



Copyright in the creative industries: Protection of graphic design and illustration

Bismar Siregar

Digital Business Study Program, Faculty of Technology and Business, Universitas Putra Abadi, Langkat, Indonesia. Email: bismarsiregar2@gmail.com

ARTICLE INFO

Keywords:

Copyright;
Creative Industries;
Graphic Design
Illustration;
Protection.

Article history:

Received Apr 8, 2025;
Revised Apr 17, 2025;
Accepted Apr 27, 2025;
Online Apr 30, 2025.

ABSTRACT

Copyright is a type of intellectual property right that must be respected. Intellectual Property Rights are exclusive (special) rights owned by creators/inventors as a result of intellectual activity and creativity that is unique and new. Graphic Design Digital illustration, even though it is a form of work and therefore protected by copyright, remains an easy target for copyright violations, both economic rights violations such as buying and selling works, using works to add aesthetic value to goods for sale, or moral rights violations such as modifying without permission or even recognizing the work as one's own. This copyright violation does not just happen, but there are factors that encourage it, including a habit/tradition (cultural aspect); seeking profit (economic aspect); low understanding of copyright; low implementation of sanctions (juridical aspect); and periodic raids are not implemented. Regulations regarding the legal protection of copyright in Indonesia are regulated in Law Number 28 of 2014 concerning Copyright which directly provides legal protection for creators of graphic design and illustration works and in protecting their creations, creators of graphic designs and illustrations can take legal action, both preventive and repressive.

This is an open access article under the [CC BY-NC](https://creativecommons.org/licenses/by-nc/4.0/) license.



Corresponding Author:

Bismar Siregar,
Teknologi dan Bisnis/Bisnis Digital,
Universitas Putra Abadi,
Jl. Letjen R. Soeprapto No. 10, Kwala Bingai, Kec. Stabat, Kab. Langkat,
Sumatera Utara, 20814, Indonesia
Email: bismarsiregar2@gmail.com

1. Introduction

The evolution of technology in line with the rapid growth of the internet and social media encourages humans to become more innovative and creative. This development opens up opportunities for the birth of new ideas that encourage progress in various sectors such as literature, art and design (Ahya Mofidi Lahida & Adi Sulistiyono, 2024). In the transition period from era 4.0 to 5.0, technology and information are developing rapidly. This rapid digital development is increasingly visible in everyday life, because humans continue to create innovations to make various aspects of life easier (Muhammad & Mirza, 2025). Human ability to use reason and creative power can produce something that has use value. The results of work that are born from thought and innovation are completely the property of the creator, as stated by John Locke in the theory he formulated, namely Labor Theory (Djunaid et al., 2020).

In the digital era which is increasingly developing rapidly, the problem of copyright infringement is becoming increasingly complex and disturbing. Copyright infringement occurs when a person or institution uses copyrighted content without obtaining permission from the rights holder (Wulandari, 2024). The public's misconceptions about digital works, such as the belief that digital content is easily accessible and can be shared without permission, significantly contribute to copyright infringement practices, especially on social media and marketplace platforms. This occurs because many people are unaware that using digital content without authorization constitutes a legal violation. Moreover, technological advancements accelerate the spread of illegal content, making it even easier for the public to access and use digital works without understanding copyright protections. This phenomenon can appear in various forms, ranging from software copyright violations, illegal dissemination of digital content, to the use of works of art without the rights of the creator (Sutra Disemadi & Kang, 2021).

IPR is a right that arises from human ideas and creativity in various fields, such as art, literature, science and technology. Therefore, every creation deserves to be protected and respected ethically, morally and legally (Syauqi, 2023). Intellectual property, namely intangible assets resulting from thought that are manifested in creations or discoveries, therefore, IPR needs to be guaranteed by the national legal system (Adela & Isradjuningias, 2022). Copyright is classified as an intellectual property right that arises from human creativity and therefore, needs to receive legal protection both morally and economically (Adela & Isradjuningias, 2022). Because IPR is exclusive and only owned by the right holder, use or utilization by other parties, especially to create similar products, requires permission or license from the owner (Mulyawan & Priyana, 2021). For example, on social media, many people share photos, videos, or music without the permission of the owners. On marketplace platforms, many sellers offer counterfeit products or copy other people's product designs without authorization. This causes losses for copyright holders and hinders innovation and creativity.

