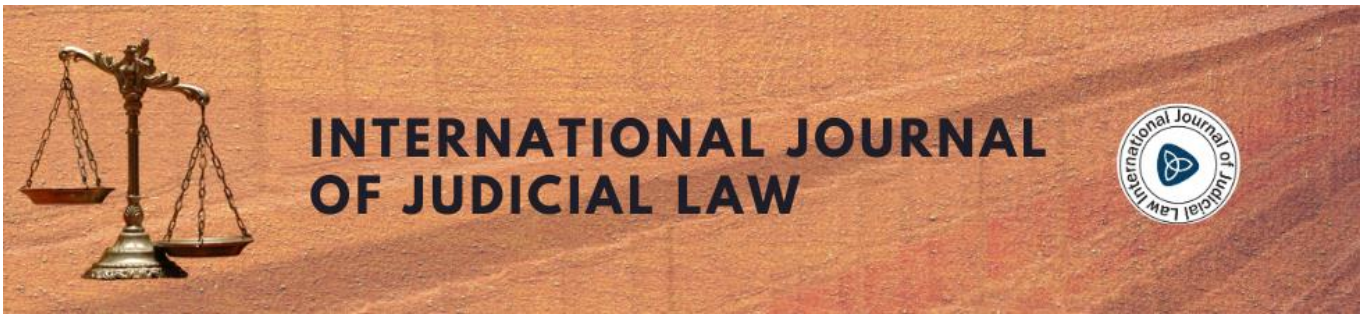




Legal Protection of Copyright on Digital Creative Works in Indonesia Based on Law Number 28 of 2014 Concerning Copyright

Ni Made Rai Dwikayanti ^{1*}, Dr. Made Gde Subha Karma Resen ², SH MH ³

¹⁻³ Faculty of Law, Udayana University, Indonesia

* Corresponding Author: Ni Made Rai Dwikayanti

Article Info

ISSN (online): 2583-6536

Volume: 04

Issue: 02

May-June 2025

Received: 04-03-2025

Accepted: 05-04-2025

Page No: 01-06

Abstract

The rapid development of information and communication technology in the digital era has increased the importance of legal protection of copyright. This journal aims to comprehensively analyse the regulations and rules related to copyright in Indonesia, with a focus on the impact of the digital era on copyright protection. The development of science and technology over time has changed very rapidly and significantly. In this digital era, works that are usually in physical form can be transformed into digital form. The purpose of this research is to find out how the legal protection of copyrighted works in the digital era and the role of the government in overcoming the occurrence of duplication of copyrighted works in the digital era. The type of legal research conducted in normative juridical is normative juridical where the law is conceptualised as what is written in the legislation (law in books) or law is conceptualised as rules or norms that are a benchmark of human behaviour that is considered appropriate. Based on UUHC Number 28 Year 2014 Article 4 states that copyright is an exclusive right consisting of moral rights and economic rights. Any person exercising economic rights to a work must obtain permission from the creator or copyright holder. Legal protection efforts must also be in accordance with the provision of strict and appropriate sanctions to copyright infringers by law enforcement officials in accordance with applicable laws and regulations.

DOI: <https://doi.org/10.54660/IJL.2025.4.3.01-06>

Keywords: sanctions, burning, a forest, land, Pontianak

Introduction

The rapid advancements in information and communication technology, particularly in the digital era, have significantly altered the fundamental paradigm of copyright. The digital revolution presents unique and complex challenges in safeguarding copyright, while simultaneously opening new avenues for the utilization of intellectual works. In Indonesia, the legal framework concerning copyright is governed by Law Number 28 of 2014. However, the ongoing effort to align these regulations with the latest technological developments has become a pressing necessity.

Copyright protection holds significance not only as a form of recognition for creativity and innovation but also as an impetus for economic growth and the advancement of the creative industry. This background forms a crucial basis for conducting an in-depth investigation within this journal, which endeavors to explore the regulations and rules pertaining to copyright in Indonesia, particularly within the context of the digital era.

While offering numerous benefits, the extensive use of the internet paradoxically poses a threat to the continued existence of copyrighted works and innovations produced by Intellectual Property Rights holders. The internet possesses several technical characteristics that foster the growth of various issues related to Intellectual Property Rights. One of the prominent problems that arises concerns Copyright infringement. Intellectual Property Rights play a crucial role in the affairs of the modern world, encompassing legal aspects closely intertwined with technology, economics, and socio-cultural arts.

The Intellectual Property Rights system has become an integral part of the modern order, particularly in the evolution of law concerning Copyright in relation to digital products. Modern society today produces numerous works that gain international recognition. Of course, these achievements are not easily attained. They require a strong will and the ability to generate brilliant ideas. As Indonesian citizens, we can be proud of our nation's accomplishments, which enable us to compete with other countries worldwide. Nevertheless, cultural differences exist between Indonesia and other nations.

Indonesia has taken steps to protect the copyrighted works of its citizens by enacting the latest Intellectual Property Rights (IPR) Protection Law, namely Law Number 28 of 2014 concerning Copyright. This law aims to safeguard authors and their creations from acts of plagiarism and irresponsible acknowledgment by third parties. According to Copyright Law No. 28 of 2014, it is explained that "Copyright is the exclusive right of the creator, which automatically arises upon the creation of a tangible work, in accordance with the declarative principle, without any limitations that violate the provisions of statutory regulations." This aims to provide due recognition, respect, and appreciation for creators.

Copyright arises as a result of human intellect in the fields of science, art, and literature. Copyright automatically comes into existence upon the creation of a work. It is a civil right inherent to the creator. Copyright is personal in nature, as the creation originates from the individual creator's thoughts and creativity. A work is born from the process of human thought and creativity. Copyright must stem from human creative activity, not from something that already exists outside of human creative output.

The technological advancements accompanying this era have brought a significant impact on the form of production, moving towards modernization. Works that were previously physical and conventional are now undergoing transformation into digital formats. There are various types of digital formats, such as e-books, songs, films, and photographs. These works are easily accessible through various media. For example, books can be found in online bookstores, while songs can be accessed through platforms like Spotify, Joox, Soundcloud, Apple Music, and so forth. The advancements of the times currently make it very easy for many individuals to duplicate, download, and distribute the works of others, thereby potentially triggering violations of the moral rights and economic rights of the creator or copyright holder^[1].

According to the Civil Law System, Copyright protection grants Exclusive Rights to the Creator, empowering the Creator to undertake any actions concerning their creation, except as stipulated within the rules of limitation^[2]. Copyright protection encompasses the dimension of Moral Rights, arising from the personal and intellectual connection between the Creator and their creation, and the dimension of Economic Rights, related to the utilization or exploitation of their creation.

In the current era of digitalization, the act of uploading works without the permission of the owner frequently occurs, both intentionally and unintentionally. Many individuals, without realizing it, download illustrative works that are not their own and subsequently upload them to other platforms for personal gain, without citing the identity or source of the original creator. Such actions are highly unjustified, as they constitute a violation of moral behavioral norms that fail to respect the work created by its originator.

Such behavior is not only detrimental from a moral standpoint but also involves the infringement of the commercial and economic rights of the work's creator. Failure to provide recognition or respect the rights of the original owner can impact the sustainability and motivation of creators to continue producing works. Therefore, it is crucial to raise awareness about copyright and educate the public regarding the importance of respecting the works of others in the digital environment.

A creator of a work possesses legal protection over the rights to their created work in accordance with the Copyright Protection Law. In this regard, despite being protected by the Copyright Law, instances of copyright infringement are frequently encountered because the Copyright Law does not explicitly regulate the position of an Illustrator or the creator. This is what often gives rise to legal uncertainty within positive law in Indonesia^[3].

Problem Formulation

1. How has digitalization developed and what is its influence on digital copyright in Indonesia?
2. What are the legal protection efforts for copyright holders in the digital era according to Law Number 28 of 2014?

Purpose

The aim is to explain the digitalization's evolution and effects on Copyright of digital creative works and legal protection efforts for copyright holders in the digital era according to Law No. 28 of 2014.

Discussion

A. Digitalization's evolution and effects on copyright of digital creative works

The rapid changes in technology towards the advancement of globalization have impacted almost all aspects of society. If the utilization of technology is not properly regulated, there is a tendency for its use to become uncontrolled, leading to violations of the law. The current era of globalization has become highly dependent on technological advancements that can create efficiency with a broad geographical reach, unhindered by national borders. One form of technology that has successfully addressed this need is internet technology^[4]. A striking characteristic of the current digital era is the exceptionally rapid advancement in the fields of science and technology. A key challenge facing Indonesia in this digital age lies in the endeavor to avoid lagging behind or to keep

¹ Werung, A. (2022). Sanksi Hukum Tentang Hak Cipta Terhadap Pengunduh Film Di Internet Secara Ilegal. *Lex Crimen*, 11(5).

² Rahmi Jened, *Hukum Hak Cipta (Copyright's Law)* (Bandung: PT.Citra Aditya Bhakti, 2014). Hal 123.

³ Dumanauw, A. D. (2021). *Perlindungan Hak Cipta Terhadap Karya Ilustrasi Digital Di Internet Berdasarkan Undang-Undang Nomor 28 Tahun 2014 Tentang Hak Cipta Copyright Protection Of Digital Illustration Art On The Internet Based On Law Number 28 Of 2014 Concerning Copyright* (Doctoral dissertation, Universitas Hasanuddin).

⁴ Soerjono Soekanto, *Pengantar Laporan Hukum*, Cet. 3 (Jakarta: UI Press, 2007), hlm. 144.

pace with global technological developments. Given the swift progression of technology and information, the Indonesian nation needs to enhance its technological creativity to adapt to these constantly and rapidly evolving, times. This is essential to maintain relevance and competitiveness amidst quickly changing circumstances.

The advent of data conversion technology has led to the transformation of numerous conventional copyrighted works into digital formats. Through this conversion process, a multitude of copyrighted works and products have become more readily accessible to a broader public, facilitated by computers, software, and internet networks. The continuously evolving digital era offers creators a wide array of technological options that enable them to produce and innovate more efficiently, optimally, and perfectly.

Creators and copyright holders can also leverage technology to foster closer engagement with the wider community. Nevertheless, it must be recognized that the detrimental influence of digital technology can pose more significant risks than its advantages and benefits, particularly among novice internet users. Consequently, it is crucial to comprehend and manage negative impacts and to promote the healthy and responsible utilization of technology.

The increased ease of access to works by a large audience inherently elevates the risk of unauthorized alteration, duplication, reproduction, and distribution. Consequently, the legal safeguards afforded to creators become increasingly precarious. The potential for infringement upon the moral rights and economic rights of creators, as well as copyright owners, is amplified when works are accessed without attribution or utilized contrary to their intended purpose.

This phenomenon underscores a tangible challenge concerning copyright security in the digital domain, where the misappropriation of works can occur with ease in the absence of adequate control. Therefore, intensified efforts are imperative in raising legal and ethical awareness regarding the use of works, alongside more effective enforcement of the law to safeguard the rights of creators and copyright holders. Considering the cases of digital copyright infringement occurring in Indonesia, Copyright Law No. 19 of 2002 does not fully cover and provide legal solutions for technology-based cases. Based on an announcement released by the United States Trade Representative in Washington D.C. in its annual report known as the 2012 Special 301 Report, Indonesia was included in the "priority watchlist" of countries with significant problems regarding copyright infringement^[5].

