



Government Readiness in Protecting Cultural Art and Traditional Knowledge in Indonesia

Armilia Riza¹, Aziwarti², Mayuasti³(✉), and Surya Prahara⁴

¹ English Department, STKIP PGRI Sumatera Barat, Padang, Indonesia

² Sociology Department, Faculty of Social and Political Science, Andalas University, Padang, Indonesia

³ English Department, Nahdlatul Ulama Sumatera Barat University, Padang, Indonesia
mayuasti@gmail.com

⁴ Law Department, Faculty of Law, Bung Hatta University, Padang, Indonesia

Abstract. Information disclosure, digitization, social networks and social media in the era of the Indonesian Revolution 4.0 opened up opportunities for foreign parties to carry out misappropriation actions on cultural arts and traditional knowledge in Indonesia. One of the issue that will be discussed in this paper is Minangkabau carvings. This paper will discuss about government readiness in the protection of cultural arts and traditional knowledge in reducing the threat of misappropriation of traditional culture, especially in Minangkabau carvings in the Minangkabau community. From the results of the study, there are currently several efforts to be carried out by the central government and the regional government. First, the government plans to change the mindset of indigenous peoples regarding the principles of public domains that are embedded in traditional arts and culture. Secondly, the government will facilitate by inventorying various types of culture by utilizing digital inventories. Third, the government will make a special law on the recording of culture as part of intellectual property rights that are communally owned by establishing sui generis laws. Simultaneously, the regional government of West Sumatra has declared the Regional Regulation No. 6 of 2015 concerning Strengthening Customary Institutions and Preservation of Minangkabau Culture. However, the government does not yet have an optimal and IPR-oriented implementing program on the preservation of this traditional culture.

Keywords: Government readiness · Protection · Cultural Art · Traditional Knowledge · Reducing misappropriation

1 Introduction

Protection of cultural arts and traditional knowledge in Indonesia is still relatively weak [1]. According to Daulay [2], International Law regulates the protection of cultural arts and traditional knowledge clearly including the Universal Declaration of Human Rights (UDHR) 1948 and International Covenant on Economic, Social and Cultural Rights (ICESCR) 1966, Berne Convention for the Protection of Literary and Artistic Works, The Tunis Model Law on Copyright (UNESCOIWIPO) in 1976, Model Provisions for

National Law on Protection of Folklore Against Exploitation and Other Prejudicial Actions (UNESCO/WIPO, 1982). Moreover, Sembiring [3] states that another International laws that regulate the protection of cultural arts and traditional knowledge are Convention On Biological Diversity 1992, WIPO Copyright Treaty and WIPO Performances and Phonograms Treaty (1996), World Trade Organization (2001), TRIPs (Trade Related Aspects of Intellectual Property Rights), Convention for Safeguarding the Intangible Cultural Heritage (2003), The United Nations Declaration on The Rights of Indigenous Peoples. These provisions should be used as a reference by the Government of Indonesia in drafting a law that specifically provides legal protection against cultural arts and traditional knowledge [4].

Because of the lack of protection of cultural arts and traditional knowledge, traditional cultural arts and knowledge in Indonesia are vulnerable to misappropriation. Sardjono [5] defines that misappropriation is the use of traditional knowledge of an indigenous community by another party, thus harming indigenous peoples as original owners of traditional knowledge. This misappropriation can occur because of the inventory of traditional art and knowledge in Indonesia. If it is associated with information disclosure, initialization, social network and social media promoted by the Industrial Revolution 4.0, then this will open up opportunities for misappropriation. This is because everyone is free to document every art and culture including traditional knowledge in the form of pictures, videos, sounds and more to social networks and social media. The impact is that everyone can access and be very vulnerable to misappropriation.

One example is traditional knowledge in the field of Javanese medicine which has been patented by Japanese businessmen. Recorded 39 patent registrations have been issued by Japanese Patent Office (JPO). In addition, there are 45 important types of drugs found in the United States that come from plants [6], and 14 of them are from Indonesia, such as "tapak dara" plants which function as cancer drugs [5].

