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Legal Protection of Copyright for the Literary Script I La Galigo as Communal Intellectual Property

Nelson Mendila¹

¹Economic Law Department, Graduate Program, Faculty of Law, Universitas Indonesia, Indonesia
Email: ndmendila@gmail.com

Corresponding Author: ndmendila@gmail.com

Abstract: This research aims to examine the legal protection of copyright for the literary script I La Galigo as communal intellectual property. The main issues addressed in this study are the implementation of legal measures to protect the I La Galigo manuscript, which holds high cultural and historical value, and whether this manuscript can be categorized as communal intellectual property. The research employs a normative-empirical legal approach, combining normative analysis of legislation with empirical studies on the application of law in practice. The analysis results indicate that the I La Galigo manuscript receives legal protection as part of copyright recognized by law, and the Indonesian government has taken steps to protect copyright and traditional knowledge, including this manuscript. This protection is further supported by UNESCO's international recognition as a Memory of the World. Additionally, the I La Galigo manuscript can be categorized as communal intellectual property due to its collective ownership and value for the Bugis community in South Sulawesi. The study emphasizes the importance of comprehensive and effective legal protection for traditional cultural expressions like the I La Galigo manuscript. More detailed regulations and better implementation are needed to ensure optimal protection for this communal intellectual property. The study concludes that strengthening regulations and raising awareness of the importance of cultural heritage preservation are crucial to safeguarding and protecting the I La Galigo manuscript as part of communal intellectual property.

Keyword: Copyright, I La Galigo Manuscript, Communal Intellectual Property, Legal Protection, Cultural Heritage.

INTRODUCTION

Indonesia is a country made up of islands with a wide range of cultural diversity in each region. This pluralistic nature makes Indonesia one of the countries with its own unique appeal. Not only in terms of ethnic, tribal, and religious diversity, but also in terms of culture. Each region or area has its own unique culture that can be said to have its own characteristics. All of this diversity is a national potential that needs to be safeguarded. The protection of this culture is closely linked to an economic value that is inherent within it.

Indonesia, with its wealth of local cultural heritage and traditional knowledge, showcases a variety of arts and culture that are essentially passed down from generation to generation. Traditional knowledge, in this case, is defined as the knowledge possessed, mastered, and utilized by a specific community, society, or ethnic group that is inherited and continues to develop in response to environmental changes (Sardjono, 2006).

According to Koentjaraningrat (2000), local wisdom can manifest in various forms, such as ideas, values, norms, and regulations; patterns of behavior and complex activities; as well as artifacts, material culture, and cultural products. Koentjaraningrat also adds that there are seven elements that can be referred to as the core content of each culture in the world. These elements include language, knowledge systems, social organization, systems of livelihood and technology, religious systems, and the arts.

The artistic value of a culture holds immense potential and is a form of intellectual creation. Utilizing intellectual creations from art and culture goes beyond just their artistic and cultural value (Arafahan & Sitepu, 2022). There is also significant economic value attached to it. This utilization can boost skills in trade and the creative industry involving the creators of such art and culture. Hence, it can be understood that the wealth of art and culture can also enhance the prosperity of its creators or their community.

With the advancement of technology and the influence of globalization on the transformation of culture towards modern life, the cultural heritage and traditional values of indigenous communities face unique challenges to their existence. As such, it is important to further examine this because the cultural heritage and traditional values have various local wisdom that is still very relevant to their lives, which should be preserved, adapted, or even further developed.

One branch of intellectual property rights is Copyright. Following the TRIPs Agreement, changes in copyright laws are aimed at the need to create a better climate for growth and development, as well as the protection of intellectual works to facilitate international trade flow. The latest changes include improvements and additions. One of them is the enhancement of protection for creations without creators, including traditional knowledge and expressions of traditional culture (Kartika, 2018).

The Law No. 5 of 2017 on the Advancement of Culture, as mentioned in Article 5, states that the objects of cultural advancement encompass various aspects. These objects include oral traditions, manuscripts, customs, rituals, traditional knowledge, traditional technology, language, folk games, and traditional sports.

