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# THE LEGAL FORMULATION OF SANCTIONS FOR INFRINGEMENT OF SONGWRITERS' MORAL RIGHTS IN THE DIGITAL ERA AS A MEANS TO REALIZE A JUST LEGAL FRAMEWORK

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## ABSTRACT

*This study examines Moral Rights as a legal mechanism safeguarding the non-economic aspects of creative works, particularly the right to attribution and integrity, which protect the dignity and reputation of creators, especially songwriters. Design/Methodology/Approach Using a Socio-Legal approach within a Constructivist paradigm, the research integrates John Locke's Natural Rights Theory, the Hegelian Theory of Personality, and Friedman's Legal System Theory to assess the adequacy of Moral Rights protection and sanction design in the digital era. Findings this research Moral Rights, though recognized in national copyright laws and the Berne Convention, face weak enforcement. Rapid technological advances, particularly artificial intelligence and digital platforms, have amplified unauthorized uses. The absence of clear and just sanction mechanisms undermines the protection of songwriters' rights. Conclusion this research Strengthening Moral Rights enforcement is vital to uphold creative freedom and fairness in the music industry. Sanctions must be clear, enforceable, and aligned with justice principles to effectively deter violations. Practical Implications this research A robust legal framework with well-defined sanctions will not only protect songwriters' personal and reputational interests but also preserve the integrity of creative expression in the face of evolving digital threats.*

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**KEYWORDS:** Legal Formulation, Moral Rights, Songwriters, Infringement, Justice.

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## 1. INTRODUCTION

Rights are a fundamental aspect of human life, referring to the prerogatives or claims granted to individuals or entities to do or possess something. Moral Rights, inherent in Copyright and obtained by authors naturally or automatically, can be equated to Natural Rights – similar to Human Rights (HAM) – which are inherent in human beings and exist by the will of God, as they touch upon the individual's right to be respected, recognized, and protected in the context of creativity and personal expression. Protection of Moral Rights in legal systems has evolved as part of human rights, originating in England with the Magna Carta.

Moral Rights under Copyright have generally been recognized as part of Human Rights, as reflected in Article 6 of the Berne Convention. Just as a creator has rights over their work due to the talents and abilities granted by God – since not everyone possesses the capacity to create – these rights deserve protection. Based on Law No. 39 of 1999 concerning Human Rights, such rights are inherent, universal, and eternal, and therefore must be protected, respected, defended, and may not be ignored, diminished, or taken away by anyone.

In 2024, the International IP Index released by the U.S. Chamber of Commerce ranked Indonesia 49th out of 55 countries regarding Intellectual Property protection. The index is a comprehensive assessment of global Intellectual Property frameworks, based on factors such as IP growth, commercialization of IP assets, law enforcement, system efficiency, and the speed of implementing international agreements. In this regard, Indonesia's performance fell by 0.02% compared to the previous year.

Various Moral Rights violations may occur, including song covers shared via the internet, use of songs in karaoke venues, broadcasting on radio, and playing music in public facilities such as cafés, restaurants, stations, airports, malls, or hospitals without the creator's permission. This reflects a situation where creative works are used without regard for the author's rights, showing a lack of respect for the effort and contribution of creators.

The problem of Moral Rights has been further complicated by emerging phenomena such as deepfake and soundlike. In music, deepfake refers to the use of AI to imitate an artist's voice without permission – using the voice to perform songs that are not theirs, or even to promote ideologies or

messages against their will – potentially damaging the artist's reputation and integrity. Works produced using soundlike techniques often fail to acknowledge the original creator's contribution, leaving them feeling exploited without proper recognition. Thus, the soundlike concept raises new challenges regarding attribution and recognition of creators. Both phenomena present significant challenges in the music industry, particularly because they can harm the reputation and integrity of the original artist. Without clear regulations, such violations will become increasingly common, and artists as well as music creators will face greater difficulty protecting their works.

The rise in moral rights violations, particularly those involving song covers, facilitated by technology, including artificial intelligence (AI)-based digital platforms, has become a major focus of research. One of the most obvious forms of moral rights violations occurs when AI is used to create covers or remixes of original works. In these cases, the original creators may disagree with the way their songs are reworked, especially if the songs are significantly altered without their permission.<sup>1</sup>

Moral Rights allow Creators to reject these changes, as the integrity of their work has been violated. For example, if a song is changed from a sentimental genre to a more commercial genre or combined with musical elements that contradict the creator's artistic values, this is clearly a violation of the original Creator's Moral Rights. The legal basis for song covers is regulated in Article 9 letters b and d of the Copyright Law, which states that Copyright includes the right to make musical arrangements and the right to make sound recordings.

