

PLAGIARISM ON ART WORKS COPYRIGHT IN BALI

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Abstract

This paper is comprehensively focused on the plagiarism of copyrights of art works in Bali according to the Law of the Republic of Indonesia Number 28 of 2014 on Copyright. In this paper, there are two issues that are discussed, namely: how the implementation and protection of the law of copyrights of art works in Bali is and how law enforcement against violation of copyrights from works of art in Bali is. There are four legal theories used, namely (1) Theory of Legal Security, (2) Theory of Legal Protection, (3) Theory of Justice of Law and (4) Theory of Legal System. The relevance of the four legal theories used as a tool for analysis. The results of the analysis showed that in Copyright there are two inherent rights, namely Economic Rights and Moral Rights. The case of plagiarism against the copyright of art works in Bali leads more to violation of the Creator's Moral Rights. Law enforcement and protection of Copyright is emphasized to perpetrators of violation of art works in Bali that create and distribute rather than individual users. Plagiarism of art works in Bali is not limited to scientific works and other objects of copyright but also to Patent and Brand right.

Keywords: Plagiarism, Copy Rights, Art Works

I. INTRODUCTION

This article is comprehensively focused on the analysis of plagiarism on the rights of art works in Bali according to the Law of the Republic of Indonesia Number 28 of 2014 on Copyright, hereinafter written as RI (Republic of Indonesia) Law No. 28 of 2014 on Copyright.

Post-Indonesia ratified the Agreement of Establishing World Trade Organization through Law no. 7 of 1994, so that Indonesia is bound and obliged to harmonize its laws relating to this agreement. One of the laws affected by this harmonization is the related law in the field of intellectual property rights.¹

Copyright is an exclusive right of the authors that arise automatically on the basis of a declarative principle after a work is manifested in its tangible form without prejudice to restrictions in accordance with the provisions of the law and legislation.² The exclusive rights referred to in this paper are rights that are only intended for the authors so that no other party can utilize those rights without the author's permission. The non-Creator copyright holder only has part of the exclusive right of economic rights.

Copyright as a part of Intellectual Property rights is also affected by the harmonization of this law. In practice, the harmonization of copyright law has been done almost three times greater than Law no. 12 of 1997, Law no. 19 of 2002, whereby the latter harmonizes the Law of the Republic of Indonesia no. 28 of 2014 is always very minimal because of the government's commitment in establishing intellectual property rights system that can

1. Budi Agus Riswandi dan M. Syamsudin, 2004, *Hak Kekayaan Intelektual dan Budaya Hukum*. PT. Raja Grafindo Persada, Jakarta, p. 1.
2. Tim Visi Yustisia. 2015, *Panduan Resmi Hak Cipta: dari Mendaftar, Melindungi, Hingga menyelesaikan Sengketa*, Visimedia, Jakarta. p. 1.

benefit the Indonesian nation and depart from the potential base of the Indonesian nation.³

Indonesia is a state based on law (*rechtsstaat*) and not based on mere power (*machtsstaat*). This means that since independence, the Indonesian people are determined to choose the form of a legal state as their sole option. As a result of the election in the form of all aspects of life related to the activities of the State of the Republic of Indonesia shall be subject to and obey the legal norms, whether related to political, economic, social, cultural, and others. The law must present its role fundamentally as a central point in the lives of individuals, social life, and national and state life.⁴

Indonesia as an archipelagic country has a rich diversity of arts and cultures. The wealth of art and culture is one source of intellectual work of the Indonesian nation that can and needs to be protected by law. The wealth of protected art and culture should be able to improve the welfare not only for the Creator but also for the nation and state. An example of artwork, which in this study is the focus of analysis, is a sculpture of artists in Bali. The objects of sculpture in Bali are very diverse types and shapes. In fact, the products produced, in terms of protection, have not received prosperity and legal security for the artist. This is because plagiarism is still often happened to the works of art.

