

Legal Protection of Copyright for Classical Dance Artworks in the Mangkunegaran Style at the Puro Mangkunegaran Surakarta

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Abstract: Puro Mangkunegaran is one of the fractional kingdoms of the Islamic Mataram Palace which still inherits Javanese cultural customs, one of which is dance culture. This study aims to determine the implementation of copyright protection for the classical dance of the Mangkunegaran Style based on Law Number 28 of 2014 concerning Copyright and the role of local government agencies in the preservation of the Mangkunegaran style classical dance. This research method uses an empirical juridical approach. Sources of data from primary data, namely interviews and secondary data, namely primary and secondary legal sources. Methods of data collection using literature studies and interviews with artists Puro Mangkunegaran and local government agencies. Data analysis is a qualitative approach. The results of this study are that Puro Mangkunegaran itself is quite strong in protecting the classical dance of the Mangkunegaran Style without registering copyright records.

Keywords: Legal Protection, Copyright, Preservation, Classical Dance.

1. Introduction

Intellectual Property Rights, or abbreviated as IPR, are legal protections granted to products or processes created by humans as a result of intellectual effort. The right to financially benefit from the results of intellectual creativity is known as Intellectual Property Rights. (HKI). The intellectual property of an inventor is the wealth derived from their intellectual ability to create works in the fields of technology, science, art, and literature.¹ The creations made by an individual or a group of people must be preserved and protected throughout their development to ensure a decent standard of living for the creators of those artistic works.² IPR is divided into two categories based on ownership: private IPR and communal IPR. When intellectual property is personal, it

¹ Arif, M. (2002). PEMANFAATAN DAN PENGELOLAAN HAK ATAS KEKAYAAN INTELEKTUAL SEBAGAI STRATEGI PENGEMBANGAN KEWIRAUSAHAAN. *Jurnal Pengabdian Kepada Masyarakat*, 8(29), 43-51

² Emma Valentina Teresha Senewe, 2015, Efektivitas Pengaturan Hukum Hak Cipta Dalam Melindungi Karya Seni Tradisional Daerah, *Jurnal LPPM Bidang Ekososbudkum* Volume 2 Nomor 2 Tahun 2015 Edisi Oktober, Hlm. 12

means that it is an individual ownership right. Copyright, patents, trademarks, industrial designs, trade secrets, layout designs of integrated circuits, and plant varieties are all forms of individual intellectual property protection. Rights are communal in nature, indicating that they belong to a specific community and are usually inherited. Traditional cultural expressions, traditional knowledge, indications/geographical indications of origin, and genetic resources all fall under the umbrella of communal intellectual property rights (CIPR). Plant varieties, integrated circuit layout designs, and trade secrets. CIPR is communal in nature, indicating that they belong to specific community groups and are typically passed down through generations. Expressions of traditional culture, traditional knowledge, indications/geographical indications of origin, and genetic resources all fall under the umbrella of communal intellectual property rights. (HKI). What is meant by "intellectual property rights" (IPR) can be understood as the rights to wealth that arise from or originate from human intellectual effort. Considering that Intellectual Property (IP) produces intellectual works; where practicing knowledge, art, literature, and technology requires time, money, effort, and thought. Intellectual works are valuable because they demand sacrifices of time, effort, and thought.³

The purpose of the state is to protect all the people of Indonesia and promote the general welfare, according to the Preamble of the 1945 Constitution. The state must protect and advocate for the general welfare of the nation, including safeguarding traditional knowledge and the culture of the Indonesian people.⁴ "...is the exclusive right of the creator that arises automatically based on a declarative basis..." states Article 1 number 1 of Law Number 28 of 2014. "...is one or several persons who individually or collectively produce a Creation..." thus is the definition provided in Article 1 number 2. "...is every work of creation in the fields of science, art, and literature that is produced based on inspiration..." states Article 1 number 3. As a traditional art form passed down through generations, traditional art in a region is granted copyright protection organized by the state, as stated in Article 1 paragraph 2 of the Copyright Law.

