

## GEOGRAPHICAL INDICATIONS FOR MARKET ENHANCEMENT OF WAYANG PURBA SRAGEN: AN INSTITUTIONAL ANALYSIS

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**Abstract.** This research proposes a market recognition enhancement of wayang purba, a traditional indigenous performance from Ngebung Village, Sragen Regency, through Geographical Indications (GIs) registration. The research applies qualitative methods to explore the roles of academia, business, government, community, and media using the Institutional Analysis Development (IAD) framework by Elinor Ostrom. The IAD framework delivers the authentic potential of Sragen as a prehistoric site and a part of Central Java with solid roots in wayang performances. On the contrary, the analysis also found that stakeholder support still needed to run partially, overlapping roles that failed to achieve collective efforts in carrying Wayang Purba to gain recognition of GIs. The importance of GIs in increasing market recognition of indigenous art products underlies research suggestions on managing the roles of stakeholders in a more integrated manner. Research recommendations align with previous literature that the GIs scheme is the right step for cultural marketing that needs to be managed collectively. Even so, an in-depth exploration of the duties and functions of each institution still needs to be implemented in future research.

**Keywords:** geographical indications, wayang purba, institutional, intellectual property rights, marketing.

**Abstraksi.** Penelitian ini mengusulkan peningkatan pengenalan pasar wayang purba, pertunjukan tradisional asli dari Desa Ngebung, Kabupaten Sragen, melalui pendaftaran Indikasi Geografis (IG). Penelitian ini menggunakan metode kualitatif untuk mengeksplorasi peran akademisi, bisnis, pemerintah, komunitas, dan media dengan menggunakan kerangka Institutional Analysis Development (IAD) oleh Elinor Ostrom. Kerangka IAD menyampaikan potensi asli Sragen sebagai situs prasejarah dan bagian dari Jawa Tengah yang berakar kuat pada pertunjukan wayang. Sebaliknya, analisis juga menemukan bahwa dukungan pemangku kepentingan masih berjalan parsial, tumpang tindih peran yang gagal mencapai upaya kolektif dalam mengusung Wayang Purba untuk mendapatkan pengakuan GI. Pentingnya GI dalam meningkatkan pengenalan pasar terhadap produk seni nusantara mendasari saran penelitian untuk mengelola peran pemangku kepentingan secara lebih terintegrasi. Rekomendasi penelitian sejalan dengan literatur sebelumnya bahwa skema GI merupakan langkah tepat untuk pemasaran budaya yang perlu dikelola secara kolektif. Meski begitu, pendalaman terhadap tugas dan fungsi masing-masing lembaga masih perlu dilakukan dalam penelitian-penelitian selanjutnya.

**Kata Kunci:** indikasi geografis, wayang purba, institusional, hak kekayaan intelektual, pemasaran

### INTRODUCTION

The growth of the tertiary sector through tourism destinations and events shows a positive trend even though Sragen is identically supported by the secondary sector, especially the manufacturing industry

and processing of agricultural products. Referring to the Central Bureau of Statistics data processing, the tertiary sector contributed up to 38 percent of Sragen's GRDP or 12049 billion rupiahs in 2022 (Istiqomah et al., 2022). In the last decade,

Sragen has developed from a city that relies on natural resources, continues to rely on technology and machinery, and then becomes one that relies on creativity, emphasizing cultural values and intellectual ideas. The current situation directs the Sragen economy to focus on creative products, considering not only product quantity but also authenticity and exclusivity (Aldora et al., 2022). Sragen began highlighting tourism products, traditional crafts, and cultural performing arts, simultaneously increasing Sragen's characteristics. The intellectual-based economic paradigm brings with it the emergence of Wayang Purba, a factual combination between Wayang as a traditional Indonesian art and prehistoric sites as the historical essence of Sragen.

Together with goyor woven fabrics, peasant batik motifs, and organic agricultural commodities, Wayang Purba hints at the potential to bridge Sragen in strengthening regional characteristics (Pratiwi et al., 2020; Suranto & Djunaidi, 2021). The strong attachment between Sragen as an administrative area, Javanese traditional arts, including Wayang, and the existence of prehistoric sites sparked the thought that Sragen Regency is unique, has a natural identity, and far more than that: Sragen needs legal conservation of all its exclusivity. At a more comprehensive stage, the conservation of the authenticity of Wayang Purba products drives the tourism ecosystem, providing added value and prosperity originating from creative economy activities.

