



Regulatory Gaps In Copyright Protection For NFT-Based Digital Artworks In Indonesia

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Abstract

This research analyzes the legal protection mechanisms for digital illustration copyrights in the NFT market in Indonesia so that the public's limited knowledge about copyrights can lead to many problems, such as effectively addressing digital art theft. Besides the types of digital art that are still unfamiliar to the Indonesian public, plagiarism is one of the biggest threats to digital artists. Because the internet is vast and easily accessible, it is easier for a digital artwork to be stolen without the creator's knowledge. Some key issues that will be discussed in this scientific paper are the protection of copyright for digital art as one of the copyrights that must be protected, as well as the implementation issues of protecting digital art against attempts to use these works without permission. Using a normative juridical method. The results of the research and discussion conclude that legal protection for digital art is implicitly regulated under Law Number 28 of 2014 concerning Copyright. Starting from the protection of the creator's exclusive rights to the legal actions that can be taken by the creator of the work.

Keywords: *Intellectual Property, NFT Marketplace, The Legal Protection*

A. Introduction

In this digital era, intellectual property rights have become an increasingly complex legal issue. The development of technology and the internet has a significant impact on the circulation and use of digital works. Copyright is the exclusive right of the creator that arises automatically based on the declarative principle after a creation is realized in tangible form without reducing the limitations according to legal provisions. Copyright grants its owner exclusive rights to reproduce, distribute, adapt, display, and perform creative works for a limited period. Copyright protects various types of works, including literary works, art, educational materials, and computer programs.

Various works that were once in conventional form can now be transformed into digital form. New technologies such as computer programs, computer databases, computer layouts, and various web-related tasks have introduced new concepts, making it very important to learn more about copyright related to computer programs/software, computer databases, and various tasks in the cyber world. Indonesia, in its positive copyright law, has implemented protection for digital works in its articles. With the development of the digital era, the ease of dissemination and distribution using the internet has also emerged. Digital products are becoming increasingly popular among the public because they are considered to have several advantages compared to traditional works. One of the advantages is that while traditional works require storage space, digital products do not.



Digital products are easier to obtain by utilizing the internet and simply downloading them. However, behind all the convenience gained, there are risks that can occur. For example, this convenience is exploited by unauthorized parties who disseminate/distribute digital products/works without having the right to do so. This, of course, harms the party that holds the rights to the digital product/work. Violations of these digital products/results also occur in Indonesia, such as several digital paintings sold through the OpenSea site but spread on pirated sites. The issue of piracy of digital illustration works is lamented by several creators. For example, the 'Bored Apes' NFT, which skyrocketed in popularity at the end of 2021, is now estimated to have a lowest price of US\$309,000 (Rp4.5 billion). Dozens of similar products then emerged, making it very difficult to distinguish them from the originals. Then there is also the case of Indonesian illustrator Kendra Ahimsa, whose work was plagiarized by a crypto artist named Twisted Vacancy. Quoted from The Finery Report, Kendra said that there were several elements taken from her illustration, such as the mountain and cloud elements. At first glance, those works do indeed look like they were made by the same person. Many people also find it difficult to distinguish between the two works because they contain many similarities. However, Twisted Vacancy denied committing plagiarism, stating that copyright laws allow someone to take similarities of 10% to 20%. Twisted Vacancy's works were then sold on various platforms such as SuperRare, Known Origins, and Async, with one of them selling for over US\$46,000 (Rp690 million). Based on Law Number 28 of 2014 on Copyright, Kendra Ahimsa has exclusive rights to her work, and her work is entitled to legal protection. What Twisted Vacancy did may not directly violate the Copyright Law because they produced Kendra's work, took its substantial characteristics, and created a new work, but that work could be said to violate moral rights. The moral rights of a work will remain attached to its creator indefinitely, as affirmed in the Copyright Law. Plagiarism is not limited to the reproduction of an entire work, but also includes parts of it. Therefore, the act of plagiarism by Twisted Vacancy constitutes a legal violation.

