

Legal Protection of Performing Rights Royalties for Commercial Music Concerts in Gorontalo City

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Article Info	Abstract
Corresponding Author: moh.marif01@gmail.com History: Submitted: 19-06-2023 Revised: 20-07-2026 Accepted: 05-08-2026 Keyword: Collective Management Organisation; Copyright; Legal Protection; Performing Rights; Royalty.  Copyright ©2026 by Mohamad Ma'rif Yahya. All writings published in this journal are personal views of the authors and do not represent the views of the Estudiante Law Journal.	Article 9 paragraph (2) of Law Number 28 of 2014 on Copyright requires any person exercising the economic rights in a musical work to obtain the author's permission, and Article 87 assigns the collection of royalties to collective management organisations. In Gorontalo City, however, music concerts organised commercially rarely generate any royalty payment. This article examines the regulation and the practical collection of performing rights royalties for music at commercial concerts in Gorontalo City, and the efforts made to overcome the obstacles to that collection. The study uses empirical legal research; primary data were obtained through interviews with event organisers together with observation and documentary study, and were analysed descriptively using a qualitative approach. The study finds that legal protection for performing rights royalties has not been realised in accordance with the Copyright Law, principally because users are unaware of their royalty obligations and because no collective management organisation operates in Gorontalo. The obstacles can be addressed by systematic socialisation and by establishing a branch office of a collective management organisation in the region.

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1. Introduction

Every society possesses a culture, that is, the product of its creativity, reasoning and sensibility, which serves as the means by which the society maintains and develops its life within the natural and social environment around it. One of the elements in culture is work, knowledge and technology, which are interpreted as the ability of society to utilize natural forces for the welfare of their lives.¹

The high or low level of knowledge and work of a society is closely related to the level of knowledge which is actually a mere manifestation of the culture of that society, especially that which includes relations with the surrounding nature. Indigenous Indonesians are generally not familiar with abstract concepts, including the concept of Intellectual Property Rights (IPR).²

Traditional Indonesian society has never imagined that intellectual creation is wealth (property/asset) in the way that Western people think. The Indonesian perspective on material things is concrete and communal in nature. Indonesians are not familiar with the legal concept of material things like the concepts of *zakelijke rechten* and *persoonlijke rechten* which are owned by westerners.³

Protection of Intellectual Property Rights as a "right" that is part of economic activity or in other words IPR cannot be separated from economic problems, because it is synonymous with the commercialization of intellectual works.⁴ In turn, the protection of IPR becomes irrelevant if it is not linked to the process or activity of commercializing IPR itself.

The Intellectual Property Rights (IPR) system, which has long been implemented in its regulations, has been implemented in developed countries, followed by developing countries, including Indonesia. The discourse or issue of applying the concept of joint ownership of traditional works and knowledge is very much at odds with the IPR system itself, even though as a form of creativity and innovation, this discourse becomes related and is part of traditional intellectual property (Common Heritage), and however knowledge (knowledge) and traditional technology, academically they are also intellectual property therefore they are also properties that are protected by IPR.

In addition, the application of the current IPR system is not balanced with the understanding of society (law enforcers, practitioners, scientists, entrepreneurs, and other communities) regarding the conception of protection and respect for intellectual works in

¹ Agusmidah et al, "Reconfiguring Indonesia's Labor Law Framework to Address Protection Gaps in the Gig Economy Era Following the Constitutional Court's Decision," *Jurnal IUS Kajian Hukum Dan Keadilan* 14, no. 1 (2026): 1-18, <https://doi.org/10.29303/ius.v14i1.1756>.

² Weny Almoravid Dungga et al, "Ensuring Justice in the Trend of Remote Working: Legal Challenges and Implications for Companies and Workers," *Jurnal IUS Kajian Hukum Dan Keadilan* 14, no. 1 (2026): 201-27, <https://doi.org/10.29303/ius.v14i1.1721>; Fence M. Wantu and Weny Almoravid Dungga, *Arbitration and Alternative Dispute Resolution: Local Wisdom-Based Resolution* (Eureka Media Aksara, 2024).

³ *Ibid*, Hlm. 4.

⁴ Ahmad Ahmad, "Measuring The Application of Corporate Social Responsibility of PT. Gorontalo MineralS," *Estudiante Law Journal* 4, no. 2 (2022): 2, <https://doi.org/10.33756/eslaj.v4i2.16489>.

the form of rights, both collective rights.) or individualistic (individualist) to the scope of the exclusive rights (exclusive rights) protection of the IPR.

