



Legal Updates on Copyright Royalty Governance in Indonesia

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Keywords:	Abstract
Copyright; Royalties; Royalty Governance; Legal Reform	This research aims to analyze the legal regulations and implementation problems of copyright royalty governance in Indonesia and to formulate legal reforms to achieve certainty and justice for creators. This study employs both a statutory approach and a conceptual approach within a normative juridical research methodology. Law Number 28 of 2014 concerning Copyright and Government Regulation Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties serve as the primary legal materials used in this study, while secondary legal materials include scholarly literature, academic journals, and expert doctrines. The research findings indicate that, normatively, Indonesia's copyright royalty regulation system has provided a solid legal foundation for creators' economic rights through a royalty management mechanism administered by the Lembaga Manajemen Kolektif Nasional (LMKN) and the Lembaga Manajemen Kolektif (LMK). However, a number of issues persist in practice, including the potential for overlapping jurisdiction among royalty management organizations, low levels of compliance among music users in paying royalties, and insufficient transparency in the collection and distribution of royalties. These circumstances reveal a discrepancy between the relevant legal standards and their application in practice. Legal reform is therefore needed through strengthened regulations, increased transparency in royalty management, the development of an integrated information technology system, and the reinforcement of oversight and law enforcement mechanisms. These reforms are expected to produce a more effective royalty governance system, provide legal certainty, and improve the welfare of creators, thereby supporting the development of the creative industry in Indonesia.

INTRODUCTION

The development of the creative economy in Indonesia has shown significant growth in recent decades, particularly in the music subsector, which is a major contributor to the national creative industry. The Indonesian government, through various policies, has positioned the creative economy as a strategic sector in national economic development due to its ability to create employment, increase economic added value, and strengthen national cultural identity. In this context, the protection of intellectual works is crucial, especially for songwriters and copyright holders who depend on the use of their works for their livelihoods (Harini, 2021). This protection is governed by Law Number 28 of 2014 concerning Copyright, which specifies in Article 1, number 1, that copyright is an exclusive right for creators that arises automatically based on the declarative principle once a work is expressed in a tangible form. Article 4 of the Copyright Law further provides that copyright encompasses both moral and economic rights, enabling creators to profit financially from their works (Hugenholtz, 2018; Klein et al., 2015;

Towse, 2018). In the context of the creative economy, this regulation serves as an important foundation for the protection of musical works while simultaneously encouraging the sustainable growth of the creative industry (Adela, 2022).

Within the copyright protection framework, the royalty system is the primary instrument guaranteeing the fulfillment of creators' economic rights. Royalties are essentially compensation paid for the use of a copyrighted work by another party, particularly in commercial activities such as broadcasting, public performances, and the reproduction of musical works. The provisions regarding royalties in Indonesian law are expressly regulated under Article 8 of Law Number 28 of 2014, which grants creators and copyright holders the exclusive right to profit financially from their works (Raihana, 2023). Article 9, paragraph (1) further elaborates on the various forms of economic rights utilization, including the reproduction, announcement, distribution, performance, and communication of works to the public. In practice, the collection and distribution of royalties are not always carried out directly by creators but rather through a collective mechanism managed by a collective management institution. Article 87 of the Copyright Law provides that creators, copyright holders, or owners of related rights may join a collective management organization for the purpose of collecting, administering, and distributing royalties. The royalty system thus has a strong legal basis and functions as a welfare protection mechanism for creators (Muthmainnah, 2022).

Regulations concerning copyright royalty management in Indonesia are not only stipulated in legislation but are also supported by various implementing regulations governing institutional frameworks and operational mechanisms. Within this framework, the Lembaga Manajemen Kolektif Nasional (LMKN) was established by the government to oversee the nationwide collection and distribution of royalties (Ardiansyah et al., 2025; Nugraha & Wahyuni, 2026; Riswandi et al., 2026; Syahnakri & Prasada, 2025). The legal foundation for this institution is found in Article 89 of Law Number 28 of 2014, which stipulates that a national collective management institution must be established to represent the interests of creators and related rights owners in administering royalties at the national level (Indarsen, 2023). This provision was further strengthened by Government Regulation Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties, which governs the collection, administration, and distribution of royalties from the commercial use of songs and music. This regulation also affirms the obligation of every person or entity that commercially utilizes musical works to pay royalties through the mechanisms established by the LMKN. The existing legal framework thus reflects the state's efforts to create a structured royalty management system and provide legal certainty for creators (Hafiz, 2021).

However, copyright royalty management in Indonesia still faces various complex challenges in practice. One major issue concerns transparency in the collection and distribution of royalties to creators. Complaints from creators frequently arise regarding unclear royalty calculations and inadequate access to information about the use of their works. Furthermore, conflicts between collective management institutions recur, particularly regarding the authority to collect royalties from users of musical works (Felix, 2024). This situation indicates that the implementation of Articles 87 and 89 of the Copyright Law has not been fully effective. Disputes between creators, users of works, and royalty management institutions are also increasing, pointing to weaknesses in the institutional oversight and coordination system. These issues ultimately create legal uncertainty for all parties involved in the use of musical works

while simultaneously impeding the optimal protection of creators' economic rights (Syahputra, 2022).

Several studies have examined copyright royalty governance in Indonesia, including research by Harini & Adela (2021–2022) on legal protection for music copyright holders, Raihana & Muthmainnah (2022–2023) on royalty collection systems, Indarsen & Hafiz (2021–2023) on the role of the LMKN, Felix & Syahputra (2022–2024) on institutional conflicts and transparency issues, and Pramanto, Iswantono, & Taopik (2022–2023) on information technology systems. However, these studies tend to be fragmented, focusing on specific legal instruments or problems without providing an integrated analysis of copyright royalty governance. Consequently, three main gaps are identified: most research addresses royalty governance in isolation without integrating all relevant aspects; few studies adopt a comprehensive legal reform perspective covering regulatory, institutional, and technological dimensions; and none specifically identifies implementation gaps while offering structured reform strategies.

These problems become increasingly apparent in the discrepancy between legal norms stipulated in legislation and their application in practice. Normatively, Article 9, paragraph (2) of the Copyright Law provides that any party exercising the economic rights referred to in paragraph (1) must obtain authorization from the creator or copyright holder. In practice, however, many uses of musical works for commercial purposes are still carried out without permission or without adequate royalty payments (Karim, 2021). This situation reflects weaknesses in law enforcement mechanisms and low public awareness of the importance of respecting copyright. The potential for overlapping authority between royalty management institutions further creates uncertainty within what should be an integrated governance system, highlighting the gap between existing regulations and their implementation and underscoring the need for evaluation and reform (Taopik, 2023).

Based on these issues, legal reform in copyright royalty governance is an urgent necessity to create a more effective, transparent, and equitable system of legal protection for creators. Legal reform encompasses not only normative changes to laws and regulations but also institutional reform, improved oversight mechanisms, and a strengthened and more accountable royalty distribution system. From a legal perspective, such reform is essential to ensure the optimal implementation of Law Number 28 of 2014 concerning Copyright and Government Regulation Number 56 of 2021. Legal reform should also draw on best practices from other countries that have successfully developed transparent and efficient royalty management systems. Efforts to reform copyright royalty governance in Indonesia are therefore expected to provide legal certainty, improve the welfare of creators, and support the development of the creative industry as a vital pillar of national economic development. The objectives of this research are to analyze legal regulations and implementation problems, identify challenges in royalty collection and distribution, and formulate legal reforms to achieve certainty and justice for creators. The theoretical benefits of this research lie in enriching the literature on copyright and legal reform theory, while the practical benefits include providing input for policymakers — including the Ministry of Law and Human Rights, the Direktorat Jenderal Kekayaan Intelektual (DJKI), the LMKN, and the Lembaga Manajemen Kolektif (LMK) — as well as serving as an evaluation of existing regulations and a reference for practitioners and researchers.

