

Copyright Liability for Unauthorized Film Distribution via Illegal Streaming Websites: The Case of LK21

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Abstract

Film piracy through illegal streaming websites such as LK21 continues to erode industry revenue, weaken production incentives, and generate layered questions of liability. This article analyzes the construction of copyright liability for unauthorized film distribution via LK21 and formulates dispute-resolution and countermeasure directions that are relevant to copyright enforcement in Indonesia. This research adopts a normative legal method using statutory, conceptual, and case approaches. Primary legal materials include Law Number 28 of 2014 on Copyright, Law Number 33 of 2009 on Film, and regulations governing the handling of copyright infringement in electronic systems, while secondary legal materials are drawn from relevant scholarly literature and academic articles. The analysis is qualitative and employs grammatical, systematic, and teleological interpretation to examine the relationship between legal norms and the operational patterns of illegal streaming websites. The results indicate that providing access to films through LK21 correlates with infringements of economic rights, particularly reproduction and communication to the public, and may also affect moral rights when the integrity and attribution of works are disregarded. The discussion underscores the need for a liability mapping based on contribution-control parameters to assess the roles of uploaders, site operators, infrastructure providers, and advertising networks through their control over access and their receipt of economic benefits. The article recommends a synergistic combination of administrative, civil, and criminal enforcement complemented by strategies to disrupt monetization in order to curb the re-emergence of mirror domains and strengthen enforcement effectiveness.

Keywords: *copyright, contribution control, LK21*

Abstrak

Pembajakan film melalui situs streaming ilegal seperti LK21 terus menggerus pendapatan industri, melemahkan insentif produksi, dan menimbulkan persoalan pertanggungjawaban yang berlapis. Artikel ini menganalisis konstruksi pertanggungjawaban hak cipta atas distribusi film tanpa izin melalui LK21 serta merumuskan arah penyelesaian sengketa dan penanggulangan yang relevan bagi penegakan hukum di Indonesia. Penelitian ini menggunakan metode penelitian hukum yuridis normatif dengan pendekatan perundang-undangan, konseptual, dan kasus.

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Bahan hukum primer meliputi Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, Undang-Undang Nomor 33 Tahun 2009 tentang Perfilman, serta ketentuan penanganan pelanggaran hak cipta pada sistem elektronik, sedangkan bahan hukum sekunder berasal dari literatur dan artikel ilmiah yang relevan. Analisis dilakukan secara kualitatif melalui interpretasi gramatikal, sistematis, dan teleologis untuk menguji keterhubungan norma dengan pola operasional situs streaming ilegal. Hasil penelitian menunjukkan bahwa penyediaan akses film melalui LK21 berkorelasi dengan pelanggaran hak ekonomi, terutama penggandaan dan komunikasi kepada publik, serta berpotensi memengaruhi hak moral ketika integritas dan atribusi karya diabaikan. Pembahasan menegaskan perlunya pemetaan tanggung jawab berbasis parameter kontribusi-kontrol untuk menilai peran pengunggah, pengelola situs, penyedia infrastruktur, dan jaringan iklan melalui relasi kontrol akses dan manfaat ekonomi. Artikel ini merekomendasikan sinergi penegakan administratif, perdata, dan pidana yang dilengkapi strategi pemutusan monetisasi guna menekan kemunculan domain cermin dan memperkuat efektivitas penegakan.

Kata kunci: hak cipta, kontribusi control, LK21

1. INTRODUCTION

Technological progress has changed how Indonesian society interacts, works, and enjoys entertainment. Broader internet access has shifted content consumption from physical media to network-based services. The digital economy has also generated new business models in services, commerce, and the creative industries. Audiovisual content has become a major commodity with high economic value within that ecosystem. These conditions position intellectual property rights as an essential instrument for sustaining incentives to create.¹ Intellectual property infringement has also increased when technology is used to copy and disseminate works without authorization. Film piracy through illegal streaming websites has emerged as a particularly prominent issue because it occurs rapidly, at scale, and across borders.