The emergence of a work has involved so much effort, time, and cost, when converted into numbers it will show the value of the work that has benefits or economic value in a work of creation or innovation. Then arose the conception of wealth, which in turn grew the legal conception of rights and the need to protect them.

The development of this legal conception, can be seen in terms of efforts to encourage the growth of an attitude and culture of respecting or appreciating the work or work of other people, has an important meaning.⁵ What if this is reviewed from the needs of the state to realize an order of economic life that continues to respect individual rights in a balanced way, there are creations and innovations with the interests of the people of the nation.

The rationale for giving a person or individual legal protection for "creation" stems from a theory that cannot be separated from the domination of the school of thought or the Natural Law Doctrine which emphasizes the human factor and the use of reason as it is known in the Civil Law System, which is the legal system used in Indonesia. The influence of the School of Natural Law in this Civil Law System on an individual who creates various creations which then obtains legal protection for creations which are intellectual property. Through this universal acknowledgment, there is no doubt that a creation has benefits for human life (life worthy) and has economic value, giving rise to 3 kinds of conceptions: (1) the Conception of Wealth; (2) Conception of Rights; and (3) Conception of Legal Protection.

The condition factor for songwriters and users is the capital condition of the songwriters. In its development seen from the payment system, the amount of payment, the type of song. These criteria also affect the contents of the agreement, whether the songwriter is famous or not, the type of song that is composed. From the user side, what is meant by conditions is a situation where not all users can compose songs, so even though they can run their business, users need lots of songs from songwriters to develop their business and gain profits from this business. Conditions like this are also the background to the copyright license agreement for songs. This agreement is a valid and legal agreement because it is guaranteed in Article 80 - Article 83 of Law Number 28 of 2014 concerning Copyright (Copyright Law).⁶

Currently, songs created by musicians are very easy to find in various places and enjoyed free of charge. Songs or works of musicians are intellectual property rights of songwriters and are entitled to get royalties if the music is enjoyed for profitable (profitable) purposes. However, this is not well known by musicians and in fact they have intellectual property rights even among the public.

⁵ Ahmad Ahmad, "Analysis of Abuse of Authority by Government Apparatus in the State Administrative Legal System," *International Journal of Constitutional and Administrative Law* 1, no. 1 (2025): 69–83, <https://doi.org/10.66502/v2wdah74>; Ahmad Ahmad and Kevin Rivera, "Analysis of Legal Protection of Human Rights in the Context of State Administrative Law," *International Journal of Constitutional and Administrative Law*, March 11, 2026, 40–53, <https://doi.org/10.66502/ac6z6f55>.

⁶ *Lex Administratum*, 1/No.1/Jan-Mrt/2013.

In accordance with Article 9 paragraph 2 of Law Number 28 of 2014 concerning Copyright (UUHC), Everyone who exercises economic rights as referred to in paragraph (1) must obtain permission from the Author or Copyright Holder. That means that other parties or other people who wish to use other people's copyrighted works must first ask permission from the songwriter or person who has the exclusive rights. The granting of this permit is usually referred to as granting a license, the provisions of which are regulated in Articles 80 – 83 of the Copyright Law. Together with the granting of the license, it is usually followed by royalty payments to the copyright holders of the song.

The use of songs created by musicians for business purposes in Gorontalo, such as music concerts organized by event organizers (EOs), is becoming more and more widespread, around 100 EOs without any royalties for the songwriters. This shows that there is still a lack of public awareness of the importance of performing rights as a form of recognition and appreciation for the work of musicians in order to obtain exclusive rights or economic rights.⁷ And of course the lack of understanding of law enforcers such as the police regarding the Performing Right regulated in the Copyright Law.

In the city of Gorontalo itself, there are approximately 100 business establishments that are supposed to apply performing rights royalties, especially music concerts, and of course other business establishments that use songs as a means of entertainment, thus creating a profit effect for business owners.

Payment of royalties at music concerts has been determined at a rate of payment in the Decree of the National Collective Management Institute and Decree of the Minister of Law and Human Rights of the Republic of Indonesia NUMBER: HKI.2.OT.03.01-02 of 2016, to implement the provisions of Article 89 of Law Number 28 of 2014 concerning Copyright and Article 5 of the Regulation of the Minister of Law and Human Rights Number 29 of 2014. That is, Article 1 paragraph (3) states that royalty rates for music concerts are based on whether there are tickets or not, as follows: a). Music Concerts with ticket sales; and b). Free Music Concert. Whereas in paragraph (4) Royalty Rates for Music Concerts with ticket sales are calculated based on gross ticket sales multiplied by 2% (two percent) plus complementary tickets multiplied by 1% (one percent).

