



Protection of Batak's Tortor in The Perspective of Intellectual Property Rights

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Abstract. Traditional culture is an intellectual work that needs to get legal protection. Traditional culture is the identity of the Indonesian nation which can be used economically for the progress and welfare of society. In the indigeneous people of Batak's tribe, there is a nuque traditional dance called "Tortor". The "Tortor" is a Batak's traditional dance that is used in every single of ceremony and religious. For Indonesia, the development of a system through recognition of intellectual property rights of traditional communities is a real need in line with projections of economic development and adaptation to the effects of globalization. From its essence, Intellectual property rights are built as legal instruments based on ethics, recognition, appreciation and protection. This research is a normative legal research that uses a statutory approach, a conceptual approach, an comparative approach that is used to answer of legal issues in research that aims to determine the form of protection of "Tortor" in terms of Intellectual Property Rights.

Keywords: Protection, Tortor, Intellectual, Right.

1. Introduction

Everybody is not prohibited from having creative feelings, but a things determines wether he will become a creative person or not is how to increase these creative feelingsto be used as a driving tool to turn his creative thoughts into creative actions, through his creativity humans will be able to overcome weaknesses. Weakness to achieve improvement and quality of life as a mature and responsible individual.[1] According to the World Intellectual Property Organisation (WIPO), intellectual property rights are a "Product of mind" or "Creation of the mind," which refers to a human creation that was the result of an individual's energy, initiative, imagination, and time. Because of this, every intellectual creation ought to be acknowledged, valued, and protected while also being constructed on moral and ethical principles and while being protected by copyright legal tools.

Based on this, a human creativity which is embodied in a tangibleform must be protected by a legal instrument that can prevent it from being forcibly taken over from the hands of creators. Regulated under Article 1 point 3 of Law Number 28 of 2014 Concerning Copyright (UU 28/2014) states that creation is any copyrighted work in the fields of science, art and literature which is produced on inspiration, ability, mind,

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imagination, dexterity, skills or expertise that is expressed in a tangible form. The development of science, technology, art and literature has progressed so rapidly that it requires increased protection and guarantees of legal certainty for creators, copyright holders and related rights owners. Creator here can be individuals or group that will move communally.

Comparison with the previous research Radoti Rappalume Aritionang with the title "Tari Tortor Sebagai Media Komunikasi Nonverbal Dalam Acara Adat Suku Batak Toba Di Kota Balikpapan". Maria Serlitaria Nainggolan with The Title "Makna Tari Tortor Sebagai Identitas Orang Batak Di Kota Balikpapan", Lambok Hermanto Sihombing With The Title "Tortor Dance: Preserving Indonesian Culture".

As a national cultural identity, it is composed of many ethnic groups that are dispersed throughout Indonesia. The Batak tribe is one of the tribes in Indonesia. Toba Batak, Karo Batak, Pakpak Batak, Simalungun Batak, Angkola Batak, and Mandailing Batak are among the numerous ethnic groupings. The Batak tribes have a dance that is tied to their ancestral spirits, which are worshipped in the form of a dance in which the ancestral spirits are called into stone statues, which then move stiffly like dancing. These motions—often referred to as the "Tortor dance"—include tiptoeing and hand gestures.

The Tortor dance contains a certain character, explained in every movement expressed by the dancers which creates an impression on the audience, whether it is a rigid motion or a distillation motion. Tortor dance is a form of cultural expression because its manifestation (fixation) involves many people. The Tortor dance has different types and forms according to its designation for each different events. There is an opinion that estimates that the Tortor Dances has existed since the 13 century AD and has become part of the culture of the Batak's people. In simple terms Tortor is a dance, but more than that Tortor is also a medium of communication. Communication to God and to the universe.[2]

The Tortor dance does not have an individual creator and it is not even known who the creators is, it is only known that the Tortor Dances in inherent in Batak culture hundreds of year ago. As an expression of national culture the Tortor dance is regulated in Article 38 of Law 28/2014 (UU 28/2014) where the copyright for traditional cultural expressions is held by the state. Furthermore, the state is obliged to inventory, protect and maintain these traditional cultural expressions.