The literary manuscript like I La Galigo can be categorized as a manuscript, as defined in Article 5 letter b, which refers to a manuscript as a document containing all the information within it, with cultural and historical value, such as *serat*, *babad*, *hikayat*, and *kitab*. The copyright of the I La Galigo literary manuscript is a complex issue, especially considering its cultural significance and traditional roots. In the Bugis community of South Sulawesi, the La Galigo manuscript holds great value as a heritage encompassing knowledge, tradition, and art (Hamsiati & Hamid, 2021). Robert Wilson's adaptation of the I La Galigo performance showcases a rich cultural tapestry and myths of the Bugis people, emphasizing its importance as a world memory recognized by UNESCO (Ciolino, 1999; Cohen, 2005a). However, in the legal realm, federal copyright laws typically grant sole ownership to the author, conflicting with community property laws aiming to include all properties, including copyrights, in communal land (Ciolino, 1999; Rahman et al., 2023). This conflict raises questions about whether the concept of communal intellectual property can be applied to the copyright of the I La Galigo manuscript, highlighting the complex interaction between cultural heritage, artistic expression, and legal frameworks.

The novelty of this research lies in the analysis of legal protection for the copyright of the literary manuscript I La Galigo as communal intellectual property. This study combines normative legal approaches with empirical elements to examine how legal provisions are

implemented in protecting literary works that have high cultural and historical value. Additionally, this research also aims to answer whether the I La Galigo manuscript can be categorized as communal property, which is a new aspect in the study of copyright protection. Based on the above explanation, the purpose of this research is to analyze the Copyright Protection for the I La Galigo Manuscript, as well as whether the I La Galigo Manuscript can be categorized as a Communal Property Right.

METHOD

The normative empirical legal research method is utilized in this study, which essentially combines normative legal approaches with the addition of various empirical elements. This research examines the implementation of normative legal provisions in actions during specific legal events that occur in society.

The legal materials used in this study include all laws and regulations related to the legal issues being addressed. In addition, a case approach is also used to seek the truth and the best way out of legal events in accordance with principles of justice.

The data collection technique used in this study is a qualitative research method through the statutory approach and case approach. The data obtained is then analyzed by examining cases related to the legal issues faced.

RESULTS AND DISCUSSION

Copyright of Literary Manuscripts

Copyright on literary works in Indonesia is regulated by granting exclusive rights to the creator or copyright holder to publish or reproduce the work. This right allows the copyright holder to prevent others from publishing or reproducing literary works without their permission. In addition, copyright on literary works is valid for 50 years from the first publication or the death of the creator, depending on specific provisions in the law. If the copyright is held by the state, protection also applies for 50 years for creations whose creators or publishers are unknown. The legal subject as the owner of the copyright can be an individual, legal entity, or state. Commercial use of literary works by others without permission from the copyright holder may be considered a copyright infringement, which may include actions such as adapting literary works into performances without permission. Therefore, copyright protection for literary works aims to ensure that creators or copyright holders have full control over the use and distribution of their works and receive appropriate compensation for such use.

Based on the definition of Article 1 paragraph (1) of Law No. 28 of 2014 concerning Copyright, "*Copyright is the exclusive right of the creator that arises automatically based on declarative principles after a creation is manifested in tangible form without reducing restrictions in accordance with the provisions of the laws and regulations.*" Referring to the explanation of Article 4 of Law No. 28 of 2014 concerning Copyright that "*Exclusive rights are rights intended for creators, so that no other party can utilize those rights without the creator's permission. Copyright holders who are not creators only have a portion of the exclusive rights in the form of economic rights, which means that a creation has obtained legal protection after being made and known, seen, heard by others*" (Maulida, 2019).

Copyright for artists, especially literary works, is directed towards the authors of those literary works. Literary works have significantly contributed to the improvement of human resources quality. Literature as part of creation, as stipulated in Article 1 paragraph (3) of Law 28/2014 which states that "*creation is any result of creation in the field of science, art, and literature produced by inspiration, ability, thoughts, imagination, cleverness, skills, or expertise expressed in tangible form.*" Based on the explanation in paragraph (3) of that article, it can be said that Literary Manuscripts as a result of creation are classified as

creations that receive exclusive rights from the creator over the literary works they have created.

