

## Legal Review of the Problems of Registering Creations as Written Documents of Copyright Ownership at the DJKI, Ministry of Law in Indonesia

Putri Rahmawati<sup>1)</sup> & Anis Mashdurohatun<sup>2)</sup>

<sup>1)</sup>Master of Notary Law, Faculty of Law, Universitas Islam Sultan Agung (UNISSULA) Semarang, Indonesia, E-mail: [putriahmawati.std@unissula.ac.id](mailto:putriahmawati.std@unissula.ac.id)

<sup>2)</sup> Master of Notary Law, Faculty of Law, Universitas Islam Sultan Agung (UNISSULA) Semarang, Indonesia, E-mail: [anism@unissula.ac.id](mailto:anism@unissula.ac.id)

**Abstract.** *This study examines in depth the mechanism of registering works as written documents of copyright ownership in Indonesia, as well as the accompanying problems, focusing on the dualism between the principle of automatic and declarative copyright protection as stipulated in Law No. 28 of 2014 concerning Copyright, and the existence of a registration mechanism organized by DJKI. The background of this research problem is driven by the importance of intellectual property rights as a manifestation of human intellectual abilities that are protected by law, abolished in the theory of natural rights and utilitarianism, as well as its constitutionality in Article 28D paragraph (1) of the 1945 Constitution of the Republic of Indonesia. Although copyrights appear automatically, the registration of works has a crucial function as an initial proof of ownership, which is later strengthened by the development of the E-Copyright system. However, this bold ease of access opens up the potential risk of data manipulation and overlapping claims, exacerbated by digital literacy challenges among creators. The purpose of this study is to analyze the effectiveness of the creation registration system in providing definite, fair, and beneficial protection for creators, as well as to identify the juridical and non-juridical content of this dynamic, including its relevance to the case of "Geprek Benu" which illustrates the problem of ownership of rights and administrative compliance. This study uses normative juridical legal methods with a descriptive-analytical approach. The normative approach was chosen to analyze the legal principles written in Law No. 28 of 2014 concerning Copyright, as well as the relevant Civil Code and Trademark Law, in order to understand the declarative principles, the function of registering works, and the problems that arise. The research specification uses a case approach to examine the case of "Geprek Benu" as a concrete illustration, a statute approach to meet compliance with applicable laws, and a contextual approach (conceptual approach). The results of the discussion concluded that the registration mechanism in Indonesia adheres to the principles of automatic and declarative protection, but Registration serves as a crucial initial proof of ownership, with the E-Copyright system increasing efficiency and accessibility but also opening up the risk of manipulation and overlapping claims. The main problem lies in the dualism between automatic protection and logging, which is compounded by the potential for double registration and juridical defects due to the ease of bold access. The case of "Geprek Benu" is a*

*clear reflection of this problem, where the court upheld the principle of first to file for trademarks, but the DJKI's subsequent action to recommend the removal of recognized trademarks raises serious questions about the rule of law and administrative compliance. The analysis of the theory of the state of law and legal protection emphasizes the need for consistent law enforcement, equal treatment, and improvement of the administrative process of intellectual property rights registration in order to ensure certainty, fairness, and effective protection for all creators and rights holders.*

**Keywords:** *Copyright Registration; DJKI Written Documents; Intellectual Property Rights.*

## 1. Introduction

Intellectual property rights (IPR) are a manifestation of human intellectual abilities that are recognized and protected by law. In its philosophical framework, protection of intellectual works is rooted in the recognition of human rights to enjoy the fruits of one's labor, as mandated in Article 27 paragraph (2) of the Universal Declaration of Human Rights, which states that "Everyone has the right to the protection of the moral and material interests arising from any scientific, literary or artistic production of which he is the author."<sup>1</sup> This concept emphasizes that creation is not merely a material object, but also an extension of the creator's existence and personality.