Based on its definition, copyrighted works in traditional forms still receive copyright protection even when converted into digital forms. Similarly, digital messages in the form of emails remain protected by copyright, just as if the message were handwritten, typed, or printed in letter form on paper. Copyright provides automatic protection for creative expression and originality, regardless of the physical form or storage medium of the work. Thus, the transition from traditional to digital form does not diminish the rights or copyright protection granted to a work. Copyright remains valid and protects works in various formats or media, including digital formats.

The majority of copyrighted works in digital form receive

copyright protection, including within the context of online activities. In other words, almost all activities on the internet and the experience of obtaining information involve one or more rights held by the copyright owner. For example, displaying a webpage involves two actions regarding the copyrighted content of the website. The user displaying the website is considered to have made a copy of the webpage, while the website owner is considered to have engaged in the activity of publicly displaying the copyrighted work. All of these actions are exclusive rights held by the copyright owner under the law.

It is important to note a significant issue related to copyrighted works in digital form. It is true that the ease of duplication and modification, as well as cost-free distribution, makes copyrighted works easily infringed on a large scale. On one hand, this provides wider access to information and creativity, but on the other hand, it poses significant challenges in copyright enforcement.

The inability to distinguish between a digital copy and the original work, coupled with the ease of globally distributing content, makes it difficult for copyright holders to detect infringement, identify infringers, or even take legal action. Some copyright holders may also choose not to pursue legal action as a promotional strategy or to build a positive image for their business, such as providing free content as a form of open promotion.

This creates complexities in the digital era where copyright protection and business promotion must be balanced. The debate surrounding regulation, law enforcement, and fair creative business models continues alongside technological advancements and market dynamics.

Similar to copyright in general, the protection of digitally-based copyrighted works is obtained automatically for all forms of works that fall within the qualifications for copyright protection. Consequently, owners and/or copyright holders on the internet possess exclusive rights, which are as follows:^[6]

1. The reproduction right
Copyright grants the creator the exclusive right to reproduce the copyrighted work and to authorize others to do the same. According to the Indonesian Copyright Law (UUHC), reproduction or multiplication is the addition to the quantity of a creation, whether in whole or in a substantial part, using the same or different materials, including permanent or temporary transformation.
2. The adaptation right
Copyright grants the owner of the work the exclusive right to create derivative works based on the copyrighted work they have created. A derivative work is a new work that is realized because it is based on a pre-existing work. This can include revisions of the original work, translations from one language to another, or a work that is arranged, altered, or adopted into another form.
3. The distribution right
The UUHC grants the copyright owner the exclusive right to distribute their copyrighted work to the public. Virtually any work or information that is enjoyed or communicated from one computer to another will involve the distribution of digital content.

⁵ Ambassador Ronald Kirk-Office of the United States Trade Representative, "2012 Special 301 Report", <http://www.ustr.gov>, diakses pada tanggal 26 Desember 2023.

⁶ *Ibid*

4. The public performance right

Copyright owners also have the exclusive right to publicly perform their works. This right relates to all types of works that can be performed or displayed, such as literary works, music, drama, pantomime, films, and so on. Its nature of having to be carried out in front of the public means that this right does not apply to private performances.

5. The public display right

Copyright relates to works that can be seen and enjoyed by the public. In the UUHC, this right is referred to as "announcement" (pengumuman). The concept of exhibiting or displaying in public includes any act of showing a work, either directly or by using film, slides, including certain tools or processes, such as the use of computers. The right to display and the right to perform have the same meaning in relation to activities in front of the public. Virtually all activities of displaying copyrighted works via the internet can be considered "displaying in public".

B. Legal protection efforts for copyright holders in the digital era according to law no. 28 of 2014

The definition of Copyright Protection is stipulated in Law No. 28 of 2014, stating that "Copyright is the exclusive right of the creator that arises automatically based on the declarative principle after a creation is manifested in a tangible form without prejudice to limitations in accordance with the provisions of laws and regulations.

In the digital era, the issue of copyright protection has become more complex due to the ease of duplicating, distributing, and accessing these works quickly and widely. This can lead to controversy, especially in the music industry, where copyright infringement often occurs and is difficult to detect and address.

It is important to continuously develop an adaptive and effective legal framework to address the challenges that arise in this digital era, so that the copyrights of creators, including those in the music field, remain well-protected, and they can receive the recognition and fair compensation for their works. Copyright holders themselves will have rights and legal protection in the event of copyright infringement via digital means, provided that the copyright of the work has been registered. Although, according to copyright law itself, copyright protection is obtained upon the creation of the work, it cannot be underestimated that administrative registration of copyright through the Directorate General of Intellectual Property (Ditjen HKI) is necessary to strengthen the existence of the copyrighted work^[7].

According to the explanation of Article 64 Paragraph (2) of the UUHC, the Recording of Creations and Related Rights products is not an obligation for Creators, Copyright Holders, or Related Rights Owners. The protection of a Creation begins from the moment the Creation exists or is realized, and not because of registration. This means that a Creation, whether recorded or not, remains protected. To obtain

registration of a creation at the Ministry of Law and Human Rights of the Republic of Indonesia, applicants can submit applications through three alternatives:^[8]

1. Through the Directorate General of Intellectual Property (Ditjen HKI).
2. Through the Regional Office of the Ministry of Law and Human Rights of the Republic of Indonesia.
3. Through a registered Intellectual Property Rights Consultant Legal Counsel.

Copyright protection then becomes very important, both nationally and internationally, as agreed upon in Geneva in September 1990, where the Intellectual Property in Business Briefing discussed the issue known as TRIPs (Trade-Related Aspects of Intellectual Property Rights). In the era of globalization after GATT (General Agreement on Tariffs and Trade) and welcomed by the WTO (World Trade Organization) era, an important issue included in the structure of the WTO is TRIPs (Trade-Related Aspects of Intellectual Property Rights), which specifically deals with matters concerning Intellectual Property Rights. Clearly, this shows that international trade does not only deal with trade itself but also includes various pressures exerted in areas that are not strictly trade-related, such as human rights issues, freedom to strike, and so on^[9].

The international protection of IPR demands that countries implement strict legal sanctions against copyright infringers within their legal systems. In the context of Indonesia, this is reflected in Article 72 (1) of the Copyright Law (UUHC) Number 19 of 2002 concerning Copyright, and Article 113 paragraph 4 of the new UUHC, namely UUHC Number 28 of 2014. These criminal provisions become important instruments in combating copyright infringement and protecting related economic interests in this challenging digital era.

Legal Protection According to Law No. 28 of 2014 is in the following forms:

A. Preventive legal protection

Preventive protection in the context of efforts to protect Copyright is a form of precautionary action to avoid copyright infringement. The purpose of this protection is to prevent violations before they actually occur. These preventive efforts are provided by the government through laws and regulations with the intention of providing clear guidance, limitations, and rules in carrying out obligations related to copyright.

Examples of preventive protection can include provisions regarding the use of copyrighted works, licensing procedures, royalty payment mechanisms, and copyright enforcement. With these preventive provisions, it is hoped that an environment that supports the sustainability and protection of copyright can be created before any infringement occurs. This is an important part of the effort to maintain the integrity and economic rights of creators in the fast-paced and complex digital era.

