

# Copyright Law Protection Competence In Paying Royalty As Exclusive Rights Substance

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## Copyright Law Protection Competence In Paying Royalty As Exclusive Rights Substance

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### Abstract:

Copyright is considered as a moving and intangible object, therefore, a copyright devolution cannot be done verbally but must be with an authentic deed or Underhand deed. Problem Identification: 1. How does the song copyright devolution mechanism make economic interest for a composer or Copyright Holder?, 2. What is the system of song copyright royalty payment in Indonesia?, and 3. What should be done by the parties to resolve the royalty payment execution dispute?. It is a normative juridical method that must be used. Research Result: It is true that copyright license mechanism, fee retaining or royalty payment is considered as logic consequences that must be done by a licensee over a licensor (Copyright holder). It is because the licensee gets material profits due to the economic rights exploitation over the copyright itself. There are many varieties or different ways of compensation payment system or indemnification from the licensee to the licensor over one copyright object to another, for instance in song/music is known two different ways such as royalty and flat systems, while in music or song is known several ways, namely by percentage system, period system, profit sharing system, compensation or copyright selling system. Royalty payment dispute resolving may come in many ways, and, generally, the dispute resolving forums are available into two forms, such as litigation forum through courts and non-litigation forum out of court.

**Keywords:** Song Composing Copyright, Royalty, Exclusive Rights

JEL Classification Codes: K00, F20, F44, K22

### Introduction

Copyright is an Intellectual Property Right besides Industrial Rights such as Patent, Trademark, Industrial Design, Integrated Layout Circuits Design, Trade Secrets and Plant Varieties are considered as a very personal or exclusive right for composers or copyright holders to announce or reproduce their works as well without any restrictions based on applicable acts and regulations. The right to announce and reproduce is regarded as an economic right that benefits an author and copyright holder. An author or a copyright holder could provide the economic benefits by him or herself or devolves someone else as his or her representative either by devolving his or her economic right or giving license.[1] This case should be agreed upon a written agreement since the agreement itself will merely grant economic right consequence in the form of fee or royalties payment.

Song as a work is protected by copyright laws in Indonesia and has developed quite rapidly. Again, song as a human intellectual work gets legal protection.[2] So, if one wants to use it rightly, she or he should ask permission to a copyright holder. The development could be seen through many new artists and musicians who produce qualified songs to be listened. Needless to say, Legal protection in songs trading through cassettes, and in other forms of recordings, a song writer requires a formal agreement.[3] The agreement itself will provide clear provisions of both parties' rights and obligations, so, all weak-need song writers/authors will feel save and finally they have strong motivation to compose new songs.

There are lots of royalty issues occur due to economic rights, someone whose economic value is disturbed will prosecute or sue either by deliberation or come to the law court.[4] This is because royalty acquisition executing mechanism through license is not easy done by song authors/writers, either in the implementation of license agreement or in the collection of royalties. The mechanism is regarded as a legal relationship made by the parties

in optimizing the exploitation of songwriting works. Therefore, all law instruments that provide legal protection or protection over the parties involved in it are really required.[5]

In the provisions of Law Number 28 Year 2014 about Copyright Article 80 paragraph 4<sup>1</sup> says that "Royalty amount determination as what stated in paragraph (3) and Royalty granting procedures is based on License agreement<sup>1</sup> between Copyright holder and other related right possessor and Licensee".[6]

In Article 80 paragraph 4 of the Act Number 28 Year 2014 about copyright does not clearly set the provisions of royalty payments implementation, technically, royalty amount, parties relationship or even disputes resolving that occur but just simply regulates the obligation of royalty payments by the licensee over copyright holder based on the agreement of both parties in accordance with the organization profession agreement.

### Research Problem

1. How does the song copyright devolution mechanism exceptionally benefit an author or Copyright Holder?, 2. What is the system of song copyright royalty payment in Indonesia? and, 3. What should be done by the parties to resolve the royalty payment execution dispute?

### Research Methods

The method used in this research is a normative juridical method by performing an investigation that based on applicable law theorem and it is really expected could give a problem solving during the investigation.

Data collecting technique used in this research is secondary data obtained from a Primary legal material which is related directly to the object of research, in this case, it is Law Number. 28<sup>2</sup> Year 2014 about Copyright.

Secondary law material means<sup>4</sup> legal material that explains the Primary legal material in the form of bibliography literatures, scienti<sup>4</sup> work and research results. The tertiary legal material is the material that explains both primary raw material and secondary legal materials in the form of dictionaries and encyclopedias.

After all the data were collected, they were classified in accordance with applicable provisions to be analyzed systematically in accordance with existing rules and regulations, and finally came to conclusion.

### Discussion

A. Song Copyright Transitional Mechanism which Grant Economic Benefit to a Songwriter or Copyright Holder.

Music copyright is one of available absolute means to support the ongoing business activities such as discotheque entertainment, karaoke, television broadcasting, radio, etc, but, still there are also some business activities even without music existence can take place. These reasons are used to distinguish the number of tariffs that music users have to pay, so, depends on the intensity (role) and extensity (duration) of the music using.[7]

Therefore, needless to say, those who get commercial benefits to use music copyrighted works of any kind, they deserve ask permission from the author and be rewarded.[8] Someone who buys cassettes to be played and listened in a private car or at home he or she does not need to pay royalty, but, if the one is a television businessman and play the cassettes or tape in his or her business areas, he or she must permit to the author by paying royalty. Another example, when someone is walking here and there in the market while singing, he or she does not need to ask permission, but if the person is asked by a promoter to perform and the promoter sells ticket, the principle rules of copyrighted works commercial use is done.[9]

The copyright license mechanism has different mechanisms in the implementation of giving license between one copyright object to another, either between song or music license, book publishing license or computer program license or computer software program.[10] However, in copyright license mechanism concerning license agreement found two kinds of mechanisms such as standard contract and non-standard one. In music or song announcement license mechanism, the license agreement is made after the users announce the music or song firstly and it is invoiced by the songwriter's or copyright holder's representative.[11]

As license substitution, the assignee is required to pay royalties. License may limit character, scope, time or territory of the assigned special rights.[1] Frankly speaking, even after economic right transferring<sup>1</sup> over a work, the author may choose to defend his moral right over his or her work. In the provision of Article 4 of Law Number 28 Year 2014 about Copyright, says that a copyright consists of economic right and moral right. Economic right is the right to obtain economic benefits over the work and related<sup>7</sup> products, and economic rights are to announce and reproduce.[12] Announcing and reproducing activities are translating, adapting, arranging, transferring, selling,

renting, lending, importing, displaying, publicly performing, broadcasting, recording and work advertising to the public through any means.[13]

In the provisions of Article 80 of Law Number 28 Year 2014 about Copyright, giving license procedures are:

1. Unless otherwise agreed, Copyright holder or so [23] one similar with it could give license to another party based on written agreement to perform the acts referred to Article 9 paragraph 1, Article 23 paragraph 2, Article 24 paragraph 2 and Article 25 paragraph 2.
2. The License Agreement referred to paragraph 1 is valid for a certain period of time and shall not exceed Copyright and Related Rights validity period.
3. Unless otherwise agreed, the implementation performance refers to paragraph 1 which comes with the licensee's obligation to pay royalty to the Copyright Holder or similar with it during the License period.
4. Royalties amount quotation as referred to paragraph 3 and Royalties paying procedure shall be done in accordance with the License Agreement between the Copyright Holder or the owner of the Related Rights and Licensee.
5. The number of Royalties in License Agreement must be assigned based on prevailing practice and of complying with the element of justice.[6]

For a comparison, it can be stated in a bulletin issued by Karya Cipta Indonesia, which said that kinds of announcement activities are broadcasting (by radio/television) sounding (by playing tapes, compact discs, other or performing in a show), reading songs. Propagation means to reproduce songs through cassettes, compact discs, or other rotators.[4] The complexity of copyright license mechanism is also caused by so many parties involved as right holders in song composing or music arrangement. In a song or music case, the copyright holders are those listed below:

1. Melody song composer is the one who composes a melody of a song or music;
2. Song writer is one who composes text or lyrics of a song or music
3. Music arranger is one who changes songs or music creation of others to a certain level, or add in such a way, so that by his or her creative contribution over the song or music will be unique and special.
4. Lyrics adapting is one who writes the text or the new lyrics or translates the original lyrics of a musical work which is re-published in the territory of Indonesia;
5. Publisher and sub-publisher, a legal entity authorized by the composer to become a copyright holder and therefore has an interest in the entire work of the song or the music.

When copyright is announced by the other party, for example by the user, first of all, the users must permit to song writer or copyright holder. Usually in the matter of permission, a writer or copyright holder is represented by a royalty agency.[14] User is required to pay royalty to the agency. Indonesia has just royalty organization which represents song writer or music arranger, but not other copyrighted works.

#### B. Song Royalty Rights Payment System in Indonesia

Music copyright is one of absolute means which supports business activities ongoing like Discotheques, Karaoke, Concerts and so on, but, anyhow, there are also some business activities still can be run even without music existence in it. Those reasons used to differentiate tariff amount to be paid by music listeners and it depends on the role and duration of music applied.[15] Therefore, those who get commercial profits from music performing, the song writer or music arranger is deserved to be awarded by the song or music users themselves.

Composer, copyright holder, artist, musician, producer and also broadcasting organizations in publicizing his/her masterpiece maximally need the help of professional party who handles problem professionally.[16] It is impossible for them to come to each organizer, like concerts, radio, discotheques, television broadcasting organizers, hotels and public places that apply songs or music in commercial activities, to demand fulfillment of economic rights exploitation of a Copyright holder.

As the representative for both song writer and music arranger, Karya Cipta Indonesia Foundation performs supervision and observation to record the songs which will be played in some certain discotheques with consideration there is a tendency to play the same song in some restaurants. Karya Cipta Indonesia Foundation on behalf of song writer and music arranger/copyright holder permits those who want to use songs, especially for announcing activities or reproducing (although this is limited). For obtaining license from Karya Cipta Indonesia Foundation, the user must pay annual royalty in advance. After paying, Karya Cipta Indonesia provides the Music Announcement License Certificate (MALC) that allows user to use any song in their business activities and liberate them from all claims by writer or arranger of Karya Cipta Indonesia.

Those who use or play songs and perform the song for commercial activities must have license and pay royalty, however, it is not merely limited on the Minister of Justice letter as Copyright Chairman Council, but also



included parties that use such songs as Radio, Television, Companies aviation, Transportation, and other entertainment agencies.[7]

Author's Economic rights payment devolution usually done in two ways; *royalty pay system* and *flat pay system*. So far, songwriters get "*flat pay*" payment, without considering cassette unit quantities, VCDs and CDs which are sold and "Bonus", each first rated song found on the tape cover comes to a selection, compilation, and others will get extra payment. If royalty system compares to the flat one, it is of course, different from terms of the amount of money received in advance. By flat system, received down payment is greater than royalty system. In vice-versa, in royalty system the author may get bigger rewards after big selling.

The royalty system does not classify songs whether it is a master piece or not since the price assessment is based on how many songs are played. The most important impact of royalty system is songwriter's welfare during his life, even if he dies though, can be given to his or her heirs.[17]

#### C. Legal Remedy Analysis Which Can Be Conducted By Parties To Resolve Royalty Payment Implementation Disputes

Song or Music is one of copyright objects which basically regarded as an author intellectual masterpiece in expressing sense quality, intention, and author's capability.[17] Expertise to compose or write for an author is not just as a gift given by God which is merely used to express emotions, feeling and sense of work but has moral and economic values as well so that the result of his or her works become his or her main source of income. Refers to Article 80 paragraph 3 stated that the licensing implementation is accompanied by an obligation to pay royalty to a copyright holder by a licensee, unless otherwise agreed. The amount of royalty to be paid based on both parties agreement<sup>1</sup>. This is contained in the provisions of Article 80, paragraphs 4 and<sup>1</sup> that the number of royalties determining as referred to paragraph 3 and royalties granting procedure is done based on license agreement between copyright holder or related right possessor and licensee and royalties quantity in license agreement shall be determined based on applicable common real and has the sense of justice and be oriented to professional organizations agreement.[4] Professional organizations or a similar institution with any titles which have duty and function to collect, