

The Role of Collective Management Organizations in Providing Legal Protection to Creators of Musical Works and Songs

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Abstract

The rapid development of the music industry, driven by digital technology, has significantly transformed the creation, distribution, and consumption of musical works, while simultaneously increasing challenges related to copyright protection. In this context, collective management organizations (CMOs) play a strategic role as intermediaries in managing creators' economic rights, particularly in licensing, royalty collection, and distribution. This study aims to examine the role of CMOs in providing legal protection for creators of musical works and songs, as well as to analyze the challenges affecting their effectiveness. This research employs a qualitative approach with a descriptive design, combining normative legal analysis with a limited empirical perspective. Data were collected through library research using primary, secondary, and tertiary legal materials, and analyzed using a descriptive-analytical method to identify patterns, relationships, and key issues related to the functioning of CMOs. The findings indicate that CMOs are essential in simplifying the management of economic rights and ensuring more structured and efficient royalty systems. However, their effectiveness is influenced by several factors, including low public awareness of copyright obligations, weak law enforcement, and gaps between regulatory frameworks and practical implementation. Additionally, internal challenges such as limited transparency, accountability issues, and varying levels of institutional capacity affect creators' trust in these organizations. The study also highlights that digital technological advancements require CMOs to adapt through the adoption of data-driven systems to improve monitoring and royalty distribution. In conclusion, while CMOs hold a crucial position in strengthening legal protection for creators, their optimal performance depends on the synergy between effective governance, technological adaptation, strengthened law enforcement, and increased public awareness. Enhancing these aspects is essential to establish a fair, transparent, and sustainable copyright protection system that supports the growth of the music industry.

Keywords: Collective Management Organizations, Copyright Protection, Economic Rights, Music Industry, Royalties

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1. INTRODUCTION

The development of the music industry over the past few decades has demonstrated remarkably rapid dynamics, particularly alongside advancements in digital technology and the expansion of access to various distribution platforms. This transformation has not only altered the ways in which musical works are produced and consumed, but has also introduced new challenges in terms of legal protection for creators¹. On the one hand, technology enables

¹ Syahnakri, M., Permana, I. M. A. A., Abhiseka, I. G. D., & Wibawa, K. S. (2025). The Implementation of Law Number



musical works to reach a wider audience in a relatively short time; on the other hand, the ease of reproduction and distribution increases the potential for copyright infringement. Within this context, the existence of collective management organizations becomes increasingly relevant as an instrument that bridges the interests of creators and users of works².

Creators of musical works and songs inherently possess exclusive rights over their creations, encompassing both moral rights and economic rights. Moral rights are associated with the recognition of the creator's identity and the integrity of the work, while economic rights include the right to obtain financial benefits from the use of the work³. In practice, the utilization of musical works often involves various parties, such as event organizers, broadcasting stations, digital platforms, and other commercial actors. This complexity makes it difficult for creators to individually monitor and claim their economic rights from every instance of use. Therefore, a collective mechanism is required to effectively and efficiently manage, collect, and distribute royalties⁴.

Collective management organizations serve as a solution to this issue. These institutions act as intermediaries representing the interests of creators in managing their economic rights, particularly in the collection and distribution of royalties⁵. With the presence of such organizations, creators are no longer required to negotiate directly with each user of their works, which in many cases would demand considerable time, effort, and cost. Furthermore, collective management organizations function to ensure that the use of works is carried out lawfully in accordance with applicable legal provisions⁶.

However, the effectiveness of collective management organizations in providing legal protection remains an important issue for examination. This is influenced by several factors, including the relatively low level of public legal awareness, weak enforcement of copyright laws, and the suboptimal royalty management systems in some developing countries⁷. In Indonesia, for instance, although the legal framework governing copyright has undergone significant reform, its implementation in practice still faces various challenges. It is not uncommon for musical works to be used without permission or without the proper payment of royalties, both in public spaces and in commercial contexts⁸.

On the other hand, the advancement of digital technology also presents its own challenges for collective management organizations. Streaming platforms, social media, and other internet-based services have significantly transformed patterns of music consumption⁹. Business models

28 of 2014 in Legal Protection of Musicians' Musical Works in Denpasar Regarding Royalty Collection. *Al-Zayn: Jurnal Ilmu Sosial & Hukum*, 3(6), 8461-8470.