Preventive protection means that this form of protection aims

⁷ Siti Hatikasari, "Esensi Perlindungan Hukum Dalam Sistem First To Announce Atas Karya Cipta Kajian:Hukum"no.2 (2018):126

⁸ Habi Kusno, "Perlindungan Hukum Hak Cipta Terhadap Pencipta Lagu Yang Diunduh Melalui Internet:Fiat Justisia", Arena Hukum, no. 3 (2016):492

⁹ Yustisia, Konsep Perlindungan Hak Cipta Dalam Ranah Hukum Hak Kekayaan Intelektual (Studi Kritis Pembajakan Karya Cipta Musik Dalam Bentuk Vcd Dan Dvd) Kajian: Hukum" no.3 (2015):492
<https://jurnal.uns.ac.id/yustisia/article/download/8706/7796>

to prevent copyright infringement and protect the works of Copyright Holders. This protection provides a deterrent to reduce film piracy or duplication activities that can cause losses. In this regard, the government has made preventive efforts to reduce copyright infringement in the form of Law Number 28 of 2014 concerning Copyright, which provides protection for creators or copyright holders ^[10].

The 2014 UUHC provides a strong foundation for the Minister of Communication and Informatics in its efforts to prevent and eradicate copyright infringement through internet media. Article 54 of the UUHC regulates the prevention of copyright and related rights infringement carried out through information technology means, as stated in Article 54 of the UUHC: To prevent infringement of Copyright and Related Rights through information technology-based means, the Government is authorized to:

1. supervise the creation and dissemination of infringing Copyright and Related Rights content;
2. cooperate and coordinate with various parties, both domestically and abroad, in preventing the creation and dissemination of infringing Copyright and Related Rights content; and
3. supervise recording activities using any media of Creations and Related Rights products at performance venues

B. Repressive legal protection

Repressive protection involves the legal aspect as a tool to resolve disputes or issues related to copyright infringement. In the context of copyright, repressive protection can include measures such as lawsuits, law enforcement, and the imposition of sanctions against parties who infringe copyright. The aim is to provide redress or enforcement of violated copyright, as well as to create a deterrent effect so that such violations do not recur in the future. Repressive protection is an important part of the copyright legal system, ensuring that there are enforcement and justice mechanisms for copyright holders in the face of copyright infringement. This Repressive Protection effort can be carried out, of course, if the works or writings belonging to the Copyright Holder have been registered with the Directorate General of Copyright, even though legally there is no obligation to register them. However, the importance of registering a Copyrighted Work is to protect the work if it is involved in a dispute.

Another effort is Repressive Protection through the enforcement of legal rules regulated in the UUHC by law enforcement officials. Law enforcement within the UUHC, according to Article 120, constitutes a complaint offense, so it can be carried out upon a prior report from the aggrieved party. Genuine protection of IPR is vital for the growth of the information technology industry. International IPR protection obligates countries to be able to impose strict legal sanctions on copyright offenders within their legal systems. For Indonesia, this is then stipulated in Article 72 (1) of the Copyright Law (UUHC) Number 19 of 2002 concerning Copyright. Meanwhile, in the new UUHC, namely UUHC Number 28 of 2014, the criminal provisions are regulated in Article 113 paragraph 4 ^[11].

In more detail, Article 72 (1) of the Copyright Law Number

19 of 2002 concerning Copyright states: "Anyone who intentionally and without right commits an act as referred to in Article 2 paragraph (1) or Article 49 paragraphs (1) and (2) shall be punished with imprisonment for a minimum of 1 (one) month and/or a fine of at least Rp 1,000,000.00 (one million rupiah), or imprisonment for a maximum of 7 (seven) years and/or a fine of a maximum of Rp 5,000,000,000.00 (five billion rupiah)." Meanwhile, paragraph (2) states: "Anyone who intentionally broadcasts, exhibits, circulates, or sells to the public a Creation or goods resulting from Copyright or Related Rights infringement as referred to in paragraph

(1) shall be punished with imprisonment for a maximum of 5 (five) years and/or a fine of a maximum of Rp 500,000,000.00 (five hundred million rupiah).