Before the Republic of Indonesia was established, Pura Mangkunegaran was the center of government for the principality in the city of Surakarta. Founded in 1757, R.M. Said, better known as Prince Sambernyawa, established the Mangkunegaran principality. RM Said was born on April 7, 1726, the son of Prince Arya Mangkunegara. (Putra Amangkurat IV). The struggle of R.M. Said against the Dutch, Susuhunan Pakubuwana II, and Pangeran Mangkubumi (Sri Sultan Hamengku Buwana I), culminated in the establishment of the Mangkunegaran principality. When Susuhunan Pakubuwana III ruled Surakarta, the

³ Budi Agus Riswandi dan M. Syamsudin, 2005, Hak Kekayaan Intelektual dan Budaya. Hukum. Jakarta: Raja Grafindo Persada, Hlm. 31

⁴ Ahmad Ubbe, Laporan Tim Pengkajian Hukum tentang Perlindungan Hukum Kebudayaan Daerah, 2009, hlm.3

resistance continued. The resistance ended when the Salatiga agreement finally appointed R.M Sid as Duke and granted him the title K.G.P.A.A. (Kanjeng Gusti Pangeran Adipati Arya) Mangkunagoro I.⁵ This agreement led to a division of culture between Surakarta and Mangkunegaran. Because it was ordered by the Kasunanan Surakarta, the Surakarta style of dance is the initial form of the dance style used in Mangkunegaran. Then, during the time of K.G.P.A.A. Mangkunagoro VII, there was a dance work that had a name and movements similar to the style of the Yogyakarta Sultanate court. The dances are Tari Bedhaya Bedhah Madiun, Tari Srimpi Muncar, Tari Srimpi Pandhelori, Tari Montro Golek, Tari Golek Lambangsari, and Tari Golek Clunthang.⁶ Basically, the princess dance showcases the Yogyakarta style of dance that developed in Puro Mangkunegaran, while the prince dance features the Surakarta style of dance. The movement of the Gaya Mangkunegaran style is influenced by the cultural acculturation between Surakarta and Yogyakarta in the Mangkunegaran principality. This ultimately distinguishes the Surakarta Style from the Yogyakarta Style and leads to the creation of the Mangkunegaran Style.

The new Mangkunegaran dynasty has its own way of governing. The status of Mangkunegaran as a principality grants limited authority, yet these restrictions do not affect the patterns of artistic and cultural life. Continuously, efforts are being made to preserve the cultural heritage of our ancestors. In the joint decree of the Pengageng Puro Mangkunegaran and the Paguyuban Kerabat Mangkunegaran, this is reflected in the Prasetya (Promise) of the Mangkunegaran family.⁷ One of the cultures preserved by Puro Mangkunegaran is dance. Tari holds a high position in Puro Mangkunegaran. Tari cannot be regarded as something ordinary and should not be treated carelessly; therefore, it is often considered a heritage that holds sacred value. There are two types of dance that have developed in Puro Mangkunegaran, namely profane and sacred dances. Profane dance is a type of dance that can be created by anyone, performed anywhere, commercialized, and arranged without any religious elements. Unlike the sacred dance created by Kanjeng Gusti Mangkunagoro, which holds ritual value and can only be performed in the Puro Mangkunegaran environment during special events, it cannot be altered or arranged. The dances are separated at Puro Mangkunegaran based on its role as a place for cultural development, so that their sacredness and functions can align with their intended purpose.

Based on Article 40 paragraph (1) letter (e) of the 2014 Copyright Law, dance is included in copyright protection. Because the object of copyright protection is obtained based on the declarative principle, the protection of dance art owned by individuals automatically

⁵ (Pakempalan Pengarang Serat ing Mangkunegaran dan Kamajaya, 1993:248–49)

⁶ Sriyadi, S., and R. M. Pramutomo. "Absorpsi Tari Bedhaya Bedhah Madiun Gaya Yogyakarta di Mangkunegaran Masa Pemerintahan Mangkunegara VII." *Jurnal Sejarah Citra Lekha* 5.1: 28-44.

