



Preserving Cultural Heritage via Geographical Indications; Legal Protection of *Songket Pandai Sikek* in West Sumatra

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Abstract

Keywords:

Geographical Indications, Intellectual Property Rights, *Songket Pandai Sikek*, Legal Protection.

To cite:

Siagian, A.W., Arinny F., Ningsih, M.P.N.A., Putri, T.S. (2025). Preserving Cultural Heritage via Geographical Indications: Legal Protection of *Songket Pandai Sikek* in West Sumatra. *Journal of Rural and Regional Studies*, 1(1), 1-15.

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Indonesia is a country with diverse cultures and traditions across its regions, one of which is weaving. West Sumatra is one of the provinces with a tradition of weaving passed down from generation to generation, known as *Songket*. *Pandai Sikek* is a village (*Nagari*) in the X Koto District of *Tanah Datar* Regency, West Sumatra Province, synonymous with the production of woven crafts known as "*Songket Pandai Sikek*". Over time, *Songket*, originally a tradition, has evolved into a craft that has become an attraction of *Nagari Pandai Sikek* and a destination for tourists. The existence of *Songket* has helped boost the community's economy in the *Pandai Sikek* area. This research uses data collection methods through normative-juridical studies and literature reviews. This research aims to explore the potential for developing *Pandai Sikek* as a *songket* craft tourism village and to examine how *songket* is legally protected as part of the *Minangkabau* cultural heritage. The research shows that *Pandai Sikek* has the potential to be developed as a *songket* craft tourism village through various innovations in line with the times, such as digital marketing. Unfortunately, however, legal protection for *Songket Pandai Sikek* is still not optimal. Therefore, specific regulations are needed to provide legal protection for the existence of *Songket Pandai Sikek* by registering *songket* copyright ownership as Geographical Indications, as an effort to protect the intellectual property rights of indigenous peoples and preserve the culture of *Songket Pandai Sikek*.

Introduction

Songket is a type of woven fabric widely produced across various regions of Indonesia. West Sumatra is one of the provinces in Indonesia that still produces woven fabrics such as *Songket Pandai Sikek*. *Pandai Sikek* is a village in X Koto District, Tanah Datar Regency, West Sumatra Province, which has been producing *songket* for several generations (Bart, 2007). *Songket Pandai Sikek* woven craft products are not only limited to various types of clothing, such as *kurung* dresses and negligees, but also various traditional and wedding ceremony accessories, such as *songket* code, ballpark *sarongs*, *batabua sarongs*, *songket* shawls or *batabua tingkuluak tanduak* shawls (head coverings for women), and *sisampiang* (a *salempang* generally worn by *hulu*). For the *Minangkabau* people, *songket* is a sacred form of clothing that is highly valued. Therefore, its use is limited to certain events or activities, such as weddings, *batagak gala* (the coronation of the *hulu*), and welcoming important guests (Syahriannur, 2019).

According to historians Robyn and John Maxwell, the traditions of *songket* and silk weaving were brought by Islamic traders from Arabia and India, who dominated trade in Southeast Asia. Trading activities were carried out while spreading Islam, undertaken on journeys from the Strait of Malacca to the ports of Sumatra and the north coast of Java (Kartiwa, 2007). *Songket* Weaving crafts in West Sumatra are not only found in *Nagari Pandai Sikek*, but also in several other areas, such as *Silungkang*, *Koto Gadang*, *Kubang*, *Tanjung Sungayang*, and *Batipuh*. However, according to Jasper and Mas Pirngadie in their 1912 book *De Islandsche Kunstryverheid in Nederlandech Indie Deel II*, the centre of weaving crafts in *Minangkabau* is in *Pandai Sikek*. The book states that weaving crafts in *Pandai Sikek* have existed and developed since 1850.

Songket Pandai Sikek is a local textile culture found in West Sumatra. Textile products that are still traditional and reflect Indonesian values: social education for social life, make *Songket Pandai Sikek* a cultural heritage with local cultural wisdom that must be preserved (Andalusia & Nurfimansyah, 2022). Of course, this will ensure the sustainability of the *Songket Pandai Sikek* weaving craft through continuous inheritance. This inheritance is carried out only within one line of descent, for example, from a grandmother to her granddaughter, a mother to her daughter, and so on. The scope of inheritance may not originate from a lineage, which is better known as *saparuik*. Not only that, in the philosophy of life, women, especially in *Nagari Pandai Sikek*, must know *kato nan ampek*, namely to know “*jo takok baniah, tahu jo suduik kampia, tahu jo liang karok, tahu jo atah takunyah*”.