Seeing the weak protection in the NFT market and the rampant cases of plagiarism, the NFT community is also working together to address this issue, as done by NFT Indonesia. The founder of NFT Indonesia, Hendra Maulana, said that he and his community are trying to help creators whose works have been plagiarized. According to him, NFT collectors lack the awareness to conduct research before making a purchase. This situation is exploited by plagiarists who usually have extensive networks. Usually, the digital artworks that are most often plagiarized are profile pictures, which are very easy to sell. Currently, the only action that the



NFT community can take is to report accounts suspected of plagiarism. According to Hendra, plagiarism of NFT works, especially in the OpenSea market, is very easy to occur because there is no screening process; all works can be accepted by OpenSea. On the other hand, creators find it very difficult to report such plagiarism as copyright infringement because it is hard to identify the original identity of the imitator. Therefore, the aim of this research is to uncover issues related to the copyright protection of a digital illustration work when its use is unauthorized. Based on the background above, the author formulates the main issues as follows:

1. How is copyright protection for digital illustration works in various Non-Fungible Token marketplaces in Indonesia?
2. How is the problem of implementing copyright protection for digital illustration works in the face of attempts to use those works without permission?

B. Research Method

The research conducted by the author is normative research, which involves examining written regulations to relate them to the issues of the case object taken. The data source used in this research is secondary data. Legal materials are an important source to make the study of the legal issues being examined easier. The author uses primary legal materials, secondary legal materials, and tertiary legal materials.

In this research, the primary legal materials used are:

- a. Undang-Undang Nomor 28 Tahun 2014 Tentang Hak Cipta
- b. Undang-Undang Nomor 13 Tahun 2016 Tentang Paten
- c. Undang-Undang Nomor 19 Tahun 2016 Tentang Informasi dan Transaksi Elektronik
- d. Undang-Undang Nomor 20 Tahun 2016 Tentang Merk dan Indikasi Geografis
- e. Peraturan Pemerintah Nomor 80 Tahun 2019 tentang Perdagangan Melalui Sistem Elektronik
- f. Keputusan Presiden Republik Indonesia Nomor 15 Tahun 1997 tentang Pengesahan Paris Convention for The Protection of Industrial Property dan Convention Establishing The World Intellectual Property Organization
- g. Keputusan Presiden Republik Indonesia Nomor 17 Tahun 1997 tentang Pengesahan Trademark Law Treaty
- h. Keputusan Presiden Republik Indonesia Nomor 18 Tahun 1997 tentang Pengesahan Berne Convention for The Protection of Literary and Artistic Work



- i. Keputusan Presiden Republik Indonesia Nomor 19 Tahun 1997 tentang Pengesahan WIPO Copyrights Treaty
- j. Peraturan Pemerintah No. 80 Tahun 2019 tentang Perdagangan Melalui Sistem Elektronik.

C. Results and Discussion

1. Legal Protection of Digital Illustration Works in Indonesia

Law Number 28 of 2014 on Copyright guarantees the moral and economic rights of creators as soon as copyright attaches to their works. In the general explanation of the Copyright Law, it is stated that copyright is one part of intellectual property that has the broadest scope of protected objects, as it encompasses science, art, and literature, which also includes computer programs. One of the factors underlying copyright protection in Indonesia is the development of the creative economy, so the Government has updated the Copyright Law because copyright is the foundation of the national creative economy. With this renewal, it is hoped that the contribution of the Copyright and Related Rights sector to the country's economy will be more optimal.

The advancement of the internet has led to an increase in the distribution and sale of digital works through this medium. It can be observed that there are now many websites created for the purpose of selling digital works, which makes the dissemination of digital creations easier and more economical compared to traditional physical works. Traditional art products are considered to require more effort to own or collect, as they need space for storage and one must also wait for the traditional artwork to be shipped from its origin to the buyer's address. Another advantage of utilizing the development of the internet is that creators and copyright holders can see the reach of their work's audience, even determining the percentage of fans by region and searching for the preferred works they want to see.¹

By uploading their digital illustration works to the marketplace via the internet, illustrators can declare the works so that the digital illustrations have copyright, even if the works are still in the form of sketches. Thus, when another party claims to hold the copyright of the work, the upload date can be used as evidence. Illustrators must also understand that there is a risk of dissemination, whether through re-uploading or modification.

