THE METAL ART INDUSTRY IN TUMANG, CEPOGO, BOYOLALI: PRESERVATION AND DEVELOPMENT RECOMMENDATION POLICY

Widhyasmaramurti1, Ari Prasetyo2, Dwi Kristianto3
University of Indonesia, Indonesia
1widhyasmaramurti.s@ui.ac.id 2ari.prasetyo61@ui.ac.id

Abstract

Nowadays, the craftsman is considered a profession that does not need higher education requirements; thus, it creates a wider gap in the craftsmen's regeneration. Tumang's younger generation prefers to work as resellers instead of becoming craftsmen. This study aims to provide policy recommendations that support the preservation of the Tumang Copper Craft Art as traditional Indonesian knowledge. The research uses a qualitative method with a participatory action research approach. It focuses on group discussions with copper artisans and sellers in Tumang on collecting data on the field's challenges and interviews with policymakers to obtain appropriate policy recommendations. The results show that supporting the regeneration process is necessary. The request of public policy needs to be linked to formal education in schools through the Education and Culture Office and efforts to increase the capacity of artisans through the Community and Village Empowerment Service. Moreover, to ensure that the recommendation to support the preservation and development of the Copper Craft Art can be implemented, a public policy recommendation with legality is in the form of a Regent's Regulation because it may cover both education and community empowerment in Tumang.

Keywords: Boyolali, Tumang Hamlet, Public Policy, Craftsmen Regeneration, Copper Art

INTRODUCTION

Metal craft in Tumang hamlet, Boyolali Regency, Central Java is a traditional knowledge passed down across generations. As an industry, the metal craft becomes the backbone of the village community's economy, especially the people of Tumang and its surroundings who work in a small and medium enterprises (SMEs). Yuwono et al. (2019) said that this metal craft art tradition has existed since the founding of the Islamic Mataram kingdom, around the 16th century. These metal craft products, which generally use copper materials, have penetrated the global market nowadays. Although, the marketing scopes are still in the Asian, European and American continents (Yunianto, 2019). These various metal craft products are sold in the forms of decorative lights for indoor and outdoor, wall decorations, calligraphy, tables, domes, sinks, bathtubs, sculptures and various other consumer-ordered products.
The Director-General of SMEs at the Indonesian Ministry of Industry, Gati Wibawaningsih, stated that the investment value of the Tumang metal SMES centre in 2017 reached 5.4 billion rupiahs in 2015 (Kementerian.go.id, 2017). However, this number is small, considering that the SMEs in Tumang has 640 business units, absorbing a workforce of 2,344 people. This small number is because the metal craft industry in Tumang is a household industry that employs a small number of artisans, around 4-10 people for each SMEs. Thus, it is difficult to have certain record of the amount of money circulating from the metal craft industry.

Furthermore, with a summary of the 2020 Regional Revenue and Expenditure Budget (APBD) of 2,388,366,025,000 IDR which obtained from Regional Original Revenue (PAD) of 369,369,271,000 IDR, balancing funds of 1,495,998,683,000 IDR, and other legitimate regional income of 522,998,071,000 IDR, as well as has a regional budget of 2,466,443,423,000 IDR and regional financing of 78,077,398,000 IDR with an excess of 0 (zero) IDR remaining budget financing of the Boyolali (ppid.boyolali.go.id), it means that Boyolali as a regency has a good budget absorption. This condition is already better than the 2018 and 2019 fiscal years, where the budget absorption in its realization left 146,431,243,026.50 IDR in 2018 and decreased to 103,943,445,939.00 in 2019 (ppid.boyolali.go.id). Unfortunately, the regional investment budget of 14,183,716,000 IDR of Boyolali in 2020 (ppid.boyolali.go.id), in the realization has not been directly felt by the industry in Tumang, both to artisans and entrepreneurs. Even though the copper industry in Tumang received lack of support by the local government, yet they continue to grow. The absence of government support in direct investment is not an obstacle that the craftsmen directly feel because they are already used to the simple home industry production system carried out across generations.

In the end of 2021, Cepogo Village has 9,093 people consisting of 3,033 families and has 55 showroom outlets and 178 medium-large workshops with more than 2000 business actors.

**Picture 1.** Tumang Copper Art Products in Hamburg Crafts Expo (Source: DaffiArt)
With so many business players, it can be said that this copper craft has become a people's industry that is internalized in everyday life. As an industry, a copper craft that has developed for hundreds of years still has several obstacles and threats to its preservation and development. So far, more attention has been paid to the development of the craft industry from an economic approach, particularly to increase the market through promotional strategies and the ease of supplying raw materials. However, the challenges that often arise are also related to increasing marketability and community competitiveness. By using simple tools, the artisans produce the copper products with limited designs, and lack of resource capacity. This condition leads to the inability to complete orders for large parties in an immediate time (Sudarwanto and Darmojo, 2018).