At the international level, Indonesia has participated as a member in the Agreement Establishing the World Trade Organization. This international agreement includes the Trade Related Aspects of Intellectual Property Rights, also known as TRIPs, which has been ratified by Indonesia through Law Number 7 of 1994. Additionally, Indonesia has also ratified the Berne Convention for the Protection of Artistic and Literary Works through Presidential Decree Number 18 of 1997. Furthermore, the World Intellectual Property Organization Copyright Treaty, also known as WTC, has been ratified through Presidential Decree Number 19 of 1997, and the World Intellectual Property Organization Performances and Phonograms Treaty, known as WPPT, has been ratified through Presidential Decree Number 74 of 2004.

The government's efforts to protect the interests of the nation and its people regarding Copyright are carried out through national and international scopes. By prioritizing national interests and also considering the balance between the interests of Creators, Copyright Holders, or Related Rights owners with the community, as well as taking into account the provisions in international agreements in the field of Copyright and Related Rights.

Legal Protection of Copyright of I La Galigo Manuscript

Legal protection is provided unconditionally to all Indonesian citizens, as stated in Article 28D of the 1945 Constitution of the Republic of Indonesia, which declares that *“Every person has the right to recognition, guarantees, protection, and fair legal certainty, as well as equal treatment before the law.”* The establishment of recognition, guarantees, protection, and legal certainty given to citizens can be based on justice and legal equality as described in the aforementioned Article. Based on the explanation above, legal protection can be interpreted as an effort made by government institutions for the society to ensure legal certainty so that the rights and obligations of its citizens are not violated and accompanied by appropriate sanctions for those who violate the regulations in force.

Legal protection can be implemented in a preventive and repressive manner (Hadjon, 1987). A concise definition of preventive legal protection is prevention before a violation of the rules occurs by enforcing the provisions of the Legislation as described in Article 64 of the Copyright Law, it is recommended for the creator to document the creation, while repressive is a resolution action against a dispute that has occurred, namely by resolving disputes as regulated in Article 95 of the Copyright Law that dispute resolution can be done through alternative dispute resolution, arbitration, or court.

The epic literary work known as I La Galigo is a significant written piece that encompasses the mythology of the Bugis ethnic group, which cannot be overlooked in the cultural life of South Sulawesi, particularly among the Bugis people. In fact, the literary manuscript of I La Galigo is not only owned by the Bugis ethnic group, but also by several communities in South Sulawesi with different languages, such as Mandar, Enrekang, Toraja, Kaili, and Gorontalo (Galigo, 2003).

In the story of I La Galigo, Folklore can be categorized as a form of folk tales, which is further part of oral folklore (Danandjaja, 1991). Within the folk tales themselves, Folklore can be categorized as a myth category or myths that are considered sacred and truly happened. This is because the I La Galigo Literary Manuscript reveals stories about Bugis kings until the arrival of Islam. In the I La Galigo folk tales, there are several stories about the origins of Bugis kings, even the origin of the first human in South Sulawesi. However, despite being based on history, the I La Galigo Literary Manuscript originates from the Bugis tribe in South Sulawesi, the existence of the I La Galigo Literary Manuscript itself has spread to various countries in the world. This makes many people say that the I La Galigo Literary

Manuscript belongs to the world. I La Galigo is a world heritage that needs special attention from the Indonesian Government.

Copyright protection of Traditional Knowledge that contains folklore in it is based on three considerations, namely: (Aulia, 2006)

- a. Economic value;
- b. National character development found in traditional knowledge and folklore;
- c. Inevitable enforcement of Intellectual Property Rights regime.