Graphic design consists of two terms, namely "design" and "graphics". Design refers to a creative design or idea that aims to create something related to form and function. Meanwhile, graphics are a form of visual communication that is structured based on a combination of lines or dots as a means of conveying information effectively. Therefore, graphic design can be interpreted as a medium for conveying messages through visual language displayed in the form of two-dimensional images, which contain certain information or messages so that they are easily understood by the public. Images are a means of conveying events and ideas from within humans. Through images, someone can convey thousands of words simply by creating one visual that is able to represent emotions or thoughts. Graphic design first emerged from the branch of pure art, especially graphic art, which at that time used stone printing or lithography techniques (Pertanggungjawaban et al., 2024). Design is one of the disciplines taught at higher education levels in Indonesia, which includes various concentrations such as graphic design, visual communication design, product design, and interior design (Noviadji & Hendrawan, 2021). The graphic design community in Indonesia has experienced the development of this technology and is starting to understand its potential in supporting increased creativity and efficiency in the design process (Fadhlan Ramdhani & Susanti, 2023). Currently, graphic design has developed rapidly and is widely used both in the world of work and in education. Therefore, there are now various graphic design platforms and applications available that can be used by various groups (Sudirman et al., 2021).

Creating a design is not as easy as seeing and imagining the results. In making a design, it requires time and energy with creativity and special skills. In general, design art is divided into several parts, but in this case the author focuses on graphic design and illustration. Technological advances also influence the progress of the art of graphic design and illustration design. In the last few years, art has increasingly developed and is in demand by various communities. However, often the results of these designs cannot be appreciated by many people and this is proven by the many designs that are digitally pirated in various ways (Ahya

Mofidi Lahida & Adi Sulistiyono, 2024). Apart from that, transformation in the information and communications technology sector also influences the progress of piracy, which is becoming increasingly common due to the misuse of technology itself, and this illustrates the misuse of copyright. Abuse of copyright causes harm to the copyright owner himself.

Uploading other people's creative works, such as illustrations on social media, is something that often happens nowadays. Whether consciously or unconsciously, many people download an illustration work that is not their creation and then re-upload it on social media pages for personal use without including the source or name of the creator of the work (Asmaul et al., 2023).

In the digital age, it is increasingly difficult to control the misuse of digital copyright. It is susceptible to being copied and shared over the internet (Deniesa et al., 2022). This situation causes creators and copyright holders to suffer material losses and causes them to lose control over the work they produce (Cantika Aulia et al., 2023). Plagiarism of written works, graphic designs and other works of art is increasingly becoming a serious problem. Digital technology makes it easier to copy and distribute works without permission. E-books and audiobooks are often accessed without authorization via untrusted websites (Wulandari, 2024). Copyright infringement occurs when someone else uses the copyright holder's exclusive rights without permission. It is also considered a violation if it violates the provisions of restrictions or fair use. Copyright infringement is divided into three categories: 1) Direct infringement, 2) Indirect infringement, and 3) Violation of authority. Direct infringement may involve making a copy of the original work (Wulandari, 2024).

Copyright refers to rights that protect various types of creations so that their authenticity is guaranteed and recognized by state law. Copyright protects intellectual and artistic works, including expressions in the form of writing, music, poetry, videos, as well as visual works such as images and designs (Mulyawan & Priyana, 2021). A large number of graphic design creators have published their work through free content sharing sites and can be widely accessed by digital users. In the digital era that continues to develop, there are still many individuals who use copyrighted works belonging to other parties without permission, which are formulated into product designs for transactions without asking or obtaining permission from the creator (Disemadi & Romadona, 2021).

Many people still view digital works (such as images, music, videos, and writings) as something that is "free to use simply because it is easily accessible." There is a mistaken perception that if a work is available online, it automatically belongs to the "public domain," whereas in reality, this is not the case. This occurs because: a) Lack of understanding about copyright in the digital world; b) The absence of physical boundaries (such as books or CDs) makes digital works feel "intangible" and easier to copy without guilt; c) Social norms on the internet tend to be permissive: many people see the reuse of others' works as commonplace, without questioning whether permission has been granted.

Some forms of copyright infringement include: a) On Social Media: Reposting content without permission, editing someone else's work without attribution, creating memes from copyrighted images, or using licensed music in videos without obtaining a license; b) On Marketplace Platforms: Selling items such as t-shirts, posters, or other products that use copyrighted designs, photos, or characters without the original owner's permission.

The driving factors behind copyright infringement include: a) Lack of law enforcement: In many countries, including Indonesia, copyright enforcement in the digital realm is still weak and costly; b) Scale of distribution: On the internet, a small infringement can spread widely within minutes; c) Illegal monetization: Many marketplace actors sell counterfeit products because they are cheaper and attract a larger market.

It can be seen in Law Number 28 of 2014 concerning Copyright (UUHC). Based on developing social conditions, there is a need to update regulations to provide stronger legal protection for

Intellectual Property Rights, especially copyright (Suyud Margono, 2003). Copyright consists of moral rights and also economic rights. Moral rights are rights inherent in the creator or actor, which cannot be removed even though copyright or related rights have been transferred. Economic rights are the right to obtain financial benefits from works and related products (Hakim et al., 2023).

Even though there are regulations regarding copyright, many parties use illegal methods to copy, sell and claim other people's designs without permission as their own work.

2. Method

This research aims to examine the protection of designs and creative illustrations under copyright as a form of intellectual property that holds both economic and moral value in the context of legal protection. The descriptive method is used to depict the factual reality: how graphic design copyright infringement occurs, how the protection mechanism works, and how the law and society respond to it. With this method, the study does not stop at legal texts but explores the relationship between legal norms and their implementation in social practice. Copyright is a legal field that often requires interpretation, for example, when assessing substantial similarity between two designs. The analytical qualitative approach helps to uncover the meaning behind the legal texts. This research uses a standardized qualitative approach and descriptive-analytical methods. It analyzes the research based on legal regulations, exploring how the protection of graphic designs and illustrations under copyright is grounded in relevant laws and legal literature. It then describes the data that has been obtained and analyzed. Since it emphasizes in-depth understanding, this approach allows the researcher to critique existing regulations, propose legal reforms, or highlight the gap between law and practice in addressing the issues in this study.

3. Analysis and Results

Intellectual Property Rights (IPR) have benefits for creators who have the intellectual capacity to create copyrighted works which are automatically protected by law, such as in the field of copyright) (Nury Khoiril Jamil, 2023). As part of intellectual property law, copyright has a major role in providing protection for creative works in art, science and literature (Khoiril Hidayah, 2012).

IPR is basically a form of state recognition for creators, inventors or designers which is granted through economic and moral rights, as explained in Article 4 of Law no. 28 of 2014 concerning Copyright. An explanation of moral rights is contained in Article 5 of the Law, which states that moral rights are rights that cannot be separated from the author, including the right to: (a) Choose whether or not to include a name on copies used publicly; (b) Using a real name or pseudonym; (c) Changing creations according to existing social values; (e) Change the title or subtitle of the work; and (f) Defend his rights if his creation undergoes changes that are detrimental to his honor or reputation (Sutra Disemadi & Kang, 2021).

The UUHC explains that copyright is an exclusive right that arises automatically for the creator after the work is realized in real form, while still paying attention to restrictions in accordance with applicable regulations. This confirms that copyright can only be owned by the creator or copyright recipient, and only people who are referred to as special rights holders are allowed to use the copyright (Fidhayanti & Yaqin, 2023).

Law no. 28 of 2014 is the main legal basis for copyright protection in Indonesia. This law guarantees full rights for creators to regulate the use of their work, including in terms of reproduction, distribution and commercial use (Disemadi et al., 2024). Article 1 paragraph (1) of the Copyright Law defines copyright as an exclusive right that arises automatically for the creator based on declarative principles after the creation is realized in concrete form, while still taking into account the restrictions stipulated in statutory regulations. Article 1 paragraph (2) explains that a creator is one or several people who produce creations individually or

collaboratively, which have unique and personal characteristics. Article 1 paragraph (3) states that creations are works in the fields of science, art and literature which are created through inspiration, thoughts, imagination, skills or expertise, which are expressed in concrete form (Disemadi et al., 2024).

Unlike other intellectual property rights, rights to copyrighted works arise automatically when the work is made public for the first time. These rights can be obtained without having to be registered with the Director General of KI, Ministry of Law and Human Rights. Therefore, the stated rights arise after being registered with the Intellectual Property Directorate. To be registered, patents, brands and industrial designs must go through a certain process. Unlike copyright, recording is not required. Instead, it can be used as a solid fact in court in the case of subsequent conflict (Ramli, 2018).

A particular work, also known as a creation, being something that can be seen, read and practically used is a characteristic of an essential part of copyright within the scope of Intellectual Property Rights (Labetubun, 2019). One of the elements of copyright is: (1) exclusive rights; (2) creator or recipient of rights; (3) announcement, expansion, or grant of permission; and (4) restrictions regulated by law. The scope of objects protected by copyright as a part of intellectual property, which is covered in Law Number 28 of 2014 concerning Copyright (UUHC), includes science, art and literature (art and literature), as well as computer programs. UUHC Provides protection for the moral rights and economic rights of authors along with the enforcement of copyright on the work. The development of the creative economy in Indonesia is one element encouraging copyright protection in that country. Because the creative economy is the most important part of the country's creative economy, the Indonesian government decided to update the UUHC. By UUHC protecting and developing these elements of the creative economy, the country can optimize the role for the Copyright and Related Rights sector in the economy.

The creator, the party who legally receives the right from the creator, or another party who receives further rights from the party who legally receives the right is called the copyright holder. One of UUHC's goals is to increase the creative spirit in the fields of science, arts and literature by providing legal protection to creators or rights holders.

The two ways of transferring copyright are assignment or agreement. Transfer is the transfer of copyright in the form of granting copyright in part or in full to another person through transfer, gift of property, gift of will, contract, and other causes permitted by the regulations (Tamotsu, 2004). Official permission is a transfer in the form of permission to use or utilize copyright for a certain period of time (Tamotsu, 2004).

Intellectual Property Rights (IPR), also known as Intellectual Property Rights (IPPRs), is a legal concept that grants creators or inventors economic rights and control over the results of works of human intellectual ability. Art, music, literature, technological inventions, brands, commerce and more. The purpose of granting intellectual patents is a means of ensuring individuals or organizations remain productive in creating and innovating by preventing illegal use through legal protection. IPR includes various types of legal protection such as copyright, patents, trademarks, industrial designs and trade secrets. Each of these types of rights gives its owner the authority to regulate the use, copying, and distribution of the work they own. As a result, intellectual property rights are vital to encourage an economy based on innovation and creativity in various fields, such as business, arts and technology (Khoirul Hidayah, 2018).

Rights to works refer to the rights owned by the creator or owner of the work, including copyright, which is an important part of intellectual property rights, which of course is related to aspects of property. The right to a name is a right related to the identity of the creator, while the right to economic benefits includes the right to publish the work and the right to reproduce the work. Typically, common copyright violations in the realm of economic rights involve the use of protected copyright works without obtaining permission and violating the exclusive rights of the copyright owner.

Exclusive rights, which consist of moral rights and economic rights, are only granted to the creator, thereby limiting or prohibiting other parties from exploiting these rights without obtaining permission from the creator (Hakim et al., 2023).

The word refuge comes from "protect," which means a place of refuge or the result of an action that provides protection. Protect, as a derivative form of this word, means a method or action to provide protection which also provides space for shelter as a form of assistance (Ampuan & Rita, 2020).

In terms of legal protection for copyright on designs, designers or copyright holders receive legal protection for their designs (Article 1, Items 5 and 6 of the Copyright Law) (Mulyawan & Priyana, 2021). This design shows work that is protected by copyright under Law no. 28 of 2014 concerning Copyright. Works of visual art in various visual arts in the innovation category that receive legal protection.

Copyright owners and graphic designers have the right to delegate rights to third parties to publish or expand their work, the licensee must pay the copyright owner the proceeds. The nominal proceeds given by the license holder are agreed upon by agreement between the parties (Margono, 2002). Graphic design copyright is transferred from the seller's design to the buyer in a graphic design buying and selling transaction. As a result, the buyer automatically gets financial rights from the license owned by the buyer.

One of the most common causes of plagiarism is negligence in citing sources. This situation occurs because authors occasionally try to show that they are utilizing quotations from other authors. However, errors in citing sources, even if the perpetrator does not know the source of the work used, can be interpreted as a plagiarism violation. The definition of plagiarism has been explained from many sources, plagiarism comes from the Latin word "plagiare" which means stealing and according to the Big Indonesian Dictionary, in short, plagiarism means plagiarism which violates copyright (Royhan & Ngabekti, 2021).

The Copyright Law regulates copyright protection procedures, registration methods, and dispute resolution mechanisms related to copyright. The implementation of this law in Indonesia encourages creators to formally register their works in order to obtain legal certainty and stronger protection. In addition, this law also includes rights that protect creators from copyright infringement, both at the national and international levels. Works that wish to be protected by copyright must fulfill two basic elements, namely originality and fixation (Dharmasisya et al., 2023).

The application and safeguarding of law is actually rooted in mutual agreement with the community, in order to regulate various interests in social life. The application of law in society will realize fundamental legal values such as legal certainty (*rechtssicherheit*), usefulness (*zweckmassigkeit*), and justice (*gerechtigkeii*) (Qadisah et al., 2022).

Legal protection includes legal functions designed to create justice, order, certainty, profit and peace. In the realm of human rights, the core principle of legal protection is one of the main pillars in the legal system which aims to ensure recognition, respect and protection of individual or group rights by law. This principle gives individuals or groups the right to take legal steps to protect their rights.

Legal protection in human rights is a fundamental right, which includes the rights to life, freedom, justice and dignity. According to this principle, these rights must be respected by the government and the legal system to ensure that these rights are not terminated or ignored without valid reasons (Satjipto Rahardjo, 2010). The concept of a state based on law, law as a mechanism to ensure justice and equality for everyone in protecting their rights (Satjipto Rahardjo, 2009).

Basically, legal protection applies equally to men and women. Indonesia, as a country based on Pancasila, is responsible for providing legal protection to its people, which will encourage the

recognition and protection of human rights, both as individuals and in a social context, within the framework of a unitary state that prioritizes the spirit of family to achieve shared prosperity (Syamsul Arifin, 2012).

A strong legal foundation certainly functions to protect intellectual property rights to avoid potential risks arising from unauthorized use which results in economic and moral losses for inventors/creators/designers. Difficulties in overcoming this risk can also arise, because although the existing IPR legal regulations provide sufficient legal protection, practically there are weaknesses in legal enforcement (Sirait, 2021). Copyright is a legal right that protects the creator or owner of an original work so that other people cannot copy, use or sell the work without permission.

Copyright Law no. 28 of 2014, Article 1 number 1, defines copyright as the exclusive right of the creator which arises automatically after the work is actually realized, in accordance with declarative principles, while still being subject to restrictions set by statutory regulations." This definition comes from the Copyright Law which is implemented in Indonesia. According to Article 1 (3) UUHC, Creation refers to the result of thought, feeling and intention in the form of scientific, artistic or literary works, which originate from imagination, knowledge or skills and are realized in concrete form. Works of art are several examples of types of graphic design, as part of the visual arts, including original works which are referred to as creations in the provisions of this article, they are protected by the UUHC.

The strong connection between the creator and his creation cannot be eliminated because moral rights are rights that cannot be transferred and are eternal. It includes the addition of identities, labels, and materials, as well as authority for transformation or modification, among other things. John Locke, an English philosopher from the 16th century, and his point of view regarding legal rights to an asset forming moral rights. One of the three things that cannot be separated from humans, according to John Locke, is property rights. Damaging or destroying life, liberty, and property is prohibited by natural law. John Locke argued that these three things come from the Almighty and cannot be separated from humans. Property rights are the most important of the three rights, according to John Locke, although "everything" in this world belongs to all mankind, "everything" must be processed to be utilized, so appreciation is needed for "someone" who has processed "everything" in the form of ownership (Roisah, 2015).

According to the provisions in the UUHC, copyright protection applies automatically from the moment a work is realized in real form, without going through any formal procedures. This form of protection is reflected in the granting of declarative exclusive rights. This exclusive right can only be enjoyed by the creator, and from it arise two main types of rights, namely moral rights and economic rights (Fidhayanti & Yaqin, 2023). Article 5 paragraph (1) states that moral rights cannot be transferred while the creator is alive, but can be inherited or transferred after death through mechanisms regulated by law. Meanwhile, what is meant by economic rights is the exclusive right of the Creator to obtain economic benefits or the Creation (Permatasuri & Zulfikar Judge, 2022). Economic rights are the right to obtain economic results from creative actions. In addition, without the permission of the creator or his heirs, the Copyright holder cannot change the work. If someone has given the Copyright to someone else, they must agree to the changes while they are alive. However, their heirs must give permission if the creator dies.

Although the UUHC regulates copyright for 70 years, it only regulates economic rights rather than moral rights. Users of copyrighted works must still include the name of the creator. UUHC also regulates legal protection efforts for every copyrighted work. This protection is provided before an event or occurrence is detrimental to the creator or rights holder, and after the event or violation occurs. Creators can do things like place a signature or watermark on their work and modify it to prevent copyright infringement, which is the moral right of the creator. A more repressive form of prevention includes threats of sanctions if digital illustration works are used without the permission of the Copyright Holder. Paragraphs (3) and (4) Article 113 UUHC

regulate this. The aim of these sanctions is to punish people who violate copyright, especially in cases of plagiarism, which is detrimental to the creative industry as a whole. This legal action is very important to protect copyright and encourage respect for intellectual works and the exclusive rights of creators.

If a dispute arises regarding their copyrighted work, the copyright holder has two options: non-litigation and litigation. However, if a non-litigation resolution does not produce satisfactory results for both parties, the copyright holder can go to the Commercial Court to file a copyright infringement lawsuit. This is in accordance with Article 95 UUHC. Article 100 UUHC regulates the application method. Creators, copyright holders or related rights owners can file a lawsuit with the Commercial Court to ask for a provisional or interlocutory decision. If they wish to sue for violation of moral rights, they will receive economic rights and compensation. The aim is to demand the confiscation of published or duplicated works for the purpose of preventing the publication, distribution, communication and reproduction of copyright and related products.

Despite preventive and repressive efforts, digital illustrations are widespread on the internet, so they can occur not only to Indonesian citizens but also to foreigners. In the case of digital illustration, violating copyright can mean distributing the work without the author's permission or selling it. Sometimes people simply distribute their work as a sign of appreciation, but they don't realize that they are violating the economic rights of the creator. Violations of economic rights will definitely reduce creators' income and eliminate their enthusiasm for creating.

Often, people don't understand copyright. Basically, they don't know about copyright because people don't know about the regulations related to copyright. For years, society has embraced the idea that works can be shared and owned, and that everything on the internet is considered public property. The physical form of a digital artwork, which is a file that allows for greater virtual dissemination of content, but also makes it easier to reproduce.

4. Conclusion

Legal protection for creators of graphic designs and illustrations is explicitly regulated in Law Number 28 of 2014 on Copyright, specifically in Articles 1, Paragraph 1, and 4, which define the subjects and objects of copyright. Articles 9 and 40, Paragraph (1) of the Copyright Law also apply. As stated in Article 1, Paragraph 1 of the Copyright Law, copyright arises automatically and exclusively based on the declarative principle. The creator of a graphic design has the right to legal protection through the process of registering their work with the Ministry of Law and Human Rights. Although copyright registration is not mandatory, registering and recording it can facilitate the creator in proving that the copyright is theirs in case of a dispute. In addition, when copyright is violated, other legal protections include repressive legal actions in the form of civil sanctions under Article 95 of the Copyright Law. Preventive measures are necessary in legal practice because, although copyright arises automatically once a work is created (automatic protection according to the Berne Convention and Article 1 of the Copyright Law), voluntary copyright registration can be more aggressively promoted to facilitate proof in court (Article 64 of the Copyright Law). Furthermore, a national copyright education campaign through the Directorate General of Intellectual Property (DJKI) should expand legal awareness campaigns on social media, design schools, marketplaces, and creative platforms as regulated in Articles 72-73 of the Copyright Law. Curative prevention measures involve establishing an Alternative Dispute Resolution (ADR) mechanism for Intellectual Property through Mediation or Arbitration specifically in the field of copyright, which needs to be strengthened. This would ensure that graphic design infringements are not solely dependent on expensive and slow litigation processes and would encourage a "take down policy" on digital platforms through collaboration between the government and social media platforms and marketplaces (such as Shopee, Tokopedia, Instagram) to facilitate content takedown requests (take down notices) related to alleged copyright violations. Increasing the capacity of law enforcement agencies involves providing special training for police, prosecutors, and judges on copyright design, particularly for the Cyber-Intellectual Property unit, which aims to monitor and address

copyright violations in the digital space, as outlined in Article 105 of the Copyright Law. Legal sanctions that can be applied are found in Articles 113, Paragraphs 4 and 5, where marketplaces can also blacklist perpetrators of graphic design and illustration violations in accordance with applicable laws.