Despite having various challenges, the copper artisans and entrepreneurs as well as the Cepogo Village Government are always looking for ways to preserve metal crafts as a traditional knowledge typical of Boyolali Regency and introduce it as one of Indonesia's cultural products abroad. Their determination finally acknowledged by the Ministry of Education, Culture, Research and Technology (Kemendikbudristek) as the Intangible Cultural Heritage (ICH) from Indonesia on October 28, 2021, and legalized through a certificate signed by the Minister of Kemendikbudristek of the Republic of Indonesia, Mr. Nadiem Anwar Makarim on December 7th, 2021 (Makdori, 2021). This acknowledgement made the existence of Tumang Metal Craft Art as traditional knowledge become legal in Indonesia.

![Certificate of Intangible Cultural Heritage of Tumang Metal Craft](image-url)

**Picture 2.** Copy of Certificate of Intangible Cultural Heritage of Tumang Metal Craft  
(Source: Mr. Mawardi, Head of Cepogo Village)

Moreover, this acknowledgement also authorized the Tumang Metal Craft as a national cultural identity and no longer a regional identity. Therefore, its preservation becomes an urgency that needs to be followed up immediately. The challenge to preserve and develop metal craft art needs to be given a solution that is right on target and can be implemented in real terms by all the main actors of its preservation and development through public policy. Especially because Boyolali Regency does not yet have a public policy in the forms of local regulations such as *Peraturan Daerah (Perda)* or *Peraturan Bupati (Perbup)* that supports the preservation process of Boyolali metal crafts. Therefore, public policy recommendation that addressed to
the support the preservation is needed, respectively a public policy that can be applied by village policymakers (Government and district government), and policy actors (artisans, entrepreneurs, youth organizations, and village counselors).

Copper art craft in Tumang has become a topic of previous research. However, the literatures related to metal crafts in Tumang that have been done before are more about technology development and copyright strengthening, such as Sudarwanto and Darmojo (2018) with the article "Strategi Pengembangan Industri Kriya Logam di Desa Tumang Cepogo Boyolali (Strategy for Metal Craft Industry Development in Tumang Cepogo Village, Boyolali)" who explained the problem that come from the manufacturing system that was still manual, and simple, so it could not reach a broader market due to limited production capabilities. Sudarwanto and Darmojo (2018) in the article "Pemberdayaan Industri Kriya Logam di Desa Tumang, Cepogo, Boyolali (Empowerment of the Metal Craft Industry in Tumang Village, Cepogo, Boyolali)," also stated that the production quality could be increased through the procurement of carpentry production machines that accelerate and refine production results. Then, Fahmi and Roisah (2018) in the article "Perlindungan Hukum Kekayaan Intelektual Kerajinan Kuningan Tumang (Legal Protection of Intellectual Property of Kuningan Tumang Handicraft)," explained that if creativity is the spirit in the creative industry. In order to survive, the creative industry needs to maintain and develop its creativity. Creative industries that are maintained and develop their creativity will adapt to very tight market competition. Ashari (2018) in her thesis entitled "Kerajinan Tembaga dan Kuningan (Studi Tentang Perlindungan Hukum Terhadap Hak Kekayaan Intelektual (HKI) pada Industri Kecil Menengah Desa Tumang Kecamatan Cepogo Kabupaten Boyolali) (Copper and Brass Crafts (Study on Legal Protection of Intellectual Property Rights (HKI) in Small and Medium Industries in Tumang Village, Cepogo District, Boyolali Regency)," explained that copper and brass handicrafts in Tumang can be categorized as expressions of traditional culture according to Article 38 of the Copyright Law because it is one of the handicraft industries that has been handed down communally and still maintains traditional ways. In addition, as an expression of traditional culture, Tumang's copper and brass handicrafts are also given legal protection as regulated in Article 60 paragraph (1) of the Copyright Law, namely without a time limit.

Another research on Tumang craft that differs from previous research has been conducted by Yuwono, Kristianto, Doludea, Widhyasmaramurti, Lestari and Winahyu (2019) in a book entitled Tumang: Melacak Jejak Peradaban Masa Lalu (Tumang: Tracking Traces of the Past Civilization). This book describes the establishment of Tumang hamlet as an artisan hamlet and how the artisans of Tumang have lived from this craft industry since the Islamic Mataram period in the 16th century. Then, Yuwono and Kristianto (2019), in their report of the community engagement program in Cepogo stated that although the quality and aesthetics of metal craft products from Tumang Hamlet were better than similar products from their abroad competitors, but, the crafts industry from Tumang often unable to compete with other metal craft art products from various countries because Tumang craft products do not yet have branding (Wanda, 2019). Based on these six previous studies that have been carried out, most writings still focus on the production development, acknowledging the intellectual property rights, and strengthening the competitiveness. Therefore, to fill in the gaps, this research aims to provide policy recommendations for preserving and developing the Tumang copper craft since it has never been done before.
The policy recommendations hopefully can cover the challenges that become threats to the sustainability of hundreds of SMESs in Tumang. The challenges come in many forms, although the main challenge in preserving the Tumang copper craft is related to the preservation process as traditional Indonesian knowledge due to the lack of regeneration of copper artisans. Beside the decrease in the availability of human resources (HR) who are interested in becoming the artisans, other challenges in the industry are the lack of digital-based information technology and innovation to grasp the global market, less of awareness to the Intellectual Property Rights (HAKI) from the works of artisans, and none of the SMEs from Tumang can export directly to foreign countries. The exports are carried out through third parties who do not have fixed price parameters and as the result it often harms the entrepreneurs in Tumang.

