



Pandemic Mitigation Based on Local Wisdom: The De Javu of the Ritual of Rejecting the Doom “Dongkrek”

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Abstract. Over the past two years, the Covid-19 epidemic has had a significant impact. Covid-19 has been the target of numerous attempts to restrict its spread. The residents of Mejayan Village have a distinctive practice for averting pandemics, known as “Dongkrek,” which takes the shape of a rite to refuse doom. In this study, the formulation of the issue for discussion is the efficiency of the protection provided for Dongkrek as one of the Traditional Cultural Expressions. According to the findings of research using the normative technique, dongkrek is one of Indonesia’s traditional cultural expressions. In Mejayan, Madiun Regency, Dongkrek made his debut in 1866. Due to its significance in people’s life, Dongkrek evolved into a typical art form from the Madiun Regency in the form of a ritual. Dongkrek was passed down from generation to generation and continued to be developed until it is still practiced now and is the pride of Mejayan Village. The efforts made by the Madiun Regency Government regarding the protection of Dongkrek itself are by issuing a Decree of the Regent of Madiun Number: 188.45/677/KPTS/402.031/2009 concerning the Determination of Dongkrek Art as a Typical Art and cultural tourism assets of Madiun and recorded as Intangible Cultural Heritage. However, they believe that efforts to safeguard and preserve Dongkrek are still weak as a result of the absence of laws that expressly govern the preservation of traditional cultural forms.

Keywords: Dongkrek · The Expression Of Traditional Culture · Economy

1 Introduction

The World Health Organization (WHO) declared in March 2020 that the world was in the midst of the Coronavirus Disease 2019 (Covid-19) pandemic, which broke out in early December 2019 and was initially identified in Wuhan, Hubei Province, China. Since of the large number of cases and high death rates, Covid-19 is considered a hazardous outbreak because it endangers human life. The pandemic has a direct impact not only on health but also on other aspects of life, such as economic and social aspects.

Many efforts have been made to prevent Covid 19 which are carried out jointly both medically and non-medically. Starting from the mandatory use of masks, diligently washing hands, maintaining distance or social distancing with the Large-Scale

Social Restrictions (PSBB) policy, and providing vaccines for the community. With these efforts, Covid 19 can be handled properly so that the current situation looks better than the situation at the beginning of its spread.

In addition to medical policies and handling, various ways are carried out to deal with this outbreak, one of the unique ways carried out by the residents of Madiun Regency is to hold Dongkrek art, a typical art of Madiun Regency in the form of rituals to ward off disease outbreaks. The deadly disease outbreak is not the first time it has occurred in Mejayan Village, Madiun Regency. In 1867 there was an outbreak that caused sudden deaths in many places, one of which was in Mejayan which is now Caruban District, Madiun Regency, East Java.

At that time Raden Ngabehi Lo Prawirodipuro served as the Village Head of four villages in his area. Raden Ngabehi Lo Prawirodipuro was anxious to see residents in the village he led experiencing an unusual incident. Many residents died suddenly after contracting an outbreak of unknown origin, so that in the morning they became ill and then in the afternoon they died. The incident created a Dongkrek ritual which is believed to be the answer from God Almighty to the prayers of the community.

Dongkrek is carried out regularly every once a year by going around the village and hitting the sounds with the aim of warding off the plague. Over time, Dongkrek developed into a typical art of Mejayan Village. In addition, Dongkrek is a form of expression of traditional culture that has intellectual property rights and has the potential to be both culturally and economically significant. Expression of Traditional Culture is characterized by being a work of expression of the cultural heritage of local wisdom that includes the traditional cultural identity and local values so that it becomes a reflection of knowledge and abilities and is founded on core principles and beliefs [1].

In Chapter V of Law Number 28 of 2014 Concerning Copyright (Copyright Law), there is a section titled “Expression of Traditional Culture.” This section of the Copyright Law simply discusses the scope of Expression of Traditional Culture; it does not define it. This clause then evolved into Indonesia’s primary legislative safeguard for the expression of traditional culture.

