### **Local Potential Development Model Based on Communal Intellectual Property in Serang District**

### **Inge Dwisvimiar1, Rully Syahrul Mucharom2.**

1, 2 Faculty of Law, University of Sultan Ageng Tirtayasa, Indonesia.

|  |  |
| --- | --- |
| **Article history:**  Received 20xx-xx-xx  Received 20xx-xx-xx  Accepted 20xx-xx-xx  **Keywords:**  Development Model; Communal Intellectual Property; Serang District  **DOI:**  doi.org/10.26905/idjch.vxxix.xxxx.  **Corresponding Author:**  Name Author  *E-mail: inge@untirta.ac.id* | **Abstract:** This article reviews Minister of Home Affairs Regulation Number 9 of 2014 concerning Guidelines for Development of Regional Featured Products, Law Number 28 of 2014 on Copyright, and Law Number 5 of 2017 on Advancement of Culture. It also discusses and analyses the distribution and model of developing local regional potential based on Communal Intellectual Property in Serang Regency. The article's aim is to ascertain how Serang Regency's local regional potential is distributed across its products and culture, as well as to outline and identify a development model that Serang Regency's local regional potential can apply to the region's intellectual property. The article employs a socio-legal research methodology along with a qualitative method. Analysis and discussion around the allocation of local and regional. With an emphasis on Golok Seuat, Silat Bandrong, and Rudat, the analysis and discussion of the distribution of local regional potential based on communal intellectual property, including products and culture, is highly varied. Golok Seuat is widely distributed and has a fairly even distribution, but Rudat and Silat Bandrong are not uniformly distributed for a variety of reasons. While Silat Bandrong and Rudat have been inventoried, secured, and published, the development approach employed in Golok Seuat is based on regional superior product with a core competency model with improved attractiveness and promotion. |

# **Introduction**

The rise in marketing ingenuity is a defining feature of contemporary globalised economic activity. Every economic player is vying with one another to present things in an original way. Human creativity, which is a person's intellectual asset, has historically had a profound impact on civilisation, especially through advancements and discoveries in the fields of literature and the arts.[[1]](#footnote-1) As a result of these intellectual properties, laws pertaining to intellectual property—often referred to as IP—were created.[[2]](#footnote-2)

According to Alfons in Ramli et al., a country's ability to safely explore its richness and, eventually, foster a positive economic environment depends on the protection of intellectual property for individuals, organisations, and commercial organisations.[[3]](#footnote-3) Under intellectual property law, there is normative protection for intellectual property, which is separated into two categories: communal intellectual property and personal intellectual property, which includes integrated circuit layout designs, patents, trademarks, trade secrets, and industrial designs.[[4]](#footnote-4) based on Regulation of the Minister of Law and Human Rights Number 13 of 2017 concerning Communal Intellectual Property Data. The term communal intellectual property refers to intellectual property that takes the form of genetic resources, potential geographic indications, traditional knowledge, and traditional cultural expressions.[[5]](#footnote-5)

It is well recognised that concerns about local and regional potential are becoming more widespread on a national and worldwide scale. Indonesia possesses remarkable economic potential,[[6]](#footnote-6) Naturally, there are differences in every region among the 34 provinces, including ethnic manifestations and traditional cultures.[[7]](#footnote-7) As a cultural or cultural community that can be observed (traced) through its cultural features, particularly through the physical dimensions or activities of its people, this includes Serang Regency in Banten Province.[[8]](#footnote-8) These factors mean that regional governments consider cultural variety to be more than just a local feature that constitutes collective intellectual property. Regional autonomy, on the other hand, gives areas the authority to choose their own policies. Every Indonesian region that enjoys regional autonomy must be able to realise all of its potential on a local level in order to thrive in the face of regional and international competition. This suggests, indirectly, that a region's economic development is more focused on methods that maximise and optimise the use of local resources, which are endogenous factors in the area.[[9]](#footnote-9)

The local potential in Serang Regency can be broadly classified into two categories: product potential and cultural potential. This potential is local potential, which is local wisdom. Intangible cultural heritage is being registered in the Ministry of Education and Culture database as part of ongoing inventory efforts. On the other hand, a number of cultures have also been added to the database on a national level by the Ministry of Law and Human Rights through the Directorate of Intellectual Property of the Republic of Indonesia. For instance, 34 Traditional Cultural Expressions originating from Banten Province, including Rampak Bedug, are listed on the official website of the Directorate of Communal Intellectual Property. Patingtung Arts, Pandeglang, and Seba Baduy.[[10]](#footnote-10) Other codified data, gathered in their separate departments, has not been discovered, though, as it is still separatist in nature. Support for the manufacturing and marketing processes is another issue, ranging from the draughting stage to the application of statutory laws pertaining to ownership, such as those on traditional knowledge and traditional cultural expressions.

These data highlight the significance of regional government initiatives. Furthermore, local potential may subsequently turn into a Regional Featured Product in accordance with difficulties pertaining to regional competitiveness. According to Ahmad Jayadi, regional superior product is a regional flagship that is extremely competitive, has qualities and distinctiveness that other regions lack, and may give local populations job possibilities. Superior regional products are also focused on the local, national, and international markets and are ecologically beneficial.[[11]](#footnote-11) The Serang Regency Regional Government may endeavour to draft a codification document in the form of a Master Design for Regional Superior Product Policy based on Local Wisdom in relation to the local potential in products and culture in the Serang Regency.

On the basis of the background information provided above, the following issues can be identified: 1) How can the local and regional potential in Serang Regency be distributed based on collective intellectual property in both products and culture? 2) Regarding intellectual property in Serang Regency, what growth strategy may local and regional potential employ?   
The goal of this study is to obtain a thorough understanding of the regional products that are unique to Serang Regency. The following are the goals of this study: 1) To determine how local regional potential is distributed in Serang Regency based on collective intellectual property in both products and culture; 2) To characterise and establish a development model that local regional potential can employ in the context of intellectual property.