The existence of *Songket* is characteristic of the *Pandai Sikek* area, where the art of *Songket* has become one of the main attractions for tourists visiting the area. *Songket Pandai Sikek* is not only a craft but also a cultural heritage that reflects the area's customs, spirituality, ethics, and character. The *songket*-making process has been passed down from generation to generation, providing the people of *Pandai Sikek* with an indirect source of income from weaving *songkets*. *Songket*, which was originally a *Minangkabau* tradition, has developed into a medium-sized industry

that is a leading industry in *Tanah Datar* Regency, especially in *Nagari Pandai Sikek*, which drives community economic growth through the industrial sector.

Indonesian society lives within a national legal framework that, when viewed through its legal sources, can be categorised as Continental European, placing written law, or positive law, as the mainstay of daily life in the nation and state. However, the state recognises the existence of customary rules. Recognition and respect for indigenous peoples are explicitly guaranteed in Article 18B, paragraph (2), of the 1945 Constitution. This article states that "*the state recognises and respects indigenous peoples and their traditional rights as long as they remain alive in the development of indigenous communities.*" Furthermore, the principle of the Unitary State of the Republic of Indonesia is regulated by law. However, the state has not yet protected the rights of indigenous peoples, and they are now experiencing intellectual property rights violations by irresponsible parties. This requires protection for the distinctive products of Indigenous Peoples in Indonesia through the registration of such products as Intellectual Property Rights (IPR) (Shavira & Nugroho, 2021).

Songket, as a distinctive Indonesian tradition, also serves as a medium of cultural expression passed down from generation to generation, with one of its main values being sacredness. Songket in Minangkabau is worn at important traditional events because it symbolises honour and social status. Therefore, the community needs to appreciate this culture not only by admiring it but also by preserving it, especially through the regeneration of songket production, as it is a priceless asset. The enormous potential of Songket can certainly boost the local community's economy and the progress of the area itself as a weaving craft village. In this case, the younger generation has an important role as successors who will preserve and inherit the songket tradition, which is the cultural identity of the Minangkabau people.

Furthermore, an understanding of the unique form of respect for the nation's intellectual property and the rights arising from such work is also necessary, and the concept of intellectual property rights (IPR) has developed. Therefore, woven fabrics, one of the archipelago's cultural identities, must be registered as IPR with moral and economic value. This requires the participation of all levels of society, especially the younger generation, who will continue this tradition. Equally important is preventing the misuse of unique intellectual property rights (IPR) owned by regions, especially in local government. The IPR approach is the main foundation for preserving local wisdom. Songket Pandai Sikek is expected to become one of the geographical indications in West Sumatra as a producer of songket fabric (Andalusia & Nurfimansyah, 2022).

However, there are issues related to intellectual property claims, especially regarding the Songket Pandai Sikek fabric. Furthermore, the commercialisation of traditional and contemporary themes and motifs without permission can arise if outsiders copy the work of individual artists. For example, the commercial misuse of textile traditions can be carried out by third parties who produce cheap imitations of fabrics with the same contemporary motifs (Sardjono, 2022).

However, the status quo of copyright will remain, Songket Pandai Sikek (only registered as traditional knowledge rights, not declared as a Geographical Indication (GI). Thus, there is no legal certainty regarding Pandai Sikek's ownership of the songket copyright. There needs to be legal certainty regarding the ownership of Songket Pandai Sikek, which should be confirmed through a Geographical Indication. Therefore, in order to protect the intellectual property rights of indigenous peoples in *Songket Pandai Sikek*, the author is interested in discussing how the existence of *Songket Pandai Sikek* protects the intellectual property rights of indigenous peoples and the need to review the urgency of *Songket Pandai Sikek* IG as an effort to protect the intellectual property rights of indigenous peoples in order to encourage the preservation of *songket* culture and traditions.