There are many types of Tortor dance, just like the many Batak sub-tribes. Each of them has own Tortor dance with different designations, also in different movement patterns, floor patterns, accompaniment properties, make-up, clothing, stage and musical accompaniment. However there are 3 (three) basic designations of the Tortor dance as follows:[3]

a. Tortor Pangurason (Clearence)

It is the Tortor dance which is performed before a big party as a means of cleansing and request so that the party can run without obstacles.

b. Tortor Sipitu Cawan (Seven cup)

It is the Tortor dance which was performed at the coronation of the Batak King. This type of Tortor dance is a dance that tells the story of the descent of 7 (seven) daughters of heaven to Mount Pusuk Buhit to bathe.

c. Tortor Tunggal Panaluan

It is the Tortor dance which is performed by shamans in a ritual ceremony that is held after a village is hit by disaster. This type of Tortor dance is a means of asking for guidance on a disaster that has been faced.

Intellectual property protection in Indonesia is given to creations that have been regulated in Article 40 paragraph (1) of law 28/2014 including:

- a. Book;
- b. Lectures, Lectures speech, and other similar creations;
- c. Teaching aids made for the benefit of education and science;
- d. Songs and or music with or without subtitles;
- e. Drama, musical, drama, dance, choreography, wayang and pantomime;
- f. Fine art works in the form of paintings, drawings, carvings, calligraphy, sculpture or collages;
- g. Applied art work;
- h. Architectural work;
- i. Map;
- j. Batik artwork or cloth motif art;
- k. Photography;
- l. Portrait;
- m. Cinematographic work;
- n. Translations, interpretations, adaptations, anthologies, databases, adaptations, arrangements, modifications and other works resulting from the transformation;
- o. Translations, interpretations, adaptations, anthologies, databases;
- p. Compilation of works or data, both in a format that can be read by a computer program or other media;
- q. The compilations of traditional cultural expressions during the compilation is an original work;
- r. Video game; and
- s. Computer program.

The totaled as a whole, number of communal intellectual property (KIK) owned by Indonesia to date amounts to 933 (nine hundred thirty three) types. This does not rule out the possibility that there are still many other intellectual assets that have yet to be explored given that there are so many cultures and so wide the geographical area of Indonesia.[4]

2. Problems

On Thursday, 6 October 2022 the Communal Intellectual Property Potential (KIK) Map Preparation Team of the Directorate General of Intellectual Property (DJKI) of North Sumatra Province submitted a Regional Inventory Registration Letter, namely the Tortor Pangurason Dance and the Monsak Hoda Hoda Dance to the Head of the Culture and Tourism Division of Samosir Regency. Based on this, the protection of Intellectual Property Rights is limited to the Tortor Pangurason Dance and the Tortor Monsak Hoda Hoda Dance, even though there are so many Tortor Dances and their accompanying music in all Batak sub-tribes that also need to be given intellectual property protection as a Communal Intellectual Property (KIK), before being completely lost to civilization. Based on the explanation above, this research has several problem formulations that aim to be legal issues that will be discussed, namely regarding the protection of the intellectual property of the Tortor Dance as a Communal Intellectual Property (KIK) and the form of intellectual property protection of the Tortor Dance which is suitable for all Batak Tortor Dance. The problems to be analyzed are as follows:

- a. How about the Protection of Communal Intellectual Property (KIK) Tortor Dance as an Expression of Traditional Culture (EBT)?
- b. How about the Appropriate form of communal intellectual property protection (KIK) to provide protection for all Tortor dances?

3. Method

This research is a normative legal research (doctrinal legal research). In order to achieve the objectives of legal research, legal research methods must be clear and accurate and based on regular and systematic principles. Law is a normative science, namely a science that lays the foundations of norms and standards of behavior. Stability and legal certainty are the goals and values desired by law, making this doctrinal legal research the main concern of legal researchers. Doctrinal research treats law and legal systems as distinct social institutions in their purest form.[2] This doctrinal law research uses a statute approach, namely an approach that is carried out by examining all laws and regulations that are related to doctrinal legal research and then using a conceptual approach (conceptual approach) which is carried out by studying the views and doctrines developed in the science of law which is accompanied by a systematic juridical analysis.[5]

4. Discussion

4.1 Protection of Communal Intellectual Property (KIK) Tortor Dance as an Expression of Traditional Culture (EBT)

In essence, Intellectual Property Rights (IPR) do not only recognize individual intellectual property rights but also the existence of communal intellectual property rights. In the Convention The United Educational, Scientific and Cultural Organization (UNESCO Convention) in 2003 the recognition of communal IPR regulates intangible cultural heritage through various expressions, representations, practices, skills, knowledge and instruments. They also consider culturally related objects, artefacts and environments for various groups and communities that are recognized as part of the cultural heritage.[6]