The protection of communal intellectual property, especially based on local wisdom is seen as materially and formally very important, considering that intellectual property containing local wisdom that is realized in communal intellectual property, namely in traditional knowledge, traditional cultural expressions, indications of origin, geographical indications, can be managed properly and receive maximum legal protection. The theoretical urgency of this research is to produce a codified policy of local wisdom-based Communal Intellectual Property in the community. In general, the basic principles and concepts of Communal Intellectual Property have been covered in the Intellectual Property Law, although some are not *sui generis* regulated, such as Traditional Knowledge and Traditional Cultural Expressions. The aim of this article is to produce new methods, or policy principles that are used for scientific development in the field of Communal Intellectual Property. This internal basic research can be oriented towards the explanation of Intellectual Property in order to anticipate a rule or model in order to support applied research in the form of the implementation of the Master Design of Regional Featured Product Policy based on Local Wisdom in Banten Province and an increase in the quantity and quality of Communal Intellectual Property.

# **Method**

This research uses a qualitative methodology based on a socio-legal research framework. The application of normative legal provisions, or laws, to each unique legal event that takes place in a society is the focus of this research.[[12]](#footnote-12) Primary as well as secondary data are used. With purposive sampling, which involves selecting the sample with specific criteria, primary data was collected through field research in the form of interviews.[[13]](#footnote-13) In order to prevent the research's findings from being applied to the broader public because the study was not conducted at random but rather according to predetermined goals that the researcher specified.[[14]](#footnote-14) Serang Regency is the main site for data collecting, with three places designated for the existence and development of products and culture based on communal intellectual property. The laws pertaining to Communal Intellectual Property that are pertinent to this research include Law Number 28 of 2014 on Copyright, Regulation Number 9 of 2014 of the Minister of Home Affairs of the Republic of Indonesia concerning Guidelines for Development of Regional Featured Products, and Law Number 5 of 2017 on Advancement of Culture.

# **Distribution of Serang Regency’s Regional Local Potential Using Collective Intellectual Property in Products and Culture**

Prior to identifying development models for products and culture, the local potential of the region should be assessed in terms of its distribution of Communal Intellectual Property, which underpins both products and culture. Local and regional potential distribution in the Serang Regency area. Banten Province's administrative region includes the Serang Regency. According to data from the Central Statistics Agency, 326 villages were part of the administrative territory of Serang Regency in 2021. [[15]](#footnote-15) In order to determine how local regional potential is distributed, both in terms of products and culture, a literature review is conducted first. This involves reading and evaluating the Regional Cultural Principles for Banten Province 2024, which provides an overview of how local regional potential is distributed overall both products and culture, in Serang Regency, Province Banten.[[16]](#footnote-16)

According to secondary research findings, there are five distinct goods and cultural practices that are founded on communal intellectual property. These include customs, rituals, traditional knowledge, traditional technology, and art. The table below provides more specific information on the distribution of regional potential and local product:

**Table 1.** Serang Regency's List of Local Potential Areas Based on Intellectual Property Communal

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **No** | **Culture Product** | **Product/Culture** | **Potential Type** | **Place** |
| 1 | Prahparahan | Culture | Customs | Kampung Ciwaru Rt 006/002, Desa Kadubeureum, Kecamatan Pabuaran |
| 2 | Safaran/Rabu Kasan | Culture | Rite | Kabupaten Serang |
| 3 | Jojorong | Product | Traditional Knowledge | Kabupaten Serang |
| 4 | Gipang | Product | Traditional Knowledge | Kabupaten Serang |
| 5 | Pembuatan Gerabah | Product | Traditional Knowledge | Kabupaten Serang |
| 6 | Patingtung | Culture | Art | Kecamatan Bojonegara |
| 7 | Rudat | Culture | Art | Desa Padarincang, Kecamatan Padarincang |
| 8 | Silat Kaserangan | Culture | Art | Kabupaten Serang |
| 9 | Ubrug | Culture | Art | Ketapang Waringin RT/RW. 06/04, Desa Cilayang, Cikeusal |
| 10 | Wayang Garing | Culture | Art | Desa Mendaya, Kecamatan Carenang |
| 11 | Golok Seuat | Product | Art | Desa Seuat, Kecamatan Petir |
| 12 | Silat Bandrong | Culture | Art | Padepokan Pencak Silat Bandrong Kigebang, Kecamatan Ciruas. |
|  |  |  |  |  |

Source: Regional Cultural Thoughts of Serang Regency 2024[[17]](#footnote-17)

The table above illustrates the potential of the local area; four product and eight cultures are known to be distributed throughout the Serang Regency. It is well known that communal intellectual property plays a significant role in Indonesian culture construction. The existence of communal intellectual property turns it into a kind of local wisdom that can create new opportunities and benefit the individuals who hold it in both material and immaterial ways. Government Regulation Number 56 of 2022 concerning Communal Intellectual Property governs the legal framework for communal intellectual property. According to Article 1 Number 1 of Government Regulation 56 of 2022 concerning Communal Intellectual Property, having communal intellectual property in a community can have a positive economic impact. In addition to offering cultural diversity, it affects the local economy in the communal intellectual property of community. Traditional Cultural Expressions, Traditional Knowledge, Genetic Resources, Indications of Origin, and Potential Geographical Indications are all regulated by communal intellectual property under Government Regulation Number 56 of 2022.

Three products and cultural items—namely, Silat Bandrong, Golok Seuat, and Rudat—will be the subject of this study. The rationale behind selecting these three research objects is that they offer the possibility of Communal Intellectual Property in the form of Traditional Cultural Expression, which has been nurtured and protected for many generations by the village communal community. The laws controlling Traditional Cultural Expression may be found in government regulation number 56 of 2022 concerning communal intellectual property and Chapter V Part One Concerning Traditional Cultural Expressions and Copyright for Creations whose Creator is Unknown, as well as Articles 38–39 of Law Number 28 of 2014 on Copyright. In addition to the previously mentioned reasons, these three products and cultures have also been registered and documented; the records of these can be found on the Integrated Cultural Data Collection System and the website kikomunal-indonesia.dgip.go.id, which is run by the Ministry of Law and Human Rights' Directorate General of Intellectual Property[[18]](#footnote-18), which is managed by the Indonesian Ministry of Education, Culture, Research and Technology.