¹ Haris F., dkk, 2020, *Modul Kekayaan Intelektual Tingkat Dasar Bidang Hak Cipta*, Direktur Jendral Kekayaan Intelektual: Jakarta, p. 26



From the description above, it can be seen that based on the Copyright Law, a work will obtain its copyright from the moment the work is declared by its creator. Digital illustrations only become objects of protection once they have been published by their creator. As long as it can be proven that the digital illustration is an original work of its creator, copyright is attached to the work and the rights of the creator are protected under the Copyright Law, with or without copyright registration. The Copyright Law regulates the duration of copyright ownership, which is 70 years, but this only pertains to the use of economic rights. Users of the work must still credit the creator, as the moral rights of the work remain attached. The Copyright Law also regulates efforts to provide legal protection for every work, which can be divided into:

- a. Legal protection before an event or incident occurs that causes loss to the creator or the copyright holder.
- b. Legal protection provided after the event or legal violation occurs.

1. Preventive Legal Protection

Preventive legal protection is an effort to provide legal protection aimed at preventing disputes from occurring. In preventive protection, the community is given the opportunity to raise objections (*inspraak*) or express their opinions before the government's decision takes a definitive form. Preventive legal protection is very significant for government actions based on freedom of action because it encourages the government to be cautious in decision-making based on discretion.²

Preventive protection of digital illustrations is a precautionary measure against copyright infringement on digital illustration works. Here are some preventive legal protection mechanisms for digital illustrations that can be implemented:

- a. Copyright Registration

Copyright registration is one way to provide legal protection for digital illustration works. Under Law Number 28 of 2014 on Copyright, copyright registration can be carried out at the Directorate General of Intellectual Property of the Ministry of Law and Human Rights.

- b. Use of Watermark

² Achmad Zen Umar Purba, *Op.Cit*, p. 54



Preventive measures can be taken by the creator by placing a signature or watermark; a watermark is a translucent mark placed on a digital illustration to indicate that the work is protected by copyright.

c. License

A license is an agreement made between the copyright holder and another party to use the work. The license can regulate the use of the work, the duration of use, and the payment of royalties.

d. The Use of Digital Technology

The use of digital technologies such as encryption and digital signatures can protect digital illustration works. These technologies can prevent others from altering or copying the works without permission.

2. Repressive Legal Protection

Repressive prevention is an effort to address actions against violations of digital works or creations. Basically, this legal effort can be carried out in two ways, namely through litigation and non-litigation efforts. Litigation is a dispute resolution process conducted in court or through judicial channels, while non-litigation is a dispute resolution conducted outside of court, such as arbitration, mediation, conciliation, negotiation, and expert assessment.

The efforts that creators can undertake for the losses they have suffered through litigation are outlined in Article 100 of the Copyright Law, which states, "that lawsuits for copyright infringement can be filed with the head of the commercial court." However, in some cases, copyright disputes are also subject to criminal provisions or penalties as stipulated in Article 112 of the Copyright Law. The actions that must be taken in pursuing efforts as referred to in those articles are "filing a request for a temporary injunction with the Commercial Court by presenting evidence as the rights holder and showing evidence that an infringement has occurred. In this case, the temporary injunction is aimed at preventing the entry of goods suspected to be the result of copyright or related rights infringement into trade routes, withdrawing them from circulation, and seizing and storing them as evidence related to the copyright or related rights infringement. It also involves securing the evidence and preventing its loss by the perpetrator or infringer and stopping the infringement to prevent greater losses." This is stated in Article 106 of the Copyright Law.

Creators can also pursue criminal charges, as the Copyright Law also regulates criminal provisions for violations of copyright. The criminal provisions can be seen starting from Article



112 of the Copyright Law. Regarding the criminal provisions in this Law, it extensively discusses economic violations, with varying sanctions depending on the context of the violation. Therefore, it can be said that the legal efforts to protect intellectual property, especially digital illustrations, certainly represent a form of protection provided by a country to the owners of intellectual property.