Closing

Conclusion & Suggestion

From the results of the analysis conducted by the author on the problems described above, it can be concluded that:

1. The digitalization of copyrighted works has made the process of copying, publishing, and distributing digital copies exceedingly easy. The advancement of digital technology with conversion media has had a very positive impact on creators, including cost and time savings in distributing copyrighted works on digital media, and the displayed copyrighted works can be seen by everyone worldwide by accessing the digital media. However, negative impacts have also emerged from the digitalization of digital copyrighted works, namely the illegal duplication/reproduction of software on computers, digital photos, digital music, digital films, e-books, e-journals, and other digital copyrighted works, causing moral and economic losses to the creator.
2. Efforts to Protect Copyright in the Digital Era According to the Provisions of the Copyright Law No. 28 of 2014 can be carried out in two ways: first, preventive protection efforts, where copyright protection begins with warning actions and reprimands for perpetrators of violations, be it software piracy, forced seizure of copyright without the consent of the copyright holder, and other forms of infringement. Preventive protection must be carried out by the authorized parties. Second, repressive legal protection, where this protection effort is already at a more serious stage, namely through dispute resolution. The resolution of Copyright disputes here will result in several punishments and sanctions for the violation.

References

1. Office of the United States Trade Representative (USTR). 2012 Special 301 Report [Internet]. Washington, D.C.: Ambassador Ronald Kirk; 2012 [cited YYYY Mon DD]. Available from: <http://www.ustr.gov>
2. Dumanauw AD. *Perlindungan hak cipta terhadap karya ilustrasi digital di internet berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta* [Copyright protection of digital illustration art on the internet based on Law Number 28 of 2014 concerning Copyright]

¹⁰ Dyah Permata Budi Asri, "Perlindungan Hukum Preventif Terhadap Ekspresi Budaya Tradisional Di Daerah Istimewa Yogyakarta Berdasarkan Undang-Undang Nomor 28 Tahun 2014 Tentang Hak Cipta

¹¹ Sujud Margono. *Hukum dan Perlindungan Hak Cipta*, (Jakarta: CV. Novindo Pustaka Mandiri, 2003

- [dissertation]. Makassar: Universitas Hasanuddin; 2021.
3. Asri DPB. *Perlindungan hukum preventif terhadap ekspresi budaya tradisional di Daerah Istimewa Yogyakarta berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta* [Preventive legal protection of traditional cultural expressions in the Special Region of Yogyakarta based on Law Number 28 of 2014 concerning Copyright]. [Place unknown: Publisher unknown]; Year unknown.
 4. Kusno H. Perlindungan hukum hak cipta terhadap pencipta lagu yang diunduh melalui internet: Fiat Justisia. Arena Hukum [Internet]. 2016 [cited YYYY Mon DD];(3):[page range]. Available from: [URL if applicable]
 5. Jened R. Hukum hak cipta (Copyright's law). Bandung: PT Citra Aditya Bakti; 2014. p. 123.
 6. Hatikasari S. Esensi perlindungan hukum dalam sistem first to announce atas karya cipta kajian: hukum. [Journal Name] [Internet]. 2018 [cited YYYY Mon DD];(2):[page range]. Available from: [URL if applicable]
 7. Soekanto S. Pengantar laporan hukum. 3rd ed. Jakarta: UI Press; 2007.
 8. Margono S. Hukum dan perlindungan hak cipta. Jakarta: CV Novindo Pustaka Mandiri; 2003.
 9. Yustisia. Konsep perlindungan hak cipta dalam ranah hukum hak kekayaan intelektual (Studi kritis pembajakan karya cipta musik dalam bentuk VCD dan DVD) kajian: hukum. Yustisia [Internet]. 2015 [cited YYYY Mon DD];(3):492. Available from: <https://jurnal.uns.ac.id/yustisia/article/download/8706/7796>
 10. Werung A. Sanksi hukum tentang hak cipta terhadap pengunduh film di internet secara ilegal. Lex Crimen [Internet]. 2022 [cited YYYY Mon DD];[volume(issue)]:[page range]. Available from: [URL if applicable]
 11. Indonesia. *Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta* [Law Number 28 of 2014 concerning Copyright]. Jakarta: Pemerintah Republik Indonesia; 2014.