The legal protection for the copyright of the I La Galigo manuscript in Indonesia is still not optimal. Several factors that contribute to this include the government's lack of knowledge as the copyright holder of I La Galigo, as well as the law enforcement officials' lack of knowledge regarding copyright infringement (Zakiah, 2012). Although Article 10 of the Copyright Law provides protection for traditional cultural expressions such as I La Galigo, the reality is that optimal legal protection has not been achieved. This is due to several factors, including inadequate legal provisions related to the protection of folklore and traditional cultural expressions. Additionally, the lack of socialization and public knowledge about copyright also contributes to the lack of legal efforts to protect the copyright of I La Galigo. The community tends to feel proud when their art and culture are utilized by foreign parties, without realizing the need to obtain royalties for such utilization. In practice, no licenses are granted between the Bugis community (represented by the South Sulawesi provincial government) and foreign parties who utilize I La Galigo, thus there is no basis for obtaining royalties for such illegal utilization. Therefore, the legal protection for the copyright of the I La Galigo manuscript requires improvement in terms of legal knowledge, law enforcement, and public awareness (Zakiah, 2012).

In the Copyright Act, which deals with Traditional Cultural Expressions, Article 38 paragraph (1) of Law No. 28 of 2014 stipulates that Copyright over Traditional Cultural Expressions is held by the State. Consequently, paragraph (2) states that the State must inventory, safeguard, and preserve traditional cultural expressions. Concerning the use of traditional cultural expressions, it must take into account the values that are alive within the original community. This law also addresses additional provisions regarding Copyright held by the State over traditional cultural expressions, which are further regulated by Government Regulations.

The legal protection of the copyright of the literary work I La Galigo as a communal intellectual property in Indonesia still faces various challenges. Despite being recognized by UNESCO as one of the longest literary works in the world and receiving the Memory of the World (MOW) certificate, its legal protection is not yet optimal. Several aspects that influence the legal protection of I La Galigo include legal substance, government role, public knowledge, law enforcement, as well as licenses and royalties.

Article 10 of the Copyright Law does provide protection for traditional cultural expressions such as I La Galigo. However, this protection is still inadequate due to the lack of optimal legal provisions related to the protection of folklore and traditional cultural expressions. The role of the government is crucial in protecting and promoting the copyright of the I La Galigo manuscript, both at the provincial level in South Sulawesi and nationally. Unfortunately, the government's knowledge of copyright and communal intellectual property is often lacking, which hinders effective protection. The lack of public awareness about copyright and the importance of protecting their cultural heritage is also a constraint. People often do not realize their rights and fail to take legal action when their copyrights are violated. Additionally, law enforcement officials often have a limited understanding of copyright infringement related to traditional cultural expressions, resulting in weak enforcement against such violations. Lastly, the absence of a clear licensing mechanism between the Bugis community (represented by the government) and foreign parties utilizing I La Galigo has led to the community not receiving royalties for such utilization (Zakiah,

2012). To enhance legal protection for I La Galigo as a communal intellectual property, there is a need for increased legal awareness, stricter law enforcement, and an active role of the government in providing education and socialization about copyright.

The legal protection of copyright for literary works such as "I La Galigo" as communal intellectual property is crucial in the context of intellectual property in Indonesia. Based on research that examines community intellectual property, there are government efforts to protect communal intellectual property such as traditional cultural expressions and traditional knowledge (Martinus et al., 2023). The research also discusses legal protection for business entities that have intellectual property rights, including in the field of arts and literature (Yuliantari et al., 2023). However, there are findings that the legal regulations regarding traditional knowledge and traditional cultural expressions are still incomplete and need to be improved to effectively protect copyright (Prathama et al., 2023). Therefore, the legal protection of literary copyright such as "I La Galigo" needs to be strengthened through more comprehensive and effective regulations to ensure the sustainability and fairness for community copyrights.

Furthermore, the government also carries out the preservation of traditions as stated in the Minister of Education and Culture of the Republic of Indonesia Regulation Number 10 of 2014 concerning Guidelines for the Preservation of Traditions. In this regulation, the preservation of traditions refers to efforts to protect, develop, and utilize a custom of indigenous cultural supporting groups whose inheritance and dissemination are carried out through generations. Folklore is one of the objects of tradition preservation, as stated in Article 4 letter (b) of the Minister of Education and Culture Regulation Number 10 of 2014. With the existence of this ministerial regulation, the Literary Manuscript I La Galigo receives more specific legal protection.