Copyright, as a major branch of intellectual property rights, has a strong philosophical foundation in natural rights theory and utilitarianism. Natural rights theory, popularized by John Locke, holds that individuals have an innate right to their bodies and the fruits of their labor. Locke stated that when a person combines their labor with natural resources, they make it their own, including the fruits of their creation.<sup>2</sup> This philosophy emphasizes that creators have inherent moral and legal claims to the works they produce. On the other hand, the theory of utilitarianism, associated with Jeremy Bentham, views copyright protection as a way to maximize collective happiness by incentivizing creators to continue creating, ultimately benefiting society at large.<sup>3</sup>

With protection, creators are encouraged to innovate and contribute to the advancement of science, art, and culture, which will be enjoyed by all levels of society. Article 28D paragraph (1) of the 1945 Constitution of the Republic of Indonesia (UUD NRI 1945) states that "Everyone has the right to recognition, guarantees, protection, and certainty of fair law, as well as equal treatment before the law." This article is a fundamental foundation for the protection of citizens' rights, including intellectual property rights (IPR) and copyright. The implementation of this article within the framework of IPR and copyright protection underscores the importance of providing legal recognition, guaranteed protection, legal certainty, and fair treatment for creators and owners of intellectual works.

Furthermore, copyright protection can also be viewed from the perspective of justice theory. Justice demands that those who have devoted time, energy, and creativity to producing works be rewarded and protected from unauthorized exploitation by others. This aligns with the principle of reward theory, which states that legal protection is provided in return for the efforts and creativity that have been poured out by creators.<sup>4</sup> Without adequate protection, incentives for creativity will decline, which in turn can hinder a nation's intellectual and cultural development. Therefore, copyright serves as a vital legal mechanism to encourage innovation, reward creativity, and ensure the equitable distribution of benefits from intellectual works.

## 2. Research Methods

This research uses a normative juridical legal research approach, namely research carried out by analyzing written laws from library materials or secondary data which are usually better

Master of Law, UNISSULA

known as secondary legal materials and reference materials in the legal field or legal reference materials.<sup>5</sup> Normative legal research or library legal research is research that focuses on examining the application of positive legal rules or norms.<sup>6</sup>

This approach was chosen because the main focus of this thesis is to examine in depth the legal rules contained in Law No. 28 of 2014 concerning Copyright, particularly regarding the declarative principle and the mechanism for recording creations. Through a normative approach, this research will analyze the legal substance, identify key concepts such as the declarative principle and the function of the creation registration letter as evidence, and spread the consistency of its application within the theoretical framework of the rule of law and legal protection.<sup>7</sup> This critical study focuses on the declarative principles and recording mechanisms, the collection of key concepts such as the function of proof, problematic and legal analysis carried out by the "Geprek Bensus" case and the potential for double certificates, as well as measuring the effectiveness of the legal protection system within the framework of the theory of the rule of law.

### 3. Results and Discussion

#### 3.1. Mechanism for Registering Works as Written Documents of Copyright Ownership Based on Law Number 28 of 2014 Concerning Copyright

Copyright is a legal regime intended to protect creators so that they can obtain economic benefits from their creative works. Furthermore, these economic benefits can improve the welfare of creators. Therefore, copyright protection is considered very important. However, as previously stated, copyright protection is granted automatically upon completion of the work. Therefore, copyright registration does not need to be done to obtain protection. In practice, the copyright registration system implemented by the Copyright Law is often abused by parties with bad intentions to claim a work as their own. The provision that allows a work to be registered to obtain formal copyright recognition creates a dilemma and prolonged debate.<sup>8</sup> Therefore, we must first understand the provisions governing the registration of works.

---

<sup>1</sup>United Nations. 1948. *Universal Declaration of Human Rights*. Article 27. <https://www.un.org/en/about-us/universal-declaration-of-human-rights> (Diakses pada 23 Juli 2025).

<sup>2</sup> Locke, J. *Two Treatises of Government*. (Peter Laslett, Ed.). Cambridge University Press, 1998, p. 44

<sup>3</sup> Bentham, J. *An Introduction to the Principles of Morals and Legislation*. (J.H. Burns & H.L.A. Hart, Eds.). Oxford University Press, 1996.P.67

<sup>4</sup> Rachmadi Usman., *Hukum Hak Atas Kekayaan Intelektual: Perlindungan dan Dimensi Hukumnya di Indonesia*. Alumni. Bandung. 2003. P. 54.

<sup>5</sup> Soerjono Soekamto dan Sri Mamudji, *Penelitian Hukum Normatif Suatu Tinjauan Singkat*, Raja Grafindo Persada, Jakarta, 2005, p. 33.

<sup>6</sup> Johnny Ibrahim, *Teori dan Metodologi Penelitian Hukum Normatif*, cet 2, Bayumedia Publishing, Malang, 2006 p. 295.

<sup>7</sup> Peter Mahmud Marzuki, *Penelitian Hukum*, Kencana Prenada Media Group, jakarta, 2011, p. 35.