⁷ Widyastutieningrum, S. R. (2018). *Suyati Tarwo Sumosutargio Maestro Tari Gaya Mangkunegaran*. ISI Press

receives legal protection. The Registration Application is an administrative procedure to gather information about Creations based on Copyright. The recording of copyright is also intended as a very important piece of original evidence for prima facie proof in court. As a result, it brings more benefits and convenience for copyright holders.⁸ Creators and copyright holders can both gain many benefits and conveniences from copyright registration. The protection carried out by Puro Mangkunegaran involves safeguarding the authenticity of the dance, particularly the Mangkunegaran style, by not altering the variety of dance movements in the sequence, not performing outside the Puro Mangkunegaran premises without permission, dancing at specific times, and not arranging or modifying the dances. The provision is the right of Puro Mangkunegaran. This is supported by the Copyright Law, which establishes that creators have the moral right to modify their works, but also gives them the option to do so without compromising its originality. The state in the form of the Basic Law also oversees the mission of Puro Mangkunegaran to preserve the authenticity of dance as a means of conserving heritage and ancestral rituals. Puro Mangkunegaran, known as one of the remnants of the palace that preserves Javanese culture, must also receive legal protection for the cultural wealth it possesses.

2. Method

The research method used in this study is Empirical Legal Research, which involves examining aspects to solve internal issues of positive law using data available in the field. This type of research also falls under legal research, which combines relevant theories related to the issue being studied by collecting literature from various interview sources to examine a law. The data used in this research is primary data, which includes primary legal materials and secondary legal materials, employing a quantitative data analysis method that illustrates the information obtained and relates it to clarify the truths based on events in the field.

3. Discussion

1. Implementation of copyright legal protection of classical dance in Puro Mangkunegaran Surakarta

⁸ Herningrum, Lulu Retno. PERLINDUNGAN HUKUM TERHADAP “PUSAKA” TARI KARATON KASULTANAN NGAYOGYAKARTA DITINJAU DARI UNDANG UNDANG NOMOR 28 TAHUN 2014 TENTANG HAK CIPTA. Diss. UAJY, 2019.

Puro Mangkunegaran is one of the dynasties of the Islamic Mataram kingdom that still exists to maintain its classical culture until now, especially dance, dances in Puro Mangkunegaran are still often danced, among others, there are Wireng, Serimpi, Bedhaya and Golek dances, as for the classical dance Mangkunegaran style that characterises Puro Mangkunegaran is Wireng dance and Gambyong dance, Gambyong dance in Puro Mangkunegaran there are several kinds, among others: Gambyong Pareanom, Gambyong Pangkur, and Gambyong Retnokusumo (Gambyong Ndut-ndut). Gambyong dance in Puro Mangkunegaran is a classic Gambyong dance, this Gambyong dance is a standardised dance performed by Nyi Bei Mintararas in Puro Mangkunegaran in the 1950s in the era of K.G.P.A. A Mangkunagoro VIII, Gambyong Mangkunegaran dance originated from dance outside the walls of Puro Mangkunegaran, namely Tayuban dance which was usually held by ordinary people, the standardisation carried out by Nyi Bei Mintararas was based on the palace dance rules that applied in Puro Mangkunegaran. With the passage of time from time to time, the gambyong dance standardised by Nyi Bei Mintararas is much favoured by people outside the walls of Puro Mangkunegaran, thus gambyong Gaya Mangkunegaran dance is also widely performed outside the walls of Puro Mangkunegaran by the general public other than Mangkunegaran residents who may not be known by Puro Mangkunegaran.

To find out the implementation of copyright legal protection of classical dance in Puro Mangkunegaran Surakarta, the author can find out by conducting an interview process with several competent parties and knowing about the classical dance of the Mangkunegaran style, which is against the Mangkunegaran classical dance maestro, several dancers and the Surakarta Culture Office, the first interview with Pengageng Kemantren Langen Praja Puro Mangkunegaran R.T. Samsuri Sutarna, S. kar, M.Sn. he said that the classical dance of Mangkunegaran Style has not yet been registered in Intellectual Property Rights (HAKI) but there are quite a lot of Mangkunegaran Style Classical Dance that have been registered in the Intangible Cultural Heritage (WBTH) such as Bedhaya Anglir Mendhung dance, Bedhaya Suryasumirat, Bedhaya Bedhah Madiun, Serimpi Moncar, Serimpi Pandhelori, Serimpi Mondrodini, Wireng Gatutkaca Dadungawuk, Wireng Bandabaya, Gambyong Langenkusumo, Gambyong Retno Kusumo and Gambyong Pareanom, but these dances represent traditional Central Java regions, it is a little unfortunate that the explanation in WBTH itself is less complete and detailed that these dances belong to Puro Mangkunegaran and are maintained by Puro Mangkunegaran, as well as some of the dances described in WBTH such as Bandayuda dance, in the Surakarta Kasunanan Palace also has Bandayuda dance even though from the accompaniment, For ordinary people who want to learn the dance, they will be confused because the two dances are both from the Palace and Puro in Central Java, he hopes that the redaction on the website of the Ministry of Education and Culture (Kemendikbud) will be improved so that people who want to learn do not feel confused

via the internet, Especially now that browsing is an easy way for people to find out about something they want to know, before Mangkunegaran style classical dance has definite legal protection, Puro Mangkunegaran's efforts to protect it are routinely rehearsed every Wednesday (rebon) and performed at certain events, such as in the past there was a Mangkunegaran Performing Art event which was always routinely held every year.

He revealed that so far the Puro Mangkunegaran has never been materially harmed by the existence of people outside the puro walls who dance Mangkunegaran Style dance without the permission of Puro Mangkunegaran, because the Puro Mangkunegaran cannot limit this because many people outside the Puro Mangkunegaran walls study at Puro Mangkunegaran, certainly heirloom dances such as Bedhaya Anglir Mendhung should not be danced by just any person and place because the dance is a King's Heritage of Puro Mangkunegaran which has a special ritual before performing the dance, even to become the dancers of this bedhaya angler mendhung dance has quite a lot of requirements, therefore the Puro Mangkunegaran selects dancers who are qualified as Bedhaya Anglir Mendhung dancers, then but in humanity if the performer knows that the dance belongs to Mangkunegaran it should be nice to ask permission first, Because considering the IPR system in Indonesia itself has not been effective to be applied, especially the Mangkunegaran Style classical dance does not yet have a definite Copyright, so many people dance Mangkunegaran Style dance outside the walls of Puro Mangkunegaran, he said that so far the Mangkunegaran Style classical dance is still strong enough to be protected because indeed people who understand will definitely know that the dance belongs to Puro Mangkunegaran even though there is no definite Copyright yet, In fact, there have been many teachers in certain institutions who also introduce Puro Mangkunegaran culture outside Puro Mangkunegaran or institutions that are not under the auspices of Puro Mangkunegaran who also teach about Mangkunegaran culture, along with the times and following Puro Mangkunegaran technology will continue to go hand in hand with preserving classical Mangkunegaran style culture, especially dance.⁹

Second, an interview with Mr R.T Supriyanto Waluyo, S.E. as the manager of the Mangkunegaran Palace affairs office, he said that the registration of IPR itself requires high Effort and quite a lot of money, because every IPR registration should also be performed for a form of presentation to the institution that takes care of the Copyright Law so that it enters into the specified qualifications so that the dance can be registered for Copyright, whereas to pay for one performer requires quite a lot of money, must pay for dancers, pengrawit and others, He revealed that the registration of IPR is quite complicated if it is not assisted by the local government directly, especially the Culture

⁹ R.T. Samsuri Sutarna, S.kar., M.Sn. Pengageng Kemantren Langen Praja Puro Mangkunegaran, Wawancara Pribadi, Surakarta, 15 Oktober 2022 pukul 08:37 WIB

Office, his hope is that in this sophisticated era the ease of registration will be easier especially in the era of advanced technology and considering that more and more people are learning from online media, it is possible that foreigners may learn and perform Mangkunegaran dances without the knowledge of Puro Mangkunegaran, because it is indeed a sophisticated era that can learn from anything, anywhere and anytime, he said.¹⁰

Third, interviews with young senior dancers in the era of K.G.P.A.A Mangkunagoro X (reigning year 2021 - until now), FN said that the classical dance of Gaya Mangkunegaran is sufficiently protected as long as many preserve it because if it is registered to Copyright it is feared that if the decision falls in the hands of the wrong person it can be misused, but if indeed this Mangkunegaran Style dance has Copyright and legal protection is definitely a form of preservation so that it is not lost then it is valid and as a form of cultural preservation by the state can be achieved,¹¹ RHD also said that registration in the WBTB is quite efficient in providing a form of protection for classical dance Gaya Mangkunegaran, although the redaction needs to be improved and there are still many dances that have not been registered in the WBTB.¹² RHD also said that registration in the WBTB is quite efficient in providing a form of protection for classical dance Gaya Mangkunegaran, although the redaction needs to be improved and there are still many dances that have not been registered in the WBTB.¹³ They also revealed that participating in dance activities at Puro Mangkunegaran is a form of protecting classical Mangkunegaran style dance by preserving these dances through exercises that have been scheduled by Puro Mangkunegaran, because it can be seen that there are quite a lot of classical Mangkunegaran style dances, especially the typical Mangkunegaran dances, namely Wireng dance.

Fourth, an interview with Mrs Esti Andriani S.Sn. M.Si. (Surakarta City Cultural Office) from the Surakarta cultural office itself has never registered a dance to be registered for copyright from classical and traditional folk dances, but several classical dances of the Mangkunegaran Style have been registered in the Intangible Cultural Heritage (WBTB), in the implementation of registration in the WBTB itself also involves the Surakarta City Cultural Office, he also revealed that until now there have been no obstacles that are quite urgent, because there is no traditional folk or classical dance registered for Copyright. He also said that the local office has quite often provided input and suggestions so that several classical dances, especially the Mangkunegaran style, are

¹⁰ R.T Supriyanto Waluyo, S.E. pengurus dinas urusan Istana Mangkunegaran. Wawancara Pribadi, Surakarta, 29 September 2022 pukul 13:15 WIB

¹¹ FN, Penari Muda Langen Praja Pura Mangkunegaran, Wawancara Pribadi, Surakarta, 23 Oktober 2022, pukul 21:15 WIB.

¹² FN, Penari Muda Langen Praja Pura Mangkunegaran, Wawancara Pribadi, Surakarta, 23 Oktober 2022, pukul 21:15 WIB.

¹³ RHD, Penari Muda Langen Praja Pura Mangkunegaran, Wawancara Pribadi, Surakarta, 23 Oktober 2022, pukul 21:15 WIB

registered for Copyright in order to get definite protection if at any time it is also useful in the future. But it does require a lot of money, time and energy to register a dance. The Cultural Office is also ready if at any time the Puro Mangkunegaran wants to register the dance into Copyright in accordance with applicable procedures, he said. He also said that in the past the cultural office was also involved in the procession of registering the classic Mangkunegaran style dance Gambyong Retno Kusuma to the Intangible Cultural Heritage (WBTH).¹⁴

Based on interviews with the five speakers above, it can be said that the classical dance of Mangkunegaran Style itself still needs further study and discussion in registering copyright because without copyright, people outside the walls of Puro Mangkunegaran itself already know that the classical dance is preserved by Puro Mangkunegaran, but some of the classical dance of Mangkunegaran Style has been recorded in the recording of Intangible Cultural Heritage (WBTH) at the Ministry of Culture and Education with a record of traditional dance of Central Java.