However, people who re-sing songs without the permission of the Copyright Holder may be subject to criminal sanctions in accordance with Article 113 paragraph 3 of the Copyright Law. Although cover versions of songs are protected by Copyright Law, they are considered violations if they do not have permission from the Copyright Holder. Therefore, before covering a song, it is necessary to pay attention to Copyright and permission from the owner of the original song. Violations of Moral Rights in AI-based creations or applications occur when an application or system uses work generated by AI without permission from the Copyright owner. This may occur when AI uses work obtained from unauthorized sources, such as media or information obtained from other sources.

<sup>1</sup> Nabila Khairunnisa dan Rianda. *Indikasi Pelanggaran Hak Cipta terhadap Lagu Remix pada Aplikasi TikTok*. *Proceeding:*

*5th National Conference on Law Studies 2023*. hlm. 1093-1094.2023

The music industry has become one area where AI plays a crucial role in driving innovation. With sophisticated algorithms, AI is able to learn existing musical patterns and create new compositions based on the data it's trained on.<sup>2</sup> This allows AI to create music that sounds original but often adopts elements from existing works. This is what then becomes a major point of debate in the legal aspect, especially when it involves Copyright. The normative provisions regulated in Article 5 (1) of the Copyright Law letter e imply a prohibition on other parties violating the Creator's right of integrity and paternity (Right of Integrity and Right of Paternity), meaning that this regulation prohibits acts of distortion. Distortion is the alteration of a Creation in a way that changes its original meaning or aesthetics.

This can involve changing the color, texture, or shape of an image, or altering something in a piece of music. Distortion can be done for aesthetic purposes or to create a new work that differs from the original creation.<sup>3</sup> Mutilation is the alteration of a Creation in a way that reduces or eliminates parts of the Creation.<sup>4</sup> This can mean removing portions of text, images, or audio. Mutilation is often done for critical and satirical purposes, but it can also be done without the Copyright Owner's permission, which can lead to legal issues, and modification. Modification is the alteration of a Work.<sup>5</sup>

Moreover, it prohibits anyone from committing acts that are detrimental to their self-respect and reputation. As a prohibition norm, the elaboration of the contents of Moral Rights is apparently not accompanied by the threat of sanctions. Among the series of contents of Moral Rights, the essence of the protection of Moral Rights is actually and primarily to prevent acts of distortion, mutilation, and modification of Creations. The formulation of regulations on sanctions for violations of the Moral Rights of Songwriters in the digital era in the Copyright Law is a concrete step in order to realize just law. Through the implementation of the principles of legal justice of Gustav Radbruch, it is hoped that the legal system can provide fair, consistent, firm, and certain legal protection for Songwriters, so that their Moral Rights can be well protected. Just legal regulations not only

create a stable social order, but also strengthen public trust in the legal system as a whole.

In facing these challenges, several countries have begun taking steps to formulate relevant legal rules. In the United States, for example, legal cases concerning the use of sound recordings to train AI models without permission have begun to emerge, and some courts have ruled that works entirely generated by AI cannot be protected by copyright. In the state of Tennessee, the Ensuring Likeness Voice and Image Security (ELVIS) Act came into effect on July 1, 2024, protecting artists' voices and likenesses from unauthorized use by AI. The ELVIS Act aims to provide stronger legal protection for artists and music creators against the unauthorized use of their voices and images, particularly in the context of deepfake and soundlike practices.

These measures indicate that legal regulations must continue to evolve in line with advances in AI technology within the music industry. The regulation also includes strict enforcement mechanisms, including substantial fines for companies or individuals who violate its provisions. This legislation represents a significant step in protecting artists' rights in an era of increasingly advanced and complex technology.

Amid the rapid development of AI, there is an urgent need to design regulations that protect not only copyright but also the moral rights of music creators. If properly managed, AI can serve as a valuable tool for musicians and producers to create more innovative works. However, without appropriate regulation, AI could pose a serious threat to the creative rights of music creators, particularly concerning the integrity and authenticity of their works. If you want, I can now combine all three translated parts you've given me into a single, cohesive background section for your research so it flows as one continuous narrative. This research is based on three interrelated variables: Moral Rights violations, the protection of Moral Rights under the Copyright Law, and the regulation of Moral Rights in the digital era. First, Moral Rights violations constitute the central theme of this study, focusing on how infringements – particularly through song-covering – can occur

<sup>2</sup> World Intellectual Property Organization (WIPO). (2023). *WIPO Technology Trends Report: AI and Intellectual Property*. Geneva: WIPO.

<sup>3</sup> Rosiana Daniel Adrian Gultom, dkk. Dalam *Jurnal AJUDIKASI, Jurnal Ilmu Hukum* Volume 5. Nomor 2. Desember 2021. [hlm. 135-150](#)

<sup>4</sup> Henry Sulisty. Dalam *Jurnal Technology and Economics Law*. Vol.1. No. 2. 2022. [hlm. 100-112](#)

<sup>5</sup> [Penjelasan Pasal 5 huruf e UUHC No. 28 Tahun 2014](#).] Ciptaan.

via the internet due to the ease of access and distribution provided by digital platforms. Second, the protection of Moral Rights under the Copyright Law in the digital era becomes a primary focus, given that the evolving digital landscape has introduced new challenges in safeguarding the Moral Rights of creators. Third,

The absence of clear parameters for Moral Rights violations in the Copyright Law creates legal ambiguity. In filing a claim for damages, creators face difficulty in establishing the extent of harm resulting from Moral Rights infringement. The focus of this study is to examine sanctions for violations of Moral Rights that have not been expressly regulated in Law Number 28 of 2014 concerning Copyright. In addition, this study will also examine the importance of Moral Rights for Creators of Song Creations and formulate a formulation for

## 2. METHOD

This study employs a normative legal research method, focusing on doctrinal legal analysis to explore the formulation of sanctions for violations of songwriters' moral rights in the context of the digital era. The research aims to identify the legal norms, principles, and values that underpin the protection of moral rights and to assess whether the existing legal framework provides fair and adequate sanctions for such infringements.

The legal approach utilized in this research consists of three main perspectives. First, the statutory approach is applied to examine relevant national legislation, particularly Law Number 28 of 2014 on Copyright, and its compatibility with international instruments such as the Berne Convention and the WIPO Performances and Phonograms Treaty (WPPT). Second, the conceptual approach is used to explore the theoretical underpinnings of moral rights and justice, drawing upon legal doctrines and scholarly opinions from intellectual property law and legal philosophy. Third, the case approach is employed by analyzing selected judicial decisions and real-world cases of moral rights violations involving digital platforms.

The primary legal materials for this study include statutes, international treaties, and court decisions. Secondary legal materials consist of legal textbooks, peer-reviewed journal articles, and expert commentary, while tertiary materials such as legal dictionaries and encyclopedias are

the regulation concerning sanctions for Moral Rights violations in the Copyright Law does not provide clear or strict penalties and appears to equate such sanctions with those for Economic Rights violations, despite the fact that Moral Rights violations cause specific harm to creators.

regulating sanctions for violations of the Moral Rights of Song Creators in the digital era in order to realize just law. Moral Rights as an implementation of Pancasila values, especially in the appreciation and respect for the work of others is the basis for the formation of the Copyright Law. By comprehensively analyzing these three variables, this research aims to provide deeper insights into how to protect the Moral Rights of creators in an ever-evolving digital era.

also consulted to clarify terminology and concepts. Data were collected through a comprehensive literature review of legal documents and digital case records. These materials were then analyzed using a qualitative normative-deductive method, through which the researcher derives legal conclusions from general principles of law and justice to formulate a more responsive and equitable sanction mechanism for moral rights violations in the digital age. This method allows the researcher to critically assess existing legal protections and propose reformulations that align with the evolving nature of digital infringement and the need for a fair legal order that truly upholds the dignity and rights of songwriters.

## 3. DISCUSSION

In the digital era, the protection of songwriters' moral rights, namely the right to attribution and the right to integrity, is becoming increasingly difficult to enforce. Unlike economic rights, which are easier to quantify and monetize, moral rights relate to the personal and reputational bond between the creator and their work. These rights are recognized under Article 5 of Law No. 28 of 2014 on Copyright in Indonesia, which affirms the author's right to be named and to protect the integrity of their work from distortion that harms their reputation.<sup>6</sup>In this section, several relevant previous studies will be presented as a basis for and comparison to the research being conducted. This presentation aims to show the current position of

<sup>6</sup> Law of the Republic of Indonesia Number 28 of 2014 concerning Copyright, Article 5

the research as a form of renewal (state of the art) from previous studies.