Methods

This study uses normative-juridical methods and literature reviews (Soerjono Soekanto and Sri Mamudji, 2024). This legal-normative study was conducted based on a review of legal products, including laws and their implementing regulations, related legal documents, regional regulations, *nagari* (village) regulations, customary law, and international regulations related to intellectual property rights and geographical indications. The literature review was conducted by collecting and analysing secondary data from relevant legal literature. Furthermore, a legal analysis was conducted on the basic concept of *Songket Pandai Sikek* as communal intellectual property rights using a comparative approach. This approach was used to study legal protection in a broader perspective of *Songket Pandai Sikek*, including GI registration and the local community's experience in protecting cultural heritage. This approach considers the perspectives of various stakeholders, including the local community, the government, and GI registration agencies, thereby providing a comprehensive overview of the legal and social aspects of protecting *Songket Pandai Sikek*. The data used was sourced from primary, secondary, and tertiary legal materials, which were analysed descriptively and analytically to provide an in-depth evaluation of the existing legal protection.

Result

1.1. *The Existence of Songket Pandai Sikek as a Form of Intellectual Property Owned by Indigenous Communities*

The *Songket Pandai Sikek* weaving craft is a form of local cultural wisdom and a hereditary legacy, producing a fabric unique to West Sumatra, specifically in *Nagari Pandai Sikek*, X Koto District, Tanah Datar Regency. *Songket Pandai Sikek* fabric has become an icon of the village, helping to increase the visibility of West Sumatran products on the national and international stage. Thus, the existence of this songket can boost the community's economy and contribute positively to regional income (Palupi, 2021). The process of making *Songket Pandai Sikek* is carried out from

generation to generation and is knowledge passed down from ancestors (Erza et al., 2018). The inheritance of weaving skills is passed on to every family member, relative, and native community of *Pandai Sikek* (Christyawaty, 2011).

This *songket* is used in traditional ceremonies such as weddings, house *batagak*, and the appointment of a *Penghulu*. This woven *songket* fabric also has its own characteristics, including the use of gold and silver threads, the motifs displayed, and its very fine workmanship, making it the best choice for woven *songket* fabric with various traditional motifs (Harmoko, 1995). The motifs in *Pandai Sikek's songket* are also very diverse, including *batang pinang*, *salapah gadang*, *cukia kaluak*, and others, which show the uniqueness of *Minangkabau* (Wirawan, 2015). The use of gold and silver threads in silk weaving produces luxurious *songket* fabrics that attract tourists and are a promising source of income for the community (Andriana, 2022). Currently, there are more than 21 (twenty-one) industrial weaving and *songket* centres in *Nagari Pandai Sikek* (Palupi, 2021).

As part of the cultural heritage of the *Minangkabau* people, the *songket* craft community must be preserved and maintained, given its potential. This is in accordance with the mandate of the constitution, specifically Article 18 B paragraph (2) of the 1945 Constitution, which has been elaborated in Article 12 of Law Number 5 of 1984 concerning Industry, which states that in order to encourage the development of certain branches and types of industry within the country, the government may provide the necessary facilities and protection. This policy aims to increase community participation in industrial development, including the *Pandai Sikek Antique Weaving Craftsmen in Nagari Pandai Sikek*. This policy can be implemented by registering *Songket Pandai Sikek Fabric* as a Geographical Indication belonging to the *Pandai Sikek* community in the region.

Protection through geographical indications has also received international attention, with various international agreements regulating it. International legal protection for geographical indications can be found in the 1983 Paris Convention for the Protection of Industrial Property Rights and the 1891 Madrid Agreement. Both agreements mention "Indication of Source as an indication referring to a country or place in that country, as the country or place of origin of a product" (Purba, 2005). Article 22 of the TRIPs Agreement also regulates Geographical Indications, namely signs that identify the territory of a member country or a region or area within that territory as the origin of goods, where the reputation, quality, and characteristics of the goods in question are determined primarily by geographical factors. Thus, the origin of certain goods, associated with the reputation, characteristics, and quality of a particular region, will be legally protected (Saidin, 2015).

Legal protection for various products characterised by geographical indications must address global challenges (international trade) by providing adequate legal regulations that provide legal certainty for Indonesian products abroad (Ramadhan, 2023). This is because the protection of Indonesian geographical indication products still needs to be fulfilled, even though Indonesia has ratified various international

agreements, such as the TRIPs Agreement through Presidential Decree No. 7 of 1994 and the Paris Convention for the Protection of Industrial Property Rights 1883 (Paris Convention 1883). Compared to the potential of Geographical Indications in Indonesia, there are many opportunities to compete internationally, including Songket Pandai Sikek (Sudarmanto, 2005).