METHOD

This research employs a normative juridical research approach, which examines law as a norm or rule found in court decisions, legislative regulations, and legal doctrines developed in scholarly literature. Normative juridical research aims to examine and analyze the principles and legal norms governing copyright royalty governance within the Indonesian legal system. The approaches employed in this study are the statutory approach and the conceptual approach. Through the statutory approach, Law Number 28 of 2014 concerning Copyright and its implementing regulations — including Government Regulation Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties — are examined to understand the structure of legal regulations, the authority of relevant institutions, and the mechanisms for collecting and distributing royalties within Indonesia's positive legal framework. The conceptual approach, meanwhile, examines legal concepts, principles, and doctrines relevant to the protection of creators' economic rights, royalty governance, and legal reform. It is conducted by reviewing the views of legal scholars, legal theories, and the principles of intellectual property protection that have developed in academic discourse. Through these two approaches, this research is expected to provide a comprehensive analysis of the legal regulations governing copyright royalty governance in Indonesia while identifying the need for legal reform to create a more effective, transparent, and equitable system of protection for creators.

RESULTS AND DISCUSSION

Legal Arrangements and Copyright Royalty Governance System in Indonesia

Legal regulations concerning copyright royalties in Indonesia constitute a crucial part of the intellectual property protection system, seeking to safeguard creators' economic rights and provide legal certainty. Law Number 28 of 2014 concerning Copyright, which supersedes Law Number 19 of 2002, provides extensive regulations for copyright protection within the Indonesian legal system. Particularly in the domains of art, literature, and science, this law offers creators a solid legal foundation for obtaining protection for their intellectual works. Article 1, number 1 of Law Number 28 of 2014 states that copyright is an exclusive right for creators that arises automatically based on the declarative principle once a work is expressed in a tangible form, without prejudice to limitations stipulated under applicable legislation. This provision emphasizes that copyright protection does not depend on registration but arises from the moment the work is created. The state thus legally recognizes the creator's right to control the use of their work and to obtain economic benefits therefrom (Zahra, 2021).

Within this protection framework, copyright confers two main categories of rights upon creators: moral rights and economic rights. This is affirmed by Article 4 of Law Number 28 of 2014, which provides that copyright comprises both moral and economic rights. Pursuant to Article 5 of the Copyright Law, moral rights pertain to the creator's right to be recognized as the author of the work and to preserve its integrity. Economic rights, on the other hand, grant creators the exclusive entitlement to profit financially from the use of their works, as further regulated by Article 8, which defines economic rights as the sole right of the creator or copyright holder to derive financial benefit from their work. In the context of musical compositions, economic rights serve as the foundation entitling composers to receive royalties

for any use of their works by other parties, including broadcasting, public performances, reproduction, and distribution (Suciadi, 2024).

Article 9, paragraph (1) of Law Number 28 of 2014 provides a detailed elaboration of the forms of economic rights utilization that may give rise to royalties, stipulating that the creator or copyright holder has the right to reproduce, publish, translate, adapt, distribute, perform, communicate to the public, and rent the work. Article 9, paragraph (2) further requires that any party exercising these economic rights must obtain authorization from the creator or copyright holder. This provision has the legal effect of requiring that any commercial use of a copyrighted work be accompanied by a royalty payment to the creator as compensation for their intellectual labor. Royalties thus function as a legal instrument ensuring the realization of creators' financial rights while fostering an environment conducive to the growth of the creative industry (Sinaga, 2020).