The Indonesian nation is currently facing a very formidable trial. One of the trials is the rise of plagiarism (piracy, copying and copyright recognition). The emergence of such copyright cases results from the creators, artists, craftsmen, or art producers who are still not aware about the importance of a copyright. The importance of understanding the copyrights for the intellectual community of sculpture artists in Bali in particular and in Indonesia generally urges the public, especially law enforcement to realize and understand as a provision to face the global world in order to get protection and legal security, and to avoid plagiarism to the artwork created by artists.

Plagiarism in the life of the Indonesian society in general and the people of Bali in particular experienced development along the way and develop the knowledge of society. The development of science and technology led to social change in society. Social change in the society is caused by plagiarism of Intellectual Property Rights hereinafter abbreviated as IPR in this paper. IPR includes the Law of RI No. 28 of 2014 on Copyright provides copyright law protection.

The establishment of Law of RI No. 28 of 2014 on Copyright This is inseparable from the development of the world community in general and Indonesia in particular to provide a legal effect of IPR, therefore it is not surprising when most countries in the world begin to pay attention to IPR as the identity and character of a nation.

The development of plagiarism existence the copyrighted work of artistic sculpture in Bali is a development that should have been introduced early in the Copyright Act in Indonesia in 1997 to get serious attention. In developed countries, however, centuries have been recognized and have substantial benefits for state revenues, in this case economic benefits. The existence of great economic advantages from the application of the Law of RI 28 of 2014 on Copyright makes a country sensitive to violations of Intellectual Property laws by other countries, including plagiarism or piracy. Furthermore, there is no possibility of a wide range of problems, disputes and disputes in international relations in the event of a copyright infringement.

The artists in Bali are creative people. Creative community in creating sculpture art certainly has economic value. For economic value, there are a lot of creative products that have become public property (Public Domain). The existence of IPR laws that accommodate the interests of products that have become the public domain today become a problem that must be studied more deeply to be able to understand and analyze. Many

3. Budi Agus Riswandi dan M. Syamsudin, *Op. Cit.* p. 1-2.

4. Ismail Saleh, 1995, "Pembinaan Cinta Hukum dan Penerapan Asas-Asas Hukum Nasional Sejak Orde Baru", *Majalah Hukum Nasional*, No. 1, 1995, Edisi Khusus, BPHN, Hal. 15, and see Budi Agus Riswandi dan M, Syamsudin, *Ibid.* p. 135.

products are made by artists (crafters) in Bali on the basis of outside design orders. Many original and traditional Balinese products are recognized by others, many original and traditional products in Bali are imitated by others, and many outsides are replicas of original and traditional Balinese artists.

Furthermore, in relation to IPR arrangements, internationally the IPR can be viewed through the Paris Convergence, WIPO (World Intellectual Property Organization), The Agreement on Trade Related Aspects of Intellectual Property Right (Trips), and WTO (World Trade Organization). In the enforcement of IPR law, especially copyright, all member countries should immediately harmonize IPR legal system in accordance with Trips standard. Indonesia received a grace period of January 1, 2000 to fulfill Trips obligations gradually. Thus the Trips Agreement, IPR protected is as follows; (1) Copyright, (2) Trademarks, (3) Patents, (4) Industrial Product Design, (5) Geographical Indications, (6) Integrated Layout Design, and (7) Trade Secrets.⁵ In this study the authors focus on Copyright.

The provisions of art works to get legal protection automatically contained in RI Law no. 28 of 2014 on Copyright. In relation thereto, the creator of the artwork should register his works to the Directorate General of IPR. But what happens, the reality of the field shows that the results of the artwork are very little listed. There are several factors that cause artists or creators of sculpture in Bali to register their works with a very limited number, namely for the following reasons. First, ignorance and awareness about the law by the people, especially the artists in Bali; secondly, legal obedience and different legal culture concept that underlies the concept of Indonesian society especially in Bali that is communal. Communal nature that is meant in this paper is the resulting artworks understood as a common property owned by family or indigenous peoples. Then, this is different from the concept of legal culture that backgrounds the people of western countries who tend to put forward the interests of individual rights with the character of capitalist. The character of capitalist means a mindset of self-interested society. However, the fact that occurred and developed in the community shows the occurrence of violations and law enforcement does not work effectively. This phenomenon is a scientific point of interest for the author to examine more in plagiarism condition.