References

- Adela, P., & Isradjuningtias, A. C. (2022). Perlindungan Hukum Terhadap Pemegang Hak Cipta Musik Berdasarkan Peraturan Pemerintah Nomor 56 Tahun 2021 Tentang Pengelolaan Royalti Hak Cipta Lagu dan Musik. *Jurnal Kewarganegaraan*, 6(3), 1-10.
- Ahya Mofidi Lahida, & Adi Sulistiyono. (2024). Perlindungan Hak Cipta di Bidang Desain Grafis Dalam Penjualan Jasa Desain di Media Sosial. *Jembatan Hukum : Kajian ilmu Hukum, Sosial dan Administrasi Negara*, 1(3), 01-08. <https://doi.org/10.62383/jembatan.v1i3.361>
- Ampuan, S., & Rita, K. (2020). Perlindungan Hukum Terhadap Pencipta Atau Pemegang Hak Cipta Lagu Dalam Pembayaran Royalti. *Journal of Law and Policy Transformation*, 5(1), 155-176.
- Asmaul, Karim, K., & Adhilia, L. T. F. (2023). Perlindungan Hukum Terhadap Pelanggaran Hak Cipta Melalui Internet. *Jurnal Litigasi Amsir*, 1(3), 81-94. <http://journalstih.amsir.ac.id/index.php/julia/article/view/254%0Ahttps://journalstih.amsir.ac.id/index.php/julia/article/download/254/184>
- Cantika Aulia, Egi Nugraha, & Raja Benhard Parlindungan. (2023). Copyright Responsibilities of Artificial Intelligence in the Digital Age. *Indonesia Law Reform Journal*, 3(2), 145-154. <https://doi.org/10.22219/ilrej.v3i2.26042>
- Deniesa, S., Putri, D. R., Amrullah, A., Farid, A. binti M., & Hassan, N. A. D. binti M. (2022). Copyright Protection for Creators of Digital Artwork. *Indonesian Comparative Law Review*, 4(1), 43-58. <https://doi.org/10.18196/iclr.v4i1.15106>
- Dharmasisya, V., Fakultas, J., & Saraswati, G. K. (2023). " Dharmasisya " Jurnal Program Magister Hukum FHUI PERLINDUNGAN HUKUM TERHADAP VIRTUAL MODEL (CAD FILES) UNTUK 3D PRINTING DITINJAU DARI PERSPEKTIF HAK. 2(January).
- Disemadi, H. S., & Romadona, H. G. (2021). Kajian Hukum Hak Pencipta Terhadap Desain Grafis Gratis Yang Dipergunakan Kedalam Produk Penjualan Di Indonesia. *Jurnal Meta-Yuridis*, 4(2), 45-66. <https://doi.org/10.26877/m-y.v4i2.8167>
- Disemadi, H. S., Sudirman, L., Seroja, T. D., Budi, S., Rusdiana, S., & Modjo, M. D. (2024). Meningkatkan Kesadaran Remaja terhadap Penggunaan Konten Digital sebagai Hak Cipta. *Sang Sewagati Journal*, 2(1), 45-60.
- Djunaid, A., Sri Rezky Wulandari, A., Nila Kusuma Dewi, M., Kunci, K., cipta, H., & Baju, D. (2020). Analisis Putusan Terhadap Perlindungan Hak Cipta Desain Baju Dalam Ranah Digital (Studi Putusan No.1/Pdt.Sus-HKI/Cipta/2020/PN NIAGA MKS) Artikel info. 1, 163-173.
- Fadhlan Ramdhani, A. W., & Susanti, A. (2023). Pemanfaatan Teknologi Openai Dall-E 2 dalam Meningkatkan Kreativitas Desainer Grafis pada Komunitas Desain Grafis Indonesia. *Jurnal Bisnis dan Komunikasi Digital*, 1(2), 8. <https://doi.org/10.47134/jbkd.v1i2.1916>
- Fidhayanti, D., & Yaqin, M. A. (2023). Penerapan Prinsip Deklaratif Dalam Pendaftaran Hak Cipta Oleh Direktorat Jenderal Kekayaan Intelektual (Studi Di Kantor Wilayah Kementerian Hukum Dan Hak Asasi Manusia Jawa Timur). *Perspektif*, 28(2), 94-109. <https://doi.org/10.30742/perspektif.v28i2.856>
- Hakim, D. A., Abadi, S., & Wijaya, A. U. (2023). Penegakan Hukum Terhadap Karya Desain Grafis Yang Digunakan Tanpa Izin Untuk Kegiatan Komersial. *Jurnal Ilmu Hukum Wijaya Putra*, 1(2), 69-78. <https://doi.org/10.38156/jihwp.v1i2.111>
- Muhammad, I., & Mirza, M. (2025). Artificial Intelligence dalam Industri Film dan Perlindungan Kreativitas sebagai Penegakkan Hak Asasi Manusia. 5, 32-42.
- Mulyawan, A., & Priyana, P. (2021). Perlindungan Hak Cipta Desain Grafis Pada Usaha Print on Demand. *Jurnal Kertha Semaya*, 9(8), 1488-1500.
- Noviadji, B. R., & Hendrawan, A. (2021). Perancangan Buku Ilustrasi sebagai Media Pengenalan Bidang Keilmuan Desain. *Jurnal Desain*, 8(2), 103. <https://doi.org/10.30998/jd.v8i2.7930>
- Nury Khoiril Jamil. (2023). Perlindungan Hukum Atas Hak Cipta Jiplakan Konten Platform Tiktok. *HUNILA: Jurnal Ilmu Hukum dan Integrasi Peradilan*, 2(1).
- Permatasuri, I., & Zulfikar Judge. (2022). Kedudukan Hukum Pencipta Dan Pemegang Hak Cipta Terhadap Akuisisi Perusahaan Penerbit. *Jurnal Hukum Indonesia*, 1, 10-18. <https://doi.org/10.58344/jhi.v2i2.47>
- Pertanggungjawaban, P. D. A. N., Soni, H., Simorangkir, E., Hukum, F., & Udayana, U. (2024). HUKUM TERHADAP UU HAK CIPTA TERHADAP DESAIN GRAFIS (KASUS JAKET SUKAJAN ERIGO).

