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K&K Advocates



www.kk-advocates.com

For further information
please contact:

office@kk-advocates.com

K&K Advocates - Intellectual
Property. KMO Building, 5th floor,
Suite 502 Jl. Kyai Maja No. 1,
Kebayoran Baru RT03/RW08,
Jakarta Selatan DKI Jakarta 12120

Tel: +62 21 29023331

Fax: +62 21 29023107

CULTURAL EXPRESSION INVENTORY

Government Inventory Communal Intellectual Property

JAKARTA: The Indonesian government will conduct an inventory and create a database (data center) of communal intellectual property to anticipate claim by other countries and potential piracy by other countries. Communal intellectual property includes traditional cultural expressions, traditional knowledge and geographical indications. The inventory plan was conveyed by a number of director-level officials at the Directorate General of Intellectual Property of the Ministry of Law and Human Rights following the meeting with Minister of Law and Human Rights Yasonna Laoly, recently. In the meeting, they conveyed to The Minister of Justice and Human Rights that communal intellectual property needs to be inventoried and collected in the database to anticipate recognition and by other countries and potential claim. The database (data center) aims to strengthen the ownership of communal intellectual property in Indonesia, so that no other party can claim the ownership of the expression of traditional culture without ground.

In addition, the data center can also be used to promote Indonesian culture and access to Indonesian historical values, culture, traditional knowledge and genetic resources. Traditional cultural expression is any form of expression of copyrighted works, whether in the form of objects or non-objects, or a combination of both which shows the existence of a traditional culture that is held communally and across generations. Provisions regarding traditional cultural expressions is regulated in Article 38 of Law No. 28 of 2014 concerning Copyright ("Law No. 28/2014"). Article 38 paragraph 1 of Law No. 28/2014 stated that the copyright of traditional cultural expressions is held by the State. Whereas in paragraph 2 it is stated that the State must inventory, maintain and maintain traditional cultural expressions. Indonesia has many traditional cultural perceptions scattered in every area, such as the Singkawang Cap Go Meh Festival in West Kalimantan. The biggest Cap Go Meh festival in Indonesia is routinely held every year which needs to be inventoried as a traditional ceremony owned by Indonesia.

Even though the Cap Go Meh celebration is held in several countries celebrating Chinese New Year, but the Cap Go Meh celebration in Indonesia has its own differences, such as the presence of a parade "Tatung", and this attraction only

exists in Singkawang, West Kalimantan. Another example of traditional cultural expression is Reog Ponorogo. Reog is one of the cultural arts originating from northwestern East Java and Ponorogo which is considered the original city of Reog. According to Wikipedia, the city gate of Ponorogo is decorated by warok and gemblak figures, two figures who appeared at the reog show. Reog is one of the regional cultures in Indonesia which is still very thick with things that are rich in mysticism and strong mysticism. Indonesia and Malaysia once had a feud over ownership of traditional cultural expressions.

Barongan dance was exhibited in one of the sites belonging to the Ministry of Culture and Heritage of Malaysia. The Barongan dance turned out to be not much different from what was known as the Reog Dance native to East Java. In addition there are also traditional cultural expressions of Pendet dance. Pendet was originally a cult worshiped in the temple, a place of worship for Hindus in Bali, Indonesia. This dance symbolizes the welcome of the descent of the gods to the world. Gradually, over the times, Balinese artists turned Pendet into a "welcome greeting", although they still contained sacred-religious elements. The creator / choreographer of this modern form of dance is I Wayan Rindi. As quoted from Wikipedia, pendet is a statement of an offering in the form of a ceremonial dance. Unlike performance dances which require intensive training, pendet can be danced by everyone, male and female, adult and girl trimmers. This dance is taught simply by following the movement and is rarely carried out in the banjar. Young girls follow the movement of more senior women who understand their responsibilities in giving good examples. (su/IGB/JP)