This article will discuss Government readiness in the protection of cultural arts and traditional knowledge in reducing the threat of misappropriation of traditional culture, especially in the arts of culture and traditional knowledge of Minangkabau carvings found in the Minangkabau community. Minangkabau carving art attached to the wall of the *gadang* house. The Minangkabau carving is a pattern inspired by nature, namely plants, animals and objects used by the Minangkabau people in their daily lives. Each carving motif has meaning and reflects folklore and the life of the Minangkabau people. The Minangkabau community claims that the meaning of the motif and the role of the word contained in Minangkabau carving art is a medium of education, philosophy, ethics and customs for the community [7].

The results of a study say that currently there are about 30 types of carving patterns including the first is carvings inspired by the names of plants such as Aka Barayun, Aka Duo Gagang, Aka Taranang, Bungo Anau, Buah Anau, Bungo Taratai in Aie, Daun Puluik-puluik, Daun Bodi jo Kipeh Cino, Kaluak Paku Kacang Balimbiang, Siriah Gadang and Siriah Naiak. Second, carvings are inspired by animal names, such as Ayam Mancotok di Kandang, Bada Mudiak, Gajah Badorong, Harimau dalam Parangkok, Itiak Pulang Patang, Kuciang Lalok, Balari Kijang dalam Ransang and Tupai Managun [8].

Third, carvings are inspired by objects used in everyday life such as Ambun Dewi, Aie Bapesong, Ati-ati, Carano Kanso, Jalo Taserak, Jarek takambang, Jambua Cewek Rang

Pitalah, Kaluak Baralun, Lapiah Duo, Limpapeh, Kipeh Cino and Sajamba Makan. However, according to a number of engravers interviewed in this study, there are more than 100 varieties of carving patterns in Minangkabau [8]. For this reason, careful preparation is needed from the government of Indonesia and the regional government to overcome this problem.

2 Methodology

The research method used is a qualitative approach. Informants in this study were taken by using purposive sampling with the criteria of traditional leaders, engravers, people who knew about carving, cultural observers, tourism services. The number of informants in this study were 64 informants. The instruments used were observation and in-depth interviews. The research location is located at the central point of the development of Minangkabau carving in West Sumatra, namely in Agam Regency, Tanah Datar and Lima Puluh Kota.

3 Findings

Before looking at the readiness of the West Sumatra regional government in guaranteeing the protection of traditional knowledge and cultural expressions contained in Minangkabau carving art, it is necessary to first discuss how critical this matter is. To reveal this, the authors traces the core areas of the Minang community in three regencies, namely Agam district, Tanah Datar regency and Lima Puluh Kota regency to count the number of Minangkabau Rumah Gadang that have original carvings. The results can be seen in Table 1.

The three regencies are represented by several nagari which are considered as important areas in the development of carving in the Minangkabau. From the Table 1, it is seen that the number of Rumah Gadang that use Rumah Gadang carving is fewer. The total number is only 83 units and it is likely to decrease because of the minimal cost of maintenance.

In addition, the data on the number of Rumah Gadang is in line with the data on the number of carvers remaining. From the results of this study, there are two types of

Table 1. The Number of Rumah Gadang which is carved in Three Nagari of West Sumatera

Agam District (luhak Agam)		Tanah Datar District (luhak Tanah Datar)		Lima Puluh Kota District (Luhak Limo Puluah Koto)	
Nagari	Total	Nagari	Total	Nagari	Total
Lasi	12 unit	Pandai Sikek	1 unit	Simalanggang	1 unit
Ampek Angkek	9 unit	Pagaruyung	13 unit	Mudiak	7 unit
Kamang Magek	1 unit	Sungayang	7 unit	Danguang-danguang	3 unit
Sungai Pua	16 unit	Minangbakabau	1 unit	Suliki	12 unit

engravers who are direct descendants of engravers and engravers who gain knowledge by studying on their own or learning from previous engravers. The process of learning the art of carving in Minangkabau has actually been a culture since the past, first in the Youth Minang forged to study carvings in Surau. The process, Minangkabau youth who want to study carving must follow and see directly the engraving process by the engraver from the initial stage until the carving process is placed on the Gadang House. After observing the process of carving, the young man helped work that was considered easy. After being fluent, it was only taught to make paintings that would be carved by carvers into wood.