Meanwhile, specific regulations regarding NFTs are still not in place in Indonesia, so the oversight carried out by the government, in this case, Kominfo, is more focused on coordination and appeals to the public, as well as ensuring that NFT transaction platforms comply with existing regulations. NFT transaction activities will be supervised by Kominfo in collaboration with the Commodity Futures Trading Supervisory Agency (Bappeti) of the Ministry of Trade, as the authorized institution in the governance of cryptocurrency trading.³ The monitoring of digital asset trading responds to the emergence of prohibited content such as photos of Identity Cards (KTP) and other private data. Kominfo spokesperson, Dedy Permadi, explained that there are two methods for monitoring negative content in the digital space, including the blockchain ecosystem. The first method is conducting cyber patrols. Kominfo conducts proactive cyber patrols to trace negative content, using an artificial intelligence-based machine that operates 24 hours nonstop. Second, Kominfo also opens a complaint channel for the public who find negative content, so that Kominfo can respond to that negative content.⁴

On January 16, 2022, Kominfo announced Press Release No.9/HM/KOMINFO/01/2022 regarding the Ministry of Kominfo's Supervision of Non-Fungible Token Transaction Activities in Indonesia. In the Press Release, the Ministry of Communication and Information included several important points, among others:

1. The Ministry of Communication and Information Technology reminds NFT transaction platforms to ensure that they do not facilitate the dissemination of content that violates regulations, including personal data violations and intellectual property rights violations.
2. The Minister of Communication and Information instructed the relevant officials at the Ministry of Communication and Information to oversee

³ [Bisnis.tempo.co, Kominfo Ingatkan Pengguna NFT Tak Sebarkan Konten yang Melanggar Aturan](https://bisnis.tempo.co/read/1551029/kominfo-ingatkan-pengguna-nft-tak-sebarkan-konten-yang-melanggar-aturan/), <https://bisnis.tempo.co/read/1551029/kominfo-ingatkan-pengguna-nft-tak-sebarkan-konten-yang-melanggar-aturan/>, diakses 27 Desember 2024

⁴ [voi.id, Kemenkominfo Awasi Konten Pornografi di OpenSea Latah NFT Dengan Cara Tidak Benar](https://voi.id/zh/amp/125567), <https://voi.id/zh/amp/125567>, diakses 27 Desember 2024



NFT transaction activities by coordinating with the Commodity Futures Trading Regulatory Agency (Bappebti) and the Ministry of Trade, as the authorized institutions in the governance of cryptocurrency trading.

3. Under the provisions of Law No. 11 of 2018 concerning Information and Electronic Transactions and its amendments and implementing regulations, all Electronic System Providers (PSE) are required to ensure that their platforms are not used for actions that violate legal regulations, where violations of this nature will be subject to administrative sanctions, including the disconnection of platform access for users in Indonesia;
4. The Ministry of Communication and Information urges the public to respond to the NFT trend wisely so as not to cause negative impacts or violate the law.
5. The Ministry of Communication and Information will take firm action by coordinating with Bappebti, the Police, and other Ministries/Agencies to take legal action against users of NFT transaction platforms that are used to violate the law.

To obtain copyright protection for digital illustrations in Indonesia, there are several steps that must be taken. They are:

1. Create an original and creative digital illustration.

To obtain copyright protection, a digital illustration must possess elements of originality and creativity. Make sure your work has distinctive features that set it apart from other works.

2. Work fixation

Fixation is the process of transforming a work into a form that can be produced or distributed directly or indirectly. Ensure that the digital illustration has been fixed in a form that can be viewed or accessed by others.

3. Register the copyright

You can register the copyright of your digital illustrations with the Directorate General of Intellectual Property (DGIP) at the Ministry of Law and Human Rights. This registration process will provide strong evidence of your copyright ownership.

4. Use the sign ©

After the copyright is registered, you can use the © symbol on your digital illustrations as a sign that the work is protected by copyright.



5. Keep proof of ownership

Keep evidence that shows you are the creator of the digital illustration, such as initial drafts, creation dates, or notes from the creative process.

6. Enforce copyright.

If there is a copyright infringement against your digital illustration, you can take legal action to enforce your copyright. Collaborating with institutions or organizations that focus on copyright protection can also help in enforcing your copyright.

In Indonesia, besides Kominfo, there are also organizations that focus on the protection of digital illustration copyrights. Among them are:

1. Indonesian Intellectual Property Association

This organization focuses on the protection of intellectual property rights, including copyright for digital illustrations;

2. Yayasan Karya Cipta Indonesia

This foundation focuses on copyright protection and the development of the creative industry in Indonesia;

3. Indonesian Graphic Designers Association

This organization focuses on the development of the graphic designer profession and the protection of copyright for graphic design works, including digital illustrations;

4. Indonesian Illustrator Association

This organization focuses on the development of the illustrator profession and the protection of copyright for illustration works, including digital illustrations;

The organizations mentioned above can be a source of information and assistance for digital illustration creators in protecting their copyright.