# **3.1. Golok Seuat**

Golok Seuat historically originated and is preserved in Seuat Jaya Village, located in Petir District, Serang Regency, Banten. The Seuat Village entrance is shaped like a machete and has a picture of a mosque next to it, signifying a conflict that is still motivated by religion. The respondent, that is a craftsman from Golok Seuat[[19]](#footnote-19), explained how most people living in the village are still employed as Golok Seuat craftspeople. At first, Seuat Village was made up of just one village. Following then, there was a regional expansion that resulted in the creation of Seuat Village and Seuat Jaya Village. The distribution of Golok Seuat craftsmen can be seen through the following table:

**Table 2.** Data of Golok Seuat Craftsmen in Serang Regency

|  |  |  |
| --- | --- | --- |
| **No** | **Location** | **Number of Craftsmen** |
| 1 | Desa Seuat, Kecamatan Petir | 6 |
| 2 | Kampung Pasir Binong, RT/RW. 016/001 | 11 |
| 3 | Kampung Kadu Gundul, RT/RW. 004/001 | 2 |
| 4 | Kampung Asem, RT/RW. 009/002 | 4 |
| 5 | Kampung Seuat Encle, RT/RW. 002/001 | 3 |
| 6 | Kampung Sumampir Pulo, RT/RW. 12/03 | 3 |
| 7 | Kampung Sumampir Sidamukti, RT/RW. 014/003 | 1 |
| 8 | Kampung Seuat Paniis, RT/RW. 007/002 | 7 |
| 9 | Kampung Seuat Hilir, RT/RW. 001/001 | 1 |
| 10 | Kampung Sumampir Masjid, RT/RW. 011/003 | 1 |
| 11 | Kampung Seuat Masjid, RT/RW. 005/002 | 15 |
|  |  |  |

Source: Regional Cultural Thoughts of Serang Regency 2024[[20]](#footnote-20)

The information above demonstrates that Golok Seuat's preservation has been upheld for many generations. There are a lot of Golok Seuat craftsmen spread out throughout Seuat Village and Seuat Jaya Village. It may be claimed that Golok Seuat craftsmen are equally distributed across Seuat Village and Seuat Jaya Village. Aside from that, the Golok Seuat has a distinctive blade and a better, more organised machete, which give it a special charm. Without altering its inherent qualities, Golok Seuat craftsmen are actively working to improve its appearance. As previously said, the growth of Golok Seuat craftsmen may create the possibility for communal intellectual property based goods, which, due to their distinctiveness and specific qualities.

Regulation of the Minister of Home Affairs Number 9 of 2014 concerning Guidelines for the Development of Leading Products outlines guidelines for the development of regionally featured products and includes regulations pertaining to regional superior product. Regional superior product is defined as a product, in the form of goods or services, produced by cooperatives, small and medium-sized businesses, and local communities that have the potential to use all the resources owned by the region in order to generate income for the region and local communities that own it. This definition is contained in Article 1 Paragraph 2 of Minister of Home Affairs Regulation Number 9 of 2014. Competitiveness as well as a desire to join the international market. Regional superior product is a legislative tool that promotes Golok Seuat as a means of revenue for local governments as well as the community, particularly for craftsmen.

# **3.2. Silat Bandrong**

Silat Bandrong is a cultural heritage of Banten's original pencak silat which has been known since the founding of the Islamic Kingdom in Banten. Historically, Silat Bandrong was born around 1500 AD, that is, before the founding of the Banten Sultanate. The figure who is known to have first spread this sect was a Kiai named Ki Agus Jo, known as Ki Beji. He was famous as a Kiai and warrior and was a Bandrong professor who lived on one of the slopes of Mount Santri. Each Pencak Silat has its own style. All movements performed by Pesilat Bandrong are Bandrong movements which consist of 6 basic moves and 27 basic movements of Silat Bandrong Steps.[[21]](#footnote-21) It is known that Silat Bandrong is distributed throughout the following regions in Serang Regency.

**Table 3.** Data for the Hermitage Silat Bandrong in Serang Regency

|  |  |  |
| --- | --- | --- |
| **No** | **Location** | **Number of Hermitage Member** |
| 1 | Padepokan Tunas Muda, Kp. Kernaden, Desa Ukir sari, Kecamatan Bojonegara | 117 |
| 2 | Padepokan Ki Beji Bojonegara, Kp. Beji, Desa Bojonegara | 100 |
| 3 | Padepokan Cimande Maung, Kecamatan Kramatwatu | 77 |
| 4 | Kampung Pagebangan, Desa Kepandean, Kecamatan Ciruas. | 150 |
|  |  |  |

Source: Regional Cultural Thoughts of Serang Regency 2024

According to the distribution above, it is known that Serang Regency only has four distribution locations, which are influenced by a number of factors. For instance, data indicates that there are very few activists, and in one hermitage, there are very few members—for instance, 150 (one hundred and fifty) people—in the Kigebang Padepokan. This is because the community enthusiasts in the area were less receptive to the existence of Pencak Silat Bandrong. The inability of the hermitage members to grasp the Bandrong Silat techniques—which combine power, dexterity, and beauty—is linked to their lack of responding interest. The quantity of Silat Bandrong hermitages in Serang Regency is unequal as a result of this circumstance. But in addition, the Pencak Silat Bandrong Kigebang, a hermitage entrusted with the Silat Bandrong Arts post, along with all the other Hermitage Silat Bandrong, are actively involved in both preserving the Silat Bandrong Arts and assisting in its development in the community. The distribution of these activists is shown in the table above. In Serang Regency, there is one in each sub district.

Primary data from respondents[[22]](#footnote-22) who is a Silat Bandrong activist from Hermitage Silat Bandrong Kigebang clarified that, as of late 2018, the centre has trusted Hermitage Silat Bandrong Kigebang to maintain and advance the art of Silat Bandrong. in order to guarantee the upkeep of Silat Bandrong. Additionally, the Hermitage of Silat Bandrong Kigebang conducts routine training. Typically, Silat Bandrong is performed at celebrations and cultural festivals. As of right now, only the Serang region is known to host performances of Silat Bandrong Art.