Therefore, this study aims to provide solutions to problems through policy recommendations that can be followed up by the main actors in the metal craft industry. In this research, the policy recommendations become the focus in order to support its preservation and development. A public policy with clear legality is needed since it will be carried out by all stakeholders, respectively to policy actors such as the artisans, and the entrepreneurs, as well as policy actors, starting from the Village Government (Pemdes), to the Regency Government (Penkab) through the Education and Culture Office and the Empowerment Service. Community and Regional Villages of Boyolali Regency.

**METHOD**

The descriptive qualitative method is the method used in this research. The choice of method is based on an inductive (Empirical – rational) thinking approach (Creswell, 2013). This method is expected to collect empirical data according to the actual conditions of the development of the metal craft industry in Tumang. The Participatory Action Research (PAR) approach is used in collecting data related to policy recommendations. PAR was chosen because it involves the artisan community directly and provides direct benefits for the industry, respectively to artisans and entrepreneurs. PAR was also chosen because it was able to study existing problems and their efforts to overcome these problems from the point of view of the object of research, namely three policy stakeholders: 1) craftsmen-entrepreneurs, 2) village government, and 3) district government to solve the problems they encounter.

In addition, this approach was chosen because this research is expected to answer the actual needs for the preservation and development of the metal craft industry of Tumang. It is known that the copper craft industry is a community industry where the business unit is household-based. So that the selection of the PAR approach is deemed appropriate because the characteristics of participatory research as described by Hall and Kidd (1978). They stated that participatory research involves a form of dialogue all the time with community from problem formulation to discussion in order to find solutions to problems, and the research will directly benefit the community by referring to the liberation of human creative potential and the mobilization of human resources for solving social problems they encounter.

Therefore, PAR was chosen because it involves the copper craft community directly and provides direct benefits for the artisans and entrepreneurs in Tumang. PAR was also chosen because it was able to study the existing problems. The problem was found through a focus group discussion (FGD) by inviting more than 30 representatives of artisans and entrepreneurs facilitated by Mr. Mawardi, known as Dipo, Head of Cepogo Village. After the problem is
identified, another active participation is conducted by following-up discussions with three policy actors (Village Head as a policyholder within the village scope, the artisans, and the entrepreneurs’ representatives) in an in-depth FGD to solve their problems. So, it can be said that this FGD is used to capture problems and find solutions based on the practical needs of each policy actor. Furthermore, the next step was interviewed the policymakers, especially the district government officials, to check the problem data from the FGDs and to follow up on the appropriate form of recommendations to be an actual implemented solution that could be implemented later. In order to achieve an implemented solution, a recommendation preparation stage is needed, starting with writing a policy academic paper ‘Naskah Akademik Kebijakan’ related to the Preservation and Development of the Copper Metal Craft Industry in Tumang, Boyolali. This Policy Academic Paper recommends appropriate public policy because public policy is related to all government actions to solve problems in society, both directly and through institutions whose results will affect people's lives (Tangkilisan, 2003: 2). Therefore, the public policy which the Boyolali government will issue aims at solving the problem of metal craft art regeneration in Tumang.

RESULTS AND DISCUSSION
The History of Tumang Copper Crafts and Its Acknowledgement as Intangible Cultural Heritage

Tumang is a hamlet in Cepogo Village, Cepogo District, Boyolali Regency, Central Java. Cepogo village has played a role as a centre for metal crafts, especially copper, since the early establishment of the Islamic Mataram Kingdom (Yuwono, et.al. 2019). Moreover, it is written that metal craft in Tumang is a traditional knowledge that is estimated to be almost the same age as the silver craft culture in Kotagede, Yogyakarta. The metal crafts from copper were dominantly in the form of accessories that were supplied to support royal ceremonies at that time. So, it can be said that metal craft art is a cultural product that supports the greatness and majesty of the Islamic Mataram Palace unlike what is produced nowadays.

Yuwono et.al (2019) further stated that the existence of metal craft art in Tumang started from around the beginning of the establishment of the Islamic Mataram Sultanate in the 16th century, starting from the journey of a noble descendant named Ronggowulan who was the pioneer of Tumang hamlet. Ronggowulan is thought to be the son of a Prince of the Islamic Mataram Kingdom. However, his physical imperfection caused him to be exiled outside the palace walls. His exile caused by his physical limitations made him unable to continue his reign as the king's successor. Ronggowulan, who lived big outside the palace, became known as Rogosasi at his youth. Young Rogosasi is entrusted to Kyai Kajor, who lives on the slopes of Mount Merapi. His life journey brought Rogosasi to move to the shrine of Ki Kebo Kanigoro on the eastern slope of Mount Merbabu. There, Rogosasi was raised by a student of Ki Kebo Kanigoro named Ki Wano Goro or Ki Wonosegoro. Young Rogosasi then studied religion from Kyai Hasan Munadi in a boarding school in the Ungaran area, Central Java. Fate brought Rogosasi to marry the daughter of Kyai Hasan Munadi named Raden Ayu Fulanah.