This research departs through four main problems. First, the need for more understanding of the regulatory framework for GIs in Indonesia is fundamental to the

research. Second, although some previous literature has discussed many GI schemes as a market enhancement of regional tourism, most of them apply to agricultural and food products. However, only a few still review prehistoric sites with the support of solid cultural arts. As a follow-up step, the research examines the original Wayang Purba from Sragen through case studies to illustrate the urgency of GIs managed by stakeholders for strengthening the Sragen tourism market. To see the role of stakeholders, the Institutional Analysis and Development (IAD) framework is an appropriate aid for research purposes.

Last but not least, the last part of the manuscript provides recommendations to stakeholders in the Penta helix collaborative model, based on the IAD framework, regarding their role in assisting in managing GIs to Wayang Purba. The absence of an institutional role directs the research to several recommendations. In the recommendations, the analysis results offer insights into how the acquisition of GIs will immediately boost Wayang Purba's marketing.

## RESEARCH METHODS

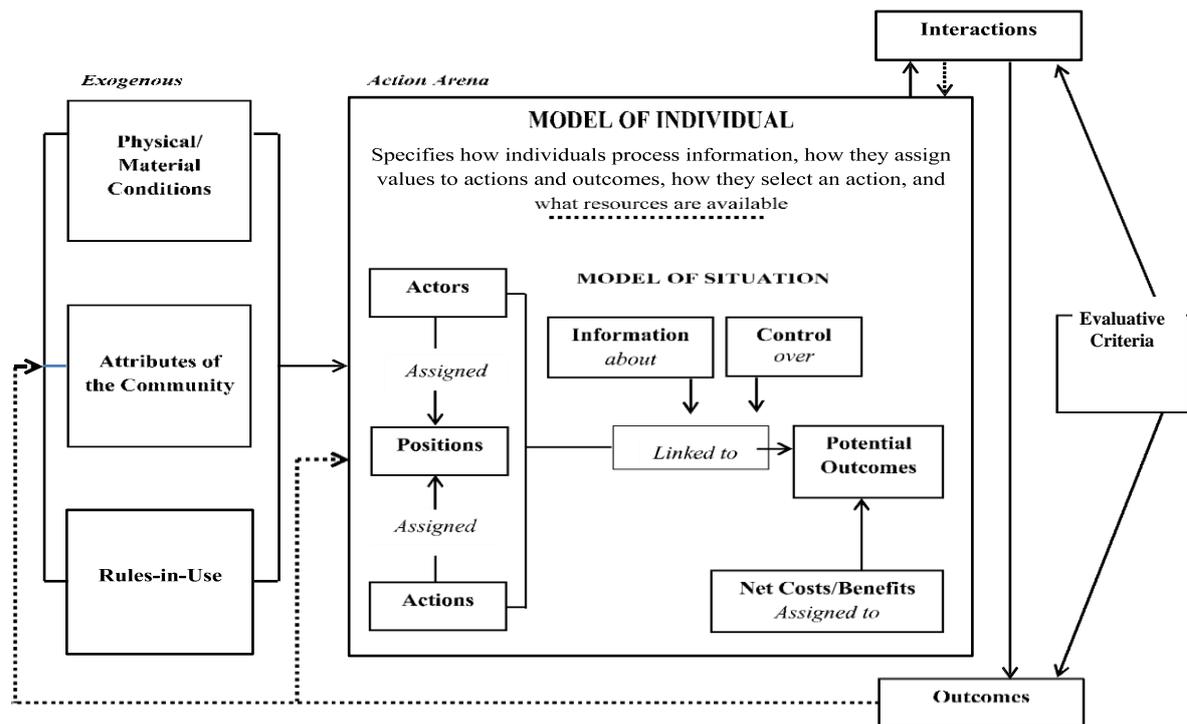
IAD is a scaffold for organizing governmental and institutional structures, as illustrated in Figure 1 and Table 1 (Ostrom, 2011). This approach has been extensively utilized in studies focusing on managing shared resources. The methodology has been frequently employed in research on shared resource administration. GI is a collective right, and the management bodies' participation approach makes it successful. The fundamentals of quality, group action, and efficient governance are all contained in GIs, which are only a signaling tool and can