The diversity of Indonesia’s civilizations is reflected in the expression of traditional culture. One of the top five nations in the world with the most diverse traditional riches is Indonesia [2]. In order to ensure legal certainty, it is necessary to have written rules in the form of laws and regulations at both the national and regional levels to preserve the expression of traditional culture. The existence of varied expressions of traditional culture in Indonesia represents a possibility for economic usage, particularly in areas like the creative economy and tourism industry, making legal preservation of these expressions crucial [3].

Given this context, the challenges that would be examined and studied in this study were formulated as follows:

1. What features, according to conventional belief, make Dongkrek an effective mitigation for halting the Covid-19 Pandemic?
2. How is the effectiveness of Dongkrek’s legal protection as a Expression of Traditional Culture that must be preserved?

2 Results and Discussion

A. *Characteristics of Dongkrek as Mitigation for Handling the Covid-19 Pandemic Based on Local Wisdom*

First, The Covid-19 pandemic became a deadly virus that swept the world. Human civilization is distorted by this deadly plague. The pandemic has had many tremendous impacts on the health, social and economic order of the global community. In Indonesia itself, Covid-19 has had a significant impact on all sectors of Indonesian life. Starting from the health sector, the economic sector, the education sector, the religious sector, and other sectors affected. The Central and Regional Governments have undertaken a number of initiatives to combat the Covid-19 epidemic. In the area of health, the government has made an effort to speed up the introduction of tracing, testing, and treatment (3T), supply antiviral medications for the treatment of individuals infected with the Covid19 virus, meet oxygen needs, and speed up vaccination for the entire Indonesian community.

The government has sped up the community's receipt of various forms of social support in the economic sector. The government has released policy plans in this area and others to lessen the effects of the pandemic. Everything is done solely to protect all Indonesian people, so collaboration and mutual cooperation of all elements of society are needed to solve the pandemic problem in Indonesia.

Viruses that attack mankind have indeed occurred in various places. Albert Camus, the recipient of the Nobel Prize, with his extensive novel *La Peste*, has commented that epidemic deaths are one of the things that destroy humanity en masse. He noted that in 1720, the Plague of Pestilence struck the French city of Marseille. The outbreak killed more than a hundred thousand residents within the city. It was not until 25 years later that marseille's population numbers returned to the way they were in 1720. Later, the Cholera outbreak was also a human threat in 1820. Hundreds of people died as a result of this outbreak including British soldiers, which attracted the attention of Europe at that time [4].

Not only that, but in the last years, the influenza epidemic also killed 21 million people. Not to mention Cholera, Leprosy, and Tuberculosis. All of them have eliminated one-third of the earth's population. There are many more similar pandemics that have occurred from time to time. Most recently, mankind has also been hit by the Mers virus, SARS, Swine Flu, Ebola, and Bird Flu which not only kills humans but also erodes the lives of domesticated animals.

The series of events above shows how viruses are always present in any development of human civilization. Those who live in times of deadly plague are the people who have been selected from the pandemic. This is what Herbert Spencer calls the survival of the fittest, that is, only individuals who are able to adapt to their environment will survive. Those who make it through those difficult times, who will create new civilizations in the future.

The real wisdom that can be learned from this phenomenon is that after so many centuries of the course of viruses and diseases on the surface of the earth, man has always managed to defeat them. Every time a virus attacks humans, through medical technology and the development of coping methods from various scientific disciplines, humans always achieve victory over the virus. Simultaneously, new

civilizations of mankind appeared to maintain their existence on the surface of the earth.

Several studies have shown that the negative impact of the Covid-19 pandemic gives birth to unhealthy individual behaviors, such as anxiety, anger, sadness, weak self-efficacy, easily ignited by emotions, addiction to gadgets is increasingly prevalent, and others. Thus, Indonesia needs a disaster mitigation policy that is facing the Covid-19 pandemic [5]. In addition to medical handling or through regulations and policies in preventing the spread of the Corona virus, in some regions, alternative efforts are also carried out, namely in the form of mitigation based on local wisdom, such as Dongkrek in Mejayan Village, Madiun Regency, East Java.