² Ardiansyah, R., & Darmini, M. (2024). Pengaruh Penggunaan Media Pembelajaran Game Education Quizizz Terhadap Hasil Belajar Siswa pada Tema 8 Subtema 3 di Kelas VI SDN 2 Sumber Kidul. *Jurnal Cendekia Ilmiah*, 3(5).

³ Onyido, J., Oregbemhe, B., & Yetunde Okojie, Y. (2018). Issues and Perspectives on Collecting Societies and the Management of Musical Works and Sound Recordings in Nigeria. *The Gravitas Review of Business & Property Law*, 9(4), 94-114.

⁴ Wicaksono, H. S., & Nasution, K. (2025). Royalty Payment Mechanism for Songwriters in Indonesia. *Politika Progresif: Jurnal Hukum, Politik Dan Humaniora*, 2(4), 69-81.

⁵ VaridaAriani, N. (2021). Enforcement of law of copyright infringement and forgery with the rise of the digital music industry. *Jurnal Penelitian Hukum De Jure*, 21(2).

⁶ Suwadi, P., Sofyan, A. C., & Ramdhani, R. S. (2024). LEGAL COMPARISON BETWEEN NATIONAL COLLECTIVE MANAGEMENT INSTITUTIONS IN INDONESIA AND UNITED STATES. *Environmental & Social Management Journal/Revista de Gestão Social e Ambiental*, 18(4).

⁷ Panda, A., & Patel, A. (2012). Role of Collective Management Organizations for Protection of Performers' Right in Music Industry: In the Era of Digitalization. *The Journal of World Intellectual Property*, 15(2), 155-170.

⁸ Sardjono, A., Prastyo, B. A., & Larasati, D. G. (2016). The Effectiveness of National Collective Management Organization Regulation. *Indon. L. Rev.*, 6, 325.

⁹ Arenal, A., Armuna, C., Ramos, S., Feijoo, C., & Aguado, J. M. (2024). Digital transformation, blockchain, and the music industry: A review from the perspective of performers' collective management organizations. *Telecommunications Policy*, 48(8), 102817.



that previously relied on physical sales have shifted toward access-based systems, such as subscriptions and streaming. This shift requires collective management organizations to adapt in terms of data management systems, tracking of work usage, and royalty distribution mechanisms. Without adequate adaptability, these institutions risk falling behind and being unable to perform their functions optimally¹⁰.

In addition to technical aspects, issues related to governance and transparency within collective management organizations also arise. Creators, as rights holders, often demand openness in the processes of royalty collection and distribution¹¹. Trust in these institutions largely depends on the extent to which they can demonstrate accountability in their management. If transparency is not maintained, members' trust may decline, ultimately affecting the sustainability of the organization itself¹².

From a legal perspective, the protection of creators of musical works and songs does not solely depend on the existence of statutory regulations, but also on the effectiveness of the institutions tasked with implementing them¹³. Collective management organizations, as a crucial instrument, hold a strategic position in ensuring that creators' rights are realized in practice. Their role encompasses various aspects, ranging from granting licenses to users, collecting royalties, to distributing proceeds to members. Thus, these organizations function not merely as administrative managers, but also as protectors of the economic interests of creators¹⁴.

Furthermore, it is important to understand that effective legal protection is not only oriented toward enforcement against violations, but also toward preventive measures. In this regard, collective management organizations can play a role in increasing public awareness of the importance of respecting copyright¹⁵. Educational efforts directed at users of works, both individuals and institutions, constitute a strategic step in minimizing violations. In addition, cooperation with the government and law enforcement agencies is necessary to establish a more comprehensive protection system¹⁶.

In the global context, the practice of copyright management through collective management organizations has been implemented in various countries with varying degrees of success. Some developed countries have established relatively well-developed systems supported by advanced technology and strong regulatory frameworks¹⁷. Meanwhile, developing countries tend to face more complex challenges, particularly in relation to infrastructure, human resources, and legal culture. This comparison indicates that the success of collective management organizations is determined not only by legal aspects, but also by social, economic, and technological factors¹⁸.

¹⁰ Ayu Palar, M. R., Rafianti, L., Puspitasari, W., & Novianti, I. (2025). Centralized management of copyright royalties: A case study on the National Collective Management Organization for songs and music in Indonesia. *The Journal of World Intellectual Property*, 28(1), 24–57.