# **3.3. Rudat**

Rudat Art originated in Banten and has since expanded to other areas, including Cilegon City, Lebak Regency, Pandeglang Regency, Serang City, and Serang Regency. The name "Rudat" is derived literally from the Arabic word "Rudhah," which means "garden." Rudat art combines movement and sound art with the use of flies (tambourines) to create rhythmic sounds. Rudat Arts' poetry is infused with an Islamic spirit, featuring prayers to the Prophet and praises to Allah SWT, all of which serve to uphold and increase people's faith in Islam and the magnificence of God and the Prophet.[[23]](#footnote-23)

The Banten region, particularly Kampung Sawah, RT/RW. 12/06, Padarincang Village, Padarincang District, Serang Regency, Banten, is the birthplace of Rudat Banten. The sources did not offer a precise explanation for the early appearance of Rudat art. On the other hand, Rudat art has generally emerged since the Banten Sultanate period. The only real distinction between Gambus and Tambourine and Rudat Art is the music's energetic rhythm, which is enjoyed by both the performers and the listeners alike. Rudat Art's dissemination in Padarincang, 3 (Three) settlements in the Padarincang District are known to have different forms of Rudat Art:[[24]](#footnote-24)

**Table 4.** Information about the Rudat Studios' spread in the Padarincang Subdistrict

|  |  |  |
| --- | --- | --- |
| **No** | **Location** | **Number of Studios** |
| 1 | Bugel Village | 1 |
| 2 | Citaman Village | 1 |
| 3 | Padarincang Village | 2 |
|  |  |  |

Source: Interview with Respondents

Beginning in Bugel Village in the District of Padarincang, Rudat Art is distributed across the Serang Regency, particularly in Padarincang. Since 1980, Rudat Art has been on display at Bugel Village. Subsequently, Rudat Art extended to Citaman Village, and from there it reached Padarincang Village, particularly Sawah Village. Since 2014, Sawah Village, Padarincang Village, Rudat Art has been showcased. Every village is reported to have one (1) operational Rudat studio, which hosts performances more than ten times a year.  
Rudat art is typically exhibited on significant occasions, including weddings, the Prophet's birthday, and other noteworthy occasions. Out of the fifteen players, two perform on the 'indung' musical instrument. The musicians will be enthralled with the song's beat, which will make the music seem lively and pique the audience's interest.

Based on explanations from the same respondents[[25]](#footnote-25), every time Rudat is played, Padarincang Villagers will be very excited and eager to see the show, which means that in this instance, the Rudat tradition in Padarincang Village is still preserved. The art form known as Rudat Banten originated in the Banten region, specifically in the Padarincang Village, Padarincang District, and Serang Regency in Banten, specifically in Kampung Sawah. The sources did not offer a precise explanation for the early appearance of Rudat art. On the other hand, Rudat art has generally emerged since the Banten Sultanate period. The sole distinction between Rudat art and Gambus or Tambourine is the music's energetic rhythm, which is played for the audience's enjoyment as well as the Rudat players' own.

# **Examination of Serang Regency’s Regional Local Potential Development Model in the Context of Intellectual Property**

Each of Indonesia's many products and civilisations has unique traits and personalities. A product or culture can be built on communal intellectual property, where ownership is collective and owned by the community, if it is studied and examined. The author has selected three product and cultures—Silat Bandrong, Golok Seuat, and Rudat—based on communal intellectual property, as explained in the previous section. As a result, in order to preserve Communal Intellectual Property Traditional Cultural Expression's existence and viability, a protection-oriented growth model must be created by implementing numerous innovations and advancements in all initiatives meant to create and preserve these goods and culture.

Regulation of communal intellectual property protection is desperately needed to prevent abuse and improper exploitation. The purpose of protecting commumal intellectual property is to save its owners' collective cultural identity from disappearing along with Traditional Knowledge and Traditional Cultural Expression.[[26]](#footnote-26) Together with the communities that own the goods and culture from which communal intellectual property are generated and maintained, the state plays a part in protecting these rights. This means that the state has a responsibility to maintain the distribution of local potential in the region, both in terms of goods and culture, and to ensure its sustainability.[[27]](#footnote-27) The state's role encompasses both the creation of a system or scheme designed to safeguard these products and culture, as well as the formation of a legal framework that can accommodate them in a complete manner.

Traditional Cultural Expressions requires copyright protection since it is a form of intellectual creation that is both individual and collective. This is due to the fact that both the creator and the created itself need to be protected as it is a valuable and helpful production. Additionally, Traditional Cultural Expressions is protected for the progress of Culture, which satisfies the cultural objectives of elevating living standards and benefiting the nation, state, and society via the progress of science, literature, and the arts.[[28]](#footnote-28)

According to secondary research, a number of laws, including Law Number 28 of 2014 on Copyright and Law Number 5 of 2017 on Advancement of Culture, govern efforts to establish models of local and regional potential. Regulation Number 9 of 2014 of the Minister of Home Affairs of the Republic of Indonesia concerning Guidelines for Development of Regional Featured Products, which outlines the Guidelines for Regional Superior Product Development, serves as an implementation regulation for these two laws. The following table lists the provisions of the statutory regulations that pertain to the communal intellectual property based model for developing local and regional potential, including products and culture:

**Table 5.** Intellectual Property Communal Based Regional Local Potential Development Modelling Efforts

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **No** | | **Regulation Number 9 of 2014 of the Minister of Home Affairs of the Republic of Indonesia concerning Guidelines for Development of Regional Featured Products** | | | | |
| 1 | | Article 5 Paragraph (1) | It is possible to use the incubator, cluster, One Village One Product, and core competency models to carry out regional medium-term regional superior product development planning. Increasing regional superior product attractiveness, enhancing infrastructure, boosting investment and promotion, fostering collaboration, fostering community involvement, and fortifying regional superior product protection are some of the ways that the medium-term regional superior product development model is put into practice. | | | |
| 2 | | Article 5 Paragraph (2) | It is possible to use the incubator, cluster, One Village One Product/OVOP, and core competency models to carry out regional medium-term regional superior product development planning. Increasing regional superior product attractiveness, enhancing infrastructure, boosting investment and promotion, fostering collaboration, fostering community involvement, and fortifying regional superior product protection are some of the ways that the medium-term regional superior product development model is put into practice. | | | |
| **No** | | **Law Number 28 of 2014 on Copyright** | | | | |
| 1 | | Article 38 | The state owns the copyright to EBT, and it is its responsibility to inventory, safeguard, and maintain it while keeping in mind societal values. | | | |
| 2 | | Article 39 | The state owns the products if its creator is unknown or cannot be identified at this time due to a lack of announcement, and vice versa. The copyright and work are owned by the state for the benefit of the creator in the event that a work has been published but the creator and the person making the notification are unknown. | | | |
| **No** | **Law Number 5 of 2017 on Advancement of Culture** | | | | | |
| 1 | Article 1 Paragraph 4 | | | Protection is an effort to maintain the sustainability of culture carried out by means of inventory, security, maintenance, rescue, and publication. | | |
| 2 | Article 1 Paragraph 5 | | | Development is an effort to revive the cultural ecosystem and improve, enrich, and disseminate culture. | | |
| 3 | Article 16 | | | Inventory of Cultural Advancement Objects consists of recording and documenting, assigning, and updating data carried out through the Cultural Data Collection System. | | |
| 4 | Article 22 | | | Everyone, both the Central Government, Regional Government, and the community are obliged and play an active role in safeguarding to prevent foreign parties from claiming the intellectual property of Cultural Advancement Objects, by updating data, inheriting, and fighting for Cultural Advancement Objects. | | |
| 5 | Article 24 | | | Everyone, both the Central Government, Regional Government, and the community are obliged to carry out maintenance to prevent damage, loss, or destruction of Cultural Advancement Objects by maintaining the noble value and wisdom, using it in everyday life, maintaining diversity, reviving and maintaining cultural ecosystems, and passing on Cultural Advancement Objects. | | |
| 6 | Article 26 | | | Everyone, both the Central Government, Regional Government, and the community are obliged and play an active role in saving, by revitalizing, repatriating, and restoring the Object of Cultural Advancement. | | |
| 7 | Article 28 | | | Every person, whether the Central Government, Regional Government, or the community is obliged and plays an active role in conducting publications that are published both domestically and abroad using various forms of media. | | |
| 8 | Article 37 | | | Large industries and/or foreign parties who wish to utilize the Object of Cultural Advancement must obtain a permit from the Minister with the following conditions, namely: have approval on the basis of initial information, benefit sharing, and inclusion of the origin of the Cultural Advancement Object. This aims to revive and maintain the ecosystem of the Cultural Advancement Object. | | |
|  | |  |  | |  |  |

Source: The Republic of Indonesia's legislation.

Incubator, cluster, one village one product, and core competencies are among the options for developing communal intellectual property protection for local regional potential in products, according to the explanation of the three laws and regulations mentioned above. Local and regional cultural potential, meanwhile, includes data inventory, maintenance, publication, security, and rescue. All of these initiatives have the potential to grow into a development model that will enable Serang Regency to maintain its local and regional potential—both in terms of products and culture.

The following subchapter will provide a detailed analysis and discussion of the development models for the 3 (three) communal intellectual property based local potential regions that the author focusses on: Golok Seuat, Silat Bandrong, and Rudat.

# **4.1. Golok Seuat**

One of the local potentials in the Serang Regency area is Golok Seuat, which has the potential to develop into one of the region's regional featured products. Incubator, cluster, one village one product, and core competency models can be used for medium-term regional superior product development in accordance with Article 5 of Regulation Number 9 of 2014 of the Minister of Home Affairs of concerning Guidelines for Development of Regional Featured Products. These models can be implemented through raising the standard of regional superior product attractiveness, infrastructure quality, promotion and investment of regional superior product, increased cooperation, increased community participation, and increased protection of regional superior product. In an endeavour to enhance safeguarding regional superior product, Golok Seuat requires security to avert abuse by external entities and to enhance the calibre of Golok Seuat's attractiveness and marketing. This can be accomplished by putting the decided-upon development model into practice.

It is known that the Golok Seuat development model used in publications for inventory purposes has not been registered on the Communal Intellectual Property website run by the Ministry of Law and Human Rights' Directorate General of Intellectual Property, the Intangible Cultural Heritage website, or the Integrated Cultural Data Collection System, Nonetheless, Golok Seuat has published by using online marketplaces such as Shopee, Lazada, Facebook, and others to market his wares. Therefore, it is well recognised that Golok Seuat's publications result in promotion. Publication promotion is a component of the medium-term regional superior product development strategy.

In addition to stepping up its marketing, Golok Seuat is also working to improve the calibre of its attractions. As previously said by responders, Golok Seuat has experienced multiple alterations and is distinct in its sulangkar. This demonstrates how craftsmen are working to innovate new products and raise the standard of appeal. In order to incorporate efforts to build attractive quality, Golok Seuat craftspeople who actively promote their items through online marketplaces must expand the capacity of their products. In addition, because there are so many Golok Seuat craftsmen in Seuat Village and Seuat Jaya Villages, practically every adult in these two villages works with Golok Seuat, which implies that children and young people in Seuat Village and Seuat Jaya Village also work with Golok Seuat because it has become a sustainable culture in these two villages. Thus, there is a natural increase in community participation. Therefore, it can be said that Golok Seuat's initial development model aimed to improve the quality of product attractiveness by boosting regional superior product products' capability. The second is boosting investment and product promotion through publishing. Thirdly, raising community involvement through raising community involvement in product creation.

# **4.2. Silat Bandrong**

It is known that Silat Bandrong has not registered on the website https://kikomunal-indonesia.dgip.go.id/, which is run by the Ministry of Law and Human Rights' Directorate General of Intellectual Property, as part of the development model for inventorying data for security. With Dapobud Number OP.5050.20140101.00011, Silat Bandrong is registered in the Integrated Cultural Data Collection System as an art and as an Object for the Advancement of Culture. The Directorate of Cultural Heritage and Diplomacy of the Ministry of Education, Culture, Research, and Technology is in charge of managing the inventory of Intangible Cultural Heritage on the website https://warisankultur.kemdikbud.go.id/. The performing arts domain has been a part of this inventory since 2014, and it is referred to as "Pencak Silat Bandrong" with registration number 201400119.

Maintenance of Silat Bandrong is based on respondents' information, namely by carrying out training consistently. As explained in the previous sub-chapter, there are 6 basic moves and 27 basic movements in Silat Bandrong, so to maintain the existence of this art, training needs to be carried out regularly and consistently.

There was no rescue attempt would be made for Silat Bandrong Arts. This is a result of the continued preservation and application of Silat Bandrong. Plagiarism attempts from outside the Silat Bandrong Arts community were nonexistent. The same as publications. Additionally, no publicity campaign was launched for Silat Bandrong. Nonetheless, a lot of art festivals are held, whether they are organized by academic institutions, municipal governments, or other cultural organisations.

Silat Bandrong has never been listed as a communal intellectual property since it is a form of art that is exclusive to the people of Serang Regency. There was no registration attempts due to activists and the Local Cultural Service's unawareness of communal intellectual property. They both acknowledged that they had never been socialised in this area. As a result, Silat Bandrong has only been protected by the Indonesian Pencak Silat Association (IPSI) up until today.