Dongkrek is an art in the form of dance and is staged by a group of people who play the role of certain figures. Dongkrek's art combines music, and dance, and contains elements of story/drama. The term Dongkrek itself has the meaning, "Dongane Kawula Rakyat Enggalo Kasarasan" which means "prayer from the people to get healing immediately." These words imply the meaning that people want the health of the body and soul in order to be able to carry out all daily activities.

Dongkrek is original art from Madiun Regency precisely in Mejayan. At that time Raden Tumenggung Prawirodipuro III was the Palang (leader) in Mejayan Caruban [6]. The emergence of Dongkrek began in 1866, the people of Mejayan Village were affected by a disease outbreak called pageblug. This plague caused many people to get sick during the day and then die at night, or get sick at night and die the next day during the day.

Raden Tumenggung Prawirodipuro III then asked God Almighty for instructions to be given help and a way out of the disaster in his village and then a hint was given which concluded that humans must do a repulsion of reinforcements in an effort to avoid disasters, disturbances of evil spirits, and to reduce the existence of plagues at that time. Dongkrek is carried out by parading around the village carrying masks accompanied by Javanese gamelan instruments with the addition of bedhug musical instruments that read "dhung" and match instruments that read "krek", so people call it "Dongkrek".

Since then Dongkrek has been used as a repellent or ritual to reject bad things so as not to repeat the outbreak event. The ritual is performed once a year and is usually held to commemorate the 1st of Suro by going around the village accompanied by sounds. Dongkrek has developed into one of the proud regional arts of Madiun Regency which is usually used to entertain the public in events such as welcoming important guests, commemorating important days to participating in festivals.

Dongkrek is a typical art from Madiun Regency in the form of a ritual due to the pageblug that occurs in the Mejayan community which is carried out by going around the village while sounding sounds. Dongkrek was passed down from generation to generation and continued to be developed so that Dongkrek still exists today. Dongkrek is a characteristic of the pride of Mejayan Village, Madiun Regency because Dongkrek is an important part of people's lives.

The characteristics that Dongkrek has are included in the characteristics of Expression of Traditional Culture in general, namely [7]:

- a. handed down orally or by imitation from one generation to the next;
- b. represent the community's social and cultural identity;

- c. includes components typifying the community's heritage;
 - d. produced by "unknown author" or by the community or by people who are collectively acknowledged as possessing the authority, duty, or permission to do so;
 - e. frequently serves as a vehicle for religious and cultural expression rather than for financial gain, and;
 - f. community recreation that is continually changing, evolving, and creating;
- According to Article 38 of Law Number 28 of 2014, the expression of traditional culture is governed by copyright. This is further explained in Article 38's explanation section, which states that "expression of traditional culture" includes any one or a combination of the following forms of expression:
- a. Textual discourse, both oral and written, in prose and poetry, on a variety of subjects, with message content that may take the shape of literary works or illuminating accounts;
 - b. Music, which may include voices, instruments, or any mashup of the two;
 - c. Movement, such as dance, among other things;
 - d. Theater, which may include, among other things, puppet shows and traditional skits;
 - e. Fine arts, which can be created in two-dimensional or three-dimensional forms using a variety of materials, including leather, wood, bamboo, metal, stone, pottery, paper, fabrics, etc., or a combination of these materials; and.
 - f. Ceremonies.

A literary expression that incorporates components of traditional heritage traits established, developed, and upheld by a certain community or society is considered to be an expression of traditional culture. As a kind of cultural heritage that is still evolving in contemporary communities all over the world, expression of traditional culture has great cultural significance. However, they also contribute significantly to a local community's social identity and mode of cultural expression. The cultural expression of a social group reflects how humans have interacted with nature as a species over millennia.