After his marriage, Rogosasi with his wife, returned to Wonosegoro. Rogosasi, who is already married, is known as Kyai Rogosasi because he has good religious knowledge. Kyai Rogosasi then asked for permission to build a house in Gunungsari hill, an area of Tumang hamlet. Kyai Rogosasi founded a hermitage, which today is likened to an Islamic boarding
The smell of the power battle is thick when it is related to Kyai Rogosasi. After being exiled from the palace, young Rogosasi studied religion until he finally able to built padepokan ‘school’ in Tumang. The padepokan that he founded turned out to have many followers. Kyai Rogosasi’s success was heard throughout the palace. Then, in the book, it is written that Sri Agung Panembahan sent his nephew named Supandrio, a kris expert heir to the Supondriyo breed, to search for the truth and the whereabouts of Kyai Rogosasi. His departure was accompanied by other courtiers, namely Mpu Yadhi, Nyai Embo Tebu Ireng, and Mpu Bendrek Kemasan. Sultan Agung ordered Supandrio not to return to the king's city after meeting Kyai Rogosasi, but he must serve Kyai Rogosasi. Mpu Supandrio and his colleagues were assigned to guard Kyai Rogosasi against rebelling or asking for the king's throne is his right. Then accompanied by Supandrio and his colleagues, Kyai Rogosasi formed the history of metal craftsmanship in Tumang hamlet.

In the book by Yuwono et.al. that covers the history of Tumang based of oral tradition, it is told that when pioneering Tumang hamlet, Kyai Rogosasi, who was actually a prince, was assisted by 4 (four) courtiers, namely: 1) Mpu Supandrio, who had expertise in making weapons and agricultural tools, 2) Mpu Yadhi who could make household appliances from metal, 3) Mpu Bendrek Kemasan who can make jewellery from gold, and 4) Nyai Embo Tebu Ireng who is skilled in administration. Since the presence of four courtiers who were sent to accompany Kyai Rogosasi, the socio-economic activities that have become popular in Tumang have continued to grow. The book also further explained that that some of the existing community economic activities include: 1) Golden handicrafts (Jewelry for clothes); 2) Handicraft carving gold, silver, brass; 3) Sangub ‘burning’ handicrafts; 4) Jewelry boxes of gold or silver; 5) Diamond gem pair craft and so on; 6) Handicraft copper kitchen utensils; 7) Mpu handicrafts, such as kris and iron knives, sickles for agricultural and artisan tools, and 8) Handicraft ornaments of clothes, both in gold and silver.

A research on the the history of metal crafts in Tumang was conducted as the output of community engagement program by the team of Faculty of Humanities, Universitas Indonesia led by Prapto Yuwono, M.Hum. in 2018-2020. This research on the history of Tumang later became one of the document materials in the submission of metal craft art as an intangible cultural heritage from the province of Central Java, especially the Boyolali Regency, in 2020. After the document was deemed complete, it was then approved to be submitted and acknowledged as an Intangible Cultural Heritage (ICH) at the end of 2021.

After being recognized as ICH, the finding of the main problem in preserving the art based on the stages of data collection were obtained from 3 policy actors (artisans, entrepreneurs, and village government) is preparing the regeneration of artisans. Human resources in the field of metal craft art in Tumang are currently difficult to develop because the younger generation prefers to become resellers of metal craft products rather than producing their own. So, knowledge of the production process of metal crafts is limited because it is only owned by the older generation who have long experienced as a pandhe ‘blacksmith’ who are known as an artisan. This traditional production process knowledge is currently not widely known by the younger generation. In-fact the cultural shift towards a material culture turns the recognition of pandhe not based on their knowledge but merely as a profession.
With the cultural values shifting, to further increase the connotation of pandhe in a more positive direction, creativity becomes a compulsory for present pandhe generation. Old generation pandhe tends to repeat the existing production patterns and are less able to produce their creative products. This is what makes the pandhe culture slowly eroded over time. In addition, the work of pandhe is still often underestimated because it is considered a job that does not require high knowledge. Instead of being acknowledge as artisans, the pandhe is considered as a job that does not provide good economic value.

Therefore, to continue developing metal craftsmanship culture, a focus on regeneration can be prepared by including metal crafts as part of formal education. In addition, efforts are also needed to introduce metal craft knowledge from an early age to continue to be internalized in the community. Changes in the public’s point of view towards the pandhe profession or metal craft artisans, as a promising job, are also very necessary because it has good economic value. Based on the interview to Mr. Mansur, the owner of Daffi Art, present artisans even have monthly income much higher than the regional minimum wage in Boyolali. The community of artisans who can develop their creativity and more capable of marketing networks also has more earning. Regarding the development of metal crafts as an industry, the Cepogo Village Government under Mr. Mawardi has provided the best support. However, it has not been able to directly connect to consumers, especially international consumers. Orders from the global market are generally through third parties (brokers) and are not directly connected to local artisans or entrepreneurs. The Boyolali government has also provided support through invitations to exhibitions on a national and international scale but is not yet accessible to all SMESs. These limitations challenge finding a standard solution in a policy that can be implemented directly in the community.

