



Contemporary Batik on the Verge of Risk: The Urgency of Copy Right Registration for Legal Protection

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Abstract

Registration of copyright on contemporary batik motifs is important. Because copyright can provide legal protection for contemporary batik creators or craftsmen. In Purworejo Regency there are 48 Contemporary Batik craftsmen, but only 6 craftsmen have copyright certificates. Most contemporary batik in Purworejo Regency does not have legal protection. This makes contemporary batik vulnerable to being imitated or misused by other parties. This research aims to analyze the urgency of copyright registration to provide legal protection for contemporary batik and the role of the Purworejo Regency government in accommodating copyright registration. The research was carried out using a normative sociological method, namely by examining existing legal materials, then analyzing their implementation in society according to the problems faced. The research results show that the urgency of copyright registration to provide legal protection for contemporary batik is very important. The legal protection provided is in the form of preventive protection, namely preventing other parties from copying contemporary batik motifs. Furthermore, repressive protection, namely the resolution of cases is carried out through lawsuits in the Commercial Court if copyright problems arise. The role of the Purworejo Regency government in accommodating copyright registration is as a facilitator, catalyst and regulator. As a facilitator, the government through the Department of Cooperatives, Small and Medium Enterprises and Trade (DinKUKMP) provides outreach and assists the public regarding copyright registration. As a catalyst, the government plays a role in initiating the process of accelerating copyright registration. Meanwhile, as a

regulator, the government makes policies regarding copyright registration which are now contained in the Purworejo Regent's Regulation Number 23 of 2023 concerning the Strategic Plan for the Purworejo Regency Small and Medium Enterprises Cooperatives and Trade Service for 2021-2026.

Keywords: Contemporary Batik; Copy Right Registration; Legal Protection

INTRODUCTION

Batik is one of Indonesia's cultural heritages that was recognised by The United Nations Educational, Scientific and Cultural Organization (UNESCO) as Intangible Cultural Heritage on 9th January 2009 (Hakim, 2018). Batik is also a very popular craft in the community. That is why there are also many people in Indonesia who become batik craftsmen, both traditional batik and modern batik or what is known as contemporary batik.

Traditional/classic batik is batik that is done for generations. Traditional/classic batik motifs have been created since the days of the old kingdoms in Indonesia. The motifs have a deep philosophical meaning about human life. Some classic motifs are also thick with mystical myths that are known to have magical energy for anyone who wears them. Some classic motifs are Udan Mas, Kawung, Tumpal, Parang and others. Meanwhile, contemporary batik has a modern feel and usually uses artificial dyes. The use of artificial dyes such as rhemasol is done to get brighter colours than classic batik. In addition, contemporary batik prioritises gradation colouring. The beautiful combination of colours by being smeared together makes it have no boundaries between colours. Contemporary batik motifs not bound by tradition, containing freedom of expression with modern patterns/motifs. For example, motifs of flowers, plants, people, or objects and so on (Anonim, 2019).

Batik is a creation that needs legal protection. This is because every product, including batik, has material and immaterial wealth that needs to be protected. Material wealth is the material wealth of a product, while immaterial wealth is the intangible wealth of a product which is part of Intellectual Property Rights (IPR) (Hidayat, 2010).

IPR is a right that comes from creative activities and human thinking that is expressed in various forms and has economic or commercial value (Nendrawan & Rastika, 2021). IPR can generally be classified into two main categories, namely the first is Copyright, which applies to the fields of science, art, and literature which includes books, computer programs, batik, songs or music with or without text, drama, architecture, cinematography, photography, and so on. The second is Industrial Property Rights which include patents, brands, geographical indications, industrial designs, integrated circuit layout designs, trade secrets and plant variety protection. All of these IPR systems in their implementation require thought, time,

energy, and cost, so they need legal protection (Indrawati & Amnesti, 2019). One part of IPR related to the protection of contemporary batik is copyright.