This tradition began to disappear, caused by several factors. First, the development of the mindset of modern society causes the erosion of the value of a culture. Hence, it is difficult to maintain. Modern Minangkabau people assume that learning arts and culture is not very important, the most important thing for them is formal education which will be needed for future needs. Studying cultural arts can indeed bring financial benefits, but not as promised as formal education that can bring clearer benefits through work.

Secondly, it is no longer taught at the level of formal education (local content) that provides knowledge to students specifically with regard to the concept of traditional knowledge that exists within a culture, especially in the Art of Carving Rumah Gadang. In West Sumatra, Mulok is known as the Minangkabau Natural Culture (BAM) which refers to the Decree of the Ministry of Education and Culture No. 060/ U/1993 and LKAAM Decree and West Sumatra DPRD No.011.08.C.1994 concerning the Basic Education Level Curriculum (Elementary and Middle School), students are given knowledge about Minangkabau local wisdom.

Mulok BAM was taken from the needs of West Sumatra at the time, so BAM had a function 1) providing basic knowledge of students about BAM as a national culture, 2) fostering a sense of Minangkabau culture as a national culture, 3) applying the value of Minangkabau culture to life 4) study, explore, preserve and develop BAM knowledge as a national culture. Referring to Satya [9], the goal of Mulok is students recognize, appreciate, understand and apply the value of BAM in their daily lives. From the function, purpose and content of teaching material taught at Mulok BAM. One of the topics of study on BAM subjects understands the meaning and folklore that is in Minang culture, in addition to students learning how to make Minangkabau carvings. BAM at that time could be used as a means of preserving regional culture. For example, in the Mulok BAM teaching material for junior high school about the Minang carving art craft, students make a craft from one of the Minangkabau carving motifs. Before making the craft, students are given knowledge of the stories and meanings that exist in the carving motif [10]. Indirectly the Mulok BAM subject is part of a government program to preserve Minangkabau traditional knowledge [11].

In 2009 the Government of West Sumatra Province issued West Sumatra Regional Regulation No. 2 of 2009 concerning the Implementation of Education. This regulation contains content about the continuity of BAM subjects for elementary, middle and high school levels, but in fact in 2012 these subjects were no longer taught (Article 14 of West Sumatra Regional Regulation, Number 2 of 2009 on the Implementation of Education). However, in the 2013 Curriculum era, the BAM study began to disappear. According to

the author's assumptions, this is one of the factors that have the potential to diminish art and culture, especially in Minangkabau carving art.

Third, the emergence of a commercial carving industry that replicates the traditional carvings of Rumah Gadang without knowing the aesthetic value of traditional knowledge that is in traditional Rumah Gadang carvings, and modifies the carving of original motifs with contemporary carving motifs so as to eliminate the identity of the original carvings. Fourth, there is no means to facilitate engravers (both engravers who are custodians or not) in the form of alliances/organizational associations.

The four factors are strengthened by data on the number of engravers in the research location, can be seen from Table 2. From these data the average descendants of carvers do not inherit knowledge and skills to make carvings on their offspring, the main reason is the notion that learning culture is not important, most importantly is formal education, with formal education will raise one's social status. This is different from the views of ancient Minangkabau people who considered that learning culture can elevate one's social status within the people.

Based on that, some important steps are needed to be taken by the government in protecting cultural arts and traditional knowledge. There are three things that the government must seriously anticipate in implementing the provisions of the copyright law, including:

First, the Government must change the mindset of Indigenous Peoples regarding the principles of public domains that are embedded in traditional arts and culture. Government gives some workshops to the people. The aim is to invite Indigenous Peoples to care about the protection of cultural arts and traditional knowledge as something important for the survival of the culture itself. To change the mindset that the cultural art and