A summary of the impact of the Covid-19 pandemic on the community and measures to mitigate or lower risks based on their local knowledge are presented. Indigenous peoples have utilized a variety of local wisdom in their efforts to mitigate the epidemic. Although Covid-19 is a new disease, some people in Mejayan Village already have knowledge about infectious diseases that have been experienced before.

B. *Characteristics Effectiveness of Protection and Preservation of Dongkrek as Expression of Traditional Culture*

Tolerance, diversity, locality, cross-regional participation, advantages, sustainability, freedom of expression, integration, equity, and reciprocal cooperation are the cornerstones of culture promotion. In order to advance the noble values of the nation's culture, enrich cultural diversity, strengthen national identity, promote national unity, increase public welfare, safeguard the nation's cultural heritage, and have an impact on the development of world civilization, culture must become the driving force behind national development.

The entire intercultural contact that occurs and develops in Indonesia is what is referred to as the Indonesian National Culture. Such developments are dynamic, which is defined by cross-cultural contacts with Indonesian cultures as well as

cultures from other countries as the world is changing. The Indonesian country must deal with a number of issues, obstacles, and possibilities in order to advance its national culture, particularly in the area of traditional cultural expression.

With the revision of the Bern Convention (1967) in Stockholm and Paris (1971), which was later adapted to the TRIPs (Trade-Related Aspects of Intellectual Property Rights) Agreement and the United Nations Convention on Biological Diversity, the debate over the protection of traditional cultural expressions got underway [8]. The TRIPs Agreement does not contain any specific provisions for the protection of intellectual property rights. The TRIPs Agreement, which is a component of the WTO Agreement and was signed by all of its member states, mandates that all of its members establish laws governing intellectual property rights in their respective nations.

The United Nations Declaration on the Right of Indigenous Peoples (UNDRIP), which was released on September 13, 2007, fundamentally outlines the commitment to the protection of indigenous cultural manifestations internationally. The UN Declaration on the Rights of Indigenous Peoples is a resolution adopted by the UN General Assembly in New York that outlines the rights of indigenous (indigenous) peoples on a personal and a collective level, as well as their rights to culture, identity, language, work, health, and other matters. Additionally, the proclamation highlights their right to uphold and support their institutions, culture, and traditions [9].

Indonesia as a developing country that is also a member of the TRIPs Agreement must be able to adjust the intellectual property law system that is adapted to the conditions of the State regarding the protection of traditional cultural expressions works. Then Indonesia combines the concept of individual ownership as well as the concept of collective ownership as contained in the concept of copyright protection in the UUHC as part of the type of intellectual property that needs to be protected. [10].

In accordance with Presidential Regulation of the Republic of Indonesia Number 78 of 2007 regarding the ratification of the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, Indonesia ratified the Convention for the Safeguarding of the Intangible Cultural Heritage. Indonesia ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expression in 2011 by Presidential Regulation of the Republic of Indonesia Number 78 of 2011 concerning the ratification of the Convention on the Protection and Promotion of the Diversity of Cultural Expression, which was adopted in the United Nations Educational, Scientific, and Cultural Organization (UNESCO) forum in 2005.

According to Article 38 Paragraphs (1), (2), (3), and (4) of the Copyright Law, the following rules apply to the protection of traditional cultural expressions:

- (1) The State is the owner of the copyright for traditional cultural expressions.
- (2) The State must keep track of, preserve, and maintain the traditional cultural expressions mentioned in paragraph (1).
- (3) The community's values must be considered while using traditional cultural expressions as mentioned in paragraph (1).

- (4) A Government Regulation shall govern any further rules relating to copyright held by the State for traditional cultural expressions as mentioned in paragraph (1).

The Law No. 28 of 2014 Concerning Copyright specifically mentions the state's commitment to traditional cultural manifestations. According to Law Number 28 of 2014 concerning Copyright's article 38 paragraph 2, the state is required to uphold and manage traditional culture, specifically by inventorying, upholding, and upholding traditional cultural expressions in order to prevent any violations or uses that do not comply with legitimate rights to traditional cultural expressions. It is specifically stated that the Provincial, Regency/City Governments are the embodiment of the state which plays an important role in the protection and utilization of Traditional Cultural Expressions which is increasingly developing because the concept of protecting Traditional Cultural Expressions is closely related to regions that act as a carrying out of Traditional Culture [11].