<sup>8</sup> Elyta Ras Ginting, *Hukum Hak Cipta Indonesia Analisis Teori dan Praktik*, Citra Aditya Bakti, Bandung, 2012, p., 186-187.

In the mechanism for registering copyright and other intellectual property rights, two systems are recognized: the constitutive system and the declarative system. The constitutive system means that registration of a work creates copyright in that work. Without registration, a creator does not automatically have copyright rights to their work. Copyright is created after the creator registers, and that registration becomes binding. Registration under this system results in the registrant being recognized *de facto* and *de jure* as the creator or the person entitled to copyright in the registered work. Furthermore, under the declarative system, registration of a work does not create copyright in that work.<sup>9</sup> Indonesia adheres to the declarative principle of copyright protection. This is stated in Article 1, paragraph 1, of Law Number 28 of 2014 concerning Copyright, which states: "Copyright is the exclusive right of the creator that arises automatically based on the declarative principle after a work is manifested in a tangible form without prejudice to limitations in accordance with statutory provisions."

From this article, it can be concluded that copyright protection arises immediately upon the creation of the work, even if it is not registered. In other words, registration of a work is not an absolute requirement. Nevertheless, the government, in this case the Minister of Law and Human Rights, still organizes the registration of works. The minister responsible for registering works does not conduct research into the content, meaning, intent, or form of the work to be registered. He merely receives the application and registers the work in the General Register of Works as proof of the person's identity as the creator or copyright holder. The content, meaning, intent, or form of the work registered in the General Register of Works is not the responsibility of the minister responsible for registering works; in other words, the rights remain with the creator or copyright holder.

The procedures for applying for the registration of a work are regulated in Article 66 of Law No. 28 of 2014, which states:

1) Registration of works and related rights products shall be submitted through a written application in Indonesian by the creator, copyright holder, related rights owner, or their attorney to the Minister.

2) The application as referred to in paragraph (1) shall be submitted electronically and/or non-electronically by:

- a. Attaching: a sample of the work, related rights product, or its replacement;
- b. Attaching a statement of ownership of the work and related rights;
- c. Paying the fee.

Copyright registration is not a requirement for the validity or recognition of a Copyright. However, to facilitate proof in the event of a future dispute, this registration is carried out to

---

9 Hesty D. Lestari, Kepemilikan Hak Cipta Dalam Perjanjian Lisensi Kajian Putusan Mahkamah Agung Nomor 104/PK/PDT.SUS/2011, *Jurnal Yudisial*, Vol. 6 No. 2 Agustus 2013, p.77

provide legal certainty and facilitate the transfer of rights.<sup>10</sup> Registration is not only interpreted as strong evidence but also creates property rights. Property rights over an object become public at the time of registration. If registration has not occurred, the rights only have meaning for private and public parties who are not yet aware of the change in legal status of the existing rights. Public recognition only occurs when the rights are registered.<sup>11</sup>

Furthermore, the registration of this work must be submitted through a written application in Indonesian by the creator, copyright holder, related rights owner, or their attorney to the Minister of Law and Human Rights, either electronically or non-electronically, including a sample of the work, Related Rights product, or its substitute, along with a statement of ownership of the work and Related Rights, and payment of a fee. This application may be submitted by:

1. several individuals who jointly claim rights to a work or related rights product, with the application accompanied by written statements proving such rights. In addition, the names of all applicants must be listed, specifying a single address for the applicant;
2. legal entities, with the application accompanied by an official copy of the legal entity's deed of establishment, certified by an authorized official;
3. applicants from outside Indonesia must go through a registered intellectual property consultant acting as their attorney.

Furthermore, after the application requirements have been met, the Minister conducts a nine-month examination to determine whether the requested work or related rights product is essentially the same or different from works registered in the general register of works or other intellectual property objects. The results of this examination are then used by the Minister to consider whether to accept or reject the application.

The consequences of the two Ministerial Decrees are:

1. If the Minister accepts the application, the Minister will first issue a creation registration letter, which serves as initial proof of ownership of a work or Related Rights product. Second, the Minister will record it in the general register of creations, which will include the name of the Creator and Copyright Holder, or the name of the owner of the Related Rights product; the date the application was received; the date the requirements were completed; and the creation or Related Rights product registration number. Furthermore, the general register can be viewed by anyone free of charge. Third, an official excerpt can be issued for the creation or Related Rights product recorded in the general register, and anyone can obtain this official excerpt for a fee.