Copyright is regulated in Law Number 28 of 2014 concerning Copyright (UUHC). Based on article 1 of the UUHC, copyright is an exclusive right for the creator or recipient of the right to publish / reproduce his creation / give permission for it without reducing restrictions under applicable laws and regulations. The contemporary batik is one of the creations that need to apply copyright protection. This is because copyright has an important role to protect contemporary batik works from various problems, such as plagiarism of motifs/imitation, misuse, or even forgery. This reason makes copyright can be a protection as well as legal certainty for contemporary batik craftsmen. Copyright protection can be obtained through copyright registration at the Directorate General of Intellectual Property (DJKI). This copyright registration will later obtain a copyright certificate as proof of ownership of a work, such as contemporary (Mahila & Tresya, 2020).

Purworejo is one of the districts in Central Java where there are quite a number of contemporary batik craftsmen. Based on the results of the author's observations, there are 48 contemporary batik craftsmen registered at the Office of Cooperatives, Small, Medium Enterprises and Trade (DinKUMP) of Purworejo Regency. However, there are only 6 contemporary batik craftsmen who register their work with the Directorate General of Intellectual Property (DJKI) and have copyright certificates. The problem studied in this research is the urgency of copyright registration to provide legal protection for contemporary batik and the role of the Purworejo district government in accommodating copyright registration. This research aims to analyze the legal protection of contemporary batik through copyright registration and the government's role in accommodating copyright registration in contemporary batik. The urgency of this research is because the majority of contemporary batik craftsmen in Purworejo district have not registered copyright. This makes contemporary batik easy to imitate or misuse by other parties. In fact, contemporary batik is one of the best products of MSMEs in Purworejo Regency. Therefore, contemporary batik legal protection is very important.

Dyah Ayu in her research discusses copyright law protection for just one motif, it's a ceplok segoro amarto batik motif in Yogyakarta (Widyastutiningrum, 2019). Then, Rindia in her research discussed copyright protection for batik as cultural heritage (Kusumaningtyas, 2011). This research focuses on the legal protection of contemporary batik copyright.

METHODS

This type research is sociological normative legal research method, namely legal research regarding the enactment or implementation of normative legal provisions in action at each specific legal event that occurs in society (Ali, 2019). This

research uses a sociological normative type because it examines the legal provisions relating to copyright, which is then linked to the facts that occurred, namely the registration of copyright by contemporary batik craftsmen in Purworejo district. The research approach is carried out using a field research approach, namely going directly to the field to explore the problems to be researched. The legal material is in the form of primary legal material, namely data on the number of contemporary batik craftsmen who already have copyright certificates and those who do not yet have copyright certificates. Secondary legal materials include laws and regulations relating to copyright, books and related journals. Data collection methods are observation, interviews and literature study. Observations were carried out by observing areas of contemporary batik craftsmen, namely in Loano District, Loano District, Bagelen District, Grabag District and DINKUMP Purworejo Regency. Interviews were conducted with contemporary batik craftsmen, DINKUMP officers and Purworejo Regency Dekranasda officers. Literature study was carried out by collecting statutory regulations, books, articles and other information related to this research.

DISCUSSION AND RESULT

Legal Protection of Contemporary Batik Motifs through Copyright Registration

Purworejo is one of the batik production areas, both traditional and contemporary batik. Traditional batik of Purworejo Regency is batik that is made using traditional or manual methods by sticking to the existing pakem or isen-isen, such as kawung motif and parang motif. Traditional batik motifs of Purworejo Regency are still made by writing using canting (Bagiya et al., 2019).

In contrast to traditional batik motifs, contemporary batik motifs of Purworejo Regency are made without any pakem or isen-isen. Contemporary batik motifs tend to be flexible to the imagination of the craftsmen (Lestariningsih et al., 2023). Contemporary batik of Purworejo Regency is also more modern following the development of the latest trends. Contemporary batik motifs of Purworejo Regency are currently made using stamp or stamp tools and involve modern equipment such as printing and screen printing. The process of making contemporary batik is easier and does not take a long time (Pramadita, 2020).