Unfortunately, Songket Pandai Sikek is only registered as traditional knowledge, not as a GI, so there is no legal certainty regarding its ownership. It should first be noted that Songket Pandai Sikek has been registered as a Geographical Indication by the local community, but the status of the registration has not yet been clarified. This is due to the local community's lack of knowledge about Geographical Indications, including the registration process and the legal protections offered to holders of Geographical Indication rights. This has become a problem in the protection process.

In this regard, it should be understood that Pandai Sikek Antique Weaving is a cultural heritage passed down from generation to generation, so it is no longer possible to determine who owns the rights to it. Over time, this antique weaving has become a distinctive cultural feature of the craftsmanship of Nagari Pandai Sikek. Therefore, the entity most entitled to register the collective trademark is *Nagari Pandai Sikek*, as it meets the requirements for geographical indication and region of origin. This means that the collective trademark is registered in the name of Nagari Pandai Sikek. Under the collective trademark rights, Nagari has the right to establish rules regarding the use and utilisation of the collective trademark (Azheri et al., 2009).

Registration in the form of a collective trademark cannot be separated from considerations of various cases related to intellectual property rights, such as batik culture, which has been patented by Malaysia for 15 years, and reog Seni, which is also claimed as Malaysian culture, and Balinese silver craft motifs, which have been complained about by German citizens. Furthermore, there are many other cases involving intellectual property rights owned by or originating in Indonesia that have been patented by foreign countries or foreign nationals.

Legal protection for Pandai Sikek Antique Weaving is increasingly urgent and vital, especially in relation to demands in the era of globalisation and free trade, both for the Southeast Asian region (Asian Free Trade Agreement (AFTA)) and the implementation of Trade-Related Intellectual Property Rights (TRIPS) within the framework of the World Trade Organisation (WTO) (Azheri et al., 2009). (TRIPs) within the framework of the World Trade Organisation (WTO) (Azheri et al., 2009).

Therefore, preserving Songket Pandai Sikek as a cultural heritage requires the optimal efforts of all parties. They noted that, in the past year, many foreign nationals, particularly from Malaysia, have been ordering Pandai Sikek Antique Weaving in various forms and specific motifs. Theoretically, ordering Pandai Sikek antique weaving with specific motifs or designs is not a problem. However, given the experience of the past few years, in which foreigners have registered themselves as batik motif and Balinese silver craft motif artisans in their own countries, Malaysia has even patented the batik-making process and rendang-making, and has claimed

reog art as its traditional art. Based on this experience, it is only fitting that *Songket Pandai Sikek* craftsmen be more careful and make an effort to inventory their motifs or designs and take care of their collective brand as soon as possible in order to protect the law against the culture of *Pandai Sikek* Antique Weaving (Azheri et al., 2009).

1.2. The Urgency of the Songket Pandai Sikek Geographical Indication as a Form of Effort to Maintain the Intellectual Property Rights of Indigenous Peoples

Woven fabrics and *songket*, as icons of *Nagari Pandai Sikek*, have strong potential, given their appeal to tourists, making this sector a strategic area to be utilised for tourism. Data obtained from the *Nagari Pandai Sikek* Mayor's Office in 2017 shows that the number of visitors was 103,684 in 2016 and 105,453 in 2017; based on these figures, there has been an increase of 5% per year, and it is estimated that this will continue to increase every year (Palupi, 2021). In addition, *Songket Pandai Sikek's Kain tenun* (woven fabric) craft has been recognised worldwide as cultural heritage deserving preservation (Haryani & Handriyotopo, 2022). The potential of *Pandai Sikek's Songket Kain tenun* as a tourism asset in West Sumatra makes it a key object of cultural study.

The geographical indication of *Pandai Sikek* is the legal protection granted to certain *Pandai Sikek* products, including *Songket Pandai Sikek*, produced in *Nagari Pandai Sikek*, Tanah Datar Regency, West Sumatra Province. This legal protection aims to maintain the authenticity and quality of the product, prevent counterfeiting by other regions or countries, promote the product domestically and internationally, preserve traditional weaving techniques and tools, and advance the cultural and social interests of the *Songket Pandai Sikek* community. The *Pandai Sikek* GI also grants local producers the exclusive right to use the geographical name *Pandai Sikek* on *Pandai Sikek* woven fabric products to increase the economic value and competitiveness of these products (West Sumatra Regional Office Promotes Registered Geographical Indication for Songket Pandai Sikek, 2025).