Communal Intellectual Property

Intellectual Property Rights (IPR), one of which is copyright, refers to the exclusive rights granted to creators over their artistic creations or works. Copyright protection automatically arises for creative works, even if they have not been registered. According to (Rantung, 2014), the protection of intellectual property rights, particularly copyright, is a significant breakthrough in the development of law in the modern era.

Intellectual Communal Wealth refers to the form of intellectual wealth generated from the traditional cultural expressions, knowledge, and practices collectively owned by a specific community or group of people. This wealth includes arts, literature, music, dance, customs, and other forms of cultural expressions passed down from generation to generation and is an integral part of the cultural identity of that community. This definition emphasizes that communal intellectual wealth is not owned by individuals, but rather by a community or group, and holds important cultural and economic value. Protection of communal intellectual wealth aims to prevent unauthorized exploitation by external parties and ensure that the economic benefits from the utilization of this wealth can be enjoyed by the community that owns it.

According to Zakiah (2012), Communal Intellectual Property refers to the intellectual property rights owned by a specific community or group of people, particularly those related to traditional knowledge, traditional cultural expressions, and genetic resources. This intellectual wealth is often passed down from generation to generation and holds significant cultural and economic value for the community.

WIPO (World Intellectual Property Organization), an international organization established in 1967, aims to promote creativity and introduce intellectual property protection to people worldwide, which also explained that:

Intellectual property (IP) refers to creations of the mind: invention, literary and artistic works, and symbols, names, images, and designs used in commerce.

The explanation provided by WIPO states that Intellectual Property Rights encompass creations of the mind, including inventions, literary and artistic works, symbols, names, images, and designs used in trade. According to Article 2(8) of the WIPO Convention, signed in Stockholm on July 14, 1967, and amended on September 28, 1979, the scope of intellectual property rights is categorized as follows:

Intellectual property shall include the rights relating to:

- 1) Literary, artistic and scientific works*
- 2) Performances of performing artists, phonogram, and broadcasts*
- 3) Inventions in all fields of human endeavor Scientific discoveries*
- 4) Industrial designs*
- 5) Trademarks, service marks, and commercial names and designations*
- 6) Protection against unfair competition*
- 7) And all other rights resulting from intellectual activity in the industrial scientific, literary or artistic fields.*

Intellectual Property Rights encompass ownership rights related to technology, arts, literature, and other sciences. There are two categories within the scope of Intellectual Property Rights, namely:

- 1) Copyrights, cover literary and artistic works such as poetry, drama, novels, films, and musical compositions. Additionally, artistic works like paintings, drawings, photographs, sculptures, and architectural designs are also included in this right. Related rights are also granted to individuals/artists who perform in shows, record producers, as well as individuals from radio broadcasting institutions and television programs.
- 2) Industrial property rights (Propertyrights), encompass geographical indications, patent discoveries, trademarks, and industrial designs.

In Indonesia, the protection of communal intellectual property is included in the Draft Law on Traditional Knowledge and Traditional Cultural Expressions (RUU PTEBT). This law regulates the protection and utilization of traditional knowledge and traditional cultural expressions by foreigners, foreign legal entities, or Indonesian legal entities engaging in foreign investment. To carry out such utilization, it is mandatory to have access permits and utilization agreements.

The concept of Communal Intellectual Property (CIP) refers to the collective ownership and protection of intellectual property within a community. Research in Indonesia, particularly in Enggano Island, highlights the abundance of CIP but the lack of visible protection mechanisms, necessitating legal reforms to safeguard traditional knowledge, genetic resources, cultural expressions, and geographical indications (Fitri et al., 2023). Efforts to inventory and protect CIP face challenges such as confusion among rights holders and inadequate involvement of custodians in the process (Kasih et al., 2023). The communal nature of geographical indication rights in Indonesia underscores the importance of a legal framework that views intellectual property as a shared asset, emphasizing the need for state intervention to optimize economic benefits for the community through CIP protection (Rompegading, 2022). Furthermore, the legal politics surrounding communal intellectual property must strike a balance between individual and communal interests, reflecting the rights of indigenous ownership and the ethos of sharing within traditional communities (Ramadhan & Siregar, 2022).

In general, communal intellectual property is intellectual property that is exclusively and individually owned. Communal intellectual property is a traditional cultural heritage that

needs to be preserved, considering that this culture is the identity of a community. According to the Regulation of the Minister of Law and Human Rights Number 13 of 2017 concerning Communal Intellectual Property Data, intellectual property can consist of Traditional Knowledge, Traditional Cultural Expressions, Genetic Cultural Resources, and Potential Geographical Indications.

One of the communal intellectual wealth based on the Ministry of Law and Human Rights regulation is traditional cultural expression. This is stated in Article 1 number (4) of Ministry of Law and Human Rights Regulation No. 13 of 2017 which states that “*Traditional cultural expression is any form of creative work expression, whether tangible or intangible, or a combination of both, that shows the existence of a traditional culture held communally and across generations.*”

In brief, traditional cultural expressions (TCEs), also known as ekspresi budaya tradisional, encompass various forms such as dance, music, folklore, ceremonies, designs, handicrafts, and other traditional artistic and cultural expressions. These TCEs are preserved, developed, utilized, and passed down from one generation to another within indigenous communities or TCEs communities. The forms of TCEs can be tangible objects, intangible elements, or even a combination of both (von Lewinski, 2020).

Article 38 paragraph (1) of Law Number 28 of 2014 concerning Copyright explains that the expression of intellectual culture consists of several elements. Firstly, verbal textual, both oral and written, in the form of prose or poetry with various themes and content, which can be literary works or informative narratives. Secondly, music, which includes vocals, instruments, or their combinations. Thirdly, movement, which includes dance. Fourthly, theater, which includes performances of puppet shows and folk dramas. Fifthly, visual arts, in the form of two-dimensional or three-dimensional works made from various materials such as leather, wood, bamboo, metal, stone, ceramics, paper, textiles, and others, or their combinations. Lastly, traditional ceremonies.

I La Galigo Manuscript as Communal Intellectual Property

The manuscript of I La Galigo is one of the examples of communal intellectual wealth originating from South Sulawesi, Indonesia. As a literary work containing deep cultural and historical values, I La Galigo holds significant meaning for the Bugis community and Indonesia as a whole. However, legal protection for this manuscript still faces various challenges. One of the main obstacles is the lack of knowledge among the public and government regarding copyright and communal intellectual property (Zakiah, 2012). The staging of I La Galigo by foreign parties, such as the one done by American director Robert Wilson, highlights the lack of mechanisms for utilization permits and awareness regarding copyright protection. Although this performance introduces I La Galigo to the world, the economic benefits of this traditional cultural expression are mostly enjoyed by foreign parties (Zakiah, 2012). Therefore, enhancing the protection of I La Galigo as communal intellectual property requires improvements in legal knowledge, law enforcement, and public awareness of the importance of preserving and utilizing their cultural heritage fairly and sustainably (Zakiah, 2012).

The manuscript La Galigo, an important literary work for the Bugis community in South Sulawesi, holds a communal intellectual property status, embodying traditional knowledge and cultural heritage (Hamsiati & Hamid, 2021). This manuscript, rooted in Bugis culture, reflects the communal nature of intellectual property, where the community collectively creates, preserves, and transforms knowledge and traditions (Nwauche, 2015). The performance of La Galigo showcases a rich cultural expression and mythical stories common to the Bugis people, emphasizing the strong relationship between humans and nature, as depicted in the Ritumpanna Walenrengge episode (Aaisyah, 2018; Cohen, 2005b). Recognizing communal intellectual property rights for indigenous groups, including the

Bugis community, is crucial to safeguarding their cultural heritage from external appropriation and ensuring the preservation of their traditional knowledge and expressions (Riley, 2000).

Traditional Cultural Expressions in the recording of Communal Intellectual Property, as stated in the Minister of Law and Human Rights Regulation Number 13 of 2017 concerning Communal Intellectual Property Data, are differentiated based on their form. One of the forms is Verbal Textual. Traditional Cultural Expressions in the form of verbal textual can include folktales, folklore, poetry, prose, signs, riddles, language elements such as names, symbols, words, indications, and others (Kementerian Hukum dan Hak Asasi Manusia, 2020).