Contemporary batik motifs in Purworejo Regency can be classified as batik with decorative styles inspired by the regional potential of Purworejo Regency. Contemporary batik motifs include coconut sugar, rice, turmeric, clorot cake, flowers, durian, mangosteen, ndolalak and others. In each motif, Purworejo batik has a philosophy on each potential that is raised, for example coconut sugar is a folk industry in several regions of Purworejo district. Clorot cake is a speciality of Purworejo district. Mangosteen and durian motifs because Purworejo is known as a mangosteen and durian producing area. Rice means that Purworejo is a rice barn in the former Kedu Karesidenan, a large planting area supported by technical and non-

technical irrigation systems, illustrating prosperity. Some examples of contemporary batik motifs of Purworejo Regency are as follows:



Figure 1. Contemporary batik with clorot cake motif
(Source: Gallery of Dewan Kerajinan Nasional Daerah Kabupaten Purworejo)



Figure 2. Contemporary batik with kawung manggis motif
(Source: Gallery of Dewan Kerajinan Nasional Daerah Kabupaten Purworejo)

Purworejo contemporary batik motifs are made not in an instant way, but special skills are needed to make it, especially contemporary batik motifs in Purworejo Regency have characteristics that are not owned by other batik. This is then the reason for the many fans of Purworejo batik motifs are not only from Purworejo region, but has reached out to the region outside Purworejo, even Jakarta. The existence of contemporary batik motifs in Purworejo also reduce unemployment Purworejo residents, can even improve the economy of Purworejo society.

The benefits and advantages obtained from the existence of contemporary batik as mentioned above indicate that the batik must be preserved and protected. Legal protection is very important to understand because legal protection aims to

provide protection for the community in enjoying their rights (Munaiseche et al., 2023).

Based on the results of the author's observations and interviews with DinKUMP Purworejo Regency, there are 48 contemporary batik craftsmen, but only 6 craftsmen have registered the copyright of their contemporary batik motifs at the DJKI. The data of these craftsmen can be seen in the following table.

Table 1. Contemporary Batik Craftsmen in Purworejo Regency

NO	NAMA	ALAMAT	PRODUK
1	Jazid Bastomi	Ds Besole RT. 03/ 01, Bayan	Batik tradisional dan Batik kontemporer.
2	Arifin Hendrawati (Batik Ngasto Tirto)	Ds Sangubanyu RT. 02/ 01, Grabag	Batik tradisional dan Batik kontemporer.
3	Amalia R (Batik Ing Madyoku - suman)	Ds. Jl. Mayjen Sutoyo Rt.01/02, Purworejo	Batik tradisional dan Batik kontemporer.
4	Sri Bandu Rahyuni	Jl. Magelang Km. 6, Kec. Loano	Batik tradisional dan Batik kontemporer.
5	Widyasarna Garjita (Kop. Batik Adi Purwa)	Jl. Sibak, Kec. Purworejo	Batik tradisional dan Batik kontemporer.
6	Abdul Gofar (Rafba Batik)	Jl. Arahiw ang No. 19 Kedungsari, Kec. Purworejo	Batik tradisional dan Batik kontemporer.
7	Ganjar Widiyanto (GW Collection)	Perum Klaster Karima A8, Cangkep Kidul, Kec. Purworejo	Batik tradisional dan Batik kontemporer.
8	Bangun Winarti (Batik Srikandi)	Ds. Kemiri Kidul Rt. 02/03, Kec. Kemiri	Batik tradisional dan Batik kontemporer.
9	Hastin Atas Asih (Batik Arimbi)	Ds. Kedungkam al Rt.01/01 , Kec. Grabag.	Batik tradisional dan Batik kontemporer.
10	Siti Chotimah (Batik Sawunggalih)	Semawung Daleman, Kec. Kutoarjo	Batik tradisional dan Batik kontemporer.