potentially improve market access (Table 1). No person must be a registered owner of a GI. In order for there to be collective action under this rule, a new "organization" must be established. Thus, a producer society's makeup might affect how it behaves in the future. Imagine that the founding member of the society is motivated to establish a society to obtain GI recognition about the goals of GI registration. In that case, they will only be achieved if they are achieved. The current study has employed the framework to highlight the institutional, technical, and participatory features of GIs as they have been filtered via the local environment and to ascertain how activities might be linked in a suitable, efficient, and long-lasting manner. The IAD framework finds its relevance in this research because the collective role of stakeholders strongly determines success in obtaining Intellectual Property Rights, more specifically, GIs.

Through a qualitative approach, this research explores the design, implementation, and outcomes of activities in managing GI. Exploratory research is carried out sequentially, with the first phase taking qualitative data (Prasetya & Kussudyarsana, 2020). Through in-depth exploration and based on the IAD framework, this research seeks to analyze the role of institutions and management by stakeholders in proposing IGs for a regionally authentic product. Only solid and proactive GI management stakeholders can perform functions to improve quality, carry out promotions and capture markets, ensure creators' welfare, and enable economies of scale and commercialization (Vandecandelaere et al., 2018). Without stakeholder solidity, a commodity has the

potential not to be highly valued, especially a product based on intellectual and creativity, and the bargaining power of producers or creators will always be weak (Marescotti et al., 2020). This condition tends to kill the product ecosystem slowly.

This research requires an understanding of GIs terminologically and a legal process. Furthermore, discussions about the role of stakeholders, including academics, entrepreneurs or creators, local government, community, and media, are also crucial components. Most importantly, this research needs to introduce and present the emergence and development of Wayang Purba as a derivation of the Indonesian art of wayang kulit. Wayang Purba was derived naturally, considering that part of the administrative area of Sragen is a prehistoric site. In order to find concepts regarding GIs, the role of stakeholders, and Wayang Purba, this research explores information sourced from primary and secondary data. This research explores primary information through in-depth interviews (Duran & Uygur, 2022) with Wayang Purba artists, the Sragen Culture and Tourism Office, event organizers for traditional and cultural performances, and local culture curators. Primary data exploration aims to learn more about the authenticity, potential, and problems in the development of Wayang Purba. Secondary data is also essential, especially in building a framework for thinking as well as material for comparative studies, obtained from previous manuscripts that discuss the development of tourism, especially those that emphasize the GIs pathway (Putri et al., 2022; Sedana & Astawa, 2019; Varela, 2020).



**Figure 1** Concepts of Institutional Analysis and Development  
Source: (Ostrom, 2011)

Table 1.  
Structure of an Action Situation

<b>Actor</b>	Actors in this context include the resources brought by the actor, the actor's assessment of the world and actions, and how the actor acquires, processes, maintains, and uses knowledge.
<b>The positions</b>	What positions are open (e.g., Chair, members of the association, etc.)
<b>The set of allowable actions</b>	When it comes to the technology that can be used, the seasons and other factors
<b>The potential outcomes</b>	Participants in these positions impact what geographical area and the activities there? What series of events connects the activities to the results?
<b>The level of control over the choice</b>	Do the appropriators need to get permission or a permit before acting, or do they act on their initiative?
<b>The information available</b>	The amount of knowledge that the appropriators have on the state of the resource, the benefits and costs of working with other appropriators, and how their combined efforts result in a standard end
<b>The costs and benefits of actions and outcomes</b>	The expenses incurred and the gain realized by each appropriate as a result of these activities

Source: (Radhika, Thomas, & Raju, 2021)

## RESULTS AND DISCUSSION

### Geographical Indications Rights: The Regulatory Framework in Indonesia

Adopting terminology from the World Trade Organization (WTO), GIs refer to Article 22 of the Trade-Related Aspects of Intellectual Property Rights (TRIPS) Agreement (Hosseinzadeh et al., 2021):

For this Agreement, geographical indicators designate a good as coming from a Member's territory or a specific area or place where a certain quality, reputation, or other aspect of the good is primarily due to its geographic origin. (World Trade Organization, 1994).