The purpose of registering handicrafts from a region as a geographical indication is not only to protect them from unlawful acts but also to promote handicrafts from that region as unique to consumers in terms of economic benefits for the local community. Through this GI, legal provisions for copyright holders can further encourage economic activity by weaving crafts and increasing creativity in all forms. Thus, copyright holders of woven fabrics from West Sumatra can claim compensation for material losses as regulated in Article 69 Paragraph (1) of Law No. 20 of 2016 concerning Trademarks. However, of all woven fabrics from West Sumatra, only one craft from Silungkang Kain Tenun will be registered in the future.

Preserving the uniqueness and wisdom of local culture certainly requires the utmost effort from all parties involved. Optimal efforts to ensure that there is no misuse of intellectual property rights related to the region's uniqueness are certainly a major factor that must be considered by the local government. The approach of

intellectual property as the main foundation in preserving the local cultural wisdom of *Songket* is expected to be one of the geographical indications of the West Sumatra region as a producer of *Songket* weaving. Making West Sumatra a geographical indication for *Songket* Tenun is essential to addressing the growing number of intellectual property rights claims across regions and countries. Problems arise when, in some situations, the commercialisation of traditional and contemporary themes and motifs is carried out without permission, such as when outsiders imitate the work of individual artists; for example, the commercial misuse of textile traditions can be carried out by third parties who produce cheap imitations of fabrics with the same contemporary motifs (Sardjono, 2006).

Songket Tenun is one of the local cultural traditions related to fabric products, with unique characteristics of West Sumatra. The excellence of *Songket*-woven fabric will become a regional trademark, enhancing the presence of West Sumatra products at the national and international levels. Preserving the uniqueness and local cultural traditions certainly requires optimisation from various parties. Trademark registration and geographical indications are crucial for protecting traditional products in each region. Intellectual property rights govern trademarks and geographical indications, where the number of handicraft products from this region is countless (Andalusia & Nurfimansyah, 2022).

The Tanah Datar Regency Government can reflect on the role of the *Payakumbuh* City Government, which has successfully protected woven fabric products through capacity-building activities. These guidance activities are one way to continue to encourage innovation in woven fabrics from *Payakumbuh*. The large number of regional handicraft products in Indonesia that are well-known and have gained a foothold in the international market, thus having high economic value, requires legal protection to prevent unfair competition practices in world trade. Indonesia should follow the system agreed upon by WTO member countries, whereby every copyrighted work must be accompanied by a Copyright Certificate issued by an Intellectual Property Rights institution (Surisman & Inayah, 2020).

The government, as the regulator responsible for protecting all the rights and property of the people, has a moral obligation. Whereas Article 69 paragraphs (1) and (2) of Law Number 20 of 2016 state that: 1. Holders of Geographical Indication Rights may file a lawsuit against unauthorised users of Geographical Indications in the form of a claim for compensation and cessation of use and destruction of Geographical Indication labels used without rights; 2. To prevent greater losses to the party whose rights have been violated, the judge may order the violator to cease the manufacture and reproduction of, and destroy, the geographical indication label used without rights.

The government plays an important role in promoting *Songket* fabric handicrafts from West Sumatra to showcase the uniqueness of *Minangkabau* and to attract foreign investors to provide capital for the production of woven handicrafts that are already well-known internationally (Ganindha & Sukarmi, 2020). Although the government has not yet fully registered woven crafts from West Sumatra,

socialisation activities serve as a basis for minimising potentially harmful actions, such as plagiarism or the use of crafts by other parties without the rights holder's written authorisation. Therefore, the role of the local government is not only limited to registering regional crafts with the relevant agencies but also promoting, socialising, coaching, and providing business platforms through cooperatives as a form of reasonable and beneficial legal protection (Andalusia & Nurfimansyah, 2022).

In accordance with the laws and regulations on Trademarks and Geographical Indications, these regional products are territorial in nature. This territoriality is a measure taken by the government and the woven fabric craftsmen, through socialisation, guidance, and legal protection, to evaluate the performance of the woven fabric industry. Therefore, the government must protect traditional crafts so they do not become rare and unique works. Legal protection efforts, such as registering *Songket* woven fabric motifs with the Director General of Intellectual Property Rights, are also crucial to prevent plagiarism (Yuliansyah, 2016).