11	Dyah (Batik Dewa)	Ds. Loano, Kec. Loano	Batik tradisional dan Batik kontemporer.
12	Hendrati (Batik Tulis Pulung Mas)	Ds. Kemadu Lor Rt. 02/01, Kutoarjo	Batik tradisional dan Batik kontemporer.
13	Suparmi (Batik Tulis Kemanukan)	Ds. Kemanukan, Kec. Bagelen	Batik tradisional dan Batik kontemporer.
14	Kusla	Ds. Jenar Kidul, Kec. Purwodadi	Batik tradisional dan Batik kontemporer.
15	Hendrati (Batik Tulis Pulung Mas)	Ds. Kemadu Lor Rt.02/01 Kec. Kutoarjo	Batik tradisional dan Batik kontemporer.
16	Lilik Sumirah (KUB Kepodang)	Ds. Ngaran, Kaligesing	Batik tradisional dan Batik kontemporer.
17	Siti Mutiyah (KUB Sumping Retu)	Ds. Tulusrejo, Grabag	Batik tradisional dan Batik kontemporer.
18	Siti Aminah	Ds. Rejosari	Batik tradisional dan Batik kontemporer.
19	Inriyani (KUB Sumping Retu)	Ds. Dudulor, Grabag	Batik tradisional dan Batik kontemporer.
20	Yanirah, SH (KUB Laras Driyo)	Ds. Sumber Agung, Grabag	Batik tradisional dan Batik kontemporer.
21	Agus Mugi Rahayu (Batik Lungkerongo)	Kledung Karangdalem, Banyuurip	Batik tradisional dan Batik kontemporer.
22	Hartati (Batik Sedyo Luhur)	Ds. Sucen, Bayan	Batik tradisional dan Batik kontemporer.
23	Titik Kencono (Batik Jolo Tunda)	Ds. Dudukulon, Grabag	Batik tradisional dan Batik kontemporer.
24	Sri Istiana	Loano	Batik tradisional dan Batik kontemporer.
25	Retno Andriastuti (Wink Batik Wingko)	Ngombol	Batik tradisional dan Batik kontemporer.
27	Sarjono	Pituruh	Batik tradisional dan Batik kontemporer.
28	Yuliati (Bagelen)	Bagelen	Batik tradisional dan Batik kontemporer.
29	Wardingsih	Jrakah	Batik tradisional dan Batik kontemporer.

30	Wuryanti	Loano	Batik tradisional dan Batik kontemporer.
31	Muslimah	Tulusrejo, Grabag	Batik tradisional dan Batik kontemporer.
32	Bangun Winarti (Batik Srikandi Keki)	Kemiri Kidul, Kemiri	Batik tradisional dan Batik kontemporer.
33	Winarsih	Pituruh	Batik tradisional dan Batik kontemporer.
34	Armien Budi Haryani (Batik Sibak)	Purworejo	Batik tradisional dan Batik kontemporer.
35	Riskhatul Janah	Purworejo	Batik tradisional dan Batik kontemporer.
36	Listia Tuti	Purworejo	Batik tradisional dan Batik kontemporer.
37	Supriyani	Purworejo	Batik tradisional dan Batik kontemporer.
38	Suadi (Batik Lestari Bugel)	Bagelen	Batik tradisional dan Batik kontemporer.
39	Eni Hargiyani (Batik Lestari Bugel)	Bagelen	Batik tradisional dan Batik kontemporer.
40	Sri Muryati (Batik Lestari Bugel)	Bagelen	Batik tradisional dan Batik kontemporer.
41	Sri Suwarti (Batik Lestari Bugel)	Bagelen	Batik tradisional dan Batik kontemporer.
42	Duwi Setiowati (Batik Lestari Bugel)	Bagelen	Batik tradisional dan Batik kontemporer.
43	Sutarsih (Batik Lestari Bugel)	Bagelen	Batik tradisional dan Batik kontemporer.
44	Anik (Batik Plandi)	Plandi	Batik tradisional dan Batik kontemporer.
45	Suyanto (Mase Batik)	Plandi	Batik tradisional dan Batik kontemporer.
46	Fajar Agung Nugroho	Plandi	Batik tradisional dan Batik kontemporer.
47	Budi Mulyono	Plandi	Batik tradisional dan Batik kontemporer.
48	Jumi Naryati	Tamansari	Batik tradisional dan Batik kontemporer.

The data of batik craftsmen who have registered their work to the DJKI and obtained a copyright certificate can be seen in the following table.