A commodity has the right to be recognized in the GI scheme by considering three provisions: (1) the product is both agricultural and non-agricultural goods; (2) the product originates from a particular region; and (3) the product represents quality, reputation, and prominent characteristics related to geographic origin.

In the context of IPR in Indonesia, Law No. 20 of 2016 About Trademarks and Minister of Law and Human Rights Regulation No. 12 of 2019 Concerning Geographical Indications are referred to in the regulation regulating GIs. Geographical indications are a marker on a product that indicates its origin and is connected to a location owing to natural circumstances, human activities, or a mix of both to give the product reputation, quality, and qualities. Previous literature in the context of IPR in Indonesia agrees that GIs embed specific indications of characteristics, authenticity, circumstances, and certain geographical criteria.

GIs emphasize a value attached to the location contained in a product and often initiate development for rural communities

and increase welfare, even poverty alleviation. One of the literature reviews argues that embedding place names is expected to increase the community's value and economy, for example, in the case of *Gayo Mountain Coffee* from Aceh, *Kintamani Arabica Coffee* from Bali, or *Flores Bajawa Arabica Coffee* (Sedana & Astawa, 2019). The IGs scheme in the majority of countries, without excluding Indonesia, based on literature reviews, shows compatibility with the circular economy for agricultural products, or at least processing products from agricultural products (El Bilali, 2019; Neset et al., 2019; Sharma, 2023; Velasco-Muñoz et al., 2021). On the other hand, GIs do not rule out the opportunity to be attached to non-agricultural products, crafts, even traditional performances and carnivals for example 'Grinsing Weaving' from Bali, Silver Crafts 'Celuk Gianyar' from Bali, and 'Carved Furniture' from Jepara (Ayu et al., 2021; Kurniawan & Sudharma, 2021; Stiti et al., 2019). Wayang Purba is one of the non-agricultural products indicated based on the existence of prehistoric sites in Sragen. It has the opportunity to become one of the approaches to increase the economic level, especially for artists and the supporting business sector around it.

In order to support the idea of conservation for Wayang Purba with GIs, the discussion needs to be based again on the nature of GIs as it has been stipulated both by the WTO and the applicable Laws and Ministerial Regulations in Indonesia that IGs consider agricultural and non-agricultural products. It needs to be underlined that Wayang Purba has been represented as a cultural and historical product, representing the fact that Sragen is a part of Javanese culture with Wayang (Javanese shadow

puppets), as well as is uniquely given natural conditions as a prehistoric site. Wayang Purba should be suitable to be appointed in the GIs scheme. Nevertheless, once again, as a vocal point in this research, the GIs scheme for Wayang Purba does not only end with a discussion of fulfilling the provisions, but more than that, this research places more emphasis on managerial processes, management, responsibility, and role analysis. Institutional. With the process approach, Wayang Purba is expected to exist as a GI, be widely recognized in the market, and increase the value and welfare of the people of Sragen.

### **The Authenticity of Wayang Purba Sragen**

An essential topic before discussing Wayang Purba, which connects shadow puppets (Wayang), a traditional performance typical of Java Island, and Sragen as a site where prehistoric human, animal, and object fossils were found, the discussion needs to be directed to recognize the general description of Sragen and more importantly why is Javanese wayang art so firmly attached to Sragen? Sragen is part of the Soloraya megaregion with Surakarta City, Boyolali, Sukoharjo, Karanganyar, Wonogiri, and Klaten Regencies. Soloraya is the most central area of Central Java Province. Soloraya society and culture developed under the strong influence of Javanese sultanate culture as a consequence of the past; Soloraya was the center of government for one of the ancient sultanates in Indonesia, Mataram (Arofiq, 2020; Prasetya et al., 2023).

Wayang derivations are spread all over Indonesia with their uniqueness. Each region offers unique storytelling according to the background of the community, for example,

Wayang Bali, Wayang Betawi, or the well-known Wayang Pesisir from cities on the north coast of Java (Krishna & Suadnyana, 2020; Mulyana, 2022; Sylvia & Surya, 2021). Although the sub-genre of Wayang is spread throughout the archipelago, it is assumed that the Surakarta and Yogyakarta Wayang performances have the most global markets (Harahap et al., 2023). Sragen, as part of the Soloraya megaregion in general, also adapted Wayang Surakarta as a basis. In recent years, due to attention to the creative economy, local wayang artists of Sragen and communities around prehistoric sites have developed the idea of wayang performances, but exclusively with the story of early humans (Aldora et al., 2022). Prehistoric plays marry conventional wayang performances because Sragen is one of the most famous prehistoric sites in the world.