Surakarta people actually still have a form of concern for classical culture in Surakarta, especially classical dance in this case classical dance is still quite well known even though not many people know exactly and in detail about the classical dance, Surakarta people usually watch classical dance in special events such as the Coronation of the King (Jumenengan Dalem), the birthday of the king's throne (Tingalan Jumenengan Dalem) and performance events organised by Puro Mangkunegaran itself. even efforts to preserve classical dance Gaya Mangkunegaran itself, Even in an effort to preserve the classical dance of Mangkunegaran Style, the Kemantren Langen Praja Puro Mangkunegaran opens free training to the general public who want to learn the classical dance of Mangkunegaran Style every Monday and Sunday afternoon in the Pendhapa Ageng Puro Mangkunegaran complex area, even every Wednesday morning there is always a Rebon routine, namely the Mangkunegaran Style classical dance training activities carried out by dancers and pangrawit Kemantren Langen Praja Puro Mangkunegaran. With the existence of such cultural customs activities, it can help the Surakarta city government in implementing legal protection for classical arts, especially dance.

2. Obstacles faced by the Government in an effort to protect the copyright of Mangkunegaran classical artworks

The Ministry of Law and Human Rights and the Intellectual Property Division have the responsibility to provide services in the form of registration applications in the field of intellectual property rights and conduct litigation and socialisation in the field of

¹⁴ Esti Andriani S.Sn. M.Si., Dinas Kebudayaan kota Surakarta, Wawancara Pribadi , Surakarta, 14 November 2022, pukul 09.30 WIB.

intellectual property rights.¹⁵ Clearly illustrated works of art are protected by copyright law, such as copyright protection of traditional classical works outlined in Act No. 28 Year 2014, with the legal protection of the government should provide a form of protection to the community of cultural preservation especially Puro Mangkunegaran and at the same time provide legal certainty about the rights of citizens and the form of punishment for those who violate these regulations.¹⁶ However, so far there has been no form of government regulation that regulates specifically on traditional arts including traditional classical which resulted in unclear legal protection offered by the Indonesian government, including the process by which the Indonesian state holds the copyright on traditional artworks.

The Government of Surakarta City Culture Office faces obstacles in an effort to realise the legal protection of copyright of classical dance artworks based on Act No. 28 Year 2014 on Copyright, as for the obstacles faced, among others:

- a. Public awareness of Copyright Law is quite lacking

Based on article 10 of the Copyright Act No. 19 of 2002 with the legislation the state provides a form of protection that teaches that to protect traditional dance in order to avoid violations of abuse of traditional classical dance copyrights committed by the state but also by the community. With the legal protection there are consequences that must be faced by some components of society as creators and performers of art this can be a form of security and comfort or can also be a form of misery and anxiety, the creators of traditional folk and classical dances have not registered their copyright due to several obstacles one of which is the lack of understanding related to copyright and procedures undertaken in order to obtain copyright is implemented.

As is the case with Puro Mangkunegaran which is only registered in WBTB and sheltered behind the knowledge of the public who know that the dance is a dance maintained by Puro Mangkunegaran, it does not rule out the possibility that there will be irresponsible and unethical performers in performing the dance as conveyed by one of the sources, namely Mrs USW, where she has encountered the classical dance Gaya Mangkunegaran which is danced originally. Moreover, this is a classic dance that is protected from generation to generation and preserved by one of the relics of the palace or kingdom in Indonesia, namely Puro Mangkunegaran Surakarta.