**Preservation and Development Efforts through laws and regulations**

Solutions that can be implemented in the craft community will be better if in the form of a legal regulation. The legal regulation issued by the highest policymakers in Boyolali Regency can be applied from top to bottom. Therefore, in order to support the existence of the highest regulation, a Policy Academic Paper that has policy recommendations from a think tank of an educational institution can be a guide for the Boyolali Regency Government to carry out to the policy actors.

The making of Policy Academic Papers is based on applicable laws and regulations. All policies in the form of laws and their derivative products must refer to the 1945 Constitution (UUD 1945). Therefore, the formulation of policies related to preserving and developing the Metal Craft Industry in Tumang, Cepogo, Boyolali must be based on the national constitutions, respectively to Pancasila and the UUD 1945. UUD 1945 in the Article 28 Point C, and in the Point I Paragraph (3) emphasize that every citizen has the right to develop himself, has the right to education and obtain an education, receives benefit from science, technology, art and culture, to improve their quality of life. In addition, the cultural identity and rights of traditional communities need to be respected in line with the times and civilizations. So, it can be said that the state's preservation supports the Tumang copper craft as knowledge to improve the socio-economic status of the people and the progress of the times. However, there are other regulations that support the preservation of the Tumang craft as followed.
The Metal Art Industry in Tumang, Cepogo, Boyolali: Preservation and Development Recommendation Policy

Law No. 5 of 2017 (UU 5/2017) concerning the Advancement of Culture

To support Indonesian culture as a national identity, the Central Government issued UU 5/2017 concerning the Advancement of Culture. This law aims to protect the cultural objects of the archipelago and promote them as Indonesian identity. One of the objects of cultural advancement is the traditional knowledge. Metal craft art in Tumang is considered as a traditional knowledge. Thus, the metal craft art in Tumang as one of the objects of cultural promotion is protected by UU 5/2017 and needed to be preserved and developed by the state. UU 5/2017 Article 1 regarding the definition of culture, promoting culture, protecting, developing, fostering and promoting cultural objects, then Article 5 Paragraph (5) concerning traditional knowledge, then further explained in Article 5 Point (e), which provides the following limits on traditional knowledge are all supported Tumang craft as "traditional knowledge" that needs to be preserved. Traditional knowledge according to Article 5 Point (e) is all ideas in the community, which contain local values because of real experience in interacting with the environment, developed continuously, and passed on to the next generations. This traditional knowledge includes crafts, clothing, health methods, herbal medicine, traditional foods and drinks, as well as knowledge and behavioral habits regarding nature and the universe." Therefore, putting the metal craft as a traditional knowledge is already appropriate.

Based on the explanation of the articles above, the Tumang Metal Craft Art can be categorized as traditional knowledge concerning skills in making metal tools. Metal crafts can also be related to traditional techniques (Article 5 Point (f)) since the working tools for making metal crafts are still using traditional tools manually, such as inlay tools, and do not use machines as in the manufacturing process. Therefore, as explained in Article 5, the Tumang Metal Craft Art must be made one of the objects of cultural advancement from the Boyolali Regency.

Then, Article 39 Paragraph (1) states that "Central Government and Regional Governments must carry out Cultural Advancement Development," and Article 40 states that "Further provisions regarding the Guidance of Cultural Advancement as referred to in Article 39 are regulated by a Government Regulation." Based on the Article 1, Article 29 and Article 40 concerning the process of protection (preservation), and its development, the Regional Government of Boyolali Regency, as the policymaker, is responsible for the sustainability of the Tumang Metal Craft in the future.

To carry out the preservation and development, the Boyolali Regency Government needs to issue regulations that are binding and have a solid legal basis so that they can be implemented starting from the Regional Government, respectively to Dinas Pendidikan dan Kebudayaan ‘the Department of Education and Culture’ concerning the regeneration of artisans, and Community and Village Empowerment Office ‘the Department of Community and Village Empowerment’ concerning the development of artisans and entrepreneurs capacity. The responsibility of the Boyolali Regency Government in developing the Tumang Metal Craft is described in more detail in Government Regulation Number 87 of 2017 concerning the Implementing Regulation of UU 5/2017.
**Government Regulation Number 87 of 2021 (Permen 87/2021) concerning the Implementing Regulation of UU 5/2017 about the Advancement of Culture**

This Government Regulation is a derivative regulation of UU 5/2017 concerning the Advancement of Culture. This Government Regulation regulates the responsibilities of the Central Government and Regional/City Governments concerning the preservation and development of objects of cultural promotion in Indonesia. In almost every Article, Paragraph (1) is addressed to the role of the Central Government/Regional Government, then Paragraph (2) is addressed to the Minister as the executor of the obligations of the Central Government, while Paragraph (3) is addressed to the Governor/Regent as the executor at the Regional Government level. In addition, concerning the Tumang Metal Craft Art, which is the object of the promotion of regional culture, other articles support the preservation and development process, such as:

Article 19 (particularly in Paragraphs 1 and 3) concerning the authority of the Central Government and Regional Governments which is obliged to record and document the Objects of Cultural Advancement were at the regional level, such as Boyolali Regency, the obligation of recording and documenting is the responsibility of the Regent. It is written that with preservation, it is necessary to record and document the Objects of Cultural Promotion. This recording and documentation process can be conducted by everyone written in Article 20 and facilitated by the Regent at the regional level as in Article 22.