Cultural activists from Ngebung Village, Kalijambe District, Sragen, initiated the emergence of Wayang Purba. Considering cultural characteristics and natural conditions, they created a new art of wayang kulit, specifically Wayang Purba, as illustrated in Figure 2. Based on in-depth interviews, this new art creation aims to support tourism in the prehistoric site area, Sangiran. Local artists clarified that, unlike the Surakarta shadow puppets, which feature classical Mahabharata and Ramayana figures, Wayang Purba tells the story of Prehistoric Men figures. Wayang Purba depicts ancient humans facing drought. Humans must move from place to place that provides food and water sources to survive (Prakoso & Ashshidiqy, 2022). Other traditional arts support performances. Through the performance of Wayang Purba, the Ngebung Village Cultural Market has discovered the potential and characteristics

of local tourism and is expected to be able to expand the market as widely as possible.

Wayang Purba is indigenously strengthened by the fact that Sragen is part of the culture of the sultanate, specifically for Sragen. It is also synonymous with a farming community or humble Javanese society; specifically, Sragen is a famous prehistoric site. The indigenous attribute, which is firmly embedded to ordain Wayang Purba as the identity of Sragen, has yet to be pushed comprehensively (Saputro et al., 2023). In the world of literature, there has been much discussion about the protection of GIs for Indonesian cultural products, but it still needs to be for Wayang Purba. This

research questions little about Wayang Purba's indigenous status because it is already strong enough. The roles and actions of stakeholders will be in the spotlight because, in institutional analysis, the collective role between institutions is the key to success in perpetuating Wayang Purba. In the next stage, the IAD framework will try to make institutional arrangements so that efforts to achieve GIs for Wayang Purba can be managed comprehensively. Furthermore, in addition to the sustainability of Wayang Purba as a traditional art, Wayang Purba must also be widely recognized and find a broad new market for improving people's welfare.



Figure 2. Wayang Purba Performance in Ngebung Village

Source: (Prakoso & Ashshidiqy, 2022)

### **Institutional Analysis of The Stakeholders of GIs for Wayang Purba**

GI registration was anticipated to benefit Wayang Purba artists, entertainers, and the local community more, boost the value of their works, and improve societal welfare. Consistency in the analysis's findings across all GI groups indicates more widespread tendencies. The modified IAD framework in Figure 3 explains the prospective research

fields indicated by the IAD framework. The cultural communities, specifically Wayang Purba artists, must prioritize these challenges. The different GIs' specific socioeconomic circumstances, environmental factors, and subsequent interaction patterns define them. In order to get clarity, the assessment criteria were further examined across the GI groups. The following subsections summarize the

information and viewpoints acquired from the various encounters with regional stakeholders, local government officials, and IPR cell officials.

The registration of Wayang Purba in the GI scheme naturally complies with the existing provisions. Exogenous variables are sufficient as a basis, including the provisions set by the WTO through TRIPS, the Law on Trademarks and GIs, and Ministerial Regulations on GIs. The cultural and intellectual-based tourism development plan has also been included in the package of Regional Government Regulations concerning Tourism Implementation. Far more importantly, the official performance of Wayang Purba in mid-2022, as well as statements by residents around the prehistoric site about the authenticity of Wayang Purba, should be able to become a basis for all stakeholders to bring Wayang Purba forward to gain GI protection.

The Department of Trade and Industry oversees the IPR registration facilitator, while the Ministry of Law and Human Rights processes GI applications and makes judgments. A number will be assigned when the application has been received. The application will be examined to see if it adheres to the rules and the Geographical Indication of Goods (Registration and Protection) Act. For this reason, the registrar must assemble an expert panel to determine if the information provided is accurate. Submissions from applicants will be considered after the examination report's publication.