In practice, the collection and distribution of royalties are not always carried out directly by the creator but rather through an institution authorized to collectively manage economic rights. This is regulated under Article 87 of Law Number 28 of 2014, which provides that creators, copyright holders, or owners of related rights may become members of a Lembaga Manajemen Kolektif (LMK) for the purpose of collecting, administering, and distributing royalties. The LMK serves as an intermediary between creators and users of copyrighted works in the royalty collection process, facilitating more efficient and organized management of economic rights. The LMK is also obligated to distribute royalties transparently and proportionally to its members in accordance with the level of utilization of each work. The existence of collective management institutions is particularly important in the modern copyright system because the use of copyrighted works, especially musical works, frequently occurs on a massive scale involving many parties, making individual management by creators impractical (Pramanto, 2022).

In addition to collective management institutions, Indonesia's royalty governance system also involves the Lembaga Manajemen Kolektif Nasional (LMKN) as the institution with a coordinating function in national royalty management. The legal basis for the establishment of the LMKN is found in Article 89 of Law Number 28 of 2014, which stipulates that a national collective management institution must be established to manage royalties at the national level and to represent the interests of creators and related rights owners. The LMKN is responsible for coordinating the collection and distribution of royalties across different collective management organizations while ensuring consistent standards in royalty administration. This system is further reinforced by Government Regulation Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties, which governs the process of collecting royalties from the commercial use of songs and music and provides for the establishment of an information technology system in the form of a song and music data center. This regulation seeks to enhance transparency, accountability, and effectiveness in the royalty management system (Iswantono, 2022).

With these provisions in place, Indonesia's copyright royalty management system possesses a fairly comprehensive legal framework. Existing regulations govern not only the economic rights of creators but also the institutional mechanisms and procedures for collecting and distributing royalties from the commercial use of copyrighted works. Through Law Number 28 of 2014 concerning Copyright and its implementing regulations, the state endeavors

to create a legal protection system that provides certainty and fairness for creators. However, the effectiveness of this system depends heavily on consistent implementation, coordination among royalty management institutions, and the level of compliance of copyright users with their royalty payment obligations. Strengthening royalty governance therefore remains a crucial aspect of realizing an effective and equitable copyright protection system in Indonesia.

Problems of Implementing Copyright Royalty Governance in Practice

The problematic implementation of copyright royalty governance in Indonesia is a critical issue in the intellectual property protection system, particularly within the music industry. Although the normative provisions regarding copyright and royalties are comprehensively stipulated in Law Number 28 of 2014 concerning Copyright, various obstacles persist in practice that affect its effective implementation. Legally, Articles 8 and 9 of the Copyright Law grant creators and copyright holders exclusive rights to obtain economic benefits from the use of their works. However, in practice, many commercial uses of musical works are still not accompanied by adequate royalty payments to creators. This situation indicates that the legal protection of creators' economic rights has not been fully and optimally implemented, due both to a lack of public legal awareness and to weak oversight of the use of copyrighted works in public spaces.

One of the main challenges in the implementation of royalty governance is the low level of compliance among music users with royalty payment obligations. Many businesses — such as restaurants, cafes, hotels, shopping centers, and entertainment venues — use musical works for commercial purposes without first obtaining authorization from the creators or copyright holders. Article 9, paragraph (2) of Law Number 28 of 2014 clearly requires that any party exercising the economic rights referred to in paragraph (1) must obtain permission from the creator or copyright holder. This non-compliance is frequently caused by a lack of understanding of royalty payment obligations and the perception that using music in public spaces is a free activity. The incompletely integrated royalty collection mechanism also leaves some music users uncertain about the applicable royalty payment procedures.

Another problem that frequently arises in royalty management is the lack of transparency in the collection and distribution process conducted by management institutions. Under the system regulated by Law Number 28 of 2014, royalty management is carried out through a Lembaga Manajemen Kolektif (LMK), which is authorized to collect, administer, and distribute royalties to creators or copyright holders pursuant to Article 87. In practice, however, a number of creators have raised complaints regarding the unclear calculation of royalties received, including limited access to data on the use of their works across various media and commercial platforms. This lack of transparency can erode trust in royalty management institutions and potentially diminish the effectiveness of the collective management system, which is intended to protect the interests of creators.