In the provisions of Article 39 of the Copyright Law, it can be said that traditional cultural expressions that do not know who the Creator is as a collective work of traditional society, but the state has the right to the copyright for the benefit of the Creator as referring to Article 39 paragraphs (1) and (3) [12], for this reason, the legal arrangement of protection of knowledge and traditional cultural expressions becomes an urgency to be protected and registered and published its existence considering how easy it is to be claimed illegally by other parties. Due to the financial worth of using traditional cultural expressions and the significance of defending locals' rights, there is an extreme need for the protection of traditional cultural expressions to be implemented right away [13].

Traditional knowledge and the representations of traditional culture as a whole, such as art, customs, folk games, and traditional sports, can be protected by Law Number 5 of 2017 about the Promotion of Culture (Article 5). Its protection is accomplished by the creation of an inventory of culturally significant items using an integrated system for collecting cultural data, security (Article 22), maintenance (Article 24), rescue (Article 26), publication (Article 28), and development (Article 30).

The benefits of the Law on the Promotion of Culture for the community are based on the essence that culture is an investment in the future in building the nation's civilization. Therefore, the promotion of Indonesian culture will continue to last until the age of the earth ends, related to objects of cultural progress, cultural human resources, cultural institutions, institutions, facilities and infrastructure as well as other data related to culture. The main point of regional cultural thought, through its local government formulates the main thoughts of regional culture in a legally formal manner in the form of decisions and or policies written, oral, manuscript, in order to advance the culture of the region.

Regarding the efforts made by the Madiun Regency Government regarding the protection of Dongkreng itself is to issue a Decree of the Regent of Madiun Number: 188.45/677/KPTS/402.031/2009 concerning the Determination of Dongkreng Art as a Typical Art and Cultural Tourism asset of Madiun Regency. In the Decree, it is stipulated that Dongkreng Art is a distinctive art and one of the cultural treasures owned by the Madiun Regency.

The government and all levels of society are required to take responsibility jointly for the preservation of Dongkrek. Dongkrek is also recorded as an Intangible Cultural Heritage given from the Ministry of Education and Culture of the Republic of Indonesia. Through documenting, determining, and determining UNESCO's Intangible Cultural Asset, Intangible Cultural Heritage seeks to identify and inventory Indonesia's intangible cultural heritage. Recording is a written data recording activity for the purpose of protecting Intangible Culture and Dongkrek art has been registered in 2013 with a registration number 2013003408. The determination is the granting of the status of Intangible Culture to become Indonesia's Intangible Cultural Heritage by the minister in charge of culture and Dongkrek was determined in 2014 with the registration number 201400140.

In the provisions of Article 39 of the Copyright Law, it can be said that Traditional Cultural Expressions that do not know who the Creator is as a collective work of traditional society, but the state has the right to the copyright for the benefit of the Creator as referring to Article 39 paragraphs (1) and (3), for this reason, the legal arrangement of protection of knowledge and NRE becomes an urgency to be protected and registered and published its existence considering how easy it is to be claimed illegally by other parties. Due to the necessity of preserving local people's rights as well as the financial value of using traditional cultural expressions, there is an extreme need for the protection of these expressions to be implemented right away.

In addition, Dongkrek can also increase tourism interest which will be followed by an increase in the community's economy. The more people who perform Dongkrek's art both for events on big days, for celebrations, thanksgivings, to village clean events, the income for residents, especially artists, will also increase. It can also provide new job vacancies for the surrounding community.

Regional income will also increase so that it is likely to increase infrastructure for the community itself. Moreover, Dongkrek is actually a culture that is attractive to foreign nationals. Many of them came to just watch the performance or watch the repulsion ritual until some learned and explored Dongkrek.