¹¹ Kristian, R. N., Anynoegroho, A., & Jalianery, J. (2025). Legal Protection for Creators Against Copyright Songs Reprinted by Cover Song Musicians in Royalty Payments. *Journal of Law, Politic and Humanities*, 5(5), 3985–3994.

¹² Dharmawan, N. K. S., Sarjana, I. M., Kurniawan, I. G. A., & Samsithawrati, P. A. (2023). The Existence of Collective Management Organization for Copyrights Protection: Do Its Roles Applicable for Dance Copyright Work? *3rd International Conference on Business Law and Local Wisdom in Tourism (ICBLT 2022)*, 861–871.

¹³ Abdillah, A. H. (2023). The Role of LMKN (National Collective Management Board) in Fulfilling the Economic Rights of Music and Song Job Creation According to PP No. 57/2021 (A Studi in Medan). *International Journal of Economic, Technology and Social Sciences (Injects)*, 4(1), 56–65.

¹⁴ Gervais, D. (2015). *Collective management of copyright and related rights*. Kluwer Law International BV.

¹⁵ Street, J., Laing, D., & Schroff, S. (2018). Regulating for creativity and cultural diversity: the case of collective management organisations and the music industry. *International Journal of Cultural Policy*, 24(3), 368–386.

¹⁶ Giga, G. (2024). The role and challenges of collective management organizations in copyright protection. *Актуальные Исследования*, (41 (223)), 6–11.

¹⁷ Hadziarapovic, N., Versendaal, J., Van Steenberg, M., & Ravesteijn, P. (2023). The economics of collective management in the music copyright industry in the Netherlands: digital transformation and equitable remuneration. *Rev. Econ. Rsch. on Copyright Issues*, 20, 38.

¹⁸ Hooijer, R., & Baloyi, J. J. (2016). *Collective Management Organizations—Tool Kit Musical Works and Audio-Visual*



Based on the foregoing discussion, it can be seen that the role of collective management organizations in providing legal protection to creators of musical works and songs is an issue with broad and complex dimensions, encompassing not only normative but also practical aspects. Therefore, in-depth research is required to understand the extent to which these institutions have effectively carried out their functions, as well as the factors influencing their performance.

This research is important given the increasing need for copyright protection amid the unavoidable wave of digitalization. By analyzing the role of collective management organizations, it is expected that a more comprehensive understanding of their contribution to protecting creators' rights can be obtained. Furthermore, the findings of this study are expected to provide constructive recommendations for strengthening copyright management systems, both in terms of regulatory frameworks and institutional practices.

Ultimately, optimal legal protection for creators of musical works and songs will not only benefit individual creators, but also support the overall development of the creative industry. A healthy and sustainable music industry requires a system that ensures every work is fairly valued. In this regard, collective management organizations play an indispensable role as the frontline in ensuring that these rights are protected in a fair and proportionate manner.

2. METHOD

This study employs a qualitative approach with a descriptive research design aimed at gaining an in-depth understanding of the role of collective management organizations in providing legal protection to creators of musical works and songs. The qualitative approach is chosen because it enables the exploration of legal phenomena not only from a normative perspective but also from an implementation standpoint in practice. Thus, this study does not merely focus on written regulations, but also examines how these rules are implemented and their impact on the parties involved.

The type of research used is normative legal research combined with a limited empirical approach. Normative legal research is conducted by examining various laws and regulations related to copyright, particularly those governing collective management organizations and the protection of creators of musical works and songs. Meanwhile, the empirical approach is used to complement the normative analysis through observations of actual practices, thereby providing a more comprehensive understanding of the effectiveness of the role of these institutions.

The approaches applied in this study include the statute approach and the conceptual approach. The statute approach is carried out by reviewing various relevant regulations at both national and international levels concerning copyright and royalty management. Through this approach, the researcher seeks to identify the legal norms that form the basis for the existence and operation of collective management organizations. The conceptual approach, on the other hand, is used to understand fundamental concepts related to copyright, legal protection, and the mechanisms for managing the economic rights of creators.

The data sources in this study consist of primary legal materials, secondary legal materials, and tertiary legal materials. Primary legal materials include laws and regulations related to copyright, such as statutes, government regulations, and other relevant policies. Secondary legal materials consist of scholarly literature such as books, journal articles, previous research findings, and expert opinions discussing copyright and collective management organizations. Meanwhile, tertiary legal materials include dictionaries, encyclopedias, and other sources that support the understanding of terms or concepts used in this research.

