



## Preventive Measures against Song Works that Have Changed Lyrics and Musical Arrangements and are commercialized without the Consent of the Creator

Putu Indra Dananjaya Putra <sup>1\*</sup>, I Made Gede Subha Karma Resen <sup>2</sup>

<sup>1-2</sup> Faculty of Law Udayana University, Indonesia

\* Corresponding Author: Putu Indra Dananjaya Putra

---

### Article Info

ISSN (online): 2583-6536

Volume: 04

Issue: 03

May-June 2025

Received: 15-04-2025

Accepted: 17-05-2025

Published: 20-06-2025

Page No: 128-133

### Abstract

Songs are one of the objects that protected by Law Number 28/2014 concerning Copyright, that had significant legal protection complexity. Musical works remain vulnerable to various forms of copyright infringement because they have economic value attached to them, even though they are supported by a solid legal foundation. The purpose of this study is to examine the legal protection for creators of songs that have changed lyrics without permission. The results of this study indicate that the rights obtained by the creator or holder of Copyright in the form of Moral Rights and Economic Rights obtained by realizing the work of creation and recording to the Director General of IPR to strengthen the legal protection of his creation. In the regulation of sanctions against changes in song lyrics without the permission of the creator, there is a vagueness of norms that cause multiple interpretations in determining sanctions against persons who commit such violations so that if the actions of these persons violate moral rights can be sued to pay damages and if these persons violate economic rights can be sentenced to criminal sanctions.

DOI: <https://doi.org/10.54660/IJLL.2025.4.3.128-133>

Keywords: Legal Protection, Creator, Copyright

---

### 1. Introduction

Copyright is one part of Intellectual Property Rights (IPR) which is an exclusive or personal right owned by an inventor or creator, or in other words the Copyright holder to publish or reproduce the work of creation or findings without reducing restrictions under applicable laws and regulations. The right to copyright arises automatically if a creation is born in a real form or after the embodiment of a thought or idea in a real form without requiring a certain formality as with industrial property rights, where industrial property rights arise must be with a certain formality through the recording process. The incarnation of a thought or idea in the real form is a creation as a work of the creator that contains originality and is not a plagiarism and is in the field of science, art, and literature. Copyright consists of economic rights and moral rights. Economic rights are the right to obtain economic benefits for the creation and related rights products, while moral rights are rights that exist within the creator and cannot be eliminated. (Krisya, 2017) Music and songs fall under the realm of Intellectual Property Rights. Intellectual Property Rights (abbreviated as IPR) is the right that arises from the results of thought that produces a product or process that is useful for humans. The objects regulated in IPR are works that arise or are born due to human intellectual abilities. In Law Number 28 of 2014 concerning Copyright, Article 40 describes the types of protected works, one of which is the creation of songs (letter d). The work of the song is a complete creation consisting of elements of songs or melodies, poems or lyrics and arrangements, including notations, which means that the song is a single copyrighted work. The creator of music or song is a person or several people together whose inspiration is born a creation of music or song based on the ability of thought, imagination, dexterity, skill, or expertise that is poured in a distinctive form and is personal, which in other terms is known as the composer. (Atmadja, 2003) <sup>[10]</sup>. A songwriter has the exclusive right to publish or reproduce his work or give permission to the party who wants to do so.

This means that if there are parties who want to use the work of the songwriter, then the party must first ask permission from the songwriter who holds the Copyright to the song. Explained in article 1 number (1) of Law Number 28 of 2014 concerning Copyright that: "Copyright is an exclusive right for creators or copyright holders to publish or reproduce their creations, which arise automatically after a work is born without reducing restrictions according to applicable laws and regulations".

The act of publishing a work is the reading, exhibition, sale, distribution, or dissemination of a work by using any means, including internet media or doing in any way so that the work can be read, heard, or seen by others. The act of reproducing a work is the addition of the amount of a work, either as a whole very substantial part by using the same or not the same materials, in accordance with the legal philosophy stipulated in Law Number 28 of 2014 concerning Copyright, that the creator has the moral right to enjoy the results of his work, including the benefits generated by his intellectuality.