Lawful streaming services provide films through licensing arrangements and legitimate payment mechanisms. Legal platforms such as Netflix or Vidio offer film catalogs with stable viewing quality and structured copyright protection. Some users

¹ I Made Oka Sugiadnyana and I Gusti Bagus Suryawan, "Legal Protection For Copyright Holders For Violations In The Form of Piracy of Film Cinematographic Works on The Telegram Application," *Journal of Law, Politic and Humanities* 4, no. 4 (May 14, 2024): 406–10, <https://doi.org/10.38035/jlph.v4i4.373>.

still choose illegal routes because they seek free, fast, and practical access. Illegal streaming websites facilitate these consumption patterns by making the latest films available without authorization from rightsholders.² LK21 is frequently cited as an example of a widely accessed site due to its simple interface and broad range of content. The availability of unlicensed films on LK21 causes economic losses for producers and rightsholders. Legal issues also arise because the site's operational structure can involve site administrators, uploaders, infrastructure providers, and advertising monetization networks.³

Law No. 28 of 2014 on Copyright defines copyright as an exclusive right of the author that arises automatically once a work is expressed in a tangible form. That exclusive right grants authority to permit or prohibit others from exploiting the work. Economic rights serve as the basis for controlling commercial exploitation, including reproduction and public communication of the work. Moral rights protect the personal bond between the author and the work, including attribution and the integrity of the work.⁴ The copyright regime also recognizes related rights for performers, phonogram producers, and broadcasting organizations. Administrative enforcement instruments in electronic systems also recognize procedures for disabling content and/or user access to materials that infringe copyright. This normative framework provides the foundation for assessing unauthorized film distribution as copyright and/or related-rights infringement.

Law No. 33 of 2009 on Film defines a film as a cultural artwork and mass communication medium created according to cinematographic principles, with or without sound, and capable of being exhibited. That definition underscores film as a creative product resulting from a structured production process and significant investment. Law No. 28 of 2014 classifies cinematographic works as protected subject

² Rifa Nasya Shafwa and Andriyanto Adhi Nugroho, "Efektivitas Perlindungan Hukum Pemegang Hak Cipta Atas Pembajakan Film Pada Situs Online Di Indonesia," *Jurnal Interpretasi Hukum* 4, no. 3 (November 17, 2023): 524–35, <https://doi.org/10.22225/juinhum.4.3.8233.524-535>.

³ Muhammad Anugrah, "Legal Protection for Film Copyright Holders Against Illegal Downloading and Streaming Activities on the Internet," *Indonesia Law Reform Journal* 3, no. 2 (October 18, 2023): 172–83, <https://doi.org/10.22219/ilrej.v3i2.26301>.

⁴ Rida Ista Sitepu, "Pertanggungjawaban Pidana Terhadap Pelanggaran Hak Cipta Sinematografi Di Aplikasi Telegram," *Jurnal Rechten : Riset Hukum Dan Hak Asasi Manusia* 4, no. 1 (April 29, 2022): 27–35, <https://doi.org/10.52005/rechten.v4i1.92>.

matter under copyright. Such protection covers the economic exploitation of films and safeguards the integrity of the work when it is distributed to the public. Digital distribution of films constitutes a form of communication to the public that may trigger legal liability when conducted without authorization. Establishing infringement in the digital environment requires tracing upload footprints, file sources, and the roles of parties operating the website.⁵ Liability issues become more complex because infringements often involve domains and servers that can move or be located outside the jurisdiction.

LK21 presents films to users through streaming links or files that can be played directly in a browser. This practice enables users to watch films without buying tickets, without subscribing to legal services, and without the rightsholder's permission. The free-access model is commonly accompanied by advertisements that become a revenue source for the website operators. The linkage between film content and advertising monetization indicates a commercial dimension that is relevant to infringement assessment. Website administrators may function as content curators, link index providers, and parties who manage the playback system and domain redirections. Uploaders or file providers may also qualify as primary actors because they determine the availability of copies of films that are made accessible.⁶ This chain of activities suggests layered liability that is not identical to the role of viewers as end users.