Both the *Nagari Pandai Sikek* Government and the Tanah Datar Regency Government must be proactive in implementing policies to support legal protection for *Pandai Sikek* Antique Weaving, which is well known throughout the archipelago and abroad. *The Pandai Sikek Government* must register a collective trademark and conduct an inventory of the original trademark motifs for *Pandai Sikek* Antique Weaving. Meanwhile, the Regional Government must act as a facilitator and mediator in the registration process (Yuliansyah, 2016). For example, legal protection for woven fabrics from Silungkang has been registered as a Geographical Indication Right with the issuance of *Sawahlunto* Mayor Decree Number 188.45/37/WAKO-SWL/2019, for the supervision of *Silungkang* woven fabric products under geographical indication rights.

In terms of legal protection, the local government continues to provide guidance to promote local products to the international stage. Woven fabrics from *Silungkang* have been showcased at fashion shows in Japan, and those from *Balai Panjang*, *Payakumbuh*, have been showcased in London and New York. The government continues to encourage innovation in woven fabrics as a fashion material to boost sales of woven fabric crafts in West Sumatra. In addition, active participation from traditional elders and the community is also needed to preserve the weaving traditions and culture in *Nagari Pandai Sikek*. Participation from the younger generation is also very much needed to regenerate and continue preserving the *Songket Pandai Sikek* culture, as the *Songket* weaving craft is passed down from generation to generation within a single lineage. These weaving activities must be preserved and maintained in their authenticity, as they are part of *Minangkabau* culture.

Discussion

Based on the above discussion, it can be understood that *Songket Pandai Sikek* is a tradition passed down from generation to generation and has developed into a medium-scale industry that drives the communities and the Nagari Pandai Sikek area's economies. This *Songket* is not only a craft but also a representation of cultural heritage closely related to the customs, spirituality, ethics, character, and outlook on life of the Minangkabau people. Furthermore, from a geographical perspective, *Songket Pandai Sikek* has development potential due to its location close to Bukittinggi, a tourist area in West Sumatra (Pranata, 2022). Supported by easy access, this certainly contributes to the increased development potential of the Pandai Sikek area through the craft of *Songket*.

Therefore, to support the preservation of *Songket* craftsmanship, participation from all elements of society, especially the younger generation, is needed. The younger generation in Pandai Sikek has an important role in preserving this weaving tradition. Moreover, as the weaving system is a hereditary legacy, the younger generation in *Pandai Sikek* has access to broader training and serves as a link between traditional values and the demands of the times. As times change, innovation in *Songket* production is needed without losing cultural values, which is why the younger generation's role is so important. *Songket* can be innovated not only as a clothing fabric, but also developed into bags, wallets, sandals, and various other products. This allows *Songket* products to become more varied in line with the creativity of the younger generation without losing their original identity and craftsmanship.

In addition, local government policies are important for providing legal protection through the registration of the Geographical Indication for *Songket Pandai Sikek*. The registration of the GI for *Songket Pandai Sikek* can provide legal protection from imitation and misuse. Furthermore, GI registration can also impact the regional economy by increasing consumer demand for products. The GI registration for *Songket Pandai Sikek* is also an effort to preserve cultural heritage and improve community welfare by developing a creative economy grounded in local wisdom.

In this regard, there is potential for selling *Songket Pandai Sikek* through e-commerce from a 4.0 technology perspective. However, the Ministry of Industry also consistently encourages small and medium industries to increase their production potential. Thus, the sales potential can be explored through e-commerce by considering the advancement of Industry 4.0 technologies and the adoption of e-commerce technologies in the textile industry (Iskandar & Marta, 2022). There are several indications that *Songket Pandai Sikek* has export potential and is in demand overseas, considering that *Songket Tenun Pandai Sikek* is already well-known and widely produced (Iskandar & Marta, 2022). In addition, for comparison, there is research on the acceptance of e-commerce technology in the textile industry, including woven *Songket* from Palembang Kota (Salamah, 2017). Given the increasingly promising

export potential of *Songket Pandai Sikek*, there is a market for this *Songket* in e-commerce, especially for export (Wesnina et al., 2021).