Furthermore, in relation to the plagiarism of the copyright of art works in Bali, normatively, the regulatory system is historical according to the Vision of Yustisia Team in a book entitled Official Copyright Manual from Register, Protect, to resolve the Dispute, it is mentioned that:

“...In Indonesia, copyright protection has started from the Dutch East Indies with the entry into force of Auteurswet 1912 *Staatsblad*, 600/1912. In line with the entry into force of Auteurswet 1912, it is maintained until the issuance of Law No. 6 of 1982 on copyright which was later changed into Law of RI No. 7 of 1987. Ten years ago, the law was renewed to Law of RI No. 12 of 1997, and then renewed again to Law of RI No. 19 of 2002 on copyright authorized on July 29th, 2002.

After the House approved the Bill on Copyright, replacing the Law of RI No. 19 of 2002, in plenary session, the latest legislation namely the Law of the Republic of Indonesia No. 28 of 2014 concerning copyright is applied ...”⁶

Copyright has been contained in Law no. 28 of 2014 on Copyright. In the general provision of Article 1 paragraph (1), it is stated:

“Copyright is an exclusive right of the creator that arises automatically on the basis of a declarative principle after a work is manifested in its tangible form without prejudice to restrictions in accordance with the provisions of legislation.”

5. OK. Saidin, 2004, *Aspek Hukum Hak Kekayaan Intelektual (Intellectual Property Rights)*, Raja Grafindo Persada, Jakarta, p. 210.

6. Tim Visi Yustisia, 2015, *Panduan Resmi Hak Cipta Dari Mendaftar, Melindungi, hingga Menyelesaikan Sengketa*, Jakarta, Visimedia, p. xi.

Furthermore, in Article 1 paragraph (2) mentioned:

“Creation is any work of creation in the field of science, art, and literature resulting from inspiration, ability, thought, imagination, dexterity, skill, or expertise expressed in the real form.”

Copyright often gets attention from the side of legal protection, such as copyright of art works, films, songs, painting, sculpture, and others. In addition to the above copyright of art works, there are still many works of art that have not received maximum legal protection such as sculpture. In this paper, the study was focused on the plagiarism of copyrighted works of Balinese sculpture artists. This is because the artist does not have a holistic understanding of how to interpret the importance of legal certainty and legal protection after the creation is completed. In addition, the knowledge of the law of artists who grow up autodidact in the community and artists academia do not pay attention to the importance of Copyright.

Based on the description that has been presented, the formulation of the problems in this study is: “(1) how is the implementation and protection of copyright law of art works in Bali? And (2) How is law enforcement of copyright infringement of artwork in Bali?”

II. METHOD

The type of research used in this study is empirical law research. This results from the understanding that there is a gap between what is expected under the law on copyright with the facts that occur, especially in the implementation of registration and legal protection of the Copyright of art works. Because empirical legal research is used as an introduction to gain a radical understanding of registration and legal certainty prevailing in society and to know the concept of plagiarism and protection of copyright deeply related to the effectiveness of the enactment of Law no. 28 of 2014 on Copyright. Empirical legal research is a legal research whose object of study includes provisions and on the enforcement or implementation of normative legal provisions (codification, laws and contracts) in action/in abstracto in every legal event occurring in society (in *concreto*).⁷

Problem approaches are legislation approach, concept approach, analytic approach, and approach of legal sociology. The empirical approach is an approach that would get a real picture of the real conditions that exist in the field regarding the implementation, protection and enforcement of copyrights of developing works of art in Balinese society.

Data obtained from respondents or informants. In addition, the data are also obtained from the second source, both in the form of primary legal materials, secondary legal materials, and tertiary legal materials. In a research, there are two data sources namely primary data source and secondary data source. According Soerjono Soekanto and Sri Mamudji, the source of research data in general distinguished between data obtained directly from the community called primary data and data obtained from library materials called secondary data.⁸

The data source used is primary data source and secondary data source. Primary data source is the data obtained from the community (fieldresearch), namely through direct observation to the field derived from the informants, in this case is the artist works of art whose work has obtained Copyright. In addition, secondary data is obtained through library research, collecting various data obtained from literature review, scientific magazine, and journal in the field of law to find theories relevant to the issues discussed.

Sources of legal materials that have been utilized in this study are categorized into three types, namely primary legal materials, secondary legal materials, and tertiary legal materials. First, the material of primary law, that is the material of the binding content, as

7. Muhamad Abdul Kadir, 2004, *Hukum dan Penelitian Hukum*, Citra Aditya Bakti, Bandung, p. 134.

8. Soerjono Soekanto dan Sri Mamudji, 2001, *Penelitian Hukum Normatif*, PT. Raja Grafindo Persada, Jakarta, p. 12.

issued by the Government, such as the various legislations in this article in the form of (1) of the Constitution of the Republic of Indonesia of 1945, (2) Law of the Republic of Indonesia 28 of 2014 on Copyright.

The secondary sources of law used in this analysis include all publications on law that are not official documents. Publications include textbooks, legal dictionaries, legal journals, and comments on secondary judgments and materials in the form of legal books relevant to the research topic.⁹ The secondary legal material used in this paper covers the opinions of artists whose art has apparently earned the right to copyright, the opinion of the legal experts who authorized the Copyright, legal books, articles, journals and the internet. Tertiary legal material is a legal material that provides guidance as well as explanation of primary and secondary legal materials.¹⁰ Tertiary legal materials used in this research design are Indonesian dictionary and legal dictionary.

The data collection technique employed in this study is purposive interview. In order that the data can be in accordance with the topic and problem formulation in this research, the instrument used is the first document study through bibliography done by analyzing the data sourced from the primary data and secondary data. Secondary data in the form of legal materials collected by document techniques and records in the form of books, writings and opinions of jurists, and tertiary legal materials that dictionary law and Indonesian dictionary. Second, the interview is a face-to-face situation, when an interviewer presents feasts designed to get answers that are relevant to the research problem to the interviewee.¹¹

III. DISCUSSION

A. Implementation of Law and and Legal Protection of Artwork Copyright in Bali

Talking about the implementation of the copyright of art works in Bali is closely related to the copyright law that is the moral right. The Moral Rights, as required by the Berne Convention (Article 6 bis) whereby Indonesia is also one of the ratifying States, the Copyright Act grants the Creator the right to claim which is implied in his name or pseudonym in his work or his copy in relation to general use (Moral Rights). The Moral Right is separate from Economic Rights and will continue to follow the Creator even if the Author has transferred his economic rights to the other party. The Law of the Republic of Indonesia No. 28 of 2014 concerning copyright also prohibits changes to a work without the Creator's permission, including the change of title and cover of the paper, the inclusion and alteration of the name or pseudonym of the Creator. Includes prohibited changes, such as distortions, modifications, mutilations or other forms of change that involve perversion, withholding, vandalism, substitution associated with copyrighted work that will ultimately undermine the Creator's appreciation and reputation. The rights mentioned above are unremovable as long as the Creator is alive, except on the will of the Creator under the laws and regulations.

With regard to Copyright restrictions, Law of RI No. 28 of 2014 on copyright regulates this copyright restriction in Articles 43 to 51. Copyright limits and exceptions are known as fair fair or fair dealing permitting the use, as long as its users refer to the source and it is limited to non-commercial activities including for social activities. Fair uses regulated in the Law of RI No. 28 of 2014 on copyright in are:

1. Actual news capturing,
2. The use of the other's Creation for the benefit of education, research, writing of scientific papers, compilation of reports, criticism or review of a problem by not harming the

9. *Ibid.* p. 13-14.

10. Bambang Waluyo, 2002, *Penelitian Hukum Dalam Praktek*, Sinar Grafika, Jakarta, p. 23.

11. Amirudin dan Zainal Asikin, 2008, *Pengantar Metode Penelitian Hukum*, Raja Grafindo Persada, Jakarta, p. 84.

reasonable interests of the Creator;

3. Retrieval of the creation of another party for the purposes of lectures solely for the purpose of education and science;
4. Propagation of a Work other than a Computer Program, by public libraries, scientific or educational institutions, and non-commercial documentation centers solely for the purposes of its activities;
5. Making a backup copy of a Computer Program by a Computer Program owner made solely for its own use.

Traditionally, Copyright has been applied to books, but now Copyright is widespread and includes protection for literary, drama, musical and artistic works, including sound recording, broadcasting of film and television and computer programs. Copyright for most works is valid for the life of the creator and 50 years after the author's death. For developing countries, the fact that developed countries control the copyright of most software, video and music products renowned for the so-called global culture has inevitably resulted in problems in the field of piracy and parallel imports. Law makers and judges find it difficult to keep up with the technological advancements (including the internet) that make copying easier and faster.¹²

B. Legal Protection of Art work Copyrights in Bali

In the discussion on the protection of the law of copyrights of works of art in Bali, there are several matters discussed, namely the legal protection of the creator's moral rights, the protection of the law against the economic rights of the creator, the protection of the law against the shift of economic rights, and the creation of a tortured art.

The protection of intellectual property rights as a "Right" that is part of economic activity is, in other words, inseparable from economic problems, so intellectual property rights are identical to the commercialization of intellectual works. In turn, the protection of intellectual property rights becomes irrelevant if it is not linked to the process or activity of the commercialization of the intellectual property itself.¹³

The most important thing in the protection of the copyright law of art works in Bali covers several aspects, namely (1) regarding the object of copyright protection, (2) legal protection of the creator's moral rights, (3) legal protection of the economic rights of the creator, and (4) laws against related rights.

Legal protection is an act or attempt to protect society from arbitrary actions by a ruler who is not in accordance with the rule of law, to realize order and peace so as to enable the people to enjoy their dignity as human beings.¹⁴ In essence Intellectual Property Rights (IPR) is the right to enjoy economically the result of an intellectual creativity.¹⁵

So, the creator of art works in Bali, in addition to the right to reproduce the goods creations, also entitled to get economic rights in the form of wages from the results of creation. According to Article 4 of Law No. 28 of 2014 on Copyright, the copyright contains two rights, namely moral rights and economic rights. The moral right is the right of the creator to multiply his creation while the economic right is the creator is entitled to earn wage royalty from his creation.¹⁶

In the implementation of legal protection of copyrights of art works in Bali in this era of

12. Tim Lindsey dkk, *Hak Kekayaan Intelektual-Suatu Pengantar*, Bandung: Alumni, 2006, p. 6-7.

13. Suyud Margono, 2013, *Hukum Hak Kekayaan Intelektual (HKI)*, Pustaka Reka Cipta, Bandung, p. 5.

14. Setiono, *Rule of Law (Supremasi Hukum)*, (Surakarta: Magister Ilmu Hukum Program Pascasarjana Universitas Sebelas Maret, 2004), p. 3.

15. Hadi Setia Tunggal, 2012,, *Hukum Hak Kekayaan Intelektual(HKI/ HAKI)*, Harvarindo, Jakarta, p. 1.

16. Sayud Margono, 2001, *Komentar Atas Undang-undang Rahasia Dagang, Desain Industri. Desain Letak Sirkuit Terpadu*, CV. Novindo Pustaka Mandiri, Jakarta,p. 4

globalization, in general people are very concerned with his personal rights, both artwork and others. Now the copyrights of the artwork of an artist are highly regarded, especially the moral rights and economic rights of a work that has obtained the copyright.

In practice in Bali, which is earned by the creator is only an economic right, in the form of wage payment after the finished work created by the creator. While the moral rights of the creator are violated by irresponsible elements by attempting to create a work of creation, including the plagiarism of the copyrighted work. Copyright is an ordinary offense, not just a creator who can act when a violation occurs, but the authorities can also act in case of violation, but in practice in Bali, the police officer, in this case is the police, no one acts when an offense such as the act of plagiarism against art works in Bali took place. The police just take legal action if reported in advance or there are parties who reported the occurrence of acts of plagiarism against artwork.

The purpose of rights relating to copyright is to protect the legal interests of certain persons and legal entities that contribute to the creation of other related works. However, that can not be qualified as a copyright work based on the Law of RI. 28 of 2014 on the copyright of all countries even though their work contains sufficiently technical organizational expertise and creativity for the justification of recognition as a copyrighted work of copyright that is part of the intellectual property rights of a creator. The law of rights, in relation to copyright, is intended that the production as a result of the activities of such persons and entities is recognized and legally protected, as it relates to the protection of copyright ownership under copyright law. Some laws clearly state that the exercise of the associated rights must pass to and not in any way bring about the consequences of copyright protection.¹⁷

Referring to the aforementioned explanation, Rahmi argues that the theory of the rights to copyright is based on two reasons: first, the work of the right holder does not meet the standards of copyrights ability, primarily because of his work, the degree of originality and creativity is very low. Second, its contribution is not an "Intellectual personal creation" but a contribution in the form of investment or the other.¹⁸

C. Law Enforcement Against Violation of Copyright of Artwork in Bali

Law enforcement of copyright is very important to understand. Law enforcement of copyright is usually done by copyright holders in civil law, but also from the side of criminal law. Criminal sanctions are generally imposed on serious fraudulent activities, but are now increasingly prevalent in other cases.

Accountable and transparent law enforcement can be interpreted as an effort to enforce law enforcement that can be accountable to public, nation and state related to the existence of legal security in applicable legal system and legal benefit and justice for society.¹⁹

Criminal sanction for copyright infringement in Indonesia is, generally in the form of a maximum of one month and a maximum of seven years and a maximum of seven years imprisonment which may be accompanied or not accompanied by a fine of at least one million rupiah and a maximum of five billion rupiah, whilst the creation or goods which is the result of the criminal act of copyright and the tools used to commit the criminal act shall be seized by the State for destruction (Law of RI No. 28 of 2014, chapter XIII on Copyright).

Criminal acts in the field of copyright are categorized as criminal acts and the threat of punishment is regulated in Article 112, which says:

17. Rahmi Jened, 2014, *Hukum Hak Cipta (copyrights law)* . PT. Citra Aditya Bakti, Bandung, p. 203-204.

18. Rahmi Jened, *Hukum Hak Cipta dan Hak Terkait dengan Hak Cipta*, Program Magister HKI, Program Pascasarjana Universitas Airlangga, Surabaya, Januari 2013, p 1-3, and see Rahmi Jened, *Ibid*, 205.

19. Ahkam Jayadi, 2015, *Memahami Tujuan Penegakan Hukum*, Genta Perss, Yogyakarta, p. 53.

“Any person who without right to do the acts as intended in Article 7 paragraph (3) and/or Article 52 for a commercial user shall be liable to a maximum imprisonment of 2 (two) years and/or a maximum fine of Rp. 300.000.000,-00 (three hundred million rupiahs)”.

From the explanation of the above article, if seen in Article 7 paragraph (3) of the Law of RI 28 of 2014 on copyright, it is stated that "Copyright management information as referred to in paragraph (1) and copyright of electronic information as referred to in paragraph (2) owned by the author is prohibited to be removed, altered or destroyed. Similarly, in article 52, Law of RI no. 28 of 2014 on copyright means that anyone is prohibited from destroying, annihilating, eliminating, or making non-functional.

Law enforcement of copyright is usually done by copyright holders in civil law, but there is also a side of criminal law. Criminal sanctions are generally imposed on serious fraudulent activities, but are now increasingly prevalent in other cases.

Enforcement of copyright law to a work of art in the provisions of Article 113 paragraph (1) of the Law of RI No. 28 of 2014 states the following.

“Any person with no right to violate economic rights referred to in Article 9 paragraph (1) letter i for commercial use shall be subject to imprisonment of a maximum of 1 (one) year and/or a maximum fine of Rp. 100.000.000,-00 (one hundred million rupiah)”.

Based on the explanation of the aforementioned article, Article 9 paragraph (1) part I, where the creator or copyright holder as referred to in article 8 namely economic rights is the exclusive right of the creator or copyright holder to obtain economic benefits for the creation of the lease of creation. This shows that copyright leases are important to be understood by artists.

In Article 113 paragraph (3) of the Law of RI No. 28 of 2014, it is mentioned that:

“Any person who without rights and/or without permission of the Creator or copyright holder has violated the economic right of the Author as referred to in Article 9 paragraph (1) letter a, letter b, letter e, and/or letter g for commercial use shall be liable to imprisonment for a maximum of four years and/or a maximum fine of Rp. 1,000,000,000.00 (one billion rupiah)”.

Elucidation of the aforementioned article, Article 9 paragraph (1) a, b, e, and g where the creator or copyright holder as referred to in Article 8, namely economic rights is the exclusive right of the creator or copyright holder to obtain the economic benefits of creation for the creation of publication, the reproduction of creation in all forms, the distribution, organizing, or transformation of creation, and the announcement of creation.

Related to Article 9 paragraph (1) Letter b and letter e that is about doubling creation in all its forms is one part of plagiarism. Including duplicate deeds are recording using a video camera (camcorder) inside the cinema and live performances. In artworks (painting and sculpture) multiplication can occur with the printing method to obtain the production of artwork in large quantities. Printing an art product takes place in today's art development to pursue material. The work of artists, unwittingly, is copied by the method of printing and the results exactly the same. Similarly to the distribution of the works or copies, plagiarists will try to make copies as closely as possible to get as many buyers as possible.

IV. CONCLUSION

Based on the previous description, this paper concludes with several conclusions, namely: First, Implementation of Law of RI No. 28 of 2014 on copyrights in the form of works of art in Bali, in connection with the implementation in Copyright, there are two inherent rights, such as Economic Rights and Moral Rights. It is a dishonest and unjust act if one steals another's business without getting his consent first, (b) the protection of

reputation, (b) the encouragement and reward of innovation and creation. Secondly, law enforcement of violations of the copyrights of art works in Bali prioritizes the perpetrators of violations of art works in Bali that make and which distribute rather than individual users. Accountable and transparent law enforcement is as an effort to enforce law enforcement that can be accounted to public related to legal certainty in applicable legal system and law enforcement efforts and dispute settlement with arbitration and mediation as well as the importance of prevention.

Based on all of the above exposure, there are some suggestions that the author would like to give. These suggestions are: Firstly, the government, especially the Government of Bali Province, needs to provide and facilitate artists and creators to have enthusiasm in registering their art products. This is done to inventory the results of the art community so as not to be excessive and registered by foreigners in the future. Secondly, law enforcers, especially the Department of Law and Human Rights that accommodate from the side of law is expected to often do socialization and counseling law related to the copyright to art community in Bali. Finally, the creators of art works (Artists of Statues and Paintings) are expected to have awareness that the created works of art with special skills produce quality work have awareness of protecting rights and moral rights and economic rights that must be enjoyed for livelihood of artists in Bali.

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