---

10 Simorangkir, J.C.t, *Serba-serbi LPHN/BPJN*, Bina Cipta, Jakarta, 2002, P. 76

11 OK. Saidin, *Op. Cit.*, P.248.



2. If the Minister rejects the application, the Minister will notify the applicant in writing of the rejection, along with the reasons.

Furthermore, to facilitate the process of protecting intellectual property in the digital era, the Directorate General of Intellectual Property (DJKI) has developed a web-based integrated information system known as E-Copyright. This system allows the public to register creations online more efficiently. The process can generally be divided into several main stages:

First, obtaining a user account and password is the initial step. Prospective users must complete an initial registration by entering their email address and identification number. Next, a statement letter or a copy of the E-Cipta application form, downloaded and correctly completed, must be sent to the email address specified by the Directorate General of Intellectual Property (DGKI). After the DJKI verifies the submitted data, the user will receive a reply email containing a username and password for accessing the E-Copyright system.

The second step is accessing E-Copyright and beginning the creation registration process. Users can access the system through the DJKI website ([www.dgip.go.id](http://www.dgip.go.id)), then navigate to the E-Cipta login page by clicking the login button. After successfully logging in with their username and password, they are directed to select "New Application" from the "Copyright" menu. The next step involves completing the registration form, which includes details of the creation, creator information, copyright holder information, and uploading the required attachments in .pdf format. It is important to re-verify the data before saving, as saved data cannot be changed. Once the saved data is correct, a notification will appear indicating the fees to be paid. The required documents include an application form, a declaration of authenticity, a sample of the work (physical or digital), the applicant's identity (such as a national ID card), proof of transfer of rights (if any), and proof of payment of the registration fee, which has been uploaded through the Directorate General of Intellectual Property's (DJKI) online registration system.

The third step is payment of the registration fee. Once the data storage process is complete, the user will receive a payment code via email. This payment code has a limited validity period (usually two days) and must be completed immediately to avoid expiration and the need for re-registration. Payment can be made through various channels, such as bank ATMs integrated with the Ministry of Finance's SIMPONI system, using the payment code received.

Finally, after payment is made, the user can enter the application status and print the certificate. The shared data will be entered into the DJKI officer's approval system for review. Payment and acceptance status can be monitored through the "Creation Registration" menu in the E-Copyright system. If the payment status is "Complete Creation Registration Application" and the acceptance status is "Accepted," users can immediately print their copyright certificate using the relevant application details.

In addition to initial creation registration, the E-Copyright system also facilitates post-copyright registration, such as name/address changes or rights transfers. This involves filling in document details, related applications, new copyright holder data (if relevant), consultant

data (if using a power of attorney), and appropriate data attachments, followed by a similar payment process and status monitoring. This entire process is designed to provide ease and efficiency for the public in protecting their creative works.

From the discussion above, DJKI, as the authorized party, registers works as strong evidence of a creative work to avoid plagiarism, although copyright registration only serves as supporting evidence in the form of protection for the work.<sup>12</sup> Registration of works is extremely useful for facilitating proof in the event of a copyright dispute, and delegates the authority to a judge to make a decision. Unregistered works are more difficult and time-consuming to prove than registered works. Registration of a work means that the person named in the General Register of Works is presumed to be the creator or owner of the work, unless proven otherwise. As long as there is no lawsuit filed and the lawsuit has not been proven, the person named in the General Register of Works remains presumed to be the creator or owner of the work. Conversely, if the person filing the lawsuit can prove themselves as the creator or copyright holder, the creator's name registered in the General Register of Works is revoked, and they become the creator or owner of the work, upon proof of this in court.

### **3.2. Problems with Registering Works as a Written Document of Copyright Ownership with the Directorate General of Copyright (DJIP) of the Ministry of Law in Indonesia**

One of the fundamental characteristics of copyright protection in Indonesia is its application based on the principle of direct or automatic protection. This principle confirms that copyright protection arises automatically as soon as the creation is realized in a tangible form, without requiring the formalities of registration or announcement as an absolute condition for obtaining protection.<sup>13</sup> This aligns with the concept of exclusive rights granted to creators, which allow them to control the use of their creations by others without permission.