The community and local governments are doing what they can to maintain and preserve Dongkrek so that it can still be enjoyed and used by the community. However, they believe that efforts to safeguard and preserve Dongkrek are still missing because there are currently no laws in place that explicitly govern the preservation of traditional cultural manifestations, leaving the efforts made restricted in number and in breadth.

The legal characteristics of intellectual property rights provide protection to a new work that is individual in nature, the identity of its creator is clear, and the period of protection is limited while the character is different from the character of Traditional Cultural Expressions that existed for a long time, the creator is unclear, ownership is communal and the period of protection cannot be limited because traditional cultural expressions are related to the identity of the community or society that exists have it [14].

Therefore, loopholes in the Intellectual Property Rights system mean that local communities in developing countries, including Indonesia, have not been able to expect much from international legal regimes to provide tools that can protect their interests.

In the local realm, protection and inheritance have a strategic function as a reinforcer of communal identity that gives rise to solidarity and can be used for political

purposes when a community receives political, economic, and cultural threats from outside-dominant forces. Second, local communities have cultural wealth that can have implications for economic sustenance for their actors and members. At the national level, the existence of WBTB is a cultural mirror that makes a nation seen differently by other nations. At the global level, the preservation of cultural diversity guarantees a more colorful life and encourages the realization of life principles that respect, respect, and appreciate each other.

The spread and innovation of the format of presenting Dongkrek art is referred to as the efficiency of the protection and preservation of Dongkrek as Traditional Cultural Expressions. The community as a whole, whose ritual patterns adapt to current conditions, particularly as an alternative effort to mitigate the Covid-19 Pandemic based on local wisdom, is also involved in the dissemination of Dongkrek in addition to receiving attention in the form of regulations as the local government's commitment to its protection. These institutions include the Madiun Regency Cultural Service, the Dongkrek art group of Madiun Regency, the Dongkrek art connoisseurs, and.

3 Conclusion

The characteristics of Dongkrek as a mitigation for the Covid-19 Pandemic's prevention, according to local wisdom, are that it is a typical form of prideful art and that it becomes a significant aspect of communal life in the form of ritual activities as a result of the emergence of disease outbreaks, which are anomalous events, are that it is a typical form of art (pageblug). Dongkrek is transmitted from one generation to the next and is continually improved so that, in the event of a Covid-19 Pandemic, it can serve as a backup method of containing the disease. Dongkrek has the characteristic of a work of expression from the cultural heritage of local wisdom that contains the traditional cultural identity and local values so that it becomes a reflection of knowledge and skills, and is based on fundamental values and beliefs that dongkrek is used by the community to repel the Covid-19.

One of Indonesia's NREs is called Dongkrek. Article 38 Paragraphs (1), (2), (3), and (4) of the Copyright Law contain regulations pertaining to NRE protection under the law. Traditional knowledge and traditional cultural expressions in general, such as art, customs, folk games, and traditional sports, can be protected by Law Number 5 of 2017 for the Promotion of Culture. Its protection is carried out using a list of culturally significant artifacts through an integrated system for collecting cultural data, security, maintenance, rescue, publication, and development.

It is vital to safeguard and advertise the presence of the legal framework for the protection of knowledge and traditional cultural expressions. The efforts made by the Madiun Regency Government regarding the protection of Dongkrek itself are by issuing a Decree of the Regent of Madiun Number: 188.45/677/KPTS/402.031/2009 concerning the Determination of Dongkrek Art as a Typical Art and cultural tourism assets of Madiun and Dongkrek Regencies are also recorded as Intangible Cultural Heritage given from the Ministry of Education and Culture of the Republic of Indonesia. The ability of Dongkrek to be protected and preserved is still perceived to be lacking because there are no regulations that clearly define the protection of Traditional Cultural Expressions,

despite the fact that it continues to operate effectively in accordance with its function and purpose, namely to ward off outbreaks or reject the doom.

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