Sidi Gazalba's opinion states that etymologically the word "Culture" comes from Sanskrit, namely "Buddhaya", the plural form of the word "Buddhi" which means reason or mind. According to cultural experts, the word culture is a combination of 2 (two) words, namely mind and power. Budi means reason, thought, understanding, opinion, endeavor, feeling. Meanwhile, daya means power, strength, ability. Even though the root word culture is derived from different root words, it can be said that culture is related to things that have the meaning of mind or reason.[7]

Analyze that theory, The Tortor Dance may be eligible for legal protection under the Copyrights system as a traditional cultural expression (EBT). When the requirements and principles of copyright protection are applied, there are issues, on the other hand. For instance, the requirements for the form of a tangible work (fixation work) in the copyright law regime are one of the requirements that must be met when a work wishes to obtain legal protection. Other requirements include originality, author identification, and a limited period.

The existence of Communal Intellectual Property (KIK) is different from individual intellectual property. If the intellectual property is individual, the owner of the right applies exclusively by allowing the owner of the intellectual property to exercise a monopoly in the use of his rights (legalized monopoly), whereas in Communal Intellectual Property (KIK) the holder of the rights is the state. Associated with Indonesia as a country that has abundant cultural wealth is a great national asset and it is very important to manage its existence, so that it can then be developed and have a positive impact on society.[8]

Regulated in Article 1 point 1 of Government Regulation Number 56 of 2022 Concerning Communal Intellectual Property (PP 56/2022) it is stated that Communal Intellectual Property (KIK) is communal intellectual property which is intellectual property whose ownership is communal and has economic value while upholding high moral, social and cultural values of the nation. The Tortor Dance is one of the Traditional Cultural Expressions (EBT), which is one of the characteristics of a Customary Law Society whose existence is maintained.[9] Traditional Cultural Expressions (EBT) contain the characteristics as stipulated in Article 6 PP 56/2022, namely:

- a. Contains traditional values, perspectives, and forms, and is structured, maintained, and developed both inside and outside the traditional context;
- b. Supported and fostered communally and collectively by customary law communities and/or local communities as the original community;
- c. Developed continuously by the community of origin as a response to the environment, nature and history;
- d. Maintained, used, and passed on across generations; and
- e. Provides awareness of identity, sustainability and promotes respect for cultural diversity and creativity.

The Traditional Cultural Expression (EBT) is a very important aspect for economic and social growth in Indonesia where Indonesia itself has diversity in ethnicity, nation, religion, race, and class so that it has various works of art and customs that were born and famous to foreign countries. Thus to prevent the theft of the potential for traditional cultural expressions or Communal Intellectual Property (KIK) owned by Indonesia, especially the Tortor Dance belonging to the Batak people, legal protection is needed for this potential for Communal Intellectual Property (KIK).[10]

Numerous sections of the conversation about culture can be seen for their shapes and patterns, including how it manifests itself in Indonesian society. It is becoming more and more obvious that every aspect of existing culture has a variety of cultural products that are influenced by foreign ownership and ownership claims. As for the accompanying music for the Tortor and Gordang Sembilan dances, Malaysia will never claim (register) them under Section 67 of the Malaysian Cultural Heritage Act. This proves that it is so important in the protection of Intellectual Property Rights (IPR) to Communal Intellectual Property (KIK) especially in Traditional Cultural Expressions (EBT), especially in the midst of globalization and the progress of the times which makes more or less people no longer care about traditional things. In fact, if this matter is managed seriously and in a structured manner, it can produce things that are useful both from a political and an economic standpoint for Indonesia.