Furthermore, this principle of direct protection is reinforced by the application of the declarative principle. In the context of copyright, the declarative principle means that recognition of copyright is not created by the registration process, but rather simply stated or declared. Copyright protection arises automatically based on this principle once the work is manifested in a tangible form. Law Number 28 of 2014 concerning Copyright explicitly states this in Article 1, Number 1, which defines Copyright as: "the exclusive right of the creator that arises automatically based on the declarative principle once a work is manifested in a tangible form without prejudice to restrictions in accordance with statutory provisions."<sup>14</sup>

This definition is crucial because it emphasizes that copyright is not something "granted" by the state through registration, but rather something that is "recognized" and "protected" automatically from the moment a work exists. This declarative principle reflects the view that

---

12 Achmad Zen Umar Purba, *Hak Kekayaan Intelektual Pasca Trips*, Alumni, Bandung, 2011, p., 126.

13 Dina Nurusyifa, Prinsip Deklaratif Dalam Regulasi Hak Cipta Di Indonesia, *Unnes Law Review*, Vol. 1, No.2, 2023, P. 23

14 Pasal 1 UU No 28 tahun 2014 tentang Hak Cipta



copyright is a natural right inherent in the creator as a result of his or her creativity, not simply a gift from public authority.<sup>15</sup>

The adoption of the declarative principle in copyright is fundamentally different from several other types of intellectual property, such as trademarks and patents, which adopt a constitutive system in which registration is an absolute condition for obtaining exclusive rights.<sup>16</sup> In copyright, although registration is not an absolute requirement, the Directorate General of Intellectual Property Rights (DGIP) still organizes the registration process for works. This raises interesting questions regarding the position and function of registration within the already automated copyright protection system.

This principle of automatic protection has long historical roots, connected to the Berne Convention of 1886. This convention obliges its member countries to implement three basic principles of copyright protection, one of which is the principle of automatic protection.<sup>17</sup> This principle is rooted in the French legal tradition based on the teachings of natural law, which emphasizes that copyright is a right inherent in every individual, not a gift from another party. This concept aligns with the doctrine of the moral rights of creators, which include the right to be claimed as creator (*droit de paternite* or right of attribution) and the right to maintain the integrity of the work (*droit de respect de l'oeuvre* or right to respect the work).

Although copyright protection in Indonesia is automatic, the Directorate General of Intellectual Property (DJKI) of the Ministry of Law and Human Rights still plays a role in organizing the registration of works. The primary function of this registration is to facilitate proof in the event of a future copyright dispute. A creation registration letter issued by the DJKI can serve as initial proof of copyright ownership. In other words, while registration itself does not confer copyright protection, it can facilitate the registration party's ability to prove their ownership claim.

However, this registration mechanism raises significant issues related to the potential for conflict with the principle of automatic protection.

#### 4. Conclusion

The mechanism for recording works as written documents of copyright ownership based on Law Number 28 of 2014 concerning Copyright adheres to the principle of automatic and declarative copyright protection, where the right arises immediately after the creation is created without requiring permission as an absolute requirement, but registration serves as crucial initial evidence of ownership to facilitate proof of registration and provide legal

---

<sup>15</sup> Ujang Badru Jaman, Galuh Ratna Putri, Tiara Azzahra Anzani, Urgensi Perlindungan Hukum Terhadap Hak Cipta Karya Digital, *Jurnal Rechten: Riset Hukum Dan Hak Asasi Manusia*, Vol. 2, No.3, 2021, p. 11

<sup>16</sup> Sudjana, Penggunaan Prinsip Konstitutif Pada Merek Dalam Perspektif Teori Pelindungan Dan Tujuan Hukum, *Res Nullius Law Joernal Fakultas Hukum Universitas Komputer Indonesia*. Vol. 4, No.1, 2020, P.123

<sup>17</sup> Ridha Wahyuni, Dwi Aryanti Ramadhani, Kedudukan Hukum Surat Pencatatan Ciptaan Bagi Perlindungan Hak Cipta Karya Lukisan Dihadapkan Pada Prinsip Outomatically Protection, *Unnes Law Review*, Vol. 6, No. 1, 2024, P.39