Along with the development of science and technology, products related to song or music creation contribute to the improvement of the community's economy. This is inseparable from the existence of songs or music creations that are liked and enjoyed by almost everyone in the world. In everyday life, the use of songs or music that is heard, listened to, broadcasted, performed, and disseminated through television, radio, internet, cell phones, and other media, where most of the use of songs or music is often accompanied by economic activity. In addition, products based on copyrighted songs or music are also among those that are intensely traded internationally. It is unfortunate that the phenomenon of copyright infringement, especially in the form of music or song announcements, is currently taking place without any meaningful legal resolution. Many business actors, in their commercial activities, broadcast music or songs without paying royalties or asking permission from the creators. This is clearly included in the category of moral rights violations. Some things that are often found are modifying or changing the lyrics or musical arrangement of a song for commercial purposes. Based on the background description above, the problem formulation that is the focus of the discussion of this paper is as follows, How to get approval to change the lyrics and arrangement of a song from the composer, What penalties can be imposed on people who change the lyrics and musical arrangement without the consent of the exclusive right holder of the song.

## 2. Research Methods

The type of research used in this paper is empirical legal research, law is conceptualized as an empirical symptom. Which is a symptom that can be observed in real life. So that the problems in this paper are studied by taking a direct approach to musicians in the Bali area to find out whether the protection of musicians' song works in Bali has been implemented or has not been effective.

The type of approach used in this paper is the type of statutory approach (Statue Approach). Sources of legal materials used in this paper are primary legal materials derived from the Civil Code and Law Number 28 Year 2014 on Copyright. The secondary legal materials used in this paper come from the opinions of legal experts relating to copyright and legal journals relating to the copyright of a song. In addition to the statutory approach (Statue Approach), Fact approach is an approach that is done by analyzing the facts that occur in the

field, which has to do with the issues to be discussed. So that in this study will be analyzed facts about how the legal protection of creators of songs that occur in the research location.

The technique of collecting legal materials in this paper is the snowball method, which is chosen based on the reference or recommendation of the previous legal materials. To analyze the legal materials that have been collected, the author uses description analysis techniques, evaluation analysis techniques, and argumentation analysis techniques.

## 3. Results and Discussion

### 3.1. How to Obtain Permission to Change The Lyrics and Arrangement of Songs to The Copyright Owner of Song Works

Copyright is the exclusive right of the creator that arises automatically based on the declarative principle after a work that is realized in a concrete form without reducing the restrictions in accordance with the provisions of the legislation. (Rahardja, 2015) Copyright is the exclusive right of the creator that arises automatically based on the declarative principle after a creation that is realized in real form without reducing the restrictions in accordance with the provisions of the legislation. To actualize these exclusive rights, copyright voters try to maintain by recording to the copyright work institution, but in this context the creation of human works using their own efforts and thoughts in the manufacturing process to show its originality and different characteristics in each work of art, which in this case is a song. Article 66 of Law Number 28 of 2014 concerning Copyright confirms that the recording of creations in the General Register of Creations is carried out upon application submitted by the creator or by the copyright holder or proxy to the Minister of Justice and Human Rights through the Directorate General of IPR by attaching a statement of ownership of the creation and related rights written in Indonesian and accompanied by an example of the creation or its replacement for a fee. The Directorate General of IPR will decide on the application for recording the creation within 9 (nine) months from the date of receipt of the complete application. Previously, the requirements and procedures for the application for recording of this creation have been regulated in the Regulation of the Minister of Justice Number M.01-HC. 03.01 of 1987 concerning Registration of Creation.

