedulu, Bali and since 2001 Pasamuan Seni Samudra-Giri/Sharing Art Ocean-Mountain has been held at Candi Teja Amerta in the seacoast village of Tejakula, North Bali. Sharing Art Garden Ocean-Mountain at Candi Borobudur opened on World Heritage Day 2012 and then in 2013 and 2014 at the Sangiran Archaeological Museum. Since 2014, Srawung Cipta Seni Sembah/Sharing Creating Offering Art has been held in the handicraft market and temple gardens of Goa Gajah in Bedulu, Bali every six months on Tumpek Krulut/Compassion Day.
In 2012 and 2013, Lemah Putih co-initiated the 1st and 2nd Gelar Budaya Nusantara/Celebration of Nusantara Cultures held at Taman Mini Indonesia Indah in Jakarta with offerings by komunitas adat (customary communities) from several Indonesian provinces in the theme of Ritual Budaya Pangan Nusantara/Nusantara food-crop rituals.

The recent discovery of the circa ninth to tenth century Hindu Candi Kimpulan, including key artefacts such as a Ganesha statue and golden lotus, and integration of the temple into the landscape of the new library of Universitas Islam Indonesia Yogyakarta in Sleman inspired Digging the Literature Candi: discussion, performances, installation in February 2014. Cooperation between the citizens of Trowulan, East Java, the Indonesian Heritage Trust (BPPI), Padepokan Lemah Putih and other interest groups resulted in the 721st Commemoration of the Majapahit Empire via the Trowulan Majapahit Festival 2014 - Harmoniousness of the Diversity of Indonesia at Candi Brahu.

Enlivening Cultural Environments in Other Regions of the World

Seeds for a broader intercultural circulation were already growing by 1993 with the first Sharing Time in Köln, Germany. This thematic event was then held every second year in a different location in the world, such as: Ritual Arts & Cultural Environment 1995 in Surakarta, Central Java; Nature Movement Art 1997 at Buckfastleigh-Dartmoor, United Kingdom; Art-Temple-Art 1999 in Tejakula, North Bali, and Sharing Time 2001 in Hamburg, Germany.


Infinite Humanity: World Religions & Art for Peace and Respect of Life, initiated by Padepokan Lemah Putih with Dharma Nature Time (see archives, 2001-), Centro Francescano Internazionale per il Dialogo, Assisi, and members of the Millennium World Peace Summit of Religious and

In 1997, Suryodarmo initiated a worldwide network of artists and presenting organizations called Web Art Garden (WAG). They too bring the concept of his essay “Web Art Garden - an Idea” into practice through annual Art, Culture, Environment-ACE events for the June 5th World Environment Day. In 1999, its initial year facilitated by UK member Sandra Reeve, WAG organizers in fifteen countries arranged activities in forty-seven locations that included collaborations with people from other countries - starting at sunrise in Australia, to the Philippines, Indonesia, Malaysia, Italy, Germany, Netherlands, France, Ireland, UK, Spain, USA, Bolivia, Mexico, and Venezuela. WAG June 5th events have continued, particularly at Avebury and the Stonehenge Sanctuary.

Also, delegations of Indonesian artists offered “Catur Bawono Manunggal” for the Asian Traditional Arts Festival: Shaman Festival in Namsangol Hanok Village, South Korea in 2004; and “Tari Sesaji Tri Yoni Saraswati” with the World Peace Barong for the 2004 Parliament of the World’s Religions in Barcelona and an expanded version for the 2009 Parliament in Melbourne.

These cultural programs mentioned above and others (see Padepokan Lemah Putih archives, 1986-; Sharing Movement Library, 1993-; Dharma Nature Time archives, 2001-) show that Sharing Art, conceived and implemented with local communities, has fostered exchanges between people from traditional and modern, rural and urban cultures of diverse ethnicities in varied cultural heritage sites in Indonesia and in other regions of the world. I find even the names Suryodarmo has given to these events stimulates sharing and speaks to the creative potential of each environment.

**Conclusions**

Training in the United States amidst dancers and companies from various traditions and countries; performing in site-specific dance works with
American, Asian and European artists in the United States, France, Japan and United Kingdom; teaching movement and creative process workshops in eastern and western Europe, northern America, Singapore, Malaysia, Australia, and in Java and Bali, Indonesia; taking part in the initiation of and engaging in intercultural programs with traditional and modern artists from numerous cultures in heritage sites; and fourteen years living in a village in Bali - has stimulated several reflections about the particular contributions of gotong royong (mutual cooperation) by sharing art.