# **4.3. Rudat**

The development model for Rudat in data registration for security purposes, it is known that Rudat has not been registered on the website https://kikomunal-indonesia.dgip.go.id/ which is managed by the Directorate General of Intellectual Property of the Ministry of Law and Human Rights. In the Integrated Cultural Data Collection System, Bandrong Silat is registered as an Object for the Advancement of Culture as a Custom, with OP.6060.20180101.00788. Inventory of Intangible Cultural Heritage on the website https://warisankultur.kemdikbud.go.id/ which is managed by the Directorate of Cultural Heritage and Diplomacy of the Ministry of Education, Culture, Research and Technology, is designated with the name "Rudat" registration number 201800666, with domain performing arts, which has been established since 2018. Based on information from respondents, Rudat Banten activists who live in Padarincang Village, Padarincang District, Serang Regency, Banten did not know that their art had been registered as a communal intellectual property with the traditional cultural expressions type or as an Object for Cultural Advancement. Activists stated that Rudat Art had not been registered or recorded.

Based on the information provided by respondents, Rudat is maintained, specifically through regular training implementation. Each and every time Rudat makes an appearance—which is frequently done at holy occasions like the Prophet's birthday—it has also been somewhat altered. As previously mentioned, the Rudat is performed by 15 (fifteen) players, and the only way to keep it alive is by regular performances. There was no attempt made to save Rudat Arts. This is due to the fact that Rudat is still upheld and used today. There aren't any noteworthy publication efforts. On the other hand, some members publish Rudat Art performances for their own use solely. The Rudat group is not making any attempts to spread information through official publications. Rudat is still in high demand among the general public. The audience becomes interested in Rudat's performance when the musical instrument "Indung" is played.

# **Conclusion**

Based on the analysis and discussion above, it can be concluded that:

1. In Serang Regency, there is a substantial dispersion of communal intellectual property based local potential in both products and culture. Regional Cultural Thoughts of Serang Regency 2024 clarified that customs, rites, traditional knowledge, traditional technology, and art are the five categories of regional local potential. Out of the five different commun intellectual property based local potential types, Golok Seuat, Silat Bandrong, and Rudat are the three things that are being examined. In Seuat Village and Seuat Jaya, Petir District, Serang Regency, Golok Seuat is dispersed fairly equally. There is little significance in the spread of Rudat and Silat Bandrong. This is brought about by the members' lack of motivation as well as the difficult performance method in both Rudat and Silat Bandrong;
2. Different regulations serve as the foundation for the development models of the three communal intellectual property based products and culture. The product adheres to Regulation Number 9 of 2014 of the Minister of Home Affairs of the Republic of Indonesia concerning Guidelines for Development of Regional Featured Products, but the culture follows Law Number 28 of 2014 on Copyright and Law Number 5 of 2017 on Advancement of Culture. The Golok Seuat development model employs the core competency concept, which enhances the appeal of regional superior product and augments community and government involvement. The development models of Rudat and Silat Bandrong are similar in that data and security have been inventoried in both the Intangible Cultural Heritage website and the Ministry of Law and Human Rights' Directorate General of Intellectual Property. Aside from that, rescue measures were not undertaken because neither culture had any acquisition or plagiarism attempts by international or local parties. Regular and consistent exercises and activities are used to carry out maintenance tasks. This prevents the two civilisations' legacy from disappearing. Promotional activities are not very important. There is no attempt made on social media or other official media.

**References**

Adawiyah, Robiatul, dan Rumawi, “Pengaturan Hak Kekayaan Intelektual dalam Masyarakat Komunal di Indonesia,” *Repertorium Jurnal Ilmiah Kenotariatan* 10, no. 1 (May 2021): 672, <http://dx.doi.org/10.28946/rpt.v10i1.672>.

Aprilia, Rully, Yuni Maryuni, dan Ana Nurhasanah, “Perkembangan Kesenian Rudat Banten di Kecamatan Kasemen Kota Serang Provinsi Banten Pada Tahun 2013-2018,” *Bihari: Jurnal Pendidikan Sejarah dan Ilmu Sejarah* 4 no. 2 (June 2021): 115, Retrieved from <https://jurnal.unsil.ac.id/index.php/bihari/issue/view/288>.

Basuki Antariksa, “Desain Induk (Grand Design) Pengembangan Ekonomi Kreatif di Indonesia,” Academia.edu, 11 November 2022, <https://www.academia.edu/41563602/DESAIN_INDUK_GRAND_DESIGN_KEBIJAKAN_PENGEMBANGAN_EKONOMI_KREATIF_DI_INDONESIA_1_Basuki_Antariksa>.

BPS Provinsi Banten, “Jumlah Desa/Kelurahan Menurut Kabupaten/Kota di Provinsi Banten 2019-2014,” 22 July 2024 [https://banten.bps.go.id/indicator/101/39/1/jumlah-desa-kelurahtl](https://banten.bps.go.id/indicator/101/39/1/jumlah-desa-kelurahan-menurut-kabupaten-kota-di-provinsi-banten.html).

Direktorat Jenderal Kekayaan Intelektual, “Pusat Daya Kekayaan Intelektual Komunal Indonesia,” 23 October 2024, https://kik.dgip.go.id.

Dwisvimiar, Inge, Dede Agus, dan Maulia Tasyafa Audry, *“Development of Traditional Cultural Expression of Patingtung Art from the Aspects of Copyright and Advancement of Culture,”* *Pandecta* (June 2023): 25, <http://dx.doi.org/10.15294/pandecta.v18i1.43359>.

Ghalib Agfa Polnaya dan Darwanto, “Pengembangan Ekonomi Lokal untuk meningkatkan Daya Saing pada UKM Ekonomi Kreatif Batik Bakaran di Pati, Jawa Tengah,” *Jurnal Bisnis dan Ekonomi (JBE)* 22, no. 1 (March 2015): 2, Retrieved from <https://www.unisbank.ac.id/ojs/index.php/fe3/article/view/4118>.

Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi, “SPKT,” 31 Juli 2024, <https://spkt.kemdikbud.go.id/>.