For efficient GI usage management and protection, multiplayer collaboration is necessary for collective action. Submission of GI by an individual will not result in recognition. In the Wayang Purba case

study, the most potential multiplayer collaboration can be done using a Penta helix approach. The actors in the Penta helix collaboration involve Wayang Purba artists and cultural practitioners as community representatives. Research institutes from universities and IPR volunteers represent academics. Local business people and sponsoring companies through CSR must also be directed to enter the Wayang Purba development ecosystem. To introduce wayang art, the characteristics of Sragen as a prehistoric site, and the ancient Wayang itself, the role of the mass media and figures that are listened to by the public, such as social media celebrities or influencers, are needed. Institutions require facilitation, assistance, regulations, and policies from the Regional Government of Sragen Regency.

The barriers to GI protection for ancient Wayang arise from sociological and economic factors. Sociologically, it is evident that stakeholder knowledge and education still need to be improved regarding the urgency and GI registration process. Even in the essential stages now, people still need to understand the natural attributes of Sragen that create the authenticity of Wayang Purba. From a broad market point of view, Wayang is still known only for the classic stories of the Mahabharata and Ramayana, with conservative plays. From a financial perspective, the economic circulation of Wayang Purba has not been as enticing as that of conservative Wayang. Conservative Wayang artists are level-A artists with excellent economic standards, while Wayang Purba has not yet produced well-known artists. This condition brings a difference in welfare for Wayang Purba artists, in line with the supporting artists.

The results of the analysis review how institutions and socioeconomic conditions have played a role so far in the development of the Wayang Purba market. Even though academia- business- government- community- and media currently exist, including efforts to revive the Wayang Purba ecosystem, the results of institutional analysis show outcomes that still need to meet expectations. The actors are still playing partially, including in understanding GI insights and the importance of market enhancement of Wayang Purba. This condition encourages information asymmetry that should be evenly distributed for all interests. Comprehensive knowledge cannot only be mastered by one actor

because GI is a collective interest submitted collectively. This situation also highlights that the management of Wayang Purba still needs to be controlled organizationally, is full of overlapping roles and responsibilities, and exacerbates the stagnation of the Wayang Purba market. The comprehensive description of cross-sector roles is provided in Table 2. As an affirmation, cross-sector roles demonstrate relevance to the IAD framework, as illustrated in Figure 3. In order to move to the stage of GI registration, commercialize prehistoric plays instead of being conservative, and increase the sustainability and welfare of creative business actors, there is a need for institutional arrangements.

Table 2.  
Stakeholders and Roles in Institutional Structures

<b>ACTORS</b>	<b>ROLES</b>
<b>Wayang Purba artist, cultural practitioners</b>	Actively producing performances, joining the Wayang Purba institution
<b>IPR Center, Department of Culture, Department of Commerce, Department of Research and Development</b>	Providing facilitation, mentoring, outreach, establishing regulations, making laws, and planning related to GI registration and the commercialization of Wayang Purba
<b>Businessman, SMEs</b>	SMEs support Wayang Purba performances, entertain and sell local products, and increase the excitement throughout the performance. Through CSR schemes, large companies provide sponsorship for Wayang Purba's performance.
<b>Academics</b>	Carry out academic obligations in research and community service related to GI registration for Wayang Purba and downstream research toward the commercialization and protection of Wayang Purba.
<b>Mass media, content creators, social media celebrities, influencers</b>	Disseminate the performance of Wayang Purba through the news; target social media users; introduce Wayang Purba, its authenticity, and essence to the audience with a market approach