Table 2. The engravers in the three Luhak Minangkabau

Lima Puluh Kota District	The name of Datuak	Note
Nagari Mudiak, Danguang-Danguang, Tanjung Pati, Simalanggang Suliki	Datuak Parpatiah Datuak Panghulu Basa Datuak Marajo Basa Datuak Paduko Indo	Of the four original descendants of this carver, it became extinct and had to be passed down to the youth, but was not in demand by the youth of the clan
Agam District	The name of Datuak	Note
Nagari Sungai Pua Nagari Lasi Nagari Ampek Angkek	Datuak Bagindo Datuak Rangkayo Datuak Rajo Alam	Of the three descendants of engravers in this location, the whole is still exploring carving as a livelihood, but the descendants of the next generation are not interested in continuing the carving art.
Tanah Datar District	The name of Datuak	Note
Nagari Sungayang Nagari Pagaruyung Nagari Pandai Sikek	Datuak Indo Datuak Rajo Intan Datuak Sampono	These three Descendants of the carver did not pass on to their descendants.

traditional knowledge consist of intellectual property values of indigenous people that must be protected. Moreover, some results are exposed that cultural art and traditional knowledge have economic factual potential. Meanwhile, the government must force Indigenous Peoples by pouring it into the form of legislation regulations. The problem is can cultural arts and traditional knowledge whose ownership is oriented to communal communities be registered on behalf of individuals in accordance with the demands of the Copyright Act?

Second, the Government must facilitate by inventorying the kinds of cultural diversity (not limited to cultural arts and traditional knowledge) that will be given protection. This recording must also be supported by documentation in the form of images, videos, visual images, sound recordings and others, which are then uploaded to the official site of the region, or the official Indonesian website. Some websites are created such as www.kebudayaan.kemdikbud.go.id which is connected to several other ministry websites or Indonesian tourism promotion websites such as www.kemenpar.id and www.indonesia-tourism.com or www.visit.indonesia.go.id. These websites will be used as the media in disseminating information about Indonesian cultural arts and traditional knowledge, thus social networks that form the basis of the industrial revolution 4.0 can be utilized in an effort to protect cultural arts and traditional knowledge.

Third, the Government needs to make a special law on cultural recording as part of communally owned intellectual property rights by establishing sui generis laws or special laws that regulate ownership of intellectual property rights in communal aspects of culture (community *adat*) outside the existing Copyright law. Questions about whether a culture whose ownership is communally owned will be answered if the government makes this sui generis law. Why sui generis law is important in overcoming this problem, according to Ose iTutu [12], western intellectual property rights have the potential to hamper equity-oriented achievement in terms of indigenous peoples communally. This opinion was also supported by Emmanuel's [13] opinion which stated that legislation regarding intellectual property rights in developing countries always referred to the western regime, so that it became an obstacle in cultural protection, because culture belongs to indigenous peoples. Both of these writings lead to a solution to the sui generis law.

In the government's efforts to realize the Generic Sui Law, it is in line with the role of the state in realizing the ideals of Indonesian law which are formulated as follows [14]:

- a. the state protects the entire Indonesian nation and all of Indonesia's bloodshed based on unity;
- b. the state wants to realize social justice for all of Indonesia's bloodshed based on unity;
- c. a country with a people's sovereignty, based on democracy and representative deliberation; and
- d. the state is based on the One and Only God on the basis of just and civilized humanity.

For this reason, in order to develop sui generis law, WIPO through The WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore proposes several formulas that can be adopted by member countries in order to protect their traditional knowledge. By adjusting the conditions

and national interests of the Indonesian nation, the government certainly can refer to the formula. In line with this, at least in the effort to form regulations that are *sui generis*.

The most important substance of the *sui generis* law is the explicit recognition that the local community is the "owner" of the traditional knowledge concerned. Customary law can be an alternative source or material for formulating community rights. *Sui generis* laws will not ignore elements based on religious norms in accordance with the nature of customary law that is religion magical, simple in nature, based on a social system that values togetherness. The *sui generis* system is being prepared by the Indonesian government with a bill on traditional knowledge and traditional cultural expressions, the focus of this law is the protection of traditional knowledge.