In addition to transparency concerns, institutional conflict among various collective management institutions also poses a significant problem in the implementation of royalty governance in Indonesia. The existence of multiple LMKs with overlapping authority to collect royalties frequently leads to jurisdictional conflicts and competition in collecting royalties from music users. This situation creates confusion for businesses that use music commercially, as they may receive royalty payment requests from more than one institution. Although Article

89 of Law Number 28 of 2014 provides for the establishment of the Lembaga Manajemen Kolektif Nasional (LMKN) as the institution responsible for coordinating royalty management at the national level, coordination between royalty management institutions continues to face considerable institutional and operational challenges in practice.

A further problem relates to the weak monitoring and law enforcement system for copyright infringement. Although the law provides sanctions for copyright violations, enforcement is often ineffective. Many infringements go unpunished due to limited resources, insufficient reporting by aggrieved parties, and the relatively complex evidentiary process in copyright cases. The growing use of digital technology also presents new challenges in monitoring the use of musical works, as the distribution and consumption of copyrighted works can occur rapidly across numerous digital platforms. This situation demands a more adaptive monitoring system supported by technology capable of accurately recording the use of works.

These issues collectively demonstrate that the implementation of copyright royalty governance in Indonesia continues to face numerous challenges requiring serious attention from the government, royalty management institutions, and other stakeholders. While the existing legal framework provides a strong foundation for protecting the economic rights of creators, its effectiveness depends heavily on consistent and coordinated implementation. Improvements to the royalty management system are therefore necessary, including enhanced transparency, strengthened institutional coordination, and more effective law enforcement against copyright infringement. A more effective royalty management system is expected to better protect the economic rights of creators while supporting the development of the music industry and creative economy in Indonesia.

Legal Updates in Copyright Royalty Governance to Achieve Certainty and Justice

Legal reform in copyright royalty governance in Indonesia is a strategic step toward creating a legal protection system that provides certainty and justice for creators. Although Law Number 28 of 2014 concerning Copyright offers a solid normative foundation for the economic rights of creators, a number of problems continue to prevent its effective implementation. Articles 8 and 9 of the Copyright Law affirm the exclusive right of creators to profit financially from the use of their works, including through royalty mechanisms. However, various implementation obstacles — such as a lack of transparency in royalty distribution, overlapping authority among management institutions, and low levels of compliance among music users — indicate that the royalty governance system still requires reform. Legal reform should therefore encompass not only changes to legal norms but also institutional reform and the strengthening of royalty management mechanisms to make them more effective and accountable.

One form of legal reform that can be implemented is the strengthening of regulations governing collective management institutions. Currently, the Lembaga Manajemen Kolektif (LMK) and the Lembaga Manajemen Kolektif Nasional (LMKN) are regulated under Articles 87 to 89 of Law Number 28 of 2014, yet their implementation continues to face challenges in coordination and the division of authority. Concrete measures include improving regulations through the revision or strengthening of implementing regulations, particularly those concerning operational standards for royalty collection and distribution. The government should also establish transparency and accountability standards that each LMK is obligated to observe, including the requirement to regularly report on the amounts of royalties collected and

distributed to creators. It is further necessary to strengthen the coordinating function of the LMKN as the institution authorized to integrate the national royalty management system.

Legal reform must also be directed at strengthening information technology systems in royalty management to enhance transparency and the accuracy of data on the use of copyrighted works. In this regard, Government Regulation Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties already provides for the creation of a song and music database as a system for documenting the commercial use of musical works. A concrete measure that can be taken is the development of an integrated digital system capable of monitoring the use of musical works across various platforms, including commercial businesses and digital services such as streaming and broadcasting. With an integrated technology system, usage data can be recorded more accurately, enabling more transparent and proportional distribution of royalties to creators. The implementation of such a system can also minimize the potential for disputes among creators, users of works, and royalty management institutions.