To increase the online sales of *Songket Pandai Sikek* protected by Geographical Indications, the product must be registered as a GI product. Geographical Indications are marks that indicate the origin of a product and are protected by law (Directorate General of Intellectual Property, 2025). Registration can be obtained by submitting an application to the Directorate General of Intellectual Property Rights (Directorate General of Intellectual Property, 2025). Once registered, the product will be protected from imitation and misuse, and only producers from the Pandai Sikek region can use the *Pandai Sikek* name for their products. This will ensure the authenticity and quality of the products are maintained, and that buyers can be confident they are purchasing genuine products from *Pandai Sikek*. In addition, the Ministry of Industry consistently encourages small and medium-sized industries to increase their production potential. Therefore, online sales of *Songket Pandai Sikek* protected by Geographical Indications can be one way to increase the production and sales potential of *Pandai Sikek* products.

Digital marketing plays an important role in expanding the reach of the *Songket* market. Marketing through digital or social media provides convenience for both sellers and consumers. This can certainly increase sales and strengthen *Songket* as a distinctive craft industry in West Sumatra, making it more widely recognised. Through social media, *Songket* can also be introduced more widely to communities outside the region and abroad. Therefore, digitalisation is an effective strategy in preserving, sustaining, and enhancing the potential of *Songket* as a cultural heritage. In this regard, *Nagari Pandai Sikek* could develop into a tourist village focused on *Songket* crafts.

Conclusion

As a cultural heritage of the *Minangkabau* community, *Songket Pandai Sikek* must be preserved and maintained. The younger generation plays an important role in preserving and maintaining the *Songket* culture and developing it with innovations in line with the times. The enormous potential of *Songket* can certainly boost the community's economy and make the *Pandai Sikek* area a craft tourism destination. In addition, innovation and creativity are needed to increase the value of *Songket* products, so that *Songket* is not only used as formal wear but can also be developed into other products, such as bags, shoes, and more, while still maintaining the traditional and cultural values of *Songket* itself. In line with the times, social media has become an innovation in introducing *Songket* more widely and in helping sell it digitally, making it easier for sellers and consumers.

Given the enormous potential of *Songket*, specific regulations are needed to protect it from regional regulations, *Nagari* laws, and customary regulations, in order to preserve its existence. One legal protection measure is to register *Songket Pandai Sikek* GI as a trademark for indigenous peoples. However, the registration of *Songket*

Pandai Sikek GI by the local community has only just begun to see the light of day. Therefore, optimal efforts are needed from all parties involved, including providing assistance and guidance for the application. *Songket Pandai Sikek*, as a geographical indication of *Nagari Pandai Sikek*, must be pursued by the government. This is done to grant exclusive rights to local producers to use the geographical name *Pandai Sikek* for *Songket* products, thereby increasing their economic value and competitiveness. Additionally, registering *Songket* as a Geographical Indication can also boost sales of *Songket* products through e-commerce, particularly for export purposes.

Given the promising potential of *Songket Pandai Sikek*, the *Pandai Sikek Nagari* Government and the *Tanah Datar* Regency Government should be proactive in implementing policies to protect *Songket Pandai Sikek* through legal measures. The *Pandai Sikek Nagari* Government can register a collective trademark and conduct an inventory of the original motifs of *Pandai Sikek Antique Weaving*. The local government should also act as a facilitator and mediator in the registration process. The *Pandai Sikek Nagari* Government can also issue *Nagari* regulations regarding this *Songket* to provide greater legal certainty. Then, the *Nagari* Government can also provide information to the local community regarding the legal and economic aspects of *Songket* fabric so that the community is more active in contributing to the creation of high-quality *Songket Pandai Sikek* in terms of economics and law by utilising technological developments to increase the selling value of *Songket Pandai Sikek* and developing the potential of *Nagari Pandai Sikek* as a tourist village with *Songket* crafts.

Declarations

No ethical issues have arisen during the study and all procedures followed comply with the ethical standards.

Authors contribution statement

Specifies the exact contributions of each author in a narrative form.

Data availability statement

Data availability statements provide a statement about where data supporting the results reported in a published article can be found - including, where applicable, hyperlinks to publicly archived datasets analyzed or generated during the study.

Declaration of interests statement

The authors declare that they have no known competing financial interests or personal relationships that could have influenced the work reported in this paper. Alternatively, The authors declare the following financial interests/personal relationships, which may be considered as potential competing interests.

Funding statement

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

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