Tabel 2. Batik artisans who have copyright certificates

NO	NAMA	MOTIF BATIK KONTEMPORER
1	Jazid Bastomi	Motif Sekar Sesaji, Motif Sekar Setaman, Motif Lintang Wengi
2	Sri Bandu Rahyuni	Motif Manggis, Motif Kawung Gunungan WoraWari Bang, Motif Jati Malang, Motif Kokosan
3	Widyasarna Garjita (Kop. Batik Adi Purwa)	Motif buah apel
4	Hastin Atas Asih (Batik Arimbi)	Motif Belibis Cantik, Motif Serumpun Bambu, Motif Ceplok Manggis Durian, Motif Bebatuan Durian
5	Tri Hartanti	Motif Adi Purwo
6	Dyah (Batik Dewa)	Motif Kawung Manggis Duren, Motif Ndolalak

Legal protection is given to copyright holders to be able to exercise their rights without any interference from other parties. Forms of legal protection is divided into two, namely preventive and repressive protection:

1. Preventive Legal Protection

Preventive legal protection means that the people are given the opportunity to submit their opinions before the government's decision gets a definitive form that aims to prevent disputes (Purwanto & Gorda, 2019). Preventive legal protection is carried out through copyright registration (Kusno, 2017). The rules regarding protected creations to obtain their rights are contained in article 40 paragraph (1) of the UUHC of 2014. In article 40 paragraph (1) huruf j, contemporary batik motif in Purworejo Regency is a product of cultural objects where the object is realised in the form of batik. Objects that are realised in real terms it is necessary to protect its copyright. Thus the granting of copyright legal protection on the batik then contemporary Batik motif in Purworejo Regency has exclusive rights in the form of moral and economic rights contained therein.

Exclusive rights are the rights of the creator that automatically arise from a creation that is realised in a tangible form without reducing the limitations in accordance with the provisions of the laws and regulations, this exclusive right includes moral rights and economic rights (AA Mas Pradnyandari Mantara et al., 2021). With regard to moral rights, it is defined as the right that is eternally attached to the creator himself to do things including:

- a. Keeping or not keeping the creator's name on the copy in connection with the public use of the work;
- b. Using the alias or pseudonym of the creator;
- c. Modify his creation according to the propriety of society;
- d. Changing the title and subtitle of the work; and
- e. Defend their rights in the event of distortion of the work, mutilation of the work, modification of the work, or anything that is detrimental to the personal honour or reputation of the creator.

2. Repressive Legal Protection

Repressive legal protection is protection that aims to resolve disputes. Legal protection is a guarantee provided by the State to all parties to be able to exercise their legal rights and interests in their capacity as legal subjects (Ayunda & Maneshakerti, 2021). Repressive legal protection is a form of legal protection that refers to dispute resolution. Legal protection Repressive Copyright on batik motifs according to Law No. 28 Year 2014 on Copyright regulates several efforts to resolve disputes over the occurrence of legal issues on copyright infringement as follows:

a. Privat Lawsuit

Privat lawsuits are regulated in Article 99 of Law Number 28 Year 2014 on Copyright. The copyright holder has the right to file a lawsuit for compensation to the Commercial Court for infringement of his copyright. The compensation can be in the form of a request for confiscation of the announced object or the reproduction of the work, and the copyright holder has the right to request the Commercial Court to order the delivery of all or part of the income earned. Such income is obtained either from organising lectures, scientific meetings, performances or exhibitions of works that are the result of copyright infringement (Munaiseche et al., 2023). Before handing down a final judgement and to prevent greater harm to the party whose rights have been infringed may request a provisional or interlocutory judgement to the Commercial Court to confiscate the work (Stephanie, 2021). This is intended to stop the announcement and/or reproduction of works or goods that are the result of copyright infringement.

b. Criminal Charges

Criminal provisions for copyright infringement are regulated in Articles 112 to 118 of Law Number 28 Year 2014 on Copyright. The filing of a civil lawsuit can still be done together with criminal charges. The civil suit process does not abrogate the state's right to bring criminal charges. Prior to criminal proceedings, the UUHC requires mediation efforts first before bringing criminal charges (Article 95 paragraph 4 UUHC). Here are the legal mechanisms under the UUHC that can be pursued by the creator and/or copyright holder in the face of adverse copyright infringement:

1. Copyright holders have the right to sue the Commercial Court for damages for copyright infringement. A lawsuit for copyright infringement is filed with the chairman of the Commercial Court.
2. The lawsuit is recorded by the clerk of the Commercial Court in the register court case on the date the lawsuit is registered.
3. The clerk of the commercial court gives a signed receipt on the same date as the registration.
4. The Registrar of the Commercial Court shall submit the petition to the President of the Commercial Court within a maximum period of 2 (two) days as of the date on which the petition is registered.
5. Within a maximum period of 3 (three) days as of the filing of the lawsuit, the Commercial Court shall set a date for the first hearing.
6. Notification and summoning of the parties is carried out by the bailiff within a maximum of 7 (seven) days from the time the lawsuit is registered.
7. For the decision on the lawsuit, the maximum is issued at 90 days after the lawsuit is registered. If within this period the judgement has not been issued, it can be extended for 30 days with the approval of the Chief Justice of the Supreme Court.

In addition to using preventive and repressive legal protection, legal protection of contemporary batik motifs in Purworejo Regency also uses reward theory, recovery theory, risk theory, economic growth stimulus theory (Sari & Susanti, 2018), with the following explanation:

a. Reward theory

Reward Theory is the recognition of intellectual property that has been produced by the inventor/creator/designer so that he must be rewarded in return for his creative efforts in discovering/creating his intellectual work.

Legal protection of contemporary batik motifs in Purworejo Regency is suitable using reward theory this is because Purworejo batik production has a distinctive style and colouring and has a philosophy on each potential that is raised to represent Purworejo district, the creator of contemporary batik motifs make motifs with the imagination of the mind and effort so that it needs to be

given a form of protection in the form of reward in return for his creative efforts in creating the contemporary batik motif. If associated with copyright then someone who registered the right copyright will get a copyright certificate for what he registered as a form of appreciation.

b. Recovery theory

Recovery theory is the inventor/creator/designer who has spent time, money, and energy to produce intellectual work, so it must recover what it has spent. If associated with copyright then someone who has or has registered copyright has the right to take back in this case if a dispute occurs.

Legal protection of contemporary batik motifs in Purworejo Regency is suitable using recovery theory because copyright registration on contemporary batik motifs is as a means of proof or initial evidence that the creator is entitled to copyright. Contemporary batik owned by the community is prone to plagiarism of motifs and various uses that are done unilaterally without providing any benefit to the owner. For this reason, copyright registration is important in efforts to protect contemporary batik motifs in Purworejo Regency. The benefits of the creator registering his creation, the registrar is considered the creator, until there are other parties who can prove otherwise in court. Registrants enjoy the protection of the law until there is a judge's decision that is legally binding to declare the other party to be the creator.

c. Risk theory

This theory explains that the process of creating a work contains a risk. Intellectual property rights are the result of works that contain risks as an effort to find or improve them in the research process. So it becomes a natural thing if protection is given to research activities and the development of intellectual property rights that contain these risks.

If associated with copyright then someone who registers copyright is entitled to legal protection. Contemporary batik motifs in Purworejo Regency are the product of the copyright law. Cultural object where the object is realised in the form of batik. Objects that are realised in real terms it is necessary to protect its copyright. Thus given the legal protection of copyright on the batik then contemporary batik motif in Purworejo Regency has exclusive rights in the form of moral and economic rights for its creator as a form of legal protection (Sakul et al., 2020). Economic rights allow a creator to be able to exploit a copyrighted work in such a way as to obtain economic interests, therefore it needs to be adequately protected. While moral rights include the right that the creation is not altered or damaged without consent, and the right to be recognised as the creator of the creation.

d. Economic growth stimulus theory

This theory is based on the assumption that Intellectual Property Rights are a tool of economic development. An effective system of protection of intellectual property rights in the form of legal recognition and protection provides a stimulus in the economic growth of a country. If associated with copyright protection is not only as a differentiator but also one of the tools for economic development.