2. The Problem of Implementing Copyright Protection for Digital Illustration Works Against Unauthorized Use

Digital works indeed have many advantages compared to traditional artworks, such as ease of distribution, announcement, storage, and so on. However, behind these conveniences, there are violations that can occur to a digital artwork, including:

a. The ease of copying digital artwork

Compared to traditional artworks that are difficult to replicate accurately, digital art is very easy to copy/duplicate, and the results are very hard to distinguish from the original.



Moreover, the process of copying does not require significant effort because a computer alone is sufficient to duplicate a piece of digital art.

b. The ease and speed of disseminating copies of original digital artworks

The dissemination of digital art, which only requires a computer or other devices and an internet connection, is indeed an advantage compared to traditional art that must have a physical form and be distributed to stores in various regions of Indonesia. However, this also applies to copies/duplicates of the work. Its rapid dissemination often causes confusion due to its similarity to the original work.

Therefore, digital art requires more protection compared to traditional art. The copyright protection applied to traditional art cannot be directly applied to digital art, because digital art is heavily influenced by constantly evolving technology. Therefore, it is necessary to regulate the use of technology in the protection of copyright for digital art within positive copyright law. Anyone who, without permission from the creator or copyright holder, duplicates and/or commercially uses a creation is prohibited, with the consequence of criminal penalties.⁵

Regarding cases of NFT theft or duplication, there is a report from the blockchain analysis company Elliptic stating that more than US\$100 million worth of NFTs have been stolen since last year. Elliptic noted that the fraud occurred between July 2021 and July 2022, with the perpetrators averaging US\$300,000 per fraud. In Indonesia, there have been many cases of plagiarism of NFT digital artworks. One of them was experienced by Kendra Ahimsa, which caused her a loss of Rp690 million. There is also a case of plagiarism involving one of the works by Ida Bagus Ratu Antoni Putra, better known as Monez. His mural design for Folie Kitchen Bali was copied by Kinseminyak and displayed in two restaurants in Bali. This case ended peacefully after mediation, with Kinseminyak admitting to the plagiarism and apologizing.⁶

Considering the large number of transactions and the ease of copying or using digital artworks, greater protection is needed. Indeed, Law Number 28 of 2014 on Copyright has provided legal protection for copyrights, creators, and copyright holders, but in its implementation, there are still deviations in the field of copyright. Although there are preventive and repressive efforts, the protection remains difficult to implement considering the widespread distribution of digital illustrations through the internet, which also allows Indonesian citizens to

⁵ Jurnal Rechten, 2021, Riset Hukum dan Hak Asasi Manusia, diakses 27 Desember 2024

⁶ Agnes T., 2018, Mural Karya Ilustrator Monez Diduga Dijiplak di Bali, <https://hot.detik.com/art/d-4343717/mural-karya-ilustrator-monez-diduga-dijiplak-di-bali/>, diakses 27 Desember 2024



have legal issues with foreign nationals.⁷ Copyright infringement against digital illustrations can occur either through the dissemination of works without permission or the use of works for commercial purposes. Of course, such economic rights violations not only result in a decrease in income for the creator but also lead to the creator becoming reluctant to produce new works.

There are several factors that contribute to the occurrence of plagiarism, these factors are as follows:

- a. Economic Factor, the economy is one of the driving factors and a major factor in the emergence of copyright violations such as the theft of a digital image through the internet. The low and relatively insufficient income levels, along with a relatively high unemployment rate, make it easy for people to do anything to increase their income, even if such activities violate existing laws. Although the existence of digital media has only emerged recently, this is not an excuse for someone to be unaware of the regulations related to this matter.
- b. Cultural and Social Factors, from a social and cultural perspective, most of Indonesian society has not yet been able to appreciate someone's creation, regardless of what form that creation takes. Moreover, there is no incentive to spend money on purchasing a work or creation that actually has value and deserves to be appreciated. Additionally, the habit of Indonesian society in buying a product is only oriented or focused on the price of the item without considering its quality. Therefore, pirated works will emerge, causing losses to the original creators.
- c. Educational Factors, so far the public has received insufficient socialization regarding intellectual property rights and the existence of laws regulating these matters. The impact of the public's ignorance of existing regulations makes it difficult for most people to distinguish between original works created by the owner and imitations, as well as to understand what is included or categorized as a work or creation resulting from intellectual property.
- d. The lack of strict law enforcement against copyright violators is one of the reasons for the prevalence of theft and plagiarism of a creation due to the still weak law enforcement agencies in handling the violations that occur. This situation is used as a justification to