12(11), 2950–2959.

- Qadisah, A. A., Gasaga, A., Prabowo, B., & Sulistianingsih, D. (2022). Penerapan Metode: Amati Tiru Modifikasi Pada Seni Desain Poster Dalam Perspektif Hak Cipta. *Diponegoro Private Law Review*, 9(1), 35–58. <https://ejournal2.undip.ac.id/index.php/dplr>
- Royhan, M. G., & Ngabekti, D. K. (2021). Problematika Desain Komunikasi Visual dan Plagiarisme dalam Dunia Desain Grafis. *CITRAWIRA: Journal of Advertising and Visual Communication*, 2(1), 86–95. <https://doi.org/10.33153/citrawira.v2i1.3671>
- Sirait, P. (2021). Novelty Principle: Paradoks Proteksi Hak Desain Industri Di Indonesia. *Jurnal Hukum tora: Hukum Untuk Mengatur dan Melindungi Masyarakat*, 7(2), 246–266. <https://doi.org/10.55809/tora.v7i2.2>
- Sudirman, L., Guswandi, C. P., & Disemadi, H. S. (2021). Kajian Hukum Keterkaitan Hak Cipta Dengan Penggunaan Desain Grafis Milik Orang Lain Secara Gratis Di Indonesia. *Nusantara: Jurnal Ilmu Pengetahuan Sosial*, 8(3), 207–218. <https://bit.ly/3pdfKTL>
- Sutra Disemadi, H., & Kang, C. (2021). Tantangan Penegakan Hukum Hak Kekayaan Intelektual dalam Pengembangan Ekonomi Kreatif di Era Revolusi Industri 4.0. *Jurnal Komunikasi Hukum (JKH)*, 7(1), 54. <https://doi.org/10.23887/jkh.v7i1.31457>
- Syauqi, M. (2023). Analisis Perlindungan Hak Cipta Terhadap Asset Graphic Design Pada Media Internet dalam Perspektif Haq Ibtikar. 31–33.
- Wulandari, F. (2024). Problematika Pelanggaran Hak Cipta di Era Digital. *Journal of Contemporary Law Studies*, 2(2), 99–114. <https://doi.org/10.47134/lawstudies.v2i2.2261>