The Role of Purworejo Regency Government in Protecting Contemporary Batik Motifs through Copyright Registration

The role of local government is everything that is done in the form of good actions in order to implement regional autonomy as the right, authority, and obligation of local governments to regulate and manage their own government affairs and the interests of local communities, besides that local governments also aim to improve the welfare of their people (Saputra et al., 2021). The role of local government in assisting legal protection in the community can be said to be successful if it fulfils the following roles:

a. Local government's role as facilitator.

The role of government as a facilitator is where the government has a role to facilitate or bridge the various parties concerned and create conditions conducive to programme implementation. The local government's role as a facilitator in Legal protection of contemporary batik motifs in Purworejo Regency through copyright registration is carried out with community assistance efforts.

Based on the results of interviews with Mr Gifitya Ardi as the staff of the Small and Medium Enterprises Division of DinKUKMP, the local government is making active efforts to preserve and encourage the development of contemporary batik motifs in Purworejo. Various facilities and support are provided by the local government, ranging from capital to training at the batik artisan level.

The Purworejo District Government through the Office of Cooperatives, Small and Medium Enterprises and Trade (DinKUKMP) periodically disseminates information on the legal protection of IPR through Copyright to batik craftsmen in Purworejo area. With the socialisation, the Purworejo government hopes to encourage the awareness of batik craftsmen to know the importance of IPR registration through Copyright.

Purworejo Regency government efforts in providing legal protection against contemporary batik motifs also through business assistance. Business assistance provided by the Purworejo government includes batik-making training facilities to improve the quality of batik produced by craftsmen, facilitating financing and

capital for batik craftsmen, Bimtek training facilities and Business Matching (bringing together producers with buyers).

From the results of this study, the conclusion is that the participation of the local government to provide legal protection for contemporary batik motifs in Purworejo Regency as a facilitator provides full support. The local government as a facilitator can be said to have run optimally, because there are already various assistance and facilities provided to contemporary batik craftsmen.

b. Local Government as A Catalyst

In an effort to fulfil its role as a catalyst, the local government functions as a party to initiate the process of accelerating copyright registration as legal protection for MSMEs that make contemporary batik motifs. The involvement of the government to the catalyst is not a comprehensive one, but only an accelerating factor.

In line with the development of science and technology, IPR objects are increasingly developing with the demand to recognise data bases as copyright protected. This is accommodated in Article 64 Paragraph 2 of Law Number 28 of 2014 concerning Copyright. Purworejo District Government provides protection to typical products Purworejo one of them batik motif by assisting the registration of IPR in the form of Copyright through DinKUKMP. As a form of accelerating the process of copyright registration as legal protection for UMKM craftsmen of contemporary batik motifs, DinKUKMP helps contemporary batik craftsmen to register copyrights through socialisation, assistance and financial assistance.

For contemporary batik artisan MSMEs in Purworejo who want to register IPR, they can ask for a recommendation letter or certificate from DinKUKMP in order to get a more affordable registration fee. The role of local government as a catalyst can be said to have not run optimally, due to the lack of various assistance and there has been no intense role carried out for stimulus from the government in order to bring about change and become a process of accelerating copyright registration as legal protection for batik motif craftsmen MSMEs in Purworejo Regency.

c. Local Government's Role as Regulator

As a regulator, the government must be able to create policies that favour contemporary batik artisan MSME players to provide legal protection for the batik products produced, such as making Regent Regulations regarding the obligation to register copyrights for contemporary batik motifs produced by craftsmen, with this policy of course so that economic activities for MSME players can run well and dynamically.

CONCLUSION

Copyright registration for contemporary batik in Purworejo district is very important to improve. This is because copyright provides preventive and repressive legal protection. Preventive legal protection means preventing other parties from copying the contemporary batik motifs produced, while repressive legal protection can be carried out through civil lawsuits or criminal charges if there are other parties who misuse contemporary batik motifs. That the role of local government as an effort to protect the law of contemporary batik motifs through copyright registration by the government of Purworejo Regency has been carried out as a facilitator, catalyst, and regulator although in its application is still not optimal.

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