⁷ [dgip.go.id, Indonesia Komitmen Lindungi Kekayaan Intelektual Melalui Satgas OPS, https://dgip.go.id/artikel/detail-artikel/indonesia-komitmen-lindungi-kekayaan-intelektual-melalui-satgas-ops?kategori=liputan-penyidikan-ki](https://dgip.go.id/artikel/detail-artikel/indonesia-komitmen-lindungi-kekayaan-intelektual-melalui-satgas-ops?kategori=liputan-penyidikan-ki), diakses 27 Desember 2024



legitimize all activities, whether in the form of theft, imitation, or marketing of that creation.⁸

Based on the factors mentioned above, it is certainly deemed to cause violations that arise within society and have seemingly become a habit to be repeated without considering the consequences and legal regulations. It is very unfortunate if creators who have worked hard to produce their works have to experience undesirable things like the above. Cases of copyright infringement reaching the courts are still very rare, even abroad. Independent illustrators who are not affiliated with any company usually do not pursue legal action, not only due to cost issues but also because of a lack of understanding about copyright protection.

Digital illustrations are different from music and films, which already have technology to detect copyright violations. Although similarities can be traced through Google Image or other image search sites, many do not understand when the work changes its form.⁹ For example, digital illustration works that are then printed and made into t-shirts or physical paintings that are subsequently disseminated, this makes it increasingly difficult to detect and prevent with technology. This issue needs attention and the dissemination of information and knowledge to art enthusiasts to respect copyright, such as not re-uploading digital art without crediting the creator, or modifying digital illustrations without the creator's permission. Respecting copyright is very important because it makes the creator feel that their hard work is appreciated even if the art enthusiasts do not purchase it.

The Copyright Law does regulate the protection of copyright for digital illustration artworks and outlines the threats and arbitration processes in case of copyright infringement, but this is hindered by the public's lack of understanding regarding copyright. The easy dissemination of digital illustrations via the internet also makes protection difficult to implement, as it not only needs to guard against potential infringements domestically but also those occurring abroad. The threats present in the Copyright Law are also considered less effective in preventing violations and are deemed less relevant for digital illustration works because most creators of digital illustration art feel that pursuing arbitration will only consume time and money.

⁸ Hanif Abdullah, 2014, *Faktor Penyebab dan Penanggulangan Penjualan VCD Bajakan (Studi Kasus Kota Palu)*, *Jurnal Ilmu Hukum Legal Opinion*, Vol. 2 No. 2, p. 40

⁹ Jati Restuningsih, Kholis Roisah, dkk, <https://ejournalundip.ac.id>, *Perlindungan Hukum Ilustrasi Digital Berdasarkan Undang-Undang Nomor 28 Tahun 2014 Tentang Hak Cipta*, Vol 14 No 2



D. Conclusion

Based on the explanations that the author has presented in the previous chapters, in this concluding chapter, the author will draw the following conclusions:

1. Legal protection for digital illustration works in various Non-Fungible Token marketplaces in Indonesia is based on the Copyright Law, which includes provisions on the granting of copyright, limitations on the granting of copyright, and steps that can be taken in the event of a copyright infringement. If a copyright infringement occurs, it can be resolved through the court system by the Commercial Court. However, in reality, many copyright holders do not pursue legal action because it is considered less relevant, and the threats outlined in the Copyright Law are perceived as insufficient to prevent or protect a digital illustration work, leading them to prefer imposing social sanctions instead. This is why cases related to the protection of digital illustration copyright are rarely found in court, even abroad, unless the copyright owner being infringed upon is a large company such as Marvel or Disney.
2. The implementation of legal protection for digital illustration works against unauthorized use of such works is hindered by the public's very limited knowledge of copyright. Thus, violations in the form of plagiarism or the dissemination of digital illustration works without permission occur frequently. Besides being difficult to detect, copyright owners who are reluctant to pursue legal action because they feel that copyright laws are less relevant to digital illustrations also contribute to the challenges in enforcing legal protection for digital illustrations.

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