Based on The Revised Provision for the Protection of Traditional Cultural Expression (Expression of Folklore) it is stated that Traditional Cultural Expressions (EBT) are divided into 2 (two) things, namely intangible culture and material culture as follows:

- a. Verbal Expression, such as: stories, epics, legends, poetry, riddles and other narratives; words, sign, names and symbols;
- b. Musical expression, such as songs and instrumental music;
- c. Expression by action, such as dance plays, ceremonies, rituals and other performances;
- d. Tangble expressions, such as productions of art, in particular, drawings, design, paintings (including body painting), carvings, scultures, pottery, terracotta, mosaic, woodwork, metalware, jewelry, basket, needlework, textiles,

glassware, carpets, costume; handicrafts; musical instrument and architectural forms which are:

- 1) The products of creative intellectual activity, including individual and communal activity:
- 2) Characteristic of a community's cultural and social identity and cultural heritage; and
- 3) Maintained, used, or development by such community, or by individuals having the right or responsible to do so in accordance with the customary law and practices of that community.[11]

The legal protection of the Tortor Dance as a Traditional Cultural Expression (EBT) can be relevant in the Copyright Law regime (Copyrights). However, on the other hand, there are problems when the requirements and principles of copyright protection are applied. For example, in the copyright regime protecting tangible works (fixation), originality, identification of author and a limited period, the requirements for the form of a tangible work (fixation work) in the copyright law regime are one of the requirements that must be met when a work wishes to obtain legal protection.[12] These requirements can certainly become an obstacle when applied to the protection of Traditional Cultural Expressions (EBT) in this case the Tortor Dance because like Traditional Cultural Expressions (EBT) in general it has the character of oral transmission or is not written like most fairy tales, legends, myths, songs and so on. In other words, the Copyright legal regime is not fully compatible with the existing characteristics of protection for Traditional Cultural Expressions (EBT), but currently there is no other mechanism that is more compatible in the protection of Traditional Cultural Expressions (EBT) for Tortor Dance besides being included in the legal regime. Copyright.

The legal protection for the Tortor Dance also needs to be remembered that there are different perspectives regarding legal protection against it which can be mutually attractive, namely whether the goal is to maintain the Tortor as an ancestral heritage in nature to maintain adat, or has it been shifted by economic needs due to the pressure of village commercialization tourism that can attract visitors. The law must function as a protector both in terms of customary procedures and also materially so that sacred goals cannot be replaced by commercialization, including the status and protection of the Tortor Dance community.

4.2 Appropriate form of Communal Intellectual Property Protection (KIK) to Provide Protection for all Tortor dances

From a philosophical point of view, Copyright is a part of Intellectual Property Rights (IPR), which is then associated with its recognition and protection, there are several philosophies that underlie the recognition and protection of Copyright as part of Intellectual Property Rights. The basis of this theory is the Theory of Natural Rights (Natural Rights) as initiated by John Locke and the Utilitarian Theory initiated by Jeremy Bentham.[13] Cultural values in relation to God and the natural world are expressed in the form of cultural rituals such as worship which are usually further expressed in the form of dance, poetry, drama and so on.

The legal protection of Traditional Cultural Expressions (EBT) here is studied to find out the extent to which intellectual property originating from the ideas of indigenous Indonesians in the form of Communal Intellectual Property (KIK) obtains legal protection, both legal protection in recognition of legality and protection from state claims practices foreigners for Indonesian Traditional Cultural Expressions (EBT). The Traditional Cultural Expressions (EBT) must receive legal protection in the event that there are problems surrounding it both domestically in terms of disappearances, commercialization without rights, also by foreign parties in the form of claims on the ownership of the Traditional Cultural Expressions (EBT).

There are so many types and varieties of Tortor dances in the Batak tribe, while the varieties and types of Tortor dances are based on each of the Batak sub-tribes, which consist of the Toba Batak, Karo Batak, Pakpak Batak, Simalungun Batak, Angkola Batak and Mandailing Batak. Each of the Batak sub-tribes has a Tortor Dance with the following types:[14]

a. The Tortor Dance of the Toba Batak Tribe:

- 1) *Tortor Hata Sopisik*. The Tortor dance is performed like a whisper by forming several groups.
- 2) *Tortor Panahuan*, Tortor dance performed by shamans to prevent distress from attacking the village.
- 3) *TortorPangurason*, The Tortor dance which is performed to cleanse evil spirits in the place where a party is to be held. Before the party starts, cleaning is done using lime water to ward off distress.
- 4) *Tortor Sigale-gale*, Tortor dance performed during the ritual burial of the bodies of the Ba-tak tribe on Samosir Island. Sigale gale is the embodiment of the son of the Batak King which is embodied in the form of sculptural art made of wood. The movement produced by Sigale gale originates from the statue which is controlled by the player from behind, using hidden ropes from several parts of the statue's body.
- 5) *Tortor Sipitu Cawan*, Tortor dance which is held at the inauguration ceremony of the king by dancing while holding seven bowls.
- 6) *Tortor Souan*, The Tortor dance performed by a shaman carrying a cup with offerings inside is believed to cure disease.

b. The Tortor Dance of the Karo Batak Tribe:

- 1) *Tortor Gundala-Gundala*, Tortor dance where the dancers wear wooden masks. This dance is held with the intention to bring rain.
- 2) *Tortor Ndikar*, The Tortor dance is adapted from various Karo Batak silat peak movements accompanied by traditional music. This dance is a medium for warriors to show the depth of knowledge they have while being educated by martial arts teachers.