As for the forums for channeling royalties as performing rights in Indonesia, namely WAMI (Wahana Musik Indonesia) and YKCI (Yayasan Karya Cipta Indonesia) are two of several LMK (Collective Management Institutions) in Indonesia which are currently actively collecting and distributing royalties from the utilization of performing rights. to be forwarded to the composer/songwriter and publisher. This institution is a very important facilitator for creators and users of copyrighted works/users, because this institution bridges the relationship between copyright holders or creators receiving

⁷ Ahmad Ahmad et al, "Convergence of Constitutional Interpretation to the Test of Laws Through a Constitutional Dialogue Approach: Konvergensi Penafsiran Konstitusional Terhadap Pengujian Undang-Undang Melalui Pendekatan Constitutional Dialogue," *Jurnal Konstitusi* 20, no. 3 (2023): 3, <https://doi.org/10.31078/jk2038>; Ahmad Ahmad et al, "Antara Otoritas dan Otonomi : Pertautan Hak Asasi Manusia dalam Praktik Eksekusi Putusan PTUN: Perlindungan HAM dalam Eksekusi Upaya Paksa Terhadap Putusan Peradilan Tata Usaha Negara," *Jurnal Konstitusi* 21, no. 3 (2024): 3, <https://doi.org/10.31078/jk2133>.

payments from their members to negotiate royalties and terms for using the copyrighted works to users, as well as issuing licenses to users, collection and distribution of royalties. Users, among others, are Event Organizers who present artists and use other people's songs for commercial purposes must be subject to royalties and prior permission from the Collective Management Organization. Indonesian Copyright Law has also regulated Collective Management Institutions (LMK), namely YKCI and WAMI in Article 87 UUHC. LMK YKCI and WAMI themselves are domiciled in South Jakarta.

Based on the results of interviews with several figures involved in the event organizer, namely Jefriyanto Katili and Rahmat S. Kadir, where each of them stated that they had never distributed royalties to any party. They attributed this to the lack of information on royalties provided by the collective management organisations. What's more, the two LMKs only have offices in Jakarta. Of course, this has led to inefficiencies in the LMK's performance in collecting and distributing royalties in regions in Indonesia.

The importance of implementing performing rights is so that Indonesian musicians can still work and get exclusive rights for their work. This is very important considering that currently the Indonesian music industry is increasingly sluggish which has an impact on the future of musicians who are increasingly uncertain. Therefore, the importance of performing rights is so that their work can be respected and the exclusive rights as stipulated in Law Number 28 of 2014 concerning Copyright can be properly implemented.⁸

In addition to musicians, Performing Right is also beneficial for the wider community, namely the community gets a lesson that their copyrights are valued in Indonesia so that there is no longer any doubt for the public to work so that creative endeavors can be increasingly in demand, especially in the field of music.

2. Method

The type of research used in this study is empirical research and uses a qualitative approach. Empirical research is research with field data as the main data source, such as the results of interviews and observations.⁹ Empirical research is used to analyze law which is seen as patterned social behavior in people's lives that always interact and relate to social aspects.¹⁰

⁸ Bintang Muhamad Hendri and Ahmad Ahmad, "Studying the Steps of the General Election Commission in Responding to the Recommendations of the Election Supervisory Body," *Estudiante Law Journal* 5, no. 2 (2023): 2, <https://doi.org/10.33756/eslaj.v5i2.18726>; Harlan H. Lihawa et al, "Mekanisme Pengamanan Data Yang Diterapkan Oleh Komisi Pemilihan Umum Menurut Undang-Undang Nomor 27 Tahun 2022 Tentang Perlindungan Data Pribadi," *Yustisi* 12, no. 2 (2025): 201-15, <https://doi.org/10.32832/yustisi.v12i2.19918>.

⁹ Mahmud Marzuki, *Penelitian Hukum: Edisi Revisi* (Prenada Media, 2017); Irwansyah Irwansyah, *Penelitian Hukum; Pilihan Metode & Praktik Penulisan Artikel* (Mirra Buana Media, 2020).

¹⁰ Bambang Sunggono, *Metodologi Penelitian Hukum* (Jakarta: PT Raja Grafindo Persada, 2003) hlm. 43.

3. Legal Protection of Performing Rights Royalties for Music at Commercial Concerts in Gorontalo City

In efforts to protect copyright in Indonesia, a Collective Management Society (collecting society) was established which is known as an institution to collect royalties for songwriters, one of which is the Karya Cipta Indonesia Foundation. KCI as a non-profit legal entity in the form of a foundation is the manager of the exclusive rights of music and song creators, both from within and outside the country, especially with regard to economic rights to publish the copyrighted works of music and songs in question, including and without exception to granting permits. or announcement license to all parties who use it for businesses related to commercial activities and or for any interests related to commercial purposes.

KCI in carrying out its activities must have a clear mechanism and legal basis, otherwise it is very possible that many parties will oppose/deny its existence. When the mechanism has been well built, management transparency will be seen so that the trust of those with an interest in all businesses that use music/songs can be built and the fulfillment of the rights of each interested party can be fulfilled.

Intellectual Property Rights (IPR) have become a matter of very important concern. Intellectual work does make a major contribution to the progress of society, including in the economic field, so that Inventors or Creators deserve appreciation through their intellectual rights.

Performing rights are musical works that are heard for commercial purposes, such as hotels, karaoke venues, restaurants, music concerts and others. These users are required to pay performing rights royalties to three rights owners: the first is the songwriter, the second is the musician and singer who recorded the work, and the third is the producer. Royalties are paid based on Law Number 28 of 2014 concerning copyright. The law regulates two types of Collective Management Institutions (LMK) to manage and distribute performing rights royalties. For songwriters, royalties are handled by LMK, copyrights and royalties for musicians or singers who record the song and producers who release songs are managed by LMK.

Based on article 40 paragraph 1 letter d of Law Number 28 of 2014 concerning Song Copyright is included in the category of works that are protected by Copyright. There is no specific regulation regarding the meaning of copyright for songs and/or music. Songs and/or music are only one of the works that are protected as stated in the law which states "Songs and/or music with or without text" are a complete copyrighted work. For songs and/or music, all general rules apply which also apply to other copyrighted works, unless specifically stated they do not apply.

Creators have two exclusive rights as stipulated in Article UUHC, namely economic rights and moral rights. Economic rights are the exclusive rights of the Author or Copyright Holder to obtain economic benefits from works. Economic rights are rights owned by a creator to benefit from the exploitation of his work which consists of:

- a. *Performing rights (Right to announce).*

Such rights are owned by artists or musicians whose works are included in the form of performances. To manage performance rights, a "performing rights society" was formed,

which organizes musicians, creators or composers as well as publishers of other musical works and collects and distributes royalties to composers.

b. *Broadcasting Right*

The right to transmit and broadcast a copyrighted work by a device without using a cable.

c. *Reproduction Right.*

Reproducing a work is the same as reproducing it, this right also includes changing the form of a creation to another. As for what is included in the Reproduction Right are:

- 1) *Mechanical Right* (right to use songs for CDs, cassettes and the like).
- 2) *Printing Right* (right to print songs for magazines, posters, books and the like).
- 3) *Synchronization Right* (Right to use songs for movies, videos and the like)
- 4) *Advertising Right* (The right to produce songs for commercial purposes both for television and radio).
- 5) *Distribution Right* (Right to Dissemination/right to announce/right of distribution).

Meanwhile, moral rights cannot be transferred as long as the creator is still alive, but this implementation can be transferred by will or other reasons in accordance with the provisions of the laws and regulations after the creator dies. The moral rights of the creator of this song cannot be deleted or removed for any reason, even though the copyright or related rights have been transferred.

The concept of moral rights rests on three principles;

- a) The right of publication, the right to determine whether a creation is published or not announced by the creator or composer.
- b) The right of paternity is the right to claim to include the name of the creator in a work.
- c) Integrity rights (the right of integrity), the right of a creator to refuse any deviation or alteration or way of deviant treatment of his work that could damage his honor or reputation.