¹⁵ Karlina, Dina, Mega Fitri Hertini, and Tiza Yaniza. "PERLINDUNGAN HUKUM TERHADAP SENI TARI TANDAK SAMBAS DALAM PERSPEKTIF UNDANG-UNDANG NOMOR 28 TAHUN 2014 TENTANG HAK CIPTA." *Jurnal Pendidikan Kewarganegaraan Undiksha* 10.2 (2022): 405-414

¹⁶ Mangku, Dewa Gede Sudika. "PERLINDUNGAN HUKUM TERHADAP TARI TRADISIONAL SEBAGAI WARISAN BUDAYA BANGSA INDONESIA DITINJAU DARI HUKUM INTERNASIONAL." *Jurnal Pendidikan Kewarganegaraan Undiksha* 9.1 (2021): 97- 106

b. Copyright law in 2014 is still not well known by the community

Understanding of the art community is still weak is one of the reasons UUHC is not well known by many people, especially the art community, so they are reluctant to register their artwork, knowledge of traditional art has economic value but many people are not aware of it especially in the current era, many people who do not understand the concept of Intellectual Property Rights as well, it is based on the lack of socialisation carried out by the local office to the artists in the city of Surakarta, especially in Puro Mangkunegaran itself.

Puro Mangkunegaran is one of the tourist destinations in the city of Surakarta which is often visited by local and foreign communities, so that economic activities are obtained from the tourism sector that takes place. in Puro Mangkunegaran itself awareness of copyright law is quite high, but many factors and things that are still a consideration will register the recording of a classical dance work maintained by Puro Mangkunegaran to the Surakarta City Cultural Office.

However, with this legal protection can provide a development of products owned by Puro Mangkunegaran and can prevent ownership claims made by other parties without permission. Even with the recording of copyright Puro Mangkunegaran will get economic rights that can be used as a guideline in the tourism sector in the management of classical dance. Even not only classical dance with this Puro Mangkunegaran can also manage classical activities other than dance that can advance the tourism sector in Puro Mangkunegaran itself.

c. The lack of public trust in IPR and its registration procession

As stated by Mr. R.T. Samsuri Sutarna, S.kar., M.Sn and Mr. R.T Supriyanto Waluyo, S.E. that for Copyright registration at the local Office itself has not been effective enough, the procession is quite complicated and complicated and requires a lot of money or expensive (maintenance costs, domestic and foreign registration, financing IPR consultants) is one of the obstacles to registering copyright records, the location of registration is quite far and there is no clear role as an interest holder in the field of IPR. So that with these obstacles the Puro Mangkunegaran itself will not register the Copyright of one of its classical dances.

4. Conclusion

culture in Puro Mangkunegaran, one of which is classical dance culture. Basically, the legal protection of classical traditional dance is protected by the state which is regulated in "Law No. 28 of 2014 concerning Copyright on the protection of Classical dance."

Classical dance in Puro Mangkunegaran which is hereditary can be included in the category of Traditional Cultural Expression. Some classical dances of Gaya Mangkunegaran that are EBT have been registered in the Intangible Cultural Heritage (WBTH). It has been regulated in article 38 paragraph (1) of the Copyright Act clearly stipulates "The State holds copyright over Traditional Cultural Expressions" as well as in article "38 paragraph (2) of the Copyright Act. The law is a form of protection carried out by the government against artists who still maintain traditional dances especially classical and at the same time can provide sanctions for any violating parties. the law also inventories which is quite important in order to obtain legal certainty in EBT copyrighted works.

Based on interviews with the Surakarta City Culture Office and the management of Mangkunegaran Palace affairs Mondropuro and Langen Praja, that the constraints of the Surakarta City government with Puro Mangkunegaran in realizing the law against copyright based on Act No. 28 Year 2014 on Copyright can be seen from various aspects and factors. Namely, among others, public awareness of Copyright Law is quite lacking, copyright law in 2014 is still not well known by the public and public confidence is quite lacking in IPR and its registration procession. Then the factors of constraints and obstacles as conveyed by R.T. Samsuri Sutarna, S.kar., M.Sn and Mr. R.T Supriyanto Waluyo, S.E. that for Copyright registration is not effective enough, the procession is quite complicated and complicated and requires a lot of money or expensive.

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Widyastutieningrum, S. R. (2018). Suyati Tarwo Sumosutargio Maestro Tari Gaya Mangkunegaran. ISI Press

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