I believe that the work and insights of arts practitioners should be deeply contemplated in terms of safeguarding tangible and intangible cultural heritage as well as enlivening traditional cultural environments for the long-term. Why? Because:

- In traditional societies throughout the world, art and religiosity are joined together to the extent that it is an integral part of daily life. Art, in this sense, is a medium of offering.
- The Indonesian ethos of gotong royong (mutual cooperation) has been and continues to be a basis for sharing and offering for the common good of all.
- Oral and kinesthetic practice-based traditions (traditional and modern) are still the main means by which human beings sustain and develop concepts and techniques as well as convey them to the next generation.
- The language of art is a primary gauge of cultural diversity; embodying the variety of worldviews and spatial-temporal kinesthetic cultural and spiritual values and knowledges, and innumerable creative practices of humankind in relation to the nature of each place, time and condition.
- The Sharing Art events cited above (and others) model best practices for integrating the safeguarding of tangible and intangible cultural heritage that:
  (a) enable community members in “… the identification, protection, presentation and interpretation of heritage structures, sites or areas in their setting” (see ICOMOS, 2005 Xi’an Declaration); and
(b) “… enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element[s] …” of intangible cultural heritage and promote its role “… as an instrument of integration and intercultural dialogue …” (see UNESCO, 2010 [2014]).

This capacity for mutual cooperation by sharing art, prayer, ideas, questions, dialogue, skills and materials is something that I have witnessed in many rural and urban settings over the years - whether by traditional artists practicing inherited artforms, evolving new approaches to them, or working in modern artforms stemming from their cultural traditions as well as modern artists working in tradition-inspired forms or exploring new genres. Just as an organic garden is composed of a variety of fauna and flora, each with its distinct hue, scent, beauty, and purpose; such an approach has made it possible for Sharing Art participants, with their diverse perceptions, understandings and practices, to also create together – enlivening cultural environments across the Earth.

Figure 2: Upacara Doa Tandur Nusantara / Nusantara Crop Planting Prayer Ceremony. Gelar Budaya Nusantara pre-program by customary artists from Banten; Sedulur Sikep of Sukolilo Village, Central Java; Banyuwangi, East Java; musicians of Makassar, South Sulawesi and Reog Ponorogo from Bantarangin, Jakarta with Suprapto Suryodarmo (Solo, Java), Ida Pedanda Wayahan Bun (Bali), Elly Luthan (Jakarta), Nurlida (Makassar), Yolanda Corona and Jessica Gámez (Mexico), Diane Butler (USA/Bali), Estefania Pifano (Venezuela) at the Anjungan Yogyakarta, Taman Mini Indonesia Indah, Jakarta, 9 October 2012. Photo by Ferry/tourismnews © 2012.

Figure 4: Spirit Bumi / Earth Spirit. Wayang Wong Tejakula Bali collaboration with Nyoman Sura and Institut Seni Indonesia Bali dancers for 1st Srawung Seni Candi/Sharing Temple Art at Candi Sukuh, Mount Lawu, Central Java, 8 February. Photo by Suhadi Hadiwinoto © 2005.

Figure 5: Offering a Lullaby. [L. to r.] Ines Somellera (Jakarta/Mexico) and Juliana Faesler (Mexico) with Wangi Indriya (Indramayu, West Java) for 8th Srawung Seni Candi/Sharing Temple Art at Candi Sukuh, Mount Lawu, Central Java, 31 December. Photo by Reo © 2011.
Figure 6: Umbul Donga Besalen Sesaji Gong Samuan Tiga. Ritual forging and offering of a gong to Pura Samuan Tiga by Suprapto Suryodarmo (Solo, Java), Wayan Dibia (Singapadu, Bali), gongmaker Empu Supoyo (Solo, Java), Wayan Limbak (Bedulu, Bali), Rusini (Solo, Java), Suryani Rasyid (Makassar; South Sulawesi), Restu Kusumaningrum (Yayasan Bali Purnati); Ketut Rina (Teges, Bali), dancers from STSI–Denpasar; musicians of Tejakula, North Bali; Solo, Central Java; and Makassar, South Sulawesi. Gong received by Paruman Pura Samuan Tiga. Mandala Wisata Samuan Tiga, Bedulu, Bali: 19 February. Photo by Murdani Usman/The Jakarta Post

Figure 7: Tari Sesaji Tri Yoni Saraswati. [L. to r.] Nurlia Ruddin (Makassar, South Sulawesi), Gusti Koes Murtyah (Karaton Surakarta), World Peace Barong, Ni Ketut Arini (Bali), Suprapto Suryodarmo (Solo, Java), Ida Pedanda Arimbawa and Istri Pedanda (Bali), Diane Butler (USA/Bali) for International Plenary of 2009 Parliament of the World’s Religions in Melbourne, Australia, 5 December. Photo by Steve Rohrbach © 2009.
Figure 8: Offering to the Sea. By Inken Jansen (Hamburg, Germany) and Suryani Rasyid (Makassar, South Sulawesi) with women’s Seka Gong Kebyar Tejakula (North Bali coast) for part two of 2nd Sharing Art & Religiosity at Taman Seni Cili Emas, Tejakula, North Bali, 25 March. Video still by Diane Butler © Dharma Nature Time 2002.