**Table 1: Originality Research.**

No.	Penulis / Tahun	Judul	Fokus Penelitian	Temuan Utama	Perbedaan dengan Penelitian Penulis
1.	Luvito Rogate (2024)	<i>Hak Royalti Dalam Industri Musik: Analisis Perlindungan Hukum Terhadap Pencipta Lagu Terkait Cover Lagu.</i> <sup>7</sup>	Masalah royalti dalam cover lagu tanpa izin	Perlunya regulasi baru, sistem royalti yang transparan dan adil	Fokus pemenuhan Hak Cipta ekonomi oleh pengcover lagu; sedangkan penelitian penulis berfokus pada pemenuhan Hak Cipta ekonomi dalam pertunjukan konser dan sanksi pidana pelanggaran royalti
2.	Fahmi Kharisma & Budi Agus Riswandi (2023)	<i>Pelaksanaan Pembayaran Royalti Atas Lagu Dalam Live Performance di Kafe Roemah Kesambi Kota Cirebon.</i> <sup>8</sup>	Pembayaran royalti di <i>live music</i> oleh pelaku usaha (kafe)	Pembayaran royalti dilakukan 3% dari omzet harian, upaya hukum jika terjadi pelanggaran	Penelitian penulis menyoroti pemenuhan hak royalti pada penggunaan karya cipta pada konser serta aspek pidana pelanggaran Hak Cipta ekonomi bagi pelaku pertunjukan dan penyelenggara konser musik.
3.	Shella Delvia Hans, Zulkifli Makkawaru, Almusawir (2023)	<i>Pemungutan Royalti Hak Ekonomi Pencipta Lagu dan Musik oleh LMK.</i> <sup>9</sup>	Efektivitas pemungutan royalti oleh LMK	Kesadaran hukum tinggi, birokrasi LMK menjadi kendala utama	Penelitian penulis mendalami subjek hukum yang bertanggung jawab dalam pemenuhan Hak Ekonomi dari penggunaan karya cipta pada pertunjukan konser dan distribusi royalti secara spesifik dalam konser
4.	Rafi Faturahman (2023)	<i>Perlindungan Hukum Terhadap Pencipta Musik dan Lagu pada Spotify.</i> <sup>10</sup>	Royalti dan perlindungan Pencipta dalam platform digital	Spotify hanya menghapus konten bajakan, tanpa mekanisme royalti yang memadai	Fokus penelitian ini pada platform digital (Spotify), sedangkan penelitian penulis berfokus pada pemenuhan hak cipta ekonomi dalam pertunjukan konser dan sanksi pidana pelanggaran royalti.
5.	Mohammad Naufal Awwabi (2021)	<i>Perlindungan Hukum Terhadap Pemegang Hak Cipta Karya Musik Terkait Royalti.</i> <sup>11</sup>	Upaya hukum Pencipta terhadap pelanggaran Hak Cipta	Perlindungan hukum bersifat deklaratif, pengguna wajib izin & bayar royalti jika komersial	Penelitian ini membahas perlindungan hak dan langkah hukum, sedangkan penelitian penulis berfokus pada alur birokrasi permohonan perizinan penggunaan karya cipta lagu dan/atau musik dari penyelenggara konser dan pelaku pertunjukkan serta distribusi royalti hasil konser musik kepada Pencipta.

<sup>7</sup> Luvito Rogate, "Hak Royalti Dalam Industri Musik: Analisis Perlindungan Hukum Terhadap Pencipta Lagu Terkait Cover Lagu," *Jurnal Globalisasi Hukum* 1, no. 2 (September 30, 2024): 320–41, <https://doi.org/10.25105/jgh.v2i1.21423>.

<sup>8</sup> Fahmi Kharisma, "PELAKSANAAN PEMBAYARAN ROYALTI ATAS LAGU DALAM LIVE PERFORMANCE KEPADA PENCIPTA LAGU DI KAFE ROEMAH KESAMBI KOTA CIREBON," *JIPRO: Journal of Intellectual Property* 5, no. 1 (June 2022), <https://doi.org/10.20885/jipro.vol5.iss1.art1>.