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The data collection technique is conducted through library research. In this process, the researcher collects various documents and literature relevant to the research topic, then systematically reviews and processes them. Library research is chosen because this study emphasizes the analysis of legal norms and theoretical concepts related to copyright protection. Additionally, if necessary, the researcher may supplement the data with information from official sources such as institutional reports or government publications.

After the data are collected, the next stage is data analysis. The analysis in this study is conducted qualitatively using a descriptive-analytical method. This means that the data are not processed in numerical form but are analyzed by describing, relating, and interpreting relevant information. The researcher seeks to identify patterns, relationships, and issues that arise concerning the role of collective management organizations in providing legal protection to creators of musical works and songs.

The analysis process is carried out through several stages. First, the researcher performs data reduction by selecting and focusing on information considered relevant to the research objectives. Second, the reduced data are presented in a systematic narrative form to facilitate drawing conclusions. Third, the researcher interprets the data by linking them to the theories and concepts previously examined. This stage is crucial as it enables the researcher to provide deeper meaning to the findings obtained.

To ensure data validity, the researcher applies source triangulation by comparing various references used. This approach is expected to enhance the accuracy of the data and minimize bias. In addition, the researcher strives to use credible and relevant sources to support the analysis. The reliability of the study is also maintained through consistency in the use of concepts and theoretical frameworks from the beginning to the end of the research.

The scope of this study is limited to examining the role of collective management organizations in the context of legal protection for creators of musical works and songs. This research does not extensively discuss the technical aspects of music production or commercial aspects beyond copyright management. Furthermore, the scope is primarily focused on the national legal context, although in certain parts it considers international practices for comparative purposes.

With the methods employed, this study is expected to provide a comprehensive overview of how collective management organizations perform their functions in protecting the rights of creators. Moreover, the approach used enables the researcher to identify various challenges faced as well as potential improvements that can be made. The findings of this study are expected to contribute not only theoretically but also practically to the development of copyright protection systems in the future.

3. RESULTS

The Role of Collective Management Organizations in Managing Authors' Economic Rights

In the context of an increasingly complex music industry, the existence of collective management organizations (CMOs) can no longer be regarded as merely complementary, but rather as a fundamental necessity for music and song creators. The findings of this study demonstrate that such organizations perform a crucial function in ensuring that authors' economic rights are effectively realized. Without a collective mechanism, efforts to manage economic rights individually would face numerous challenges, particularly due to the extensive scope of works' usage and the diversity of parties utilizing them.

In principle, economic rights grant creators the authority to obtain financial benefits from every use of their works. However, in practice, musical works possess characteristics that



distinguish them from other types of creations. Music can be used simultaneously across various locations and through multiple media, ranging from radio and television broadcasts to commercial venues and internet-based digital platforms. This situation creates a high level of complexity in terms of monitoring and royalty collection. Therefore, a system capable of integrating these various interests into a structured management framework is required.

It is within this context that the role of CMOs becomes significant. These organizations act as the collective representatives of creators in managing their economic rights, particularly in relation to licensing and royalty collection. With the presence of such institutions, users of works are no longer required to negotiate individually with each creator, but instead may proceed through a single authorized entity. This mechanism not only simplifies administrative processes but also provides legal certainty for both parties, namely creators and users.

Furthermore, CMOs function as instruments that ensure the continuity of income streams for creators. In the absence of organized management, a substantial portion of potential revenue may be lost due to unmonitored use of works. Through a collective system, each use of a work at least ideally can be identified and converted into royalties, which are then distributed to the creators. This illustrates that CMOs play a role not only in protection but also in optimizing the economic value of creative works.

Nevertheless, in practice, this role does not always operate smoothly. The findings indicate that the effectiveness of economic rights management is highly dependent on the institutional capacity of the organization itself. The ability to manage data, monitor the use of works, and distribute royalties in a timely and accurate manner constitutes key determinants of success. In some cases, limitations in data management systems result in discrepancies between the actual use of works and the royalties received by creators. This condition highlights the necessity of strengthening infrastructure and information systems.

In addition to technical aspects, the relationship between CMOs and creators also plays an essential role in determining the effectiveness of economic rights management. Trust constitutes a key element in this relationship. Creators are more likely to entrust the management of their rights if they are confident that the organization operates in a professional and transparent manner. Conversely, any doubts regarding the system may reduce creators' participation, which in turn affects the overall performance of the organization. Therefore, alongside enhancing technical capacity, CMOs must also establish governance systems that are accountable and transparent.