The drafting and promulgation of the bill will become legal certainty regarding law enforcement against legal protection on traditional knowledge in Indonesia. Besides the realization of the *sui generis* system in the bill, it will benefit indigenous peoples as owners of traditional knowledge. This in accordance with the teachings of the legal ideals (*Idee des recht*) mentions three elements of legal ideals proportionally namely legal certainty (*rechtssicherheit*), justice (*gerechtigkeit*) and benefits (*zweckmasigkeit*), as well as law enforcement Gustav Radbruch's theory which states that *idee des rech* or the law must fulfil all three elements [15].

If the three efforts are realized, information disclosure, digitization and social networks as part of the industrial revolution 4.0 can be used as a means of inventorying and supporting legal protection against traditional arts and culture, but of course Indonesia must first make a special law on recording culture as part of intellectual property rights owned communally by forming a generic *sui* law or special law regulating the ownership of intellectual property rights in communal aspects of culture (indigenous peoples) excluding existing copyright laws.

For local governments, there is a program that has been implemented in counteracting misappropriation as a result of information, digitalization and social network freedom in the 4.0 industrial revolution that is the preparation of material aspects. The Government of West Sumatra Province has Regional Regulation No. 6 of 2015 concerning Strengthening Customary Institutions and Preservation of Minangkabau Culture. This regulation was formed in line with the government's intentions and efforts to preserve and develop traditional knowledge and cultural expression as agreed at the Indonesian Library Preservation Charter in 2003 in Ciloto, West Java.

In addition, this regulation was made with the idea that the state recognizes and respects the customary law community unit and its traditional rights insofar as it is alive and in accordance with the development of society and the principles of the Unitary State of the Republic of Indonesia. That due to the decline in customary values and Minangkabau culture due to various negative influences, it is necessary to strengthen traditional institutions and preserve the value of Minangkabau culture. In addition, in the context of implementing regional autonomy, the Regional Government has the duty and obligation to seek regional cultural preservation and guarantee legal certainty in efforts to preserve regional cultural values and based on these considerations need to establish Regional Regulations on Strengthening Customary Institutions and Preservation of Minangkabau Cultural Values.

For this reason, the author conducted a surgery on the contents of the Regional Regulation. In accordance with the title of the Regional Regulation which targets strengthening of customary institutions and cultural preservation, the realization of cultural preservation can be seen from Article 4. In Article 4 the government has an obligation to carry out preservation of Minangkabau cultural values through strengthening traditional institutions, with the following programs:

- 1) realizing, growing, developing and increasing awareness and responsibility for the rights and obligations of the community in the management of Minangkabau cultural values;
- 2) develop and implement policies that can guarantee the protection and utilization of Minangkabau cultural values;
- 3) conducting research and development of Minangkabau cultural values;
- 4) providing information on Minangkabau cultural values;
- 5) organizing the promotion of Minangkabau cultural values;
- 6) prevent efforts to transfer and change ownership and/or mastery of Minangkabau cultural values;
- 7) coordinating the district/city government in order to guarantee the preservation of Minangkabau cultural values

The question that arises is what is the definition of cultural values in the regulation? Article 1 paragraph (7) explains the value of Minangkabau Culture is the values in the Minangkabau community, the scope of the organization. The scope of the Minangkabau community, which is rooted in a habit, belief, symbols and certain characteristics that can be distinguished from one another as a reference for behavior and assessment of what will happen or is happening. When compared with the opinion of Clyde Kluckhohn in Pelly [16] defines cultural values as an organized general conception, which affects behavior related to nature, human position in nature, the relationship of people with people and about things that are desirable and undesirable that may be related with the relationship of people with the environment and fellow humans.

In addition, Koentjaraningrat [17] mentions that cultural values consist of conceptions that live in the minds of most people about things that they consider very noble. The value system in a society is used as an orientation and reference in acting. Therefore, a person's cultural values influence it in determining alternatives, methods, tools, and objectives for making available. it can be concluded that cultural value is a form of general conception that is used as a guide and instruction in behaving both individually, in groups or society as a whole about good bad, right wrong, proper or inappropriate.