One example of verbal textual form is the manuscript of I La Galigo. I La Galigo, also known as Sureq Galigo, is a literary work from the Bugis people that uses specific Bugis vocabulary, making it highly regarded and difficult. The manuscript of I La Galigo is a literary work that dates back to the 14th century AD. This work is rooted in oral tradition, passed down through generations, about a time when Islam had not yet entered, and the story of this mythology is captured in a high-quality literary work (Kementerian Hukum dan Hak Asasi Manusia, 2020).

This literary work is considered one of the longest literary works in the world, written in the form of writing and estimated to have 6,000 folio pages. In 2011, UNESCO recognized this literary work as a Memory of The World. According to UNESCO, this work contains the literature and collective memory of the world. Both Indonesia and the Netherlands are the countries that registered this literary work. The story has also been adapted into a world-class theater performance titled I La Galigo, as well as several theater performances on national and international stages (Kementerian Hukum dan Hak Asasi Manusia, 2020)

This research demonstrates that the I La Galigo manuscript can be categorized as communal intellectual property, providing a theoretical foundation for other legal studies related to copyright protection and traditional knowledge. Additionally, this research highlights the importance of comprehensive and effective legal protection to ensure sustainability and fairness for community copyrights.

The protection of the Literary Manuscript I La Galigo as one of the Intellectual Property Rights has been carried out through the 1945 Constitution and regulated in Article 10 of Law Number 19 of 2002 concerning Copyright. However, the legal protection has not been maximally felt towards various Folklore in Indonesia, especially the Literary Manuscript I La Galigo. This is due to the lack of further technical implementation provisions related to the matter.

Hence, concrete steps are needed to enhance legal protection for the Literary Manuscript I La Galigo and other Folklore in Indonesia. One of them is to promptly issue a Government Regulation that regulates the copyright of Folklore owned by the state. With clear regulations in place, it will be easier for the government to protect Indonesia's cultural heritage from misuse by foreign parties. Additionally, the active role of the government in promoting and protecting Indonesian Folklore is crucial. The government can collaborate with international institutions to obtain global legal protection for the Literary Manuscript I La Galigo and other cultural works. Thus, Indonesia's intellectual wealth will be preserved and respected by the international community. Education and public awareness also need to be enhanced regarding the importance of copyright protection for cultural works. Consequently, the society will have a better understanding of the value of Indonesia's cultural heritage and will actively participate in its preservation.

This research has several implications. Firstly, the findings can be utilized by the government and policymakers to develop better and more effective regulations in protecting communal intellectual property. Secondly, the research provides guidance for the community and other stakeholders in claiming copyright for works with high cultural and historical

value. Lastly, the international recognition from UNESCO as Memory of the World for the I La Galigo manuscript also highlights the importance of legal protection efforts at a global level.

CONCLUSION

The legal protection of the I La Galigo manuscript is crucial to safeguard the cultural heritage and historical value it holds. The Indonesian government has taken various steps to protect copyrights and traditional knowledge, including the I La Galigo manuscript, recognized as a world heritage by UNESCO. This protection is essential to preserve the cultural heritage and historical values contained in the manuscript. The I La Galigo manuscript can be categorized as communal intellectual property. Communal intellectual property (CIP) refers to collective ownership and protection of intellectual property within a community. This manuscript is an important example of CIP for the Bugis community in South Sulawesi and requires comprehensive and effective legal protection.

Legal protection for traditional cultural expressions such as the I La Galigo manuscript is governed by copyright laws, supported by regulations such as the Minister of Education and Culture of the Republic of Indonesia Regulation Number 10 of 2014 concerning Guidelines for Tradition Preservation. However, more comprehensive regulations and effective implementation are still needed to ensure optimal protection for communal intellectual property. Overall, this research emphasizes the importance of legal protection for the I La Galigo manuscript as communal intellectual property and advocates for strengthening regulations to preserve this cultural heritage.

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