M. Ramli, Ahmad, “Perlindungan Kekayaan Intelektual dalam Pemanfaatan Teknologi Informasi saat Covid-19 *(The Protection of Intellectual Property on The Use of Information Technology at The Covid-19),”* *Jurnal Penelitian Hukum De Jure* 1, no. 1 (January 2021): 47, https://doi.org/10.30641/dejure.2021.v21.45-58.

Nur Dewata, Mukti, Fajar, dan Yulianto Achmad, *Dualisme Penelitian Hukum Normatif dan Empiris*. Yogyakarta: Pustaka Pelajar, 2016.

Nurfitri, Dian, “Perlindungan Kekayaan Intelektual Komunal Pasca Terbitnya Peraturan Pemerintah Nomor 56 Tahun 2022 Tentang Kekayaan Intelektual Komunal”, *Jurnal Hukum De Lege Ferenda Trisakti* (September 2023): 230, <https://doi.org/10.25105/ferenda.v1i2.18276>.

Nurhaini Butarbutar, Elisabeth, *Metode Penelitian Hukum*. Bandung: Refika Aditama, 2018.

Penyusun, Tim, *Pokok Pikiran Kebudayaan Daerah Kabupaten Serang Provinsi Banten Tahun 2024.* Serang: Sekretariat Daerah Kabupaten Serang Dinas Pendidikan dan Kebudayaan Kabupaten Serang, 2024.

Prasetyo Adhi, Yuli, Dewi Sulistianingsih dan Rini Fidiyani, “Pengelolaan Kekayaan Intelektual Berbasis Kearifan Lokal Sebagai Penguatan. Buaya Literasi, Kreativitas dan Inovasi,” *Jurnal Pengabdian Hukum Indonesia (Indonesian Journal of Legal Community)* 4, no. 1 (October 2020): 20, <https://doi.org/10.15294/jphi.v4i1.49934>.

Roisah, Kholis “Perlindungan Ekspresi Budaya Tradisional dalam Sistem Hukum Kekayaan Intelektual,” *MMH* 43, no. 3 (July 2014): 372, <http://dx.doi.org/10.14710/mmh.43.3.2014.372-379>.

Setyaningtyas, Ayu Citra, dan Endang Sri Kawuryan, “Menjaga Ekspresi Budaya Tradisional di Indonesia,” *Jurnal Ilmu Hukum Tambun Bungai* 1, no. 2 (September 2016): 122, <https://doi.org/10.20231/jihtb.v1i2.60>.

Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif dan R&D.* Bandung: Alfabeta, 2017.

Sulaiman, *Sekilas Mengenal Kekayaan Budaya Banten.* Surabaya: JP Books, 2019.

Thresnawaty S., Euis, “Perguruan Silat Bandrong Renggong Ampel di Kabupaten Serang,” *Patanjala* 5 no. 1 (March 2013): 104, <http://dx.doi.org/10.30959/patanjala.v5i1.165>.

Ulinnuha, Lutfi, “Penggunaan Hak Cipta Sebagai Objek Jaminan Fidusia,” *Jurnal of Private and Commercial Law* 1, no. 1 (November 2017): 86, <http://dx.doi.org/10.15294/jpcl.v1i1.12357>.

Wierma Putri, Ria, Yunita Maya Putri, dan Rehulina, *“Recognizing the Protection of Communal Intellectual Property Rights,”* *Jurnal Hukum De’rechsstaat* (September 2021): 90, <https://ojs.unida.ac.id/LAW/article/view/4073>.

Yufit R, Hendra, Bambang Herry P, Alwan Abdurrahman, Trismayanti Dwi P, “Strategi Pengembangan Produk Unggulan Lintas Wilayah Untuk Mendukung Sistem Inovasi Daerah Di Kabupaten Magetan, Ponorogo, Dan Pacitan,” *Jurnal Cakrawala, Politeknik Negeri Jember, Universitas Negeri Jember* 11 no. 1 (June 2017): 114, https://doi.org/10.32781/cakrawala.v11i1.