Figure 9: Bharatanatyam dance by Shreya Singh (Chennai, India) at the Goa Gajah temple, Bedulu, Bali. For Sharing Art & Religiosity: 1,000 Years Wisdom of Samuan Tiga, 15 April. Photo by Herpin Dewanto Putro/KOMPAS
Figure 10: Umbul Donga Segoro Gunung. Reog Bayu Seto and Reog Singoroda (Solo, Java); Topeng Ireng Borobudur; Wangi Indria (Indramayu, West Java); Suprapto Suryodarmo (Solo, Java) for Sharing Art Garden Ocean-Mountain at Candi Borobudur, Central Java, 28 April. Photo by Toni Junus © 2012.

Figure 11: The Zoo, the Ship, and the Beggar. New music composition by Tomoko Momiyama (Japan) with children from the village surrounding Candi Borobudur for Sharing Art Garden Ocean-Mountain, Central Java, 28 April. Photo by organizing committee © 2012.
Figure 12: Ritual Kalahayu. By Suprapto Suryodarmo (Solo, Java) with Pancho Barnett Astorga (Seri Tribe of Punta Chueca, Mexico) Aztec, Mayan and contemporary Mexican artists for Celebration Ethnic Art in Time at the Temple of the Feathered Serpent in Xochicalco, Mexico. 16 June. Photo courtesy of Geo Legorreta/Grupo Shaktala, Cuernavaca © 2000.

Figure 13: Art Human Nature. 21 June Solstice 2001, coastal Redwood Forest in Bolinas, California. With elder movement artists Anna Halprin (founder Tamalpa Institute, California), Suprapto Suryodarmo (founder Padepokan Lemah Putih, Solo, Java), Simone Forti (New York) and Barbara Dilley (founder Dance/Movement Studies at Naropa University, Colorado), and twenty-two artists from Sharing Movement, Tamalpa, Naropa, Prescott College Arizona, University New Mexico, New York University, School for New Dance Development Amsterdam, the UK, Germany, Switzerland, and Australia. Video still by Pooh Kaye © 2001 Dharma Nature Time.
Figure 14: Common Compassion. Installation by Nissim Men with participants from Europe, southern and northern America and Indonesia for 6th Sharing Art & Religiosity in Assisi, Italy organized by Franca Fubini, 7 September. Photo by Nissim Men © 2001.


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*Kompas*, 24 Mei.


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1. Reference to individual works: e.g. Holland, M. (1996) Harvard System (online). Poole, Bournemouth University. Available from:


3. Reference to mailbase/listserv e-mail lists (author, time (day, month, year), subject, Discussion List (online) Available from and accessed date: e.g. Brack, E.V. (2 May 1995). Re: Computing Short Courses. List Link (online) Available from: mailbase@mailbase.ac.uk (Accessed 17 April 1996).

4. Reference to Personal Electronic Communication (E-mail): Senders, time (day, month, year), Subject of Message. Email to Recipient: e.g. Lowman, D. (Deborah-lowman@pbsinc.com). (4 April 1996). RE>> ProCite and Internet Refere. E-mail to P. Cross (pcross@bournemouth.ac.uk).


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1. Space is 1.5.

2. Standard Letter (8.5x11) margin: top 1.2cm, below: 0.6, left: 0.8 and right: 0.6.

3. The capital letter and bold with 12 Times New Roman.

4. The name of the Author: Written in Capital and Bold with 10 Times New Roman.

5. The affiliation of the institute: Written in Capital and Bold with 10 Times New Roman.


7. The distance between title and the author as well as the affiliation of the author: 1.5 space.

8. The space of the paragraph: 1.5.
9. The beginning: Abstract and key words.

10. Space of the Title of the article, the author, affiliation, abstract and key word: 1.5.

11. If the authors are more than one, they should be written in arrow such as the first, the second and so on. Each has a foot note explaining the name of the university, affiliation, region, state as well as the email address.

12. The author should not more than 5 persons.

13. Sub title should be numbered and separated with 1 space if another sub title appears.

14. The structure of the article:
   a. Title, author, email and the affiliation of the author, Abstract and key words.
   b. Introduction
   c. Method of the writing
   d. Theoretical Framework.
   e. Discussion
   f. Conclusion
   g. Acknowledgement if any
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The comments and critics from the reviewers on the articles should be based on academic arguments and objective not author’s personality.
Enlivening Cultural Environments through Sharing and Gotong Royong (Mutual Cooperation)

محور هذه المجلة هو تزويد القراء بعلومات حول خطة إندونيسية ودولية في تطوير المؤلفات والتراث في مجالات الفنون والثقافة الدينية من خلال نشر الأبحاث والدراسات البحثية.

تركزت هريتيج أوف نوسانتارا للبحث في المؤلفات الدينية سواء كانت معاصرة أو قديمة، وتراث الدينية الواقع في جوب شرق آسيا، وترحب بمساهمات تحقق العلماء والمثقفين في هذا المجال.

مركز البحوث والتعاون في تطوير المؤلفات والتراث في جامعة الشؤون الدينية الإندونيسية Venture 16, جاكرتا.

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