The moral rights of a song and/or music creation are manifestations of recognition of the non-economic works of others. This right is given to maintain the creator's good name or reputation as another form of recognition for the results of his intellectual work. Respect for moral rights cannot be assessed from a material or financial point of view, but this award is in the form of giving certain powers or authority to the creator concerned to act if someone else violates his rights.¹¹ The creator's right is to disseminate or publish to the

¹¹ Yovita Arie Mangesti et al, "Term Limitation of Indonesian Parliamentarians Seen from Constitutionalism," *Revista de Investigações Constitucionais* 11 (November 2024): e263, <https://doi.org/https://doi.org/10.5380/rinc.v11i2.91104>; Apripari et al, "Restorative Justice in Victimless Crimes under the Criminal Procedure Code: Problematics and Solutions," *Jurnal Hukum Novelty* 17, no. 1 (2026): 144–66, <https://doi.org/10.26555/jhn.v17i1.31003>; Dian Ekawaty Ismail et al, "Cyber Harassment of Public Figures: Causes and Importance of Legal Education," *E3S Web of Conferences* 594 (2024): 03005, <https://doi.org/10.1051/e3sconf/202459403005>.

public any of his creations. The distribution is in the form of selling, leasing, so that his creation is known in the community.¹²

The legal protection for performing rights royalties for music or songs at this Music Concert has been determined by the Decree of the National Collective Management Institute and the Decree of the Minister of Law and Human Rights of the Republic of Indonesia NUMBER: HKI.2.OT.03.01-02 of 2016, to implement the provisions of Article 89 Law Number 28 of 2014 concerning Copyright and Article 5 Regulation of the Minister of Law and Human Rights Number 29 of 2014. That is, in Article 1 paragraph (3) it states, Royalty Rates for Music Concerts are based on the presence or absence of tickets, as follows:

- a). Music concerts with ticket sales; And
- b). Free music concerts.

Whereas in paragraph (4) Royalty Rates for Music Concerts with ticket sales are calculated based on gross ticket sales multiplied by 2% (two percent) plus complementary tickets multiplied by 1% (one percent).

Commercial use of songs at music concerts must have a permit along with payment of royalties. Where in terms of collection or distribution of royalties is the task of the Collective Management Institution. The definition of Collective Management Institution is contained in Article 1 point 22 of the 2014 Copyright Law as follows: "An institution in the form of a non-profit legal entity that is authorized by the creator, copyright holder, and/or related rights owner to manage its economic rights in the form of collecting and distributing royalties". In relation to the existence of this Institute, it is required to obtain an operational permit in advance with conditions as set out in Article 88 of the 2014 Copyright Law as follows:

- a. In the form of a non-profit Indonesian legal entity;
- b. Obtain power of attorney from the Author, Copyright Holder, or Related Rights Owner to.

President RI Joko Widodo (Jokowi) has signed Government Regulation of the Republic of Indonesia (PP) Number 56 of 2021 concerning Management of Song and/or Music Copyright Royalties on March 30, 2021. Regulations that can be accessed via the JDH Cabinet Secretariat page were issued to provide protection and legal certainty for creators, copyright holders and rights owners related to economic rights to songs and/or music as well as anyone who makes commercial use of songs and/or music.¹³ Apart from that, it is

¹² Edwart James Sinaga, *Pengelolaan Rotalti Atas Pengumuman Karya Cipta Lagu Dan Atau Musik*, 14 No. 3 (2020).

¹³ Fenty Usman Puluhulawa et al, "Legal Weak Protection of Personal Data in the 4.0 Industrial Revolution Era," *Jambura Law Review* 2, no. 2 (2020): 2, <https://doi.org/10.33756/jlr.v2i2.6847>; Ahmad Ahmad and Nadya Lonely Bifirli Polii, "Mencari Jiwa Asas Pacta Sunt Servanda Dalam Pelanggaran General Agreement Of Tariff And Trade," *Jurnal Pendidikan Tambusai* 7, no. 1 (2023): 1, <https://doi.org/10.31004/jptam.v7i1.6036>.

also to optimize the function of managing copyright royalties for the use of creations and related rights products in the field of songs and/or music.

Royalty management is carried out by LMKN based on integrated data in the song and/or music data center. Everyone can make commercial use of songs and/or music in the form of commercial public services by submitting a license application to the copyright holder or owner of related rights through the LMKN, the provisions of this PP. Mentioned in the PP, commercial use for a performance can use songs and or music without a license agreement while still paying royalties through the LMKN, which is done immediately after use.

"Royalties for creators, copyright holders, and related rights owners who are known and/or have not become members of an LMK are kept and announced by LMKN for two years to be known to the creators, copyright holders, and related rights owners," the provisions of Article 15 paragraph (1). If within that time period the creator, copyright holder, and related rights owner are known and/or have become members of an LMK, the royalties will be distributed. However, if you are not known and or are not a member, royalties can be used as a reserve fund. In the event of a dispute related to a discrepancy in the distribution of royalty amounts, the creator, copyright holder and owner of the related rights can submit it to the Director General for a mediation settlement.