According to Dewa Gede Krisna as the vocalist of a music group called Harmonia, the music group re-arranged a song called "Jantung Hati" which belongs to a music group called Nanoe Biroe and was released in 2004. The source stated that the way to obtain permission to re-arrange the song was to contact the owner of the song, namely the music group Nanoe Biroe, and ask permission directly to re-arrange and commercialize it on internet platforms such as YouTube and Spotify. According to the source, this permission was not given in writing between the source and the song owner but only with evidence of screenshots and direct conversation. Regarding the distribution of proceeds or royalties, the source said that the distribution of royalties was 70 percent to the song owner and 30 percent to the source but there was no written agreement signed by both so that if there were problems related to permits or distribution of proceeds from digital platforms that occurred in the future, this would burden the source as the party who arranged the song because there was no written contract between the two. Another

source is I Made Maha Laksana as a vocalist of a music group called Unb'rocken where the music group did an arrangement of the song titled "Imagine" whose copyright owner is John Lennon as the vocalist of the English band called "The Beatles", the method of obtaining permission to re-arrange the song is to find who is the copyright holder of the song in Indonesia in this case PT. Universal Music Indonesia by sending an electronic letter (e-mail) related to the application for permission to re-arrange the song "Imagine".

Next, the copyright holder will send a form containing the number of physical releases, in which regions the re-arranged song will be released, and on what digital platforms the song will be released. After filling out the form and sending it to the copyright holder, a license will be issued in digital form and sent to the electronic mail of the person who re-arranged the song. According to the results of interviews with sources, royalties are given with a distribution of 80 percent for copyright holders and 20 percent for people who make arrangements and commercialize them on digital platforms. The contract made by the source with the copyright holder is in writing so that it is clear and legitimate if there are legal problems related to the re-arrangement of the song in the future.

Obtaining permission to re-arrange a song is an important step in maintaining the integrity of copyright in the music industry. By following the procedures outlined, musicians can ensure that their work is legally valid and provides benefits to all parties involved. Compliance with copyright regulations not only protects the applicant from legal risks but also honors and gives proper appreciation to the original songwriter.

### 3.2. Penalties That Can be Imposed Against Persons Who Commit Copyright Violations

Copyright is part of intellectual property that contains economic rights and moral rights. Based on economic rights, allowing a creator to exploit a copyrighted work in such a way as to obtain economic benefits. Therefore, if a work is not managed in an orderly manner based on a set of legal rules, it can lead to disputes between copyright owners and copyright holders or other parties such as copyright users who violate it. For its regulation, a set of effective legal provisions is needed from all possible violations by those who are not entitled to the Copyright owned by a person. (Damian, 2014) Article 1 point (1) of Law Number 28 of 2014 concerning Copyright is defined as the exclusive right of the Creator which is obtained automatically based on the declarative principle after a Creation is realized in a tangible form without reducing the restrictions in accordance with the provisions of laws and regulations. Based on Article 4 of Law Number 28 of 2014 concerning Copyright, there are 2 (two) forms of exclusive rights under Copyright protection, namely moral rights and economic rights. The exclusive rights referred to here according to the Explanation of Article 4 of the UUHC are rights that are only reserved for the Creator, so that no other party can utilize these rights without the Creator's permission. Copyright holders who are not creators only have part of the exclusive rights in the form of economic rights.

Referring to Article 8 of Law Number 28 of 2014 concerning Copyright, economic rights are the exclusive rights of the Creator or Copyright Holder to obtain economic benefits for the Creation. From this understanding, it is clear that the economic rights of copyright can be transferred or transferred

to others. Thus, what can be transferred or transferred is only the economic rights of Copyright, while the moral rights cannot be separated from the Creator.