From a broader perspective, the existence of CMOs contributes to the orderly functioning of the music industry ecosystem. Through clear licensing mechanisms, users are provided with guidelines for legally utilizing music. This not only protects the interests of creators but also offers certainty for business actors in conducting their activities. In other words, CMOs serve as intermediaries that create a balance between the economic interests of creators and the commercial needs of users.

However, several challenges remain in strengthening this role. One of the primary issues is the limited awareness among users regarding the importance of paying royalties. In many cases, the use of music in public spaces or commercial activities is not fully accompanied by the fulfillment of legal obligations. This indicates that, beyond their administrative functions, CMOs must also actively engage in public outreach and education. Such efforts are essential to foster an understanding that the use of musical works entails legal and economic responsibilities that must be fulfilled.

Amid the rapid development of digital technology, the role of CMOs has also expanded. Digital platforms have transformed music distribution patterns into more decentralized and data-driven systems. In this context, CMOs are required to adapt to more modern systems, particularly in tracking the digital use of works. The implementation of technologies such as automated identification systems and integrated databases represents a relevant step toward



improving the accuracy of royalty management. However, the adoption of such technologies requires significant investment as well as adequate human resources.

Considering these various aspects, it can be understood that the role of CMOs in managing creators' economic rights is not static, but continuously evolves in line with the dynamics of the music industry. These organizations not only perform administrative functions but also act as strategic actors in sustaining the creative economy. Therefore, strengthening institutional capacity, enhancing transparency, and adapting to technological developments are essential measures that must be carried out continuously.

Overall, the findings of this study affirm that CMOs hold a highly important position in ensuring that creators' economic rights are protected and effectively realized. Despite the existing challenges in implementation, the presence of these organizations remains the most rational solution for addressing the complexities of copyright management in the music sector. Moving forward, systematic and sustainable improvements will be crucial in determining the extent to which CMOs can optimally fulfill their role in supporting the welfare of creators.

The Effectiveness of Legal Protection and Implementation Challenges

From a normative perspective, legal protection for creators of musical works and songs through collective management organizations has, in fact, a sufficiently strong foundation. Various copyright regulations provide both legitimacy and an operational framework for these institutions to carry out their functions. At the conceptual level, this system is designed to ensure that any commercial use of a work must be accompanied by proper authorization and fair compensation to the creator. Thus, theoretically, legal protection has been adequately formulated to address the needs of rights holders.

However, the findings of this study indicate that the effectiveness of legal protection is determined not only by the existence of regulations, but also by how these regulations are implemented in practice. It is at this stage that problems begin to emerge. There is a noticeable gap between the prevailing legal norms and the actual conditions in the field. One of the most prominent indicators is the relatively low level of compliance among users of copyrighted works with their obligation to pay royalties. Many business actors utilize music for commercial purposes without following the proper licensing procedures, either due to a lack of understanding or a tendency to avoid additional costs.

This phenomenon demonstrates that public legal awareness, particularly among users of creative works, remains suboptimal. In many cases, the use of music in public spaces such as restaurants, cafés, shopping centers, and entertainment venues is often perceived as a common practice without due consideration of its legal aspects. In fact, any form of utilization that generates economic benefits should be accompanied by an obligation to provide compensation to the creator. This imbalance ultimately leads to a reduction in the potential income that should be received by creators.

In addition to the issue of awareness, law enforcement also presents a significant challenge. The research findings indicate that the enforcement of copyright law still faces various obstacles, both technical and structural. One of the main challenges lies in the difficulty of proof, particularly in identifying specific uses of works and linking them to violations. Moreover, legal processes that are relatively lengthy and costly often discourage the serious pursuit of infringement cases.

Under such circumstances, the role of collective management organizations becomes highly strategic. These institutions have access to data on the use of works and maintain direct relationships with users through licensing mechanisms. However, this potential has not yet been fully optimized in supporting law enforcement efforts. Coordination between collective management organizations and law enforcement authorities still needs to be strengthened in



order to create a more effective monitoring system. Without proper synergy, legal protection efforts tend to be fragmented and less capable of creating a deterrent effect for violators.