In addition to the recording process, preservation efforts also need to be supported by data updating activities for the Objects of Cultural Advancement, which the Regent must carry out at the Regency level as stated in Article 27 (particularly in Paragraphs 1 and 4). Moreover, the following articles: Article 42 to the maintenance process, Article 52 to save objects of cultural promotion, Article (61) to publish the information related to inventory, security, maintenance, Article 64 to Develop the cultural objects, and Article 84 to the guidance of cultural objects state that preservation at the regency level, such as Boyolali, is the responsibility of the Regent.

Based on the articles above, it can be said that the process of promoting culture is everyone’s responsibility (Article 20). However, in its implementation, regional leaders are obliged to facilitate it (Article 22). Likewise, the process of maintaining (preservation) and developing and fostering it is the responsibility of the local government, respectively by a Governor in province level and a Regent/Mayor in a regency/city level.

In the case of Boyolali regional government, the Regent assisted by Department of Education and Culture as well as Community and Village Empowerment Office is expected to be able to give awards to the community and parties who contribute to the promotion of culture as in the Article 90 Paragraph (3). Giving awards to parties who contribute to the promotion of culture is expected to support inventorying and developing objects to promote regional culture because they feel valued and involved in advancing their region.

The obligations of regional leaders, such as the Regent of Boyolali, in supporting the preservation and development of regional culture are in line with Law Number 13 of 1950 (UU 13/1950) concerning the Establishment of Regency Areas within the Central Java Province, Article 4 and Law Number 23 of 2014 (UU 23/2014) concerning Regional Government. Boyolali Regency is the authority of the Regional Government in its conservation and development efforts. Based on UU 23/2014, the Regional Government has the responsibility to manage, preserve, and foster culture in its territory. Metal Craft Art as a form of regional
culture in Boyolali Regency needs to be supported by the Regional Government through the formation of a Regent Regulation that has the power to apply it to the community.

Regulations in the form of a Regent's Regulation can be a recommendation to support the Preservation and Development of Tumang Metal Craft Art. The selection of the Regent Regulation is based on the following considerations:

1) The Tumang Metal Craft is recorded in the Village Medium Term Development Plan (RPJM Des), which is a derivative of the Regional Medium Term Development Plan (RPJMD).

2) The Regent's Regulation in Article 95 regulates the RPJMD, APBD, regional spatial planning, and district industrial development plan, and metal crafts as an industry needs to be developed in a planned manner.

Furthermore, the support of Boyolali’s Regent to preserve Tumang metal craft as a traditional knowledge needs to be adapted to education, respectively to formal education. It is because formal education can reach wider participants. UU 23/2014 Article 12 explains that basic service such as education becomes the responsibility of local governments. According to Mr. Muhadjir Effendy, Indonesian former Minister of Education and Culture, the education under supervisions of the local government stating from early childhood education to junior high levels (kemdikbud.go.id, 2018). Thus, it is necessary to see further Law concerning the National Education System in order to implement the metal craft knowledge into local teaching materials in schools, respectively the Elementary and Junior High schools in Tumang in general and Cepogo Village in particular.

**Law Number 20 of 2003 (UU 20/2003) concerning the National Education System and Regional Regulation of Central Java Province Number 1 of 2019 (Perda Provinsi Jawa Tengah 1/2019) concerning the Implementation of Education**

In Chapter III of UU 20/2003 concerning the Principles of Education Implementation, Article 4 Paragraph (2), Paragraph (3), and Paragraph (5), it is written that education is held as a process of civilizing and empowering learners that lasts a lifetime. Moreover, based on the explanation of Article 4 Paragraphs (2) – (5), the Tumang Metal Craft Art as traditional knowledge passed down across generations needs to be developed as part of lifelong education to support the preservation process.

Furthermore, according to Perda Provinsi Jawa Tengah 1/2019 Article 1, Article 24 and Article 26 concerning education administration, the articles explain that each secondary education unit is required to implement a local content curriculum developed by the Education Department of local government according to the potential and local wisdom in their respective regions. Therefore, putting Tumang Metal Craft Art as a local teaching material is not contrary to the regulations. This Perda Provinsi Jawa Tengah 1/2019 also in line with PPKD (Pokok Pikiran Kebudayaan Daerah ‘Regional Cultural Thoughts’) of Boyolali regency. PPKD is a form of regulation to clarify the implementation of UU 5/2017 concerning the Advancement of Culture which formed and issued by each of local governments in Indonesia. Of the 10 Objects of Cultural Advancement stipulated in UU 5/2017, traditional knowledge and technology are included in PPKD Chapter IV, Subchapters 4.6 (Traditional Knowledge) and 4.7 (Traditional Technology). Therefore, Tumang Metal Craft is allowed to be used as teaching material since it signifies both traditional knowledge and technology of Boyolali regency.
Boyolali Regent, M. Said Hidayat, S.H., as the Regent of Boyolali as referred in the Article 1 Paragraph (36), has the authority to allow with consideration to preserve and develop the Tumang Metal Craft as an ICH of Boyolali Regency. To support this implementation, the Regent may assign the Head of Dinas Pendidikan dan Kebudayaan Boyolali, Darmanto, M.M., to prepare the development of local curriculum that will adopt local arts and culture in areas of Boyolali Regency as teaching materials. This curriculum is expected to support the improvement of regional competitiveness, as stated in Article 24, Paragraph (3).