Based on Article 8 in conjunction with Article 9 paragraph (1) of Law No. 28 of 2014 concerning Copyright, economic rights allow a person to obtain economic benefits from works produced through several activities, namely publishing, duplicating in all forms, translating, adapting, arranging, or transforming, distributing, performing, announcing, communicating and renting. Creations protected by Law No. 28 of 2014 concerning Copyright are creations in the fields of science, art and literature which include various types of works including songs and / or music, creation of songs or music with or without text, including musical instruments, and sound recordings. Songs and/or music are one of the protected creations, as stipulated in Article 40 paragraph (1). The state gives appreciation to the creators, because producing a work does not only require ability and expertise, but has also required sacrifice of time, energy and even funds. (Atmadja, 2003) <sup>[10]</sup>

Arrangements regarding penalties for infringement of economic rights have been formulated in Law Number 28 of 2014 on Copyright:

#### 1. Article 112

Every Person who unlawfully commits the acts as referred to in Article 7 Section (3) and/or Article 52 for Commercial Use shall be sentenced to imprisonment for up to 2 (two) years and/or a fines up to Rp300,000,000.00 (three hundred million rupiahs).

#### 2. Article 113

- Every Person who unlawfully infringes the economic rights as referred to in Article 9 Section (1) point i for Commercial Use shall be sentenced to imprisonment for up to 1 (one) year and/or fine up to Rp100,000,000 (one hundred million rupiahs).
- Every Person who unlawfully and/or without permission of the Author or the Copyright holder infringes the economic rights of the Author as referred to in Article 9 section (1) point c, point d, point f, and/or the point h for Commercial Use shall be sentenced to imprisonment for up to 3 (three) years and/or fine up to Rp500,000,000.00 (five hundred million rupiahs).
- Every person who unlawfully and/or without permission of the Author or Copyright holders infringes the economic rights of the Author as referred to in Article 9 Section (1) point a, point b, point e, and/or point g for Commercial Use shall be sentenced to imprisonment for up to 4 (four) years and/or fine up to Rp1,000,000,000.00 (one billion rupiahs).
- Every Person fulfilling the elements as referred to in section (3) by committing piracy, shall be sentenced to imprisonment for up to 10 (ten) years and/or fine up to Rp4,000,000,000.00 (four billion rupiahs).

#### 3. Article 114

Every Person managing business premises in all its forms who deliberately and knowingly allows the sale and/or duplication of goods resulting from infringement of Copyright and/or Related Rights in the premises that they manage as referred to in Article 10 shall be sentenced with a maximum fine of Rp100,000,000.00 (one hundred million

rupiahs).

#### 4. Article 115

Every Person who without the consent of the person portrayed or their heirs engages in a Commercial Use, Duplication, Announcement, Distribution, or Communication of the Portrait as referred to in Article 12 for the purpose of advertising or publicity for Commercial Use both in electronic media and non-electronic media, shall be sentenced with a maximum fine of Rp500,000,000.00 (five hundred million rupiahs).

#### 5. Article 116

- Every Person unlawfully infringes the economic rights as referred to in Article 23 section (2) point e for Commercial Use shall be sentenced to imprisonment for up to 1 (one) year and/or fine up to Rp100,000,000 (one hundred million rupiahs).
- Every Person unlawfully infringes the economic rights as referred to in Article 23 section (2) point a, point b, and/or point f, for Commercial Use shall be sentenced to imprisonment for up to 3 (three) years and/or fine up to Rp500,000,000.00 (five hundred million rupiahs).
- Every Person unlawfully infringes the economic rights as referred to in Article 23 section (2) point c and/or point d for Commercial Use shall be sentenced to imprisonment for up to 4 (four) years and/or fine up to Rp1,000,000,000.00 (one billion rupiahs).
- Every Person fulfilling the elements as referred to in section (3) by committing Piracy shall be sentenced to imprisonment for up to 10 (ten) years and/or fine for up to Rp4,000,000,000.00 (four billion rupiahs).

#### 6. Article 117

- Every Person who deliberately and unlawfully infringes the economic rights as referred to in Article 24 section (2) point c for the Commercial Use shall be sentenced to imprisonment for up to 1 (one) year and/or fine up to Rp100,000,000 (one hundred million rupiahs).
- Every Person who deliberately and unlawfully infringes the economic rights as referred to in Article 24 section (2) point a, point b, and/or point d for the Commercial Use shall be sentenced to imprisonment for up to 4 (four) years and/or fine up to Rp1,000,000,000.00 (one billion rupiahs).
- Every Person fulfilling the elements as referred to in section (2) by committing Piracy shall be sentenced to imprisonment for up to 10 (ten) years and/or fine up to Rp4,000,000,000.00 (four billion rupiahs).

#### 7. Article 118

- Every Person who deliberately and unlawfully infringes the economic rights as referred to in Article 25 section (2) point a, point b, point c and/or point d for Commercial Use shall be sentenced to imprisonment for up to 4 (four) years and/or fine up to Rp1,000,000,000.00 (one billion rupiahs).
- Every Person fulfilling the elements as referred to in Article 25 section (2) point d with the intention of committing Piracy shall be sentenced to imprisonment for up to 10 (ten) years and/or fine up to Rp4,000,000,000.00 (four billion rupiahs).

- For infringement of Moral Rights, the authors can file a lawsuit as stipulated in:

#### 8. Article 99

- Authors, Copyright Holders, or the Related Rights owners are entitled to file claim for damages to the Commercial Court for infringement of Copyrights or Related Rights products.
- The claim for damages as referred to in section (1) may be in the form of a request to give all or a part of the income earned from organizing talks, scientific meetings, performances or exhibitions of the work resulting from the infringement of Copyright or Related Rights products.
- In addition to the claim as referred to in section (1), Authors, Copyright Holders, or Related Rights owners may request an interlocutory injunction to the Commercial Court to:
  - request the seizure of the Works that has been Published or Reproduced, and/or Reproduction tools used to produce the Works resulting from an infringement of Copyright and Related Rights products; and/or
  - cease the activity of Publication, Distribution, Communication, and/or Reproduction of the Works resulting from an infringement of Copyright and Related Rights products.

Copyright infringement and settlement of copyright disputes are regulated through Article 95 through Article 120 of Law Number 28 Year 2014. Settlement of copyright disputes according to Law Number 28 Year 2014 can be done through arbitration or court dispute resolution. For civil suits filed with the Commercial court, while for criminal charges is the authority of the District court. Based on the provisions of Article 120 of Law Number 28 Year 2014 stipulates that criminal offenses in the Copyright Act is a complaint offense (Ni Ketut Supasti, 2017). In the regulation of penalties for copyright infringement, it is divided into two, namely penalties for violations of the moral rights of copyright and penalties for violations of the economic rights of copyright. The regulation of violations of economic rights leads more to criminal penalties while the regulation of violations of moral rights leads more to civil suits.

Based on Law Number 28 of 2014 concerning Copyright, songs are included in the scope of copyright protection, and in Copyright attached Moral Rights and Economic Rights of the creator. Regarding changing the lyrics of other people's songs for non-commercial use is basically included in the scope of "modification of creation" of the moral rights attached to the songwriter. As stipulated in Article 5 paragraph (1) of the Copyright Law, moral rights are rights that are eternally attached to the Creator to: continue to include or not include his name on copies in connection with the use of his Creation for the public; use his alias or pseudonym; change his Creation in accordance with the propriety in society; change the title and subtitle of the Creation; and defend his rights in the event of distortion of the Creation, mutilation of the Creation, modification of the Creation, or things that are detrimental to his personal honor or reputation. Furthermore, in the Explanation of Article 5 paragraph (1) letter e of the Copyright Law, it is stated that "modification of the work" is the alteration of the work.