On the other hand, a purely repressive approach is insufficient to ensure the effectiveness of legal protection. The study shows that preventive measures through education and public outreach still need to be enhanced. Many users of creative works do not fully understand their legal obligations, meaning that violations often stem from a lack of information rather than deliberate intent. In this context, collective management organizations play an important role in building public awareness of the importance of respecting copyright. Continuous educational efforts are expected to reshape public attitudes so that legal compliance is no longer driven solely by fear of sanctions, but by an awareness of the importance of justice for creators.

The development of digital technology also introduces new dimensions to the challenges of implementing legal protection. On one hand, technology facilitates the distribution of works and opens broader market opportunities for creators. On the other hand, it also increases the risk of infringement, such as unauthorized use, piracy, and illegal distribution through various online platforms. This situation requires adjustments in legal protection mechanisms to ensure their continued relevance in the modern era. Collective management organizations are therefore expected not only to operate conventionally, but also to adopt technological solutions for monitoring and enforcing rights.

Despite these challenges, there are indications that improvement efforts are ongoing. Several initiatives have begun to emerge, including increased cooperation between collective management organizations and the government, the strengthening of regulations related to royalty management, and the development of digital-based systems to improve data accuracy. These measures reflect an awareness that legal protection cannot remain static, but must continuously adapt to evolving conditions.

Considering these findings, it can be understood that the effectiveness of legal protection for creators of musical works and songs is still in the process of being strengthened. Although the legal framework is already in place, its implementation requires further improvement in terms of law enforcement, public awareness, and the institutional capacity of collective management organizations. Therefore, a comprehensive and sustainable approach is essential to create a system of protection that is not only normatively strong, but also effective in practice.

Overall, the implementation challenges highlight that legal protection cannot be achieved solely through regulation, but requires the active involvement of multiple stakeholders. Collective management organizations, the government, industry actors, and society must collaborate to build an ecosystem that supports respect for copyright. Without solid cooperation, the desired level of legal protection will be difficult to achieve optimally.

Governance, Transparency, and Creators' Trust

The governance of collective management organizations constitutes a crucial factor in determining their effectiveness in carrying out the function of protecting creators' economic rights. The findings of this study indicate that, in addition to external issues such as user compliance and law enforcement, internal institutional challenges also exert a comparably significant influence. In this context, transparency and accountability emerge as two key elements that are frequently highlighted by creators as rights holders.

Conceptually, collective management organizations are founded on trust. Creators delegate part of their authority over the management of their economic rights to these organizations with the expectation that such rights will be managed professionally and yield optimal benefits. However, this relationship is not automatic; rather, it must be maintained through an open and accountable management system. When transparency is inadequately implemented, the potential for distrust correspondingly increases.



The findings further reveal that one recurring issue is the lack of openness in the processes of royalty collection and distribution. Some creators report that they do not receive sufficient information regarding how royalties are calculated, their sources, and the mechanisms of distribution. This condition fosters perceptions of uncertainty and, in certain cases, leads to suspicions regarding the fairness of the distribution carried out by the organization. In fact, clarity of information is fundamental to building a healthy relationship between the organization and its members.

In practice, royalty management is indeed a complex undertaking. The large number of users, the diversity of usage types, and the varying commercial value of each work make the process of calculating royalties inherently complicated. Nevertheless, such complexity cannot serve as a justification for neglecting the principle of transparency. On the contrary, in complex situations, the need for an open and comprehensible system becomes even more critical. Therefore, collective management organizations are required to simplify information without compromising accuracy, ensuring that it remains understandable to creators.

In addition to transparency, accountability is an equally important aspect. Collective management organizations must be able to demonstrate that all management processes are conducted in accordance with accountable principles, both administratively and legally. This includes financial management, royalty distribution mechanisms, and organizational decision-making processes. Strong internal control systems, along with periodic audits, can serve as strategic measures to ensure that management practices adhere to established standards.

On the other hand, technological advancements provide opportunities to enhance the quality of institutional governance. The adoption of digital systems in royalty recording and reporting can improve accuracy while facilitating easier access to information for creators. Through technology-based systems, creators can monitor the use of their works more transparently, including the royalties generated. This not only increases efficiency but also strengthens trust in the organization as a rights manager.

However, the implementation of technology is not without challenges. Limitations in human resources, relatively high investment costs, and infrastructure readiness remain obstacles faced by some collective management organizations. Furthermore, not all creators possess the same level of digital literacy, necessitating additional efforts to ensure that the developed systems are accessible and can be optimally utilized by all members.