<sup>9</sup> Shella Delvia Hans, Zulkifli Makkawaru, and Almusawir Almusawir, "PEMUNGUTAN ROYALTI HAK EKONOMI

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<sup>10</sup> Rafi Faturahman, "PERLINDUNGAN HUKUM TERHADAP PENCIPTA MUSIK DAN LAGU" (Yogyakarta, 2023).

<sup>11</sup> Mohammad Naufal Awwabi, "Perlindungan Hukum Terhadap Pemegang Hak Cipta Karya Musik Terkait Dengan Pemenuhan Hak Ekonomi Berupa Royalti" (Skripsi, Universitas Islam Sultan Agung, 2021).

However, moral rights are routinely infringed upon in the digital environment, where content can be uploaded, altered, and shared across global platforms within minutes, often without the author's consent or attribution. Despite legal recognition, there remains a significant gap between formal acknowledgment and actual enforcement. This discrepancy undermines the creator's dignity and the justice that the legal system purports to uphold.

Moral rights are rooted in the personality theory of intellectual property, which views creative works as extensions of the author's personal identity<sup>2</sup>. Therefore, any unauthorized modification or misattribution constitutes not merely a legal offense, but a moral and personal violation. From a justice-oriented perspective—particularly within John Rawls's theory of justice—a fair legal system must provide equality of respect and protection, including for those whose reputational interests are harmed by others' actions<sup>3</sup>. In this context, legal protection of moral rights serves a broader objective: affirming the cultural and personal value of authorship.

**The proliferation of digital platforms has introduced unprecedented challenges:**

1. **Disintegration of Attribution:** On platforms like TikTok or Instagram, songs are often used without naming the original songwriter.
2. **Unauthorized Modification:** Songs are frequently remixed, covered, or altered, sometimes to convey messages or imagery that the original author did not intend.
3. **Lack of Regulation on Platforms:** Many platforms are not legally obligated to verify copyright ownership or attribute creators unless prompted by formal takedown notices.

Such practices constitute violations under **Article 113 paragraph (2) of Law No. 28 of 2014**, which prescribes criminal penalties for those who intentionally and without rights violate moral rights<sup>12</sup>. However, due to limited enforcement mechanisms and vague sanction formulations, the deterrent effect of this article is minimal.

Indonesia's Copyright Law acknowledges both moral and economic rights. Yet, it lacks specificity in terms of sanctions for moral rights violations. **Article 5** states that creators retain moral rights even after transferring their economic rights, but the law does not define the procedures or scope of remedies available when these rights are infringed<sup>13</sup>.

Furthermore, **Article 95 paragraph (1)** provides for the settlement of disputes through civil, criminal,

or arbitration channels, but without clearly structured pathways for pursuing moral rights claims<sup>6</sup>. The absence of a standalone institutional framework to deal with such claims results in most cases going unreported and unremedied. In addition, **Collective Management Organizations (LMK/LMKN)** primarily focus on economic rights and royalty collection.

**Their mandate does not include the monitoring or enforcement of moral rights<sup>14</sup>. Other countries offer valuable comparative insights:**

1. **France:** Under **Article L121-1 of the French Intellectual Property Code**, moral rights are perpetual, inalienable, and imprescriptible. Courts in France can order the withdrawal of unauthorized versions and mandate public acknowledgments or apologies.<sup>15</sup>
2. **Germany:** The **German Copyright Act (UrhG), Section 14**, protects against distortions of the work that endanger the author's reputation. It permits both injunctive and compensatory relief<sup>16</sup>.
3. **Canada:** **Section 28.2 of the Canadian Copyright Act** allows authors to claim damages for prejudice to honor or reputation and explicitly recognizes that moral rights are separate from economic rights.<sup>17</sup>

These jurisdictions emphasize that moral rights violations are not merely civil infractions but assaults on the personal and moral fabric of creators. **Their laws include graduated sanctions and enforcement mechanisms, including platform accountability and compulsory public corrections. To align with international standards and respond to the digital context, Indonesia must reformulate its sanctions regime:**

1. **Explicit Sanctions:** Introduce a new article or regulation outlining graded sanctions for different forms of moral rights violations (e.g., omission of name, distortion, improper contextual use).
2. **Restitution and Public Acknowledgment:** Empower courts to order public apologies, takedown of altered versions, and reinstatement of proper attribution.
3. **Administrative Enforcement:** Establish a specialized division within LMKN or the Ministry of Law and Human Rights dedicated to handling moral rights disputes.