Another area of legal reform involves strengthening monitoring and enforcement mechanisms for copyright infringement, particularly with respect to the obligation of music users to pay royalties. Normatively, Article 9, paragraph (2) of Law Number 28 of 2014 requires that any party exercising the economic rights of a work must obtain authorization from the creator or copyright holder. In practice, however, many commercial uses of musical works still occur without royalty payments. Concrete measures include enhancing the role of law enforcement officials and supervisory institutions in taking firmer and more consistent action against copyright infringement. The government may also implement more effective administrative sanction mechanisms for businesses that fail to fulfill their royalty payment obligations, for example through restrictions on business licenses or the imposition of administrative fines.

Legal reform in royalty governance must also include efforts to increase public and business awareness of the importance of respecting copyright. Many violations occur not solely as a result of deliberate acts but also due to a lack of understanding of the legal obligations that music users must fulfill. Concrete measures include conducting sustained legal outreach and education programs for businesses, the entertainment industry, and the general public regarding the significance of royalties as a form of recognition for creative works. The government, the LMK, and the LMKN can organize various educational activities such as seminars, training sessions, and public campaigns on copyright and the royalty system. It is hoped that enhanced public legal awareness will lead to improved compliance with royalty payment obligations.

Beyond these measures, legal reform can also be pursued through the development of a more modern royalty management model that adapts to advances in digital technology. The music industry is currently undergoing a significant transformation driven by the growth of digital platforms and streaming services that enable the global distribution of musical works. Indonesia's royalty management system must therefore adapt to these developments to remain relevant and effective. Concrete measures include harmonizing national regulations with international best practices in royalty management and encouraging collaboration with copyright management institutions in other countries. With a more modern and integrated system, royalty management in Indonesia is expected to provide legal certainty, improve the

welfare of creators, and support the sustainable growth of the music industry and the creative economy.

CONCLUSION

The foregoing discussion leads to the conclusion that copyright royalty management in Indonesia has a solid legal foundation in Law Number 28 of 2014 concerning Copyright and its implementing regulations, including Government Regulation Number 56 of 2021 concerning the Management of Song and/or Music Copyright Royalties. These regulations clearly govern the economic rights of creators, the obligation to pay royalties for the commercial use of copyrighted works, and the royalty management mechanism through the Lembaga Manajemen Kolektif (LMK) and the Lembaga Manajemen Kolektif Nasional (LMKN). However, the implementation of royalty management in practice continues to face various problems, including low levels of compliance among music users with royalty payment obligations, a lack of transparency in the collection and distribution of royalties, and overlapping authority among royalty management institutions. These conditions reflect a gap between the applicable legal regulations and their implementation in practice, such that the objectives of protecting creators' economic rights as mandated under Articles 8 and 9 of the Copyright Law have not been fully and optimally achieved. Legal reform in copyright royalty governance is therefore essential to realizing a more effective and transparent royalty management system that provides legal certainty for all parties involved.

In line with these conclusions, various strategic steps are needed to improve the copyright royalty governance system in Indonesia. The government must strengthen regulations and enhance the coordinating function of the LMKN in integrating the national royalty management system, with a view to eliminating overlapping authority among collective management institutions. An integrated information technology system must also be developed to accurately record the use of musical works, ensuring a more transparent and accountable distribution of royalties to creators. Efforts to improve law enforcement against copyright infringement must be strengthened through the consistent application of strict sanctions against those who use copyrighted works without authorization or without fulfilling their royalty payment obligations. The government, together with royalty management institutions, should also conduct sustained legal outreach and education programs for the public and businesses on the importance of respecting copyright as a dimension of intellectual property protection. With these measures in place, the copyright royalty governance system in Indonesia is expected to provide legal certainty, improve the welfare of creators, and support the sustainable development of the music industry and the creative economy.

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