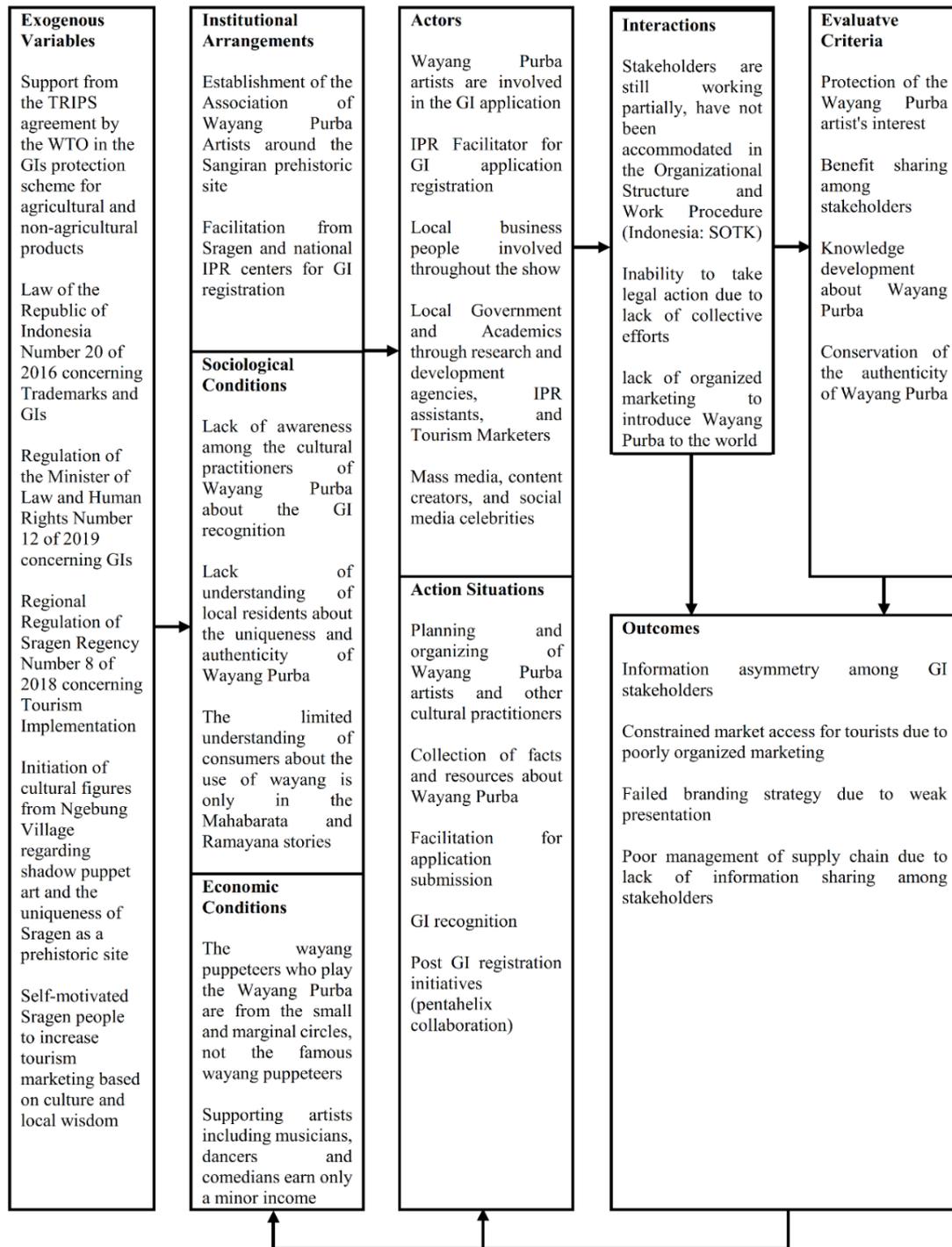


Figure 3. Adapted IAD Framework for Wayang Purba GI Recognition and Marketing Enhancement

## CONCLUSION

The GI embed aims to safeguard stakeholders' interests in their distinctive product. The potential results have been hidden by the institutional settings' lack of targeted measures after GI identification. The study's findings highlight prospective

areas that should be addressed right now, and the recommendations are meant to enhance the action space, interactions, and results.

Through the IAD framework, one of the institutional analysis tools that are considered relevant to forming GI

management institutions, this research agrees with previous literature that protection of the Ancient Wayang, especially GI tags, has the potential to increase market recognition of the Ancient Wayang (Ayu Palar et al., 2021; Sharma, 2023; Velasco-Muñoz et al., 2021). GI tag emphasizes the exclusivity of Sragen as a wayang producer and prehistoric site, which is presented through the art of Wayang Purba. Exclusivity encourages adding value for the region, the ancient Wayang artists, and the businesses around it.

We are seeing how important the institutional role of artists, business people, local governments, academics,

and the media is. From an IAD point of view, this research offers the idea of compiling an Organizational Structure and Work Procedure or a task force team for the commercialization of Wayang Purba. Appropriately managed institutions aim to minimize the outcomes of this research analysis, including reducing information asymmetry about the importance of GIs, widely introducing Wayang Purba and strong Sragen tourism branding. This research concludes by recommending focusing future studies on strengthening post-GI initiatives across GI resource systems.

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