Copyright liability for illegal streaming requires identifying acts that amount to reproduction, publication, or making films available to the public. The analysis also needs to distinguish direct actors who upload files from intermediaries who facilitate access through site management. A joint regulation of the Minister of Law and Human Rights and the Minister of Communication and Informatics regulates procedures for disabling content and/or user access that infringes copyright in electronic systems. The

⁵ Regent Regent et al., "Pelanggaran Hak Cipta Sinematografi Di Indonesia: Kajian Hukum Perspektif Bern Convention Dan Undang-Undang Hak Cipta," *Indonesia Law Reform Journal* 1, no. 1 (March 31, 2021): 111–21, <https://doi.org/10.22219/ilrej.v1i1.16129>.

⁶ Relys Sandi Ariani, Luna Dezeana Ticoalu, and Herlin Sri Wahyuni, "Mengoptimalkan Peran Lembaga Perfilman Indonesia: Analisis Aspek Hak Cipta Terhadap Praktik Siaran Video Ilegal," *Jurnal Kajian Pembaruan Hukum* 1, no. 2 (July 29, 2021): 175, <https://doi.org/10.19184/jkph.v1i2.24475>.

disabling mechanism supports rapid responses, yet its effectiveness can diminish when websites use mirror domains and anti-blocking technologies. A civil and criminal liability framework remains necessary to reach actors who organize distribution and obtain benefits. Liability assessment should also consider digital evidence, financial linkages, and the degree of control that site operators exercise over content.⁷ A more operational analytical framework is needed because enforcement practice often stops at website blocking without addressing the underlying structure of responsibility among supporting actors.

Marcellino, Martinelli, and Arrifa⁸ in 2023 examine protection for film creators when works are pirated through the LK21 website. Maria Oktaviani et al⁹ in 2024 discuss about the legal protection for creators of cinematographic works against film piracy on illegal streaming sites, which has been regulated under the ITE Law and the Joint Regulation on content blocking, but remains ineffective because the existing legal framework has not yet clearly and adequately accommodated the protection of creators. (2025) analyze the national legal framework and enforcement obstacles relating to illegal streaming websites in the digital era. Naeli Rizqi Marhamah et al¹⁰ in 2025 apply a law-and-economics approach to formulate strategies for combating film piracy on Apply a copyright law perspective to the shared challenge of digital technological disruption, where AI-generated works raise questions of authorship and protection, while illegal streaming platforms such as LK21 raise issues of liability and enforcement for unauthorized film distribution in the online environment.

⁷ Ayup Suran Ningsih and Balqis Hedyati Maharani, "Penegakan Hukum Hak Cipta Terhadap Pembajakan Film Secara Daring," *Jurnal Meta Yuridis*, September 1, 2019, 13–32, <https://doi.org/10.26877/m-y.v2i1.3440>.

⁸ Marcellino Jason Imelda Reisa Arrifa Martinelli, "Hak Pencipta Film Terhadap Karyanya Yang Dibajak Secara Ilegal Pada Website LK21," *UNES Law Review* 5, no. 4 (2023): 3134–40, https://review-unes.com/law/article/view/622?utm_source=chatgpt.com.

⁹ Maria Oktaviani Kartika Tua, Aksi Sinurat, and Adrianus Djara Dima, "Perlindungan Hukum Terhadap Pencipta Karya Sinematografi Dalam Pembajakan Film Pada Situs Streaming Ilegal," *Jembatan Hukum: Kajian Ilmu Hukum, Sosial Dan Administrasi Negara* 1, no. 4 (November 20, 2024): 39–48, <https://doi.org/10.62383/jembatan.v1i4.922>.

¹⁰ M. Rizqi Marhamah, N., Ruhtiani, M., & Puspa Dewi, "AI Illustrative Works: Originality and Copyright in Indonesian and Swedish Law.," *Jurnal Hukum In Concreto* 4, no. 2 (2025): 237–256., <https://doi.org/https://doi.org/10.35960/inconcreto.v4i2.1925>.

This study aims to analyze copyright liability for unauthorized film distribution through illegal streaming websites, using LK21 as a case study. This study identifies legally relevant acts under the copyright regime, including reproduction, publication, and communication to the public through electronic systems. This study maps potential layers of liable subjects, ranging from uploaders and site operators to technical infrastructure providers and parties that monetize traffic through advertising. The novelty of this study lies in formulating parameters of contribution and control to determine when a site operator should be positioned as a principal offender, an accomplice, or a facilitating party. These parameters are designed to connect with content-disabling mechanisms so that administrative, civil, and criminal enforcement can complement one another. The analysis is expected to produce an enforcement model that does not end at domain blocking, but also targets the disruption of the distribution chain and monetization of pirated content. The academic contribution of this article is expected to strengthen discourse on copyright liability in the Indonesian illegal-streaming context through a more specific reading of LK21's operational patterns.

2. RESEARCH METHODS

This study employs a normative legal research method using a descriptive-analytical approach.¹¹ Normative legal research conceptualizes law as a system of norms reflected in statutory instruments and legal doctrine; therefore, this study focuses on examining rules, principles, and doctrines relevant to copyright infringement of cinematographic works through illegal streaming websites, particularly LK21. The analysis addresses the regulation of economic rights, moral rights, and enforcement mechanisms under Law Number 28 of 2014 on Copyright, as well as its relationship with Law Number 33 of 2009 on Film and related implementing regulations concerning copyright enforcement in electronic systems. This study applies a statutory approach to assess the structure, scope, and implications of the applicable norms. This study also

¹¹ Soerjono Soekanto dan Sri Mamuji., *Penelitian Hukum Normatif: Suatu Tinjauan Singkat* (Jakarta: Raja Grafindo Persada, 2013).

applies a conceptual approach to develop an analytical framework of copyright liability, drawing on theories of legal responsibility, unlawful acts, and the notion of “making available” in digital distribution. In addition, this study adopts a case approach by reviewing court decisions and publicly available enforcement practices to illustrate how the relevant norms operate in concrete contexts. The study ultimately formulates a coherent normative explanation of infringement construction and identifies legal subjects who may bear responsibility within the chain of unauthorized film distribution.¹²

The legal materials used in this study consist of primary, secondary, and tertiary legal materials. Primary legal materials include statutory regulations governing copyright and film, including provisions on copyright enforcement in electronic systems. Secondary legal materials include scholarly books, journal articles, prior studies, expert opinions, and other academic works relevant to film piracy, intermediary responsibility, and the characteristics of digital infringement. Tertiary legal materials include legal dictionaries, encyclopedias, and bibliographic indexes used to support source identification and verification.¹³ Legal materials are collected through library research and document study, which involve searching, inventorying, classifying, and citing materials in accordance with the research issues. The analysis is conducted qualitatively through norm systematization and structured legal reasoning. This study applies grammatical, systematic, and teleological interpretation to clarify the meaning and purpose of the relevant norms. Legal syllogism is used to connect general legal rules with the specific issues examined in this study. The findings are presented descriptively and analytically to explain the legal issues and to assess the adequacy of the existing regulatory framework in addressing unauthorized film distribution through illegal streaming websites.

¹² Irwansyah, *Penelitian Hukum, Pilihan Metode & Praktik Penulisan Artikel, Edisi Revisi* (Yogyakarta: Mirra Buana Media, 2022).

¹³ Jonaedi Efendi and Prasetijo Rijadi, *Metode Penelitian Hukum Normatif Dan Empiris: Edisi Kedua* (Depok: Prenadamedia Group, 2022), <https://books.google.co.id/books?id=j1W6EAAAQBAJ>.

3. RESULTS AND DISCUSSION

3.1. Copyright Liability for Unauthorized Film Distribution via the Illegal Streaming Website LK21

The rapid development of digital technology has expanded public access in Indonesia to films through the internet. The shift in consumption from physical media to streaming has accelerated the circulation of cinematographic works. Illegal streaming websites offer free access while disregarding licensing mechanisms.¹⁴ LK21 is a prominent example of a website that makes films available without the authorization of copyright holders. Such activities cause economic losses for producers, distributors, and related rightsholders. Illegal access practices also weaken production incentives because lawful revenues decline. These circumstances require a discussion of copyright liability that evaluates the roles of access providers rather than focusing solely on viewers' conduct.

Law Number 33 of 2009 affirms film as a cultural artwork and a mass communication medium created according to cinematographic principles. Law Number 28 of 2014 classifies cinematographic works as protected subject matter under copyright. Article 1(1) of the Copyright Law defines copyright as an exclusive right that arises automatically once a work is expressed in a tangible form. This exclusive right encompasses moral rights and economic rights attached to the author or copyright holder. Moral rights protect attribution and the integrity of the work against unauthorized alteration. Economic rights grant authority to reproduce, communicate, and distribute films to the public through lawful means.¹⁵ This legal framework positions the provision of films without authorization through streaming websites as conduct that may constitute copyright infringement.

LK21 typically presents films through embedded players, streaming links, or redirections to other sources. Making films available on pages that can be accessed by the public enables the communication of works to the public. The availability of digital

¹⁴ Giancarlo Frosio, "It's All Linked: How Communication to the Public Affects Internet Architecture," *Computer Law & Security Review* 37 (July 2020): 105410, <https://doi.org/10.1016/j.clsr.2020.105410>.

¹⁵ Oka Sugiadnyana and Bagus Suryawan, "Legal Protection For Copyright Holders For Violations In The Form of Piracy of Film Cinematographic Works on The Telegram Application."

copies indicates structured reproduction and/or facilitation of access. Advertising monetization on playback pages shows that financial gain is directly linked to access to the content. Website operators may organize content indexes, categories, upload schedules, and domain redirections to maintain the availability of films. Such operational patterns indicate a level of control that exceeds a neutral role as an information intermediary.¹⁶ Legal analysis must examine the relationship between the act of providing access and the economic exploitation inherent in film works.

Liability in the LK21 context must be mapped according to each actor's contribution within the distribution chain. Uploaders or file providers may qualify as direct infringers when they reproduce and upload films without authorization. Website operators may bear responsibility when they curate content, manage playback functions, and control public access. Technical infrastructure providers may become relevant when hosting services, servers, or networks enable repeated and sustained availability of infringing content. Advertising actors may contribute when advertising revenue becomes the primary incentive sustaining the website's operations.¹⁷ The assessment of liability requires evaluating knowledge, the benefits obtained, and the capacity to stop access. This role-based mapping helps distinguish principal offenders, contributing parties, and facilitating actors.

Preventive legal protection focuses on preventing infringement from occurring or from expanding further. Copyright recordation may strengthen proof of ownership and facilitate enforcement. Public literacy on copyright can shape understanding that free access through illegal websites still violates economic rights. Digital content oversight can be strengthened through cooperation among relevant authorities, rightsholders, and electronic system operators. Rapid reporting mechanisms by rightsholders can accelerate responses to infringing content. Affordable lawful services can reduce

¹⁶ Mengna Liang, "Copyright Issues Related to Reproduction Rights Arising from Streaming," *The Journal of World Intellectual Property* 23, no. 5–6 (November 2020): 798–814, <https://doi.org/10.1111/jwip.12175>.

¹⁷ Lasantha Ariyaratna, *Streaming and Copyright Law* (London: Routledge, 2022), <https://doi.org/10.4324/9781032260938>.

incentives for users to rely on illegal websites. These preventive measures support an ecosystem of film distribution that respects licensing and legitimate transactions.

Repressive legal protection operates after infringement occurs through administrative, civil, and criminal enforcement. Rightsholders may seek compensation through civil claims before the commercial court to recover economic losses. Criminal provisions may apply where the acts and fault elements are satisfied, particularly when infringement is commercial in nature. Article 113 (4) of the Copyright Law provides a basis for criminal sanctions for certain serious forms of infringement. Blocking access or disabling content within electronic systems can serve as a rapid response to stop dissemination. Digital proof requires tracing upload footprints, domain ownership, advertising revenue flows, and the operator's degree of control.¹⁸ These enforcement pathways must be combined so that legal action does not end with website blocking that can be easily bypassed.

Public legal awareness determines the effectiveness of copyright protection in the streaming era. Knowledge of the existence of legal rules often fails to translate into compliance when illegal access becomes normalized. Permissive attitudes toward LK21 can cultivate a legal culture that tolerates copyright infringement. Digital literacy education can emphasize the distinction between licensed lawful access and piracy-based illegal access. Public campaigns should explain the economic impact of piracy on creative workers, production companies, and state revenue. Families, schools, film communities, and lawful platforms can reinforce habitual respect for creative works. Changes in consumer behavior create market pressure that encourages film distribution to shift toward legitimate channels.¹⁹

The synthesis shows that the LK21 problem is rooted in a distribution mechanism maintained by layered actors. Enforcement strategies that rely solely on domain blocking tend to be ineffective when websites use mirror domains and link redirections. More targeted enforcement should address access control points, file sources, and

¹⁸ Tangguh Okta Wibowo, "Account-Sharing Programme: Beyond Piracy Streaming Platforms in Indonesia," *Continuum* 38, no. 5 (September 2, 2024): 647–61, <https://doi.org/10.1080/10304312.2024.2328216>.

¹⁹ Martinelli, "Hak Pencipta Film Terhadap Karyanya Yang Dibajak Secara Ilegal Pada Website LK21."

advertising-based profit streams. Liability arguments can be strengthened by assessing each actor's role using digital evidence and their links to economic benefit. Integrating preventive and repressive measures can enhance deterrence while building a culture of legal compliance.

3.2. Dispute Resolution and Government Countermeasures against Unauthorized Film Distribution via the Illegal Streaming Website LK21

Copyright infringement of cinematographic works remains widespread in Indonesia's digital environment. Rapid and low-cost public access through LK21 encourages repeated and large-scale consumption of pirated films. This consumption pattern suppresses lawful distribution revenue and affects the sustainability of investment in national film production. The resulting disputes involve not only compensation, but also the termination of access and the disruption of the illegal distribution chain. Dispute-resolution mechanisms must be positioned as part of an enforcement strategy that assesses the roles of uploaders, site operators, and supporting actors. Government policy must also operate in tandem with rightsholders' efforts to reduce both demand for and supply of illegal content.²⁰ This section outlines dispute-resolution avenues and countermeasures that are relevant to the LK21 case.

Law Number 33 of 2009 on Film affirms film as a cultural artwork and a mass communication medium produced according to cinematographic principles. Law Number 28 of 2014 on Copyright classifies cinematographic works as protected subject matter under copyright. Article 1 (1) of the Copyright Law defines copyright as an exclusive right that arises automatically once a work is expressed in a tangible form. That exclusive right includes moral rights that safeguard attribution and the integrity of the work. The exclusive right also includes economic rights, which authorize the rightsholder to reproduce, communicate, and distribute films lawfully. Article 9 (2) of the Copyright Law emphasizes the requirement of authorization when another party exploits the economic rights in a work. This normative foundation provides the basis for

²⁰ Dewi Sulistianingsih et al., "Online Dispute Resolution: Does the System Actually Enhance the Mediation Framework?," *Cogent Social Sciences* 9, no. 1 (December 31, 2023), <https://doi.org/10.1080/23311886.2023.2206348>.

assessing LK21 as a channel for exploiting cinematographic works without authorization.

LK21 typically provides films through embedded players, streaming links, or redirections to other sources. Making films available on pages that can be accessed by the public enables communication of works to the public without a license. The presence of advertisements on playback pages indicates a link between access to content and the receipt of economic benefit. A site structure that indexes titles, groups genres, and regularly updates a catalog demonstrates active curation. An operator's control over domains, links, and playback systems may strengthen attribution of conduct to the party running the site. A distribution chain involving storage, redirection, and monetization creates the need for a layered mapping of responsibility. Such mapping helps rightsholders determine which parties can be most effectively targeted through non-litigation mechanisms, civil actions, or criminal proceedings.²¹

Negotiation and cease-and-desist notices are often the initial steps when a rightsholder finds a film available on an illegal streaming website. Non-litigation dispute resolution may be pursued through mediation as part of alternative dispute resolution. Law Number 30 of 1999 on Arbitration and Alternative Dispute Resolution provides a general framework for resolving disputes outside the courts.²² Mediation enables the parties to discuss access termination, content removal, and compensation without lengthy evidentiary proceedings. A mediator facilitates communication and assists in formulating settlement options acceptable to both sides. Supreme Court Regulation Number 1 of 2016 governs mediation procedures when a dispute has already entered the court process. Mediation has limitations when infringements are anonymous and organized, because voluntary agreements may not permanently shut down access.²³

Civil litigation before the Commercial Court is a primary route for recovering economic losses caused by unauthorized film distribution. Article 99 (1) of the

²¹ Frosio, "It's All Linked: How Communication to the Public Affects Internet Architecture."

²² Faisal Riza and Rachmad Abduh, "Alternatif Penyelesaian Sengketa Secara Arbitrase Melalui Pemanfaatan Teknologi Informasi," *DE LEGA LATA: Jurnal Ilmu Hukum* 4, no. 1 (January 30, 2019): 77–86, <https://doi.org/10.30596/dll.v4i1.3171>.

²³ Sulistianingsih et al., "Online Dispute Resolution: Does the System Actually Enhance the Mediation Framework?"

Copyright Law provides a basis for authors or rightsholders to seek damages. Article 100 of the Copyright Law sets out procedural requirements, including requests to stop infringing conduct. Rightsholders must prove ownership of the film and demonstrate its availability on LK21 as an infringing act. Digital evidence may include screenshots, metadata, domain records, and advertising monetization traces linking operators to content access. Applications for provisional measures or interim relief may be used to expedite access termination while proceedings are ongoing. Well-targeted civil judgments can constrain a site's operations when claims are directed at actors who exercise real control over access provision.²⁴

Criminal enforcement is relevant where infringement involves intent and commercial purpose, producing broad adverse impacts. Article 113 (4) of the Copyright Law provides the basis for criminal sanctions for certain serious forms of infringement. Law enforcement authorities may trace those who upload films, manage catalogs, and control playback or link redirection. Investigations may also focus on the flow of funds from advertisements, affiliate arrangements, or payments associated with site traffic. Digital evidence requires accountable handling procedures so that its integrity is preserved during investigation and trial. Coordination with electronic system operators and internet service providers can support identification of IP addresses, servers, and related accounts. A focused criminal strategy can strengthen deterrence when enforcement targets the actors who control operations rather than merely end users.²⁵

Administrative measures, such as blocking access or disabling infringing content, provide a rapid response to limit the reach of illegal websites. Such mechanisms are commonly implemented through government authority in the communications and informatics sector, supported by reports from rightsholders. A joint regulation that governs the disabling of infringing content within electronic systems can serve as a procedural basis. Blocking typically reduces access in the short term, yet its

²⁴ Nindya Cipta Kariza, "Bentuk Pelanggaran Hak Cipta Atas Penggunaan Hak Cipta Warkop DKI," *JIPRO: Journal of Intellectual Property* 5, no. 2 (December 2022), <https://doi.org/10.20885/jipro.vol5.iss2.art4>.

²⁵ Annisa Rachmasari, Zaenal Arifin, and Dhian Indah Astanti, "Perlindungan Hukum Hak Cipta Pada Film Yang Diakses Secara Ilegal Melalui Telegram," *Semarang Law Review (SLR)* 3, no. 2 (December 12, 2022): 13–23, <https://doi.org/10.26623/slr.v3i2.5564>.

effectiveness diminishes when a site deploys mirror domains. Link redirection, the use of content delivery networks, and server relocation can prolong the blocking cycle without addressing controlling actors. Administrative evaluation should consider response speed, targeting accuracy, and the sustainability of monitoring for new domains. Integrating administrative action with civil and criminal measures helps prevent enforcement from ending solely at access disruption.²⁶

The government can strengthen countermeasures by targeting the infrastructure that sustains LK21's operations. Cooperation with hosting providers, domain registrars, and CDN operators can reduce service availability for repeat infringers. Oversight of the digital advertising ecosystem can be directed at cutting off funding for websites that profit from ads. A "follow the money" approach enables action against parties who process payments or channel advertising revenue to site operators. Interagency coordination protocols can accelerate data sharing on domains, accounts, and advertising networks identified as relevant.²⁷ Risk-based countermeasures can prioritize high-traffic websites and those hosting the newest releases that cause the greatest harm. These structural measures support more effective accountability by limiting offenders' operational capacity.

Preventive policy should also address demand-side factors that lead people to choose illegal access. Affordable subscription pricing for legal platforms can reduce incentives to watch films through LK21. Joint promotional programs involving the government, industry actors, and legal platforms can expand lawful access for students and university communities. Public screenings of national films under clear licensing arrangements can enhance appreciation while offering legitimate entertainment alternatives. Digital literacy initiatives that emphasize the economic impact of piracy can change perceptions that free access is harmless. Educational curricula and public campaigns can explain the difference between licensed access and piracy-based access.

²⁶ Sulistianingsih et al., "Online Dispute Resolution: Does the System Actually Enhance the Mediation Framework?"

²⁷ Filipa Reis, Miguel Godinho de Matos, and Pedro Ferreira, "Controlling Digital Piracy via Domain Name System Blocks: A Natural Experiment," *Journal of Economic Behavior & Organization* 218 (February 2024): 89–103, <https://doi.org/10.1016/j.jebo.2023.12.005>.

Sustained changes in consumer behavior will reinforce enforcement effectiveness by reducing traffic, which is a key economic resource for illegal websites.²⁸

Dispute resolution in the LK21 context requires a combination of non-litigation mechanisms, civil actions, criminal enforcement, and administrative measures that complement one another. Rightsholders must select avenues that align with the goals of recovery, access termination, and action against offenders. The government must balance blocking with measures targeting infrastructure and monetization so that operations cannot easily rebound. A liability framework should be constructed on digital evidence showing each actor's role and degree of control.²⁹ This study formulates a liability mapping based on "contribution control" parameters to evaluate the relationship among LK21's distribution chain, infrastructure, and monetization. These parameters position uploaders, site operators, infrastructure providers, and advertising networks within a spectrum of responsibility that can be tested against facts and legal norms. Applying this mapping strengthens synergy among administrative, civil, and criminal enforcement against unauthorized film distribution via illegal streaming websites.

CONCLUSION AND SUGGESTION

This research concludes that legal protection for copyright holders of cinematographic works against unauthorized film distribution through LK21 can be enforced by treating economic rights and moral rights as the primary basis for determining infringement, while mapping the liability of involved parties through "contribution-control" parameters to identify the roles and degrees of control of uploaders, site operators, infrastructure providers, and monetization networks. Effective dispute resolution requires a proportionate selection of non-litigation, civil, criminal, and administrative avenues according to the nature of the infringement, supported by digital evidence that links the act of providing access to the economic benefits obtained

²⁸ Luis Aguiar, Jörg Claussen, and Christian Peukert, "Catch Me If You Can: Effectiveness and Consequences of Online Copyright Enforcement," *Information Systems Research* 29, no. 3 (September 2018): 656–78, <https://doi.org/10.1287/isre.2018.0778>.

²⁹ Meiqian Li et al., "Governmental Enforcement against Piracy on Media Platforms," *Decision Support Systems* 194 (July 2025): 114458, <https://doi.org/10.1016/j.dss.2025.114458>.

by the offenders. The integration of access blocking, civil damages claims, and criminal enforcement becomes more effective when enforcement does not stop at domain blocking, but also targets controlling actors and the site's funding sources through oversight of infrastructure and the advertising ecosystem. This integrated approach strengthens the effectiveness of law enforcement and promotes a more consistent culture of lawful access within society.

The government should strengthen the synergy of administrative, civil, and criminal enforcement by targeting actors with the highest levels of contribution and control in LK21's operations, including site operators, infrastructure providers, and advertising monetization networks. Copyright holders should optimize digital evidence strategies and choose dispute-resolution avenues proportionately, prioritizing civil claims and criminal reports against actors who obtain commercial benefits. Electronic system operators, hosting providers, domain registrars, and digital advertising actors should implement stricter compliance policies to cut off funding streams and prevent the site's re-emergence through mirror domains. Public legal literacy should be enhanced through sustained campaigns and the expansion of affordable legal services so that habitual access to pirated content can gradually decline.

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