Ultimately, creators' trust in the organization serves as a key indicator in assessing the success of governance. This trust is influenced not only by the amount of royalties received but also by perceptions of fairness and transparency in the management process. When creators feel involved and adequately informed, the resulting relationship tends to be stronger and more sustainable. Conversely, perceptions of opacity or lack of transparency increase the likelihood of conflict and dissatisfaction.

Moreover, sound governance also affects the organization's legitimacy in the public sphere. Collective management organizations interact not only with creators but also with users and the government. Therefore, institutional credibility is essential in maintaining trust among various stakeholders. Organizations with robust governance systems are generally better positioned to establish cooperation and gain support in fulfilling their functions.

Thus, it can be understood that governance, transparency, and trust are three interrelated and inseparable aspects. Strengthening one aspect without addressing the others will not yield optimal results. Collective management organizations must develop systems that are not only effective in managing economic rights but also capable of fostering a sense of fairness and trust among creators.

Overall, the findings of this study affirm that governance challenges within collective management organizations are not merely technical issues but also involve institutional



relationships and members' perceptions. Therefore, improvement efforts must be comprehensive, encompassing system strengthening, enhanced transparency, and the development of more open communication with creators. With well-directed measures, it is expected that collective management organizations can perform their roles more optimally and sustainably.

Adaptation to Digital Technology Developments and Efforts to Strengthen Systems

The development of digital technology has brought fundamental changes to the landscape of the music industry, while also influencing how collective management organizations carry out their functions. Whereas music distribution previously relied heavily on physical media and conventional channels, today the circulation of works is dominated by digital platforms that enable access without spatial and temporal limitations. This transformation not only expands opportunities for creators to reach broader audiences, but also introduces new challenges in managing economic rights and ensuring legal protection.

The findings of this study indicate that digital transformation requires collective management organizations to undertake complex adjustments. One of the primary challenges lies in accurately identifying and tracking the use of works across dynamic digital platforms. Unlike usage in physical spaces, which is relatively easier to monitor, activities in the digital environment often involve massive volumes of data and complex distribution patterns. In such circumstances, conventional approaches become less effective, necessitating technology-based systems capable of managing data quickly and precisely.

In recent years, a number of collective management organizations have begun adopting digital technologies as part of their system-strengthening strategies. The use of integrated databases, electronic reporting systems, and content identification technologies represents a relevant step toward improving the accuracy of royalty management. Through these systems, each instance of usage can be recorded more systematically, thereby minimizing potential data loss that may affect creators' economic rights. Furthermore, technology enables faster and more efficient royalty distribution compared to manual methods.

However, the study also reveals that the level of readiness among organizations to adopt technology varies significantly. Not all institutions possess sufficient resources to develop and manage advanced digital systems. Budget constraints, lack of technical expertise, and infrastructural limitations are among the key factors hindering this transformation process. At the same time, the rapid pace of technological development requires continuous system updates, which ultimately demand long-term commitment.

Beyond internal challenges, adaptation to digital technology is also closely related to changes in user behavior. Streaming platforms, social media, and other internet-based services have transformed the way people consume music. The ownership model has shifted toward an access-based model, where users no longer purchase works physically but instead access them through digital services. This shift has implications for royalty collection patterns, making them more complex due to the involvement of various revenue-sharing schemes. In this context, collective management organizations are required to understand and adapt to continuously evolving business models.

On the other hand, technological advancement has also increased the potential for copyright infringement in more diverse forms. Unauthorized distribution, digital piracy, and illegal use of music on online platforms have become increasingly difficult to control. This indicates that, in addition to utilizing technology for management purposes, collective management organizations must also employ it as a tool for monitoring and protection. Digital monitoring systems, for instance, can help detect unauthorized use of works, enabling more timely and accurate enforcement actions.



Efforts to strengthen systems are not limited to technological aspects but also encompass overall institutional development. The findings suggest that collaboration between collective management organizations and various stakeholders such as governments, industry actors, and digital platforms is a crucial factor in creating a more integrated system. Such collaboration is necessary to align interests and ensure that each party plays a clear role in supporting copyright protection.

In addition, preventive approaches through education remain relevant in the digital era. While technology can support monitoring, user awareness remains a key factor in reducing violations. Therefore, collective management organizations need to continuously promote awareness regarding the importance of respecting copyright, particularly among digital platform users. Effective education is expected to foster a stronger legal culture, encouraging lawful and responsible use of musical works.