Based on these regulations, then on a change of song lyrics,

the creator has the right to defend his creation from a modification of the creation that is detrimental to his personal honor or reputation. So that if that happens, Article 99 paragraph (1) of the Copyright Act stipulates that the creator, copyright holder, or owner of related rights has the right to file a lawsuit for compensation to the commercial court for copyright infringement or related rights products. So, as long as it is not used for commercial purposes, the creator who feels harmed can only file a lawsuit for compensation. Regarding the alteration of song lyrics for commercial use, this also includes the economic rights of the creator and has a more stringent legal threat. Based on Article 113 paragraph (2) of the Copyright Law, it is stipulated that:

“Every Person who unlawfully and/or without permission of the Author or the Copyright holder infringes the economic rights of the Author as referred to in Article 9 section (1) point c, point d, point f, and/or the point h for Commercial Use shall be sentenced to imprisonment for up to 3 (three) years and/or fine up to Rp500,000,000.00 (five hundred million rupiahs).”

Article 9 paragraph (1) letter d itself stipulates that “The creator or copyright holder has the economic right to engage in adaptation, arrangement, or transformation of the Works.” The economic right itself is defined as the exclusive right of the creator or copyright holder to obtain economic benefits from the creation. Meanwhile, the “transformation” is not clearly defined in the law so that it can cause confusion and multiple interpretations in the meaning of the word transformation in Law Number 28 Year 2014 on Copyright. It is further stipulated that any person who intends to implement the economic rights, must obtain permission from the creator or copyright holder in advance and is prohibited from using a work commercially. So, if an alteration of song lyrics intended for commercial use meets these elements, then the creator or copyright holder who feels harmed by the action can process it into legal proceedings.

#### 4. Conclusion

Songwriters have exclusive rights to their works, including the right to authorize or prohibit changes to the copyright holder's song. Unauthorized alterations to musical arrangements can be considered copyright infringement, so it is important for those who wish to arrange songs to understand the rights of creators in the context of copyright law. In the music industry, changes to a song including musical arrangements are common. However, these changes should not be made carelessly without the permission of the original creator. Therefore, obtaining permission from the songwriter whose song will be arranged by another party becomes a very important aspect even though there is no regulation on the amount of royalty sharing between the copyright holder and the party rearranging the song and only based on a written agreement. On the other hand, the process of granting permission from the creator is also done not in writing from both parties so that if there is a dispute in the future it will harm the party who re-arranged the song. It can also be summarized that the rights obtained by the creator or holder of Copyright in the form of Moral Rights and Economic Rights, can be obtained by realizing his work and recording to the Director General of IPR to strengthen the legal protection of his creation. In the regulation of penalties for changes in song lyrics without the permission of the creator, there is a vagueness of norms that cause multiple interpretations in determining penalties against persons who

commit such violations so that if the person's actions violate moral rights can be sued to pay compensation and if the person violates economic rights can be sentenced to criminal penalties.