1. Kholis Roisah, “Perlindungan Ekspresi Budaya Tradisional dalam Sistem Hukum Kekayaan Intelektual,” *MMH* 43, no. 3 (July 2014): 372, http://dx.doi.org/10.14710/mmh.43.3.2014.372-379. [↑](#footnote-ref-1)
2. IP has experienced four changes in nomenclature, the first was Copyright, Patent and Brand (HCPM) then changed to Rights on Intellectual Property (HaKI), then changed again to Intellectual Property Rights (IPR) and which has now changed to Intellectual Property (IP) after the signing of Presidential Regulation No. 44 of 2015 concerning the Ministry of Law and Human Rights, in Lutfi Ulinnuha, “Penggunaan Hak Cipta Sebagai Objek Jaminan Fidusia,” *Jurnal of Private and Commercial Law* 1, no. 1 (November 2017): 86, http://dx.doi.org/10.15294/jpcl.v1i1.12357. [↑](#footnote-ref-2)
3. Ahmad M. Ramli, “Perlindungan Kekayaan Intelektual dalam Pemanfaatan Teknologi Informasi saat Covid-19 *(The Protection of Intellectual Property on The Use of Information Technology at The Covid-19),”* *Jurnal Penelitian Hukum De Jure* 1, no. 1 (January 2021): 47, https://doi.org/10.30641/dejure.2021.v21.45-58. [↑](#footnote-ref-3)
4. Intellectual property is classified into two categories: firstly, non-communal intellectual property, which includes trade secrets, patents, trademarks, integrated circuit layout designs, industrial designs, and plant varieties (plan variety); on the other hand, traditional cultural expressions, traditional knowledge, indications of origin, and geographical indications are included in communal intellectual property, in Robiatul Adawiyah and Rumawi, “Pengaturan Hak Kekayaan Intelektual dalam Masyarakat Komunal di Indonesia,” *Repertorium Jurnal Ilmiah Kenotariatan* 10, no. 1 (May 2021): 672, http://dx.doi.org/10.28946/rpt.v10i1.672. [↑](#footnote-ref-4)
5. Yuli Prasetyo Adhi, Dewi Sulistianingsih dan Rini Fidiyani, “Pengelolaan Kekayaan Intelektual Berbasis Kearifan Lokal Sebagai Penguatan. Buaya Literasi, Kreativitas dan Inovasi,” *Jurnal Pengabdian Hukum Indonesia (Indonesian Journal of Legal Community)* 4, no. 1 (October 2020): 20, https://doi.org/10.15294/jphi.v4i1.49934. [↑](#footnote-ref-5)
6. Basuki Antariksa, “Desain Induk (Grand Design) Pengembangan Ekonomi Kreatif di Indonesia,” Academia.edu, 11 November 2022, https://www.academia.edu/41563602/DESAIN\_INDUK\_GRAND\_DESIGN\_KEBIJAKAN\_PENGEMBANGAN\_EKONOMI\_KREATIF\_DI\_INDONESIA\_1\_Basuki\_Antariksa. [↑](#footnote-ref-6)
7. Ayu Citra Setyaningtyas dan Endang Sri Kawuryan, “Menjaga Ekspresi Budaya Tradisional di Indonesia,” *Jurnal Ilmu Hukum Tambun Bungai* 1, no. 2 (September 2016): 122, https://doi.org/10.20231/jihtb.v1i2.60. [↑](#footnote-ref-7)
8. Sulaiman, *Sekilas Mengenal Kekayaan Budaya Banten,* (Surabaya: JP Books, 2019), 42. [↑](#footnote-ref-8)
9. Ghalib Agfa Polnaya and Darwanto, “Pengembangan Ekonomi Lokal untuk meningkatkan Daya Saing pada UKM Ekonomi Kreatif Batik Bakaran di Pati, Jawa Tengah,” *Jurnal Bisnis dan Ekonomi (JBE)* 22, no. 1 (March 2015): 2, Retrieved from https://www.unisbank.ac.id/ojs/index.php/fe3/article/view/4118. [↑](#footnote-ref-9)
10. Direktorat Jenderal Kekayaan Intelektual, “Pusat Daya Kekayaan Intelektual Komunal Indonesia, 23 Oktober 2024, https://kik.dgip.go.id. [↑](#footnote-ref-10)
11. Hendra Yufit R, Bambang Herry P, Alwan Abdurrahman, Trismayanti Dwi P, “Strategi Pengembangan Produk Unggulan Lintas Wilayah Untuk Mendukung Sistem Inovasi Daerah Di Kabupaten Magetan, Ponorogo, Dan Pacitan,” *Jurnal Cakrawala, Politeknik Negeri Jember, Universitas Negeri Jember* 11 no. 1 (June 2017): 114, https://doi.org/10.32781/cakrawala.v11i1. [↑](#footnote-ref-11)
12. Elisabeth Nurhaini Butarbutar, *Metode Penelitian Hukum* (Bandung: Refika Aditama, 2018), 97. [↑](#footnote-ref-12)
13. Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif dan R&D.* (Bandung: Alfabeta, 2017), 76. [↑](#footnote-ref-13)
14. Mukti Fajar Nur Dewata dan Yulianto Achmad, *Dualisme Penelitian Hukum Normatif dan Empiris* (Yogyakarta: Pustaka Pelajar, 2016), 161. [↑](#footnote-ref-14)
15. BPS Provinsi Banten, “Jumlah Desa/Kelurahan Menurut Kabupaten/Kota di Provinsi Banten 2019-2014,”22 Juli 2024, <https://banten.bps.go.id/indicator/101/39/1/jumlah-desa-kelurahtl>. [↑](#footnote-ref-15)
16. Tim Penyusun, *Pokok Pikiran Kebudayaan Daerah Kabupaten Serang Provinsi Banten Tahun 2024* (Serang: Sekretariat Daerah Kabupaten Serang Dinas Pendidikan dan Kebudayaan Kabupaten Serang, 2024) [↑](#footnote-ref-16)
17. *Ibid,* 164-201. [↑](#footnote-ref-17)
18. Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi, “SPKT”, 31 Juli 2024, https://spkt.kemdikbud.go.id/. [↑](#footnote-ref-18)
19. Interview with Mr. Sujana, as a Golok Seuat Craftsman, on April 25, 2024, at 13.00 WIB. [↑](#footnote-ref-19)
20. *Ibid,* 164-201. [↑](#footnote-ref-20)
21. Euis Thresnawaty S., “Perguruan Silat Bandrong Renggong Ampel di Kabupaten Serang,” *Patanjala* 5 no. 1 (March 2013): 104, http://dx.doi.org/10.30959/patanjala.v5i1.165. [↑](#footnote-ref-21)
22. Interview with Mr. Junaidi, as Silat Bandrong Activist, on April 25th, 2024, at 10.00 WIB. [↑](#footnote-ref-22)
23. Rully Aprilia, Yuni Maryuni, and Ana Nurhasanah, “Perkembangan Kesenian Rudat Banten di Kecamatan Kasemen Kota Serang Provinsi Banten Pada Tahun 2013-2018,” *Bihari: Jurnal Pendidikan Sejarah dan Ilmu Sejarah* 4 no. 2 (June 2021): 115, Retrieved from <https://jurnal.unsil.ac.id/index.php/bihari/issue/view/288>. [↑](#footnote-ref-23)
24. Interview with Mr. Tedi and Mr. H. Damanhuri, as Secretary of Padarincang Village and Rudat Arts Activist, on Thursday, April 25th, 2024, at 16.00 WIB. [↑](#footnote-ref-24)
25. Interview with Mr. H. Damanhuri, as Rudat Arts Activist, on Thursday, April 25th, 2024, at 16.00 WIB. [↑](#footnote-ref-25)
26. Dian Nurfitri, “Perlindungan Kekayaan Intelektual Komunal Pasca Terbitnya Peraturan Pemerintah Nomor 56 Tahun 2022 Tentang Kekayaan Intelektual Komunal,” *Jurnal Hukum De Lege Ferenda Trisakti* (September 2023): 230, https://doi.org/10.25105/ferenda.v1i2.18276. [↑](#footnote-ref-26)
27. Ria Wierma Putri, Yunita Maya Putri, dan Rehulina, *“Recognizing the Protection of Communal Intellectual Property Rights,”* *Jurnal Hukum De’rechsstaat* (September 2021): 90, https://ojs.unida.ac.id/LAW/article/view/4073. [↑](#footnote-ref-27)
28. Inge Dwisvimiar, Dede Agus, dan Maulia Tasyafa Audry, *“Development of Traditional Cultural Expression of Patingtung Art from the Aspects of Copyright and Advancement of Culture,”* *Pandecta* (June 2023): 25, http://dx.doi.org/10.15294/pandecta.v18i1.43359. [↑](#footnote-ref-28)