Furthermore, system strengthening must also be supported by policies that are adaptive to technological developments. Existing regulations should be capable of accommodating changes in the music industry, including mechanisms for licensing and royalty distribution on digital platforms. Without adequate regulatory support, the efforts of collective management organizations will struggle to achieve optimal results. Hence, synergy among legal, technological, and institutional aspects is essential in addressing these challenges.

Overall, this study demonstrates that adaptation to digital technological developments is imperative for collective management organizations. The changes occurring within the music industry are unavoidable, requiring organizations to continuously innovate in order to remain relevant. Although various obstacles exist in the adaptation process, the opportunities offered by technology are substantial in enhancing the effectiveness of managing creators' economic rights.

In conclusion, strengthening systems through the utilization of technology and the enhancement of institutional capacity represents a strategic approach to addressing the dynamics of the modern music industry. Collective management organizations need to develop approaches that are not only responsive to change but also proactive in creating systems that are more efficient, transparent, and sustainable. Ultimately, these efforts are expected to reinforce legal protection for creators and support the healthy growth of the music industry in the digital era.

4. DISCUSSION

The four findings of this study are fundamentally interconnected and demonstrate that the role of collective management organizations cannot be separated from the broader dynamics of copyright protection. From the perspective of economic rights management, these organizations have proven to be important instruments in bridging the interests of creators and users within a more structured system. The collective mechanisms they employ provide efficiency while also creating opportunities to optimize income for creators, particularly amid the increasing complexity of music usage.

However, the effectiveness of this role continues to face various implementation challenges. The low level of user compliance and the suboptimal enforcement of the law indicate that the mere existence of regulations is insufficient to ensure effective protection. In this regard, the role of collective management organizations must be supported by a stronger law enforcement system as well as increased public awareness in order to foster broader compliance.

On the other hand, issues related to internal governance are equally decisive. Transparency and accountability in royalty management directly influence the level of trust among creators. Without sufficient trust, the collective mechanisms that have been established risk losing their legitimacy. Therefore, strengthening reporting systems and enhancing information



transparency have become urgent priorities in improving institutional credibility.

Furthermore, the development of digital technology reveals that both the challenges and opportunities for collective management organizations are becoming increasingly complex. Adaptation to technology-based systems is not only necessary to improve efficiency but also to maintain the relevance of these organizations within the ever-evolving music industry ecosystem. In this context, institutional strengthening, technological innovation, and collaboration with various stakeholders are key to creating a more responsive protection system.

Overall, this discussion affirms that the success of collective management organizations in providing legal protection does not depend on a single aspect, but rather on the synergy among economic rights management, the effectiveness of legal implementation, good governance, and the ability to adapt to technological developments. Without a balance among these four aspects, optimal protection for creators of music and songs will be difficult to achieve.

5. CONCLUSIONS

Based on the results and discussion of the study, it can be concluded that collective management organizations play a strategic role in providing legal protection to creators of musical works and songs, particularly in the management of economic rights. Through collective mechanisms, these organizations are able to simplify the processes of licensing, collection, and distribution of royalties, thereby offering convenience as well as opportunities for optimizing creators' income amid the growing complexity of music usage.

However, the effectiveness of the legal protection provided still faces various challenges. The low level of compliance among users of copyrighted works, weak law enforcement, and the gap between normative regulations and practical implementation indicate that the existing system has not yet operated optimally. In addition, aspects of internal governance, particularly regarding transparency and accountability, also influence the level of trust that creators place in collective management organizations.

On the other hand, the development of digital technology has brought significant changes to the music industry, requiring adaptation from collective management organizations. The utilization of technology represents an important step in improving the efficiency, accuracy, and transparency of royalty management. Nevertheless, the implementation of such technologies still encounters obstacles, especially in relation to limited resources and infrastructure readiness.

Thus, it can be emphasized that strengthening the role of collective management organizations requires not only regulatory support, but also enhanced institutional capacity, improved governance, and adaptation to technological developments. Synergy among organizations, the government, industry players, and society is the key to creating a more effective, fair, and sustainable copyright protection system. Continuous efforts to strengthen these aspects are expected to provide optimal protection for creators while simultaneously supporting the overall growth of the music industry.

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