From Jefrianto Katili's statement above, it can be said that the legal protection of royalties for performing rights to music or songs for commercial purposes at music concerts in the city of Gorontalo can be said to have not worked as it should in accordance with Copyright Law Number 28 of 2014 concerning Copyright. Even though the arrangements are clear and the issue of tariffs has been contained and has been legalized in the Regulation of the Minister of Law and Human Rights Number 29 of 2014. From the statement of the respondent it is stated that the Collective Management Institution has not been running well in the Gorontalo area. Therefore, the role of the Collective Management Institute is urgently needed to create public awareness of the importance of respecting the copyrighted works of songs or musicians' music with the consequences of paying royalties.

The following is the result of an interview with one of the LMKs in Indonesia through the official Instagram account, namely Wahana Musik Indonesia (WAMI):

"Withdrawal of royalties to song users whose head office is in Jakarta usually also takes care of licensing centrally. Because Wami is only headquartered in Jakarta but collects royalties for all song users throughout Indonesia. Royalties paid by song users will be distributed by Wami to songwriters. Royalties are distributed every year at least once"

The statement from the official Wami Instagram account clarifies the problem of human resources from LMK in Indonesia which are still very limited. This is because these institutions have not spread in various regions. The LMK is only headquartered in Jakarta. Of course, Wami's statement that he withdraws royalties throughout Indonesia can be refuted by looking at users of copyrighted works in the Gorontalo city area, seen from previous interviews with members of the Event Organizer who stated that there is no payment of royalties for every music concert they carry.

Public places that use songs commercially should pay royalties in accordance with existing regulations because the song users use other people's copyrights. This is confirmed by Copyright Law Number 28 of 2014 Article 3 paragraph 1 which states that 'Everyone can commercially use songs and/or music in the form of commercial public services by paying royalties to creators, copyright holders and/ or owners of related rights through LMKN.

A general review of Intellectual Property Rights (IPR), especially on copyright protection, is to provide encouragement for creators to continue making works by providing a way to produce material. Copyright infringement also harms people whose work is used for commercial purposes, but they do not get their rights in the form of royalties even though the songwriters have spent a lot of time and effort and even the costs of producing the song.

In Indonesia, registration of works is not a requirement for creators or copyright holders, and creation exists or is realized and not due to registration.¹⁴ However, the creation registration letter can be used as initial evidence in court if a dispute arises against the creation in the future. In accordance with what is stipulated in Chapter IV of the Copyright Law, it states that 'Copyright registration is carried out by the Directorate General of Intellectual Property Rights (Ditjen HKI), which is now under the Ministry of Law and Human Rights. Creators or copyright owners can register the creation directly or through an IPR consultant.' So that each music user who uses copyright is obliged to pay royalties to LMK in Indonesia.

4. Conclusion

The protection of performing rights and royalty payments for music used in commercial concerts in Gorontalo City is normatively guaranteed under Indonesia's copyright framework, particularly Law No. 28 of 2014 on Copyright and Government Regulation No. 56 of 2021 on the Management of Song and/or Music Copyright Royalties. However, the empirical findings indicate that the implementation of these protections has not been effective, as a number of event organizers continue to use copyrighted musical works commercially without paying royalties, while limited information, institutional accessibility, and the concentration of Collective Management Institutions in Jakarta create practical obstacles to royalty collection and distribution in the regions. The study therefore concludes that the principal problem is not the absence of legal protection, but the gap between the existing legal framework and its implementation at the local level. Strengthening the role and regional accessibility of the LMKN and LMK, improving public and event-organizer awareness, developing transparent and efficient royalty-collection mechanisms, and enhancing coordination between copyright institutions, local governments, law-enforcement authorities, creators, and commercial music users are

¹⁴ Fadhly Muhaimin Moyiu et al, "Kampanye Yang Merusak: Analisis Pelanggaran Pasal 70 Peraturan KPU Nomor 15 Tahun 2023 Tentang Kampanye Pemilihan Umum Di Kabupaten Boalemo," *Al-Zayn : Jurnal Ilmu Sosial & Hukum* 3, no. 6 (2025): 11063–74, <https://doi.org/10.61104/alz.v3i6.2902>; Usman Rasyid et al, "Reformulation of the Authority of Judicial Commission: Safeguarding the Future of Indonesian Judicial Power," *Jambura Law Review* 5, no. 2 (2023): 2, <https://doi.org/10.33756/jlr.v5i2.24239>.

necessary to ensure that performing rights are effectively protected and that creators and related-rights holders receive the economic benefits to which they are legally entitled.

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