<sup>12</sup> Law No. 28 of 2014, Article 113(2)

<sup>13</sup> *Ibid.*, Article 5(2).

<sup>14</sup> Government Regulation No. 56 of 2021 concerning Management of Royalties of Songs and/or Music.

<sup>15</sup> French Intellectual Property Code, Article L121-1

<sup>16</sup> German Copyright Act (UrhG), Section 14.

<sup>17</sup> Canadian Copyright Act, Section 28.2.

4. **Criminalization of Egregious Violations:** Preserve criminal penalties under **Article 113** for willful, harmful misuse in ways that damage the author's reputation or honor.
5. These legal reforms should be supported by **implementing regulations (Peraturan Pemerintah)** to detail enforcement procedures, similar to what exists for royalty management under **PP No. 56/2021 on Management of Songs and/or Music Royalties**<sup>18</sup>.

**Digital platforms should also be legally bound to:**

1. Include **automated recognition and attribution systems** (e.g., Content ID or digital watermarking);
2. Respond promptly to **notice-and-takedown requests** involving moral rights;
3. Implement **creator verification protocols** for uploads that use third-party music.
4. Incentivizing or mandating such systems can be done via a revision of **Ministerial Regulation** or through **collaborative arrangements** under the Creative Economy Agency (Bekraf) or Ministry of Communication and Information.

Blockchain technologies and NFTs may also be explored as **evidence tools** to prove original authorship and timestamped attribution, strengthening claims in legal proceedings<sup>19</sup>.

**Legal reform alone is insufficient without a shift in public and institutional awareness. Educational efforts must emphasize:**

1. The difference between economic and moral rights;
2. The **dignity of authorship** as a legal and cultural principle;
3. The responsibility of both users and platforms to respect creative identities
4. Collaborations with universities, media platforms, music labels, and creative communities can support **socialization campaigns** about lawful content use and moral rights obligations.

Moral rights are not mere legal formalities – they are **fundamental safeguards** for the personal and cultural identity of creators. In the digital age, where creative works are commodified and remixed at unprecedented speed and scale, the legal system must evolve to ensure that authors are not rendered invisible in the vast flow of content. Indonesia's

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current legal framework provides a **starting point**, but it lacks the clarity, enforceability, and institutional support necessary for meaningful moral rights protection. By reformulating sanctions in a structured, proportional, and technologically adaptive manner, Indonesia can move toward a **just legal framework** that honors the spirit of creation and defends the dignity of its songwriters.

## 4. CONCLUSION

The digital era has significantly transformed the way music is created, shared, and consumed – posing both opportunities and threats to the protection of songwriters' rights. While Indonesia's Copyright Law No. 28 of 2014 recognizes the moral rights of creators, including the right of attribution and integrity, the lack of specific, enforceable, and proportional sanctions has rendered these rights vulnerable to frequent infringement, particularly in digital spaces where unauthorized use and alteration are commonplace.

This research has shown that moral rights are intrinsically tied to the personal and cultural identity of songwriters, and thus their violation must be treated not merely as an economic offense, but as a harm to human dignity. The absence of a clear legal mechanism for sanctioning moral rights violations weakens both the legal framework and the perceived value of authorship in Indonesia.

Comparative legal systems – such as those of France, Germany, and Canada – demonstrate that strong, structured, and restorative sanctions for moral rights infringement are possible and effective. These systems emphasize justice not only through compensation but also through acknowledgment, apology, and deterrence.

Therefore, it is imperative for Indonesia to reformulate its legal provisions by introducing clear sanction structures, establishing specialized enforcement institutions, and leveraging technology to protect moral rights. Moreover, public education and platform accountability must accompany legal reform to foster a respectful and ethically conscious digital ecosystem. Ultimately, ensuring effective legal sanctions for the infringement of songwriters' moral rights is essential to building a just, fair, and culturally respectful legal framework – one that honors the creators behind the music that shapes our society.

<sup>18</sup> Government Regulation No. 56 of 2021

<sup>19</sup> Primavera De Filippi & Aaron Wright, *Blockchain and the Law* (Harvard University Press, 2018)

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