guarantees. In order to improve efficiency and accessibility, the DJKI has developed an E-Copyright system that allows the entire registration process to be carried out online, starting from account registration, filling out forms and uploading digital documents, paying fees, to printing certificates, which significantly leads to the process for creators. The legal implications of this mechanism include strengthening proof of copyright ownership, increasing legal certainty, and more equal access to justice, although it also opens up potential risks of data manipulation and overlapping claims due to easy online access. Meanwhile, non-legal implications include increasing creator awareness of the value of intellectual works, economic efficiency, and stimulating a culture of innovation, although digital literacy challenges remain. Compared to the civil law system which tends to emphasize registration as a central element for legitimacy and proof, and the common law system which prioritizes use and precedent but makes registration a strong enforcement tool, Indonesia is in a unique position by integrating the principle of automatic protection (common law) with a strong recording mechanism (civil law), which aims to provide a comprehensive and modern copyright protection framework. The problem of recording works as written documents of copyright ownership at the DJKI Ministry of Law in Indonesia is that there is a dualism in copyright registration between the principle of automatic protection which is legally recognized and the existence of a recording mechanism organized by the DJKI, especially exacerbated by the ease of access through online systems. Although registration serves as crucial initial evidence of ownership, the potential for double registration, data manipulation, and legal flaws in the legal process can erode the effectiveness of copyright protection, give rise to legal contagion, and trigger complex recording, although on the other hand this system also increases creator awareness and economic efficiency. The Benua trademark takeover case is a clear reflection of this problem, where the court upheld the first-to-file principle as the basis for legitimate trademark ownership, but the DJKI's subsequent recommendation to delete a trademark that had been recognized by the court raises serious questions regarding the rule of law and administrative compliance. Analysis of this case using the theory of the rule of law and legal protection confirms that consistent law enforcement, equal treatment before the law, and improvements to the administrative process for registering intellectual property rights are crucial to ensuring certainty, justice, and effective protection for all creators and rights holders in Indonesia.

## 5. References

### Journals:

- Dina Nurusyifa, Prinsip Deklaratif Dalam Regulasi Hak Cipta Di Indonesia, *Unnes Law Review*, Vol. 1, No.2, 2023
- Hesty D. Lestari, Kepemilikan Hak Cipta Dalam Perjanjian Lisensi Kajian Putusan Mahkamah Agung Nomor 104,PK/PDT.SUS/2011, *Jurnal Yudisial*, Vol. 6 No. 2 Agustus 2013
- Ridha Wahyuni, Dwi Aryanti Ramadhani, Kedudukan Hukum Surat Pencatatan Ciptaan Bagi Perlindungan Hak Cipta Karya Lukisan Dihadapkan Pada Prinsip Automatically Protection, *Unnes Law Review*, Vol. 6, No. 1, 2024

Master of Law, UNISSULA

Sudjana, Penggunaan Prinsip Konstitutif Pada Merek Dalam Perspektif Teori Pelindungan Dan Tujuan Hukum, *Res Nullius Law Joernal Fakultas Hukum Universitas Komputer Indonesia*. Vol. 4, No.1, 2020

Ujang Badru Jaman, Galuh Ratna Putri, Tiara Azzahra Anzani , Urgensi Perlindungan Hukum Terhadap Hak Cipta Karya Digital, *Jurnal Rechten: Riset Hukum Dan Hak Asasi Manusia*, Vol. 2, No.3, 2021

**Books:**

Achmad Zen Umar Purba, Hak Kekayaan Intelektual Pasca Trips, Bandung : Alumni; 2011

Bentham, J. An Introduction to the Principles of Morals and Legislation. (J.H. Burns & H.L.A. Hart, Eds.). Oxford University Press; 1996

Elyta Ras Ginting, Hukum Hak Cipta Indonesia Analisis Teori dan Praktik, Bandung : Citra Aditya Bakti; 2012

Johnny Ibrahim, Teori dan Metodologi Penelitian Hukum Normatif, cet 2, Malang : Bayumedia Publishing; 2006

Locke, J. Two Treatises of Government. (Peter Laslett, Ed.). Cambridge University Press; 1998

Peter Mahmud Marzuki, Penelitian Hukum , jakarta : Kencana Prenada Media Group; 2011

Rachmadi Usman., Hukum Hak Atas Kekayaan Intelektual: Perlindungan dan Dimensi Hukumnya di Indonesia. Bandung : Alumni; 2003

Simorangkir, J.C.t, Serba-serbi LPHN/BPJN, Jakarta : Bina Cipta; 2002

Soerjono Soekamto dan Sri Mamudji, Penelitian Hukum Normatif Suatu Tinjauan Singkat, Jakarta : Raja Grafindo Persada; 2005

**Internet:**

United Nations. 1948. Universal Declaration of Human Rights. Article 27. <https://www.un.org/en/about-us/universal-declaration-of-human-rights> (accessed on 23 July 2025).

**Regulation:**

Article 1 of Law No. 28 of 2014 concerning Copyright