Darmanto, M.M. during the interview session informed that there is still limitation on the inventory of the cultural wealth of the Boyolali Regency in PPKD. Tumang Metal Craft not yet officially registered in the Boyolali Regency PPKD. However, he acknowledged that the metal craft in Tumang is Boyolali traditional knowledge that is still produced by using traditional technologies manually. The definition of ‘Traditional Knowledge’ in the head regulation UU 5/2017 is "intellectual work in the field of knowledge and technology that contains elements of traditional heritage characteristics that are produced, developed, and maintained by a particular community or society"; while the definition of ‘Traditional Technology’ is "technology from living equipment that is not influenced by European or American cultural technology." Therefore, based on these two definitions, the Tumang Metal Craft can be included as one of the traditional knowledge of Boyolali Regency produced from traditional technology.

The PPKD of Boyolali Regency that was formed and issued in 2018 still needs to be reviewed so that objects of cultural advancement in Boyolali that have not been recorded in the PPKD can be recorded and have legality in their conservation and development efforts. The Tumang Metal Craft Art as one of the cultural knowledge of Boyolali can also be recorded in the subsequent development of the Boyolali Regency PPKD.

**Law Number 28 of 2014 (UU 28/2014) concerning Copyright**

To protect folklore and other people's cultural products such as the Tumang Metal Craft Art, the Boyolali Government can prevent monopolies or commercialization as well as destructive actions or commercial uses without the permission of the Republic of Indonesia as the Copyright Holder as referred to in paragraph (1)—stated in Law Number 19 of 2002 concerning Copyright Article 10 and Article 12. This provision is intended to avoid actions by foreign parties that can damage cultural values. Based on the explanation of the articles above, it can be said that the Copyright for the creation whose creation is unknown, such as the Tumang Metal Craft, which has emerged and developed since the Islamic Mataram period in the 16th century, is the State of Indonesia. So, to support its preservation and development, the State or the Central Government facilitates it by cooperating with the Boyolali Government. The designation of Tumang Metal Craft as an Intangible Cultural Heritage of Indonesia is a form of recognition by the Indonesian state of the traditional cultural wealth in the archipelago, especially from Boyolali Regency, Central Java Province. This UU 28/2014 is a refinement of Law no. 19 of 2002 (UU 19/2002) concerning Copyright. In traditional arts in general, all traditional art products are not officially protected through copyright registration. This is because the creators generally do it for personal pride (pride). Therefore, traditional cultural products are generally considered as common communal property that can be used by anyone.
This also appears in Tumang's Metal Crafts, particularly concerning co-design. The artisans generally do not have a typical regional design. They generally work on the designs that have been given to them by the customers. Many of these designs have HAKI that have been registered by the customer so that artisans cannot reuse them in their designs. However, for designs that do not have HAKI, artisans can reuse these designs in their works. Therefore, the Boyolali Government needs to assign Dinas Pemberdayaan Masyarakat and Desa to guide the Cepogo village government to carry out an inventory of artisans and entrepreneurs as well as collect design motifs that already produced by the artisans and entrepreneurs. These distinctive designs can later be registered to become a regional cultural right of Boyolali Regency. These designs also represent the cultural wealth of the Boyolali.

Moreover, Dinas Pemberdayaan and Desa together with Cepogo Village Government can provide workshops for young artisans and entrepreneurs to develop their capacity. The workshops that are needed focus on the digital literacy to adapt the young artisans and entrepreneurs to recent technology. Digital designs and digital marketing workshops are some of recommendations. This digital designs workshop is important because it leads young artisans to be creative and able to adjust to current trend. They can also design new motifs that contains knowledge and art of Boyolali Regency that will strengthen the branding of Tumang crafts to face global competition. Moreover, some customers do not have any special design request and they are willing to pay more if the artisan may provide new and unique designs to the customers. It means the new knowledge in design results in developing economic values to the products and bringing more income to the artisans and entrepreneurs. Dinas Pemberdayaan Masyarakat dan Desa also need to provide the industry people with digital marketing knowledge so the entrepreneurs can offer their products worldwide by themselves and cut the broker’s link. This will be beneficial for the entrepreneurs since they can negotiate their products price directly with the customers. Therefore, computer program workshops are essential, especially concerning the development of digital design and marketing to support the development of the creative economy.