- 3) *Tortor Piso Surit*, Tortor dance which is used as a welcome guest of honor. Piso Surit means a bird that likes to sing, the dancers demonstrate this dance with graceful movements.
- c. The Tortor Dance of the Pakpak Batak Tribe, the Tortor Dance is held during traditional ceremonies. This dance is accompanied by 8 traditional Gondang musical instruments.
 - d. The Tortor Dance of the Simalungun Batak Tribe:
 - 1) *Tortor Dihar*, Tortor dance which is held during traditional ceremonies as entertainment to welcome guests. Tortor Dihar is almost the same as Tortor Ndikar from Batak Karo whose dance moves come from martial arts movements. This tortor contains the meaning of humility (Toru Maruhur).
 - 2) *Tortor Sombah*, this Tortor dance is very closely related to traditional ceremonies, saur matua death ceremonies and for entertainment. The form of the Tortor Sombah movement is to raise both hands in a position of worship to guests and elder relatives.
 - e. The Tortor Dance of the Angkola Batak Tribe:
 - 1) *Tortor Daganak Tubu*, The Tortor dance at the thanksgiving feast is accompanied by the slaughter of a buffalo. Buffalo itself is a symbol of high social status. Performed at the birth of a child.
 - 2) *Tortor Manipokkon Hasaya*, The Tortor dance, which is a continuation of the Tortor Daganak Tubu, is performed when the buffalo is slaughtered during a traditional feast.
 - 3) *Tortor Namura Pule*, The Tortor dance performed by the bride and groom, with the tradition of apologizing to parents, was witnessed by the guests present.
 - f. The Tortor Dance of the Mandailing Batak Tribe:
 - 1) *Tortor Suhut Bolon*, Tortor dance performed by the host as the opening dancer as the person holding the party.
 - 2) *Tortor Kahanggi*, The Tortor dance performed by a brother from the same clan as the host.
 - 3) *Tortor Anak Boru*, Tortor dance performed by a party or group of families who want to take a wife.
 - 4) *Tortor Raja-Raja Torbing Balok*, Tortor dance performed by traditional kings from neighboring villages.
 - 5) *Tortor Panusunan Bulung*, The Tortor dance, which is the highest ranked King at the customary level according to the Mandailing Batak Tribe.
 - 6) *Tortor Naposo Nauli Bulung*, The Tortor dance performed by a group of teenagers (young people).

- 7) *Tortor Manora Pule*. This Tortor dance is performed by a pair of bride and groom in a wedding ceremony where the bride and groom dance in front of their parents and extended family.

In fact, the nature of the legal protection for the Traditional Cultural Expression (EBT) of the Tortor Dance reveals how much the fundamental philosophical assumptions that guide human thought support the choice to provide protection for the EBT. The Dignified Theory of Justice, started by Teguh Prasetyo, sees the formation of an Indonesian legal system as being in keeping with the Pancasila doctrine, which must be emphasised in the safeguarding of Traditional Cultural Expressions (EBT). How does the good legal system distinguish itself from the highly potent effect of the distinctive Indonesian legal system?. This philosophical basis will lead to obtaining support for strengthening the protection of Traditional Cultural Expressions (EBT) of the Tortor Dance.