Is the definition of cultural values in this regulation able to cover protection against cultural diversity in the form of art, traditional knowledge and traditional cultural expressions? If observed, Article 4 of this Regional Regulation does not provide a detailed explanation of what type of culture will be preserved, but in Article 12 paragraph (2) it is explained that the Minangkabau cultural values that are the focus of studies in this regulation consist of life cycle ceremonies, folklore, folk games, traditional ceremonies, traditional medicine, traditional culinary, traditional clothing and fabrics, traditional architecture, arts, traditional knowledge and technology, local wisdom, traditional weapons, language and literature, inheritance of *sako* and *pusako* and values, customary norms in society. The author assumes that at the level of material readiness, the Regional

Government of West Sumatra is able to provide legal certainty in providing legal protection against traditional knowledge and traditional cultural expressions beyond the dilemma of issues of intellectual property rights. However, to implement the regulation, formal readiness is needed in the form of a work program.

The formal readiness of the West Sumatra Regional Government in providing protection for traditional knowledge and program-based cultural expressions is not yet available. It's just that in implementing Regional Regulation Number 6 in 2015 the regional government cooperates with the government below it to the lowest level of government to develop a program to strengthen traditional institutions. Meanwhile, this program has not been run.

In 12 Nagari scattered in 3 districts which were the locations of this study, the authors found that some Nagari designed independent preservation programs in the form of opening studios that studied certain Minangkabau arts fields located in traditional halls. Participants in this studio are Minangkabau youth (men and women) who are in school age. This studio activity begins after the Koran activities in Surau (precisely after the Asr prayer). The following data that the author gets (Table 3).

From these data, there are several types of traditional knowledge that are preserved. But according to the topic of this study, namely the preservation of Minangkabau carving art as traditional knowledge and cultural expression, there are only 2 regions that preserve the art of carving, namely Nagari Sungai Pua, Agam Regency and Nagari Pandai Sikek, Tanah Datar District. This is because in these two Nagari there are still production workshops for carving products. So that it is used by Nagari as part of cultural preservation activities.

Table 3. Nagari Activities/Programs in Regional Culture Preservation

Lima Puluh Kota District	Types of Art/Culture
Nagari Mudiak, Danguang-Danguang, Tanjung Pati, Simalanggang Suliki	Babaleh Pantun Babaleh Pantun Silek Randai Randai
Agam District	Types of Art/Culture
Nagari Sungai Pua Nagari Lasi Nagari Ampek Angkek	Batabua, Silek, Randai, ukiran Batabua, Randai, Batabua, Silek, Randai
Tanah Datar District	Types of Art/Culture
Nagari Sungayang Nagari Pagaruyung Nagari Pandai Sikek	Babaleh Pantun Babaleh Pantun, Pacu Jawi Randai, Songket, Ukiran, Babaleh Pantun

4 Conclusion

In the success of the Government Readiness in the Protection of Cultural Arts and Traditional Knowledge, it is no exception to Minangkabau carving as an effort to reduce the Threat of Misappropriation of Traditional Culture; the government must use the following strategies. First, the government plans to change the mindset of Indigenous Peoples regarding the principles of public domain that are embedded in cultural arts and traditional knowledge. Second, the Government will facilitate by inventorying various types of culture by utilizing digital inventories. Third, the Government will make a special law on the recording of culture as part of intellectual property rights that are communally owned by establishing *sui generis* laws. While the readiness of the Regional Government of West Sumatra in protecting traditional knowledge, especially in Minangkabau carvings, can be seen from the promulgation of Regional Regulation No. 6 of 2015 concerning Strengthening Customary Institutions and Preservation of Minangkabau Culture. However, the government does not yet have an optimal and HKI-oriented implementing program on the preservation of this traditional culture.