**Preservation and Development Recommendation**

Protecting, developing, fostering, and utilizing metal crafts from Tumang is a joint task of the local community, the village government and the local government of the Boyolali district. Therefore, considering the results of input from artisans and entrepreneurs presented in the two times Focus Group Discussion (FGD), as well as data triangulation to the officials of Dinas Pendidikan dan Kebudayaan, Darmanto, M.M. and Sutrisno, M.Sos, the following policy recommendations were obtained.

With the stipulation of metal craft art from Tumang Boyolali as an ICH for Indonesia, the regional government should carry out efforts to protect, develop, utilize and foster following the mandate of Law Number 5 of 2017 concerning the Advancement of Culture in which metal crafts are traditional knowledge (Article 5, Paragraph e), which in its implementation is regulated in Government Regulation No. 87 of 2021 concerning Implementing Regulations of Law Number 5 of 2017, in particular Article 41 concerning Maintenance, Article 52 concerning Rescue, Article 64 concerning Development, Article 74 concerning Utilization, and Article 84 concerning Fostering of Cultural Advancement Objects where it is stated that local governments are obliged to carry out Maintenance, Rescue, Development, Utilization and
Development as stated in the contents of those articles. In doing so, the Regional Government can coordinate with institutions and organizations as stated in Article 50. The Universitas Indonesia, as a think tank who initiated the Policy Academic Paper, can assist in the coordination process for the preservation and development of Tumang metal crafts.

Availability of human resources for artisans must be prepared through regeneration from an early age, where knowledge, technology and values that become an identity like metal craft art from Tumang can be included in the formal school curriculum at the elementary, junior high levels in local teaching materials, namely Javanese language; and metal craft extracurricular. This is in accordance with Central Java Provincial Regulation Number 9 of 2012 Article 8 Paragraph C, which states that cultural values in the region can be input for local content in schools’ education and learning process. To further strengthen the legality of metal crafts as a local content, it is necessary to consider issuing a Regent Regulation (Perbup) on the Preservation of Metal Crafts, one of the articles of which is to place metal crafts as local content for elementary and junior high schools, especially in Cepogo District. In practice, schools can organize metal craft extracurriculars whose teachers are artisans. Funding for extracurricular teaching materials and teachers can be budgeted through BOS (School Operational Assistance) funds, whose management process will be assisted by the Boyolali Regency Education and Culture Office.

Concerning developing the capacity of young people's resources, the District Government, through Dinas Pemberdayaan Masyarakat dan Desa, can hold training such as computer-based design training and digital marketing. This training is essential to support global competition efforts related to Indonesian designs. Moreover, the drawback of Tumang's metal craftsmanship is the absence of design intellectual property rights (HAKI) with a supporting narrative. Then, following Law No. 28 of 2014 regarding Copyright, Tumang artisans’ designs can be submitted for the HAKI. Moreover, the digital marketing knowledge can break the broker chain detrimental to artisans because it makes selling price competition unhealthy due to the absence of selling value parameters.

Currently, metal artisans from Tumang, especially the younger generation, are increasingly limited, so if they do not get attention, it will become a separate problem for the preservation of metal crafts. As Article 50 of Government Regulation Number 87 of 2021, to support the preservation and development of metal crafts, the Boyolali Regency Government can work together with community organizations such as the Tumang Village Karang Taruna and penyuluh desa ‘Village counselors’ under the auspices of the Village Government to help change the paradigm of metal crafts artisans where becoming artisans in the industry can provide economic impact for the younger generation.

These four forms of recommendation were included in the results of the Policy Academic Paper, which was submitted to M. Said Hidayat, S.H. the Regent of Boyolali Regency and his staffs on December 30, 2021. The form of public policy recommendations in a Regent's Regulation is expected to be issued and implemented in the artisan community in Tumang due to the lack of public policy that can be used as a reference in organizing metal craft skills education from Tumang.
CONCLUSION

Based on the previous discussion, it can be seen that ICH poses challenges in terms of preservation and development of the Tumang metal craftsmanship, causing problems due to the increasingly limited number of artisans. Therefore, the solution given is to produce an Academic Policy Paper that provides recommendations for policy forms in a Regent's Regulation. This Regent's Regulation was chosen because it has legality concerning incorporating metal craft knowledge into subjects at school, in the scope of SD and SMP and adolescents in Cepogo Village. This copper art craft as a traditional knowledge is included as local teaching subject, and the practice is carried out in extracurricular forms. The implementation of the teaching subject and extracurricular activities will be under the Department of Education and Culture with funding from the School Operational Assistance (BOS). Furthermore, to attract young people close to the world of artisans, digital marketing and design training is held to capture the global market and break the chain of third-hand sales that are not profitable for artisans and entrepreneurs. This training will later be under the auspices of the Community and Village Empowerment Office. No less important is the paradigm shift in the community for the pandhe profession, which in its implementation will be followed up by the Cepogo Village Karang Taruna under the auspices of the Cepogo Village Government. In conclusion, this public policy recommendation in the form of a Regent's Regulation is expected to become a policy that can support conservation and development of Tumang art crafts, respectively in preparing the regeneration of craftsmen’s human resources, so that the Tumang copper craft art as traditional knowledge can continue to be sustainable.

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