Anang Husni contends that adherence to cultural values motivates law enforcement and that sociocultural values in society account for the effectiveness of legal compliance. There is a relationship between cultural values and the application of the law since the value commitment represents the general framework of socio-cultural values associated to that application. On the other hand, it might be explained that legal reinforcement in the sense of ownership's legality can in and of itself promote adherence to cultural values. In reality, it can be claimed that the formation of modern law was influenced by the strengthening of adherence to cultural values in society and in the life of the nation and state.[15]

The object of study in the theory of dignified justice is all applicable rules and principles. Because the object of study of this theory is the rules and principles that apply, this theory has a dignified nature which means that the rules and principles of law are seen as systems. In the theory of dignified justice, the rules and principles that apply in Indonesia are part of a structurally structured legal system that applies in a positive legal system.[16]

People may easily access and learn about Indonesian culture, particularly how the Tortor dance is performed and preserved.[17]

Individuals interact with society to form their identities. Although the subject still has an inner core or essence that makes up "the real self," this is constantly altered and reshaped by "outside" cultural surroundings and the identities they impart. The way we are portrayed or treated in the cultural systems in which we engage causes identity to become a moving feast that is constantly produced and transformed. In order to protect the identity of the Batak people, the authors of this study concentrated on how the Tortor dance was portrayed in Instagram pictures.[18]

The struggle motif serves as the foundation for the choreography in Tortor. Persistently looking for rattan in the jungle to meet one's daily needs is the struggle in question.[19]

A typical Batak dwelling is marked by its unusual roof section and attractively and extensively decorated surface, according to Germain & van der Goes there are several distinct types of Batak buildings, including dwellings, gathering places,

stables, huts for grinding rice, and funeral homes. Each building was rectangular, with a pitched roof atop and a floor supported by large pillars. The triangle-shaped wall on the roof is projecting and is made of coconut palm fibre. Building materials were made from wood and other organic elements.[18]

The state through the Directorate General of Intellectual Property (DJKI) should provide protection for the Tortor Dance as a form of Communal Intellectual Property (KIK). As stipulated in Article 12 PP 56/2022 an inventory of Communal Intellectual Property (KIK) is carried out in the form of recording and integration of Communal Intellectual Property (KIK) data. Furthermore, based on Article 13 PP 56/2022 the recording of Communal Intellectual Property (KIK) is carried out by the Minister, Ministers/Heads of Non-ministerial Government Institutions, and/or Regional Governments according to their authority based on statutory provisions.

Furthermore, it is regulated in Article 14 PP 56/2022 that an application for recording of Communal Intellectual Property (KIK) is submitted by:

- a. Community of origin to the Minister, Minister/Head of non-ministerial government agencies, or Regional Government; or
- b. Regional Government to the Minister or the Minister/head of a non-ministerial government institution.

The application for registration of the Communal Intellectual Property (KIK) is accompanied by administrative requirements in the form of a registration application form, description, supporting data and a written statement supporting efforts to protect preservation, development and utilization signed by the Regional Government and then based on Article 15 PP 56/2022 an assessment will be carried out by the Minister, Minister/head of a non-ministerial government institution or Regional Government in accordance with the provisions of laws and regulations.

Communal Intellectual Property (KIK) must have a description containing matters such as the name of Traditional Cultural Expression (EBT), community of origin, form of Traditional Cultural Expression (EBT), classification of Traditional Cultural Expression (EBT), region/location, nature of Traditional Cultural Expression (EBT) and documentation in audio and/or visual form.

In fact, if there is a desire to provide protection for the entire Tortor Dance owned by the Batak Tribe, it is necessary to form an association or organization consisting of a collection of representatives from each of the existing Batak sub Tribes who then jointly apply for the recording of the Dance. the torque. This can actually be done by the Regional Government itself, in this case the Governor of North Sumatra, to provide protection for the Tortor Dance as a Traditional Cultural Expression (EBT) in North Sumatra Province.

5. Conclusion

Protection of Communal Intellectual Property (KIK) Tortor Dance as an Expression of Traditional Culture (EBT) The definition of communal intellectual property (KIK),

as defined in Article 1 Point 1 of Government Regulation Number 56 of 2022 Concerning Communal Intellectual Property (PP 56/2022), is defined as intellectual property whose ownership is communal, has economic value, and upholds high moral, social, and cultural values of the country. One of the Traditional Cultural Expressions (EBT) is the Tortor Dance.

The Appropriate form of communal intellectual property protection (KIK) to provide protection for all Tortor dances, It is required to establish an association or organisation made up of a collection of representatives from each of the extant Batak subtribes in order to protect the entirety of the Tortor Dance, which is owned by the Batak Tribe, and to then collectively apply for the recording of the Dance. The Tortor Dance as a Traditional Cultural Expression (EBT) in North Sumatra Province can actually be protected by the Regional Government itself, in this case the Governor of North Sumatra.

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