References

1. Prahara, S., et al. (2018). Intellectual Property Rights And Traditional Knowledge Provision On The Walls Of Minangkabau's Rumah Gadang Carved, presented at International Seminar on Language, Education, and Culture (ISOLEC) Universitas Negeri Malang, 2018.
2. Daulay, Z. (2011). Pengetahuan Tradisional Konsep Dasar Hukum dan Praktiknya [Traditional Knowledge of Basic Legal Concepts and Practices]. Padang: Rajawali Press.
3. Sembiring, R. (August, 2006). Perlindungan HAKI Terhadap Karya-Karya Tradisional Masyarakat Adat [IPR Protection Against Traditional Works of Indigenous Peoples]. *Jurnal Equality*, Vol. 11, No.2.
4. Spring, M. N. (2009) "Protecting The Traditional Knowledge And Cultural Expressions Of Russia's "Numerically-Small" Indigenous Peoples: What Has Been Done, What Remains To Be Done," 15 *Tex. Wesleyan L. Rev.* 357, *Texas Wesleyan Law Review*.
5. Sardjono, A. (2010). Hak Kekayaan Intelektual dan Pengetahuan Tradisional [Intellectual Property Rights and Traditional Knowledge]. PT Alumni : Bandung, p. 11.
6. Aris, M. (2014). Perlindungan terhadap ekspresi budaya dan pengetahuan di Indonesia [Protection of cultural expression and knowledge in Indonesia]. <http://www.hukumonline.com/klinik/detail/lt52e8c96319395/perlindungan-terhadap-ekspresi-budaya-dan-pengetahuan-tradisional-di-indonesia>.
7. Riza, A. (2017). The Prevention of Traditional Knowledge and the Cultural Expression of Craft Rumah Gadang's Walls as the Intellectual Property of West Sumatera. SHS Web of Conference 42, 00104 (2018). GC-TALE 2017.
8. Riza, A., et al. (2018). Factors of the Extinction of Traditional Knowledge in Minangkabau's Rumah Gadang Carved, ISOLEC International Seminar on Language, Education, and Culture, Volume 2019, *Kne Social Sciences*, p. 3.
9. Satya, G. (2004). Pengajaran Muatan Lokal di Sumatera Barat dan dilemanya [Teaching Local Content in West Sumatra and its dilemma]. *Jurnal Ilmu Budaya*, Vol 5 No. 2 Tahun 2009, Universitas Andalas, Padang, p 17.
10. Agustina. (2007). Pembelajaran Budaya Alam Minangkabau (BAM) sebagai Wadah Pelestarian Kearifan Lokal: Harapan dan Kenyataan [Minangkabau Natural Culture (BAM) Learning as a Place for Preserving Local Wisdom: Hope and Reality]. *Jurnal Bahasa dan Seni*, Vol 13 No 1, 2012, Universitas Negeri Padang, p. 25.

11. Dinas Kebudayaan dan Pendidikan Sumatera Barat. (1997). GBPP Budaya Alam Minangkabau kelas II SMP Caturwulan II [Learning Program Outline of Minangkabau Culture for Second Grade of Junior High School, Second Quarter].
12. Oseitutu, J. J. (2011). “A Sui Generis Regime for Traditional Knowledge: The Cultural Divide in Intellectual Property Law”. *Marquette Intellectual Property L. Rev.*, Vol. 15 (2011), pp. 164.
13. Emmanuel, H., et.al. (2010). *Intellectual Property and Developing Countries: a review of the Literature*. RAND Corporation: UK, 2010, pp. 44-45.
14. Simanjuntak, Y. N. (2005). *Hak Desain Industri (Sebuah Realitas Hukum dan Sosial)*. [The Rights of Industrial Design (A Reality of Law and Social)] Srikandi: Surabaya, pp.214 – 215.
15. Wantu, F. M. (2007). *Dalam Penegakan Hukum Oleh Hakim [Law Enforcement by Judges]*, *Jurnal Berkala Mimbar Hukum*, Vol. 19 No. 3 October 2007, Law Faculty of Gajah Mada University: Yogyakarta, pp.193
16. Pelly, Usman and Menanti, Asih. (1994). *Teori-Teori Sosial Budaya [Socio Cultural Theories]*. Depdikbud RI: Jakarta.
17. Koentjaraningrat. (1987). *Pengantar Ilmu Antropologi [Introduction to Anthropology]*. Rineka Cipta: Jakarta, p. 85.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter’s Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter’s Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