#### 5. References

1. Abdulkadir Muhammad. *Kajian Hukum Ekonomi Hak Kekayaan Intelektual*. Bandung: Citra Aditya Bakti; 2001.
2. Ahmad M. Ramli. *H.A.K.I Hak Atas Kepemilikan Intelektual, Teori Dasar Perlindungan Rahasia Dagang*. Bandung: Mandar Maju; 2000.
3. Amirudin, Asikin HZ. *Pengantar Metodologi Penelitian Hukum*. Jakarta: PT. Raja Grafindo Persada; 2004.
4. Arif Lutfiansori. *Hak Cipta dan Perlindungan Folklor di Indonesia*. Yogyakarta: Graha Ilmu; 2010.
5. Arlo Kartono. *Kreasi Seni Budaya*. Jakarta: Ganeca Exact; 2007.
6. Bernard Nainggolan. *Pemberdayaan Hukum Hak Cipta dan Lembaga Manajemen Kolektif*. Bandung: P.T Alumni; 2011.
7. Darmodiharjo D, Shidarta. *Pokok-Pokok Filsafat Hukum: Apa dan bagaimana Filsafat Hukum Indonesia*. Jakarta: PT. Gramedia Pustaka Utama; 1995.
8. Eddy Damian. *Hukum Hak Cipta*. 4th ed. Bandung: PT. Alumni; 2014.
9. Tyas HA. *Seni Musik*. Jakarta: Erlangga; 2007.
10. Atmadja HT. *Hak Cipta Musik atau Lagu*. Jakarta: Pasca Sarjana Universitas Indonesia; 2003.
11. Hutauruk M. *Peraturan Hak Cipta Nasional*. Jakarta: Erlangga; 1982.
12. Saleh I. *Hukum dan Ekonomi*. Jakarta: Gramedia Pustaka Utama; 1990.
13. Djumhana M. *Perkembangan Doktrin dan teori Perlindungan Hak Kekayaan Intelektual*. Bandung: Citra Aditya Bakti; 2006.
14. Djumhana M, Djubaedillah R. *Hak Milik Intelektual (Sejarah, Teori, dan Prakteknya di Indonesia)*. Bandung: Citra Aditya Bakti; 2005.
15. Hasibuan O. *Hak Cipta di Indonesia Tinjauan Khusus Hak Cipta Lagu, Neighbouring Rights, dan Collecting Society*. Bandung: PT. Alumni; 2008.
16. Pasket Diantha IM. *Metodologi Penelitian Hukum Normatif Dalam Justifikasi Teori Hukum*. Jakarta: Prenada Media Group; 2017.
17. Marzuki PM. *Penelitian Hukum*. Jakarta: Kencana Prenada Media Group; 2011.
18. Usman R. *Hukum Hak Atas Kekayaan Intelektual, Perlindungan dan Dimensi Hukumnya di Indonesia*. Bandung: PT. Alumni; 2003.
19. Harjowodogdo R. *Mengenal Hak Cipta Indonesia (Beserta Peraturan Pelaksanaannya)*. Jakarta: Pustaka Sinar Harapan; 1994.
20. Saidin OK. *Aspek Hukum Hak Kekayaan Intelektual*. Jakarta: Raja Grafindo Persada; 2007.
21. Bintang S. *Hukum Hak Cipta*. Bandung: Citra Aditya Bakti; 1998.
22. Arinanto S. *Kumpulan Materi Transparansi Kuliah Negara Hukum dan Demokrasi*. Jakarta: Pascasarjana FH UI Kerja Sama dengan Departemen Hukum dan HAM RI; 2004-2005.
23. Soejono, Abdurahman H. *Metode Penelitian Hukum*. Jakarta: Rineka Cipta; 2003.
24. Hartono SR. *Aspek Hukum Perdata Perlindungan Hak*

- Milik Intelektual. Semarang: Bina Ilmu; 1993.
25. Mertokusumo S. Bab-Bab Tentang Penemuan Hukum. Bandung: Citra Aditya Bati; 1993.
  26. Dharmawan NK, *et al.* Hak Kekayaan Intelektual (HKI). 2nd ed. Yogyakarta: CV. Budi Utama; 2017.
  27. Van Hoeve. Ensiklopedia Indonesia Buku 4. Jakarta: Ichtiar Baru.
  28. Kasmahidayat Y. Learning More Art & Culture 3. Bandung: Grafindo; 2011.
  29. Pohan DR. Perlindungan Hukum Terhadap Pelanggaran Hak Cipta Folklor. Kertha Semaya. 2017;05. Fakultas Hukum, Universitas Udayana.
  30. Dewi GAPK. Pelaksanaan Hukum Terhadap Pelanggaran Hak Cipta di Bidang Pembajakan Sinematogarfi. Kertha Semaya. 2017;05. Fakultas Hukum, Universitas Udayana.
  31. Supradnyana DM. Perlindungan Hukum Terhadap Kepemilikan Hak Cipta Atas Lagu Yang Dimanfaatkan Pada Industri Karaoke. Kertha Semaya. 2015;03. Fakultas Hukum, Universitas Udayana.
  32. Undang-Undang Nomor 28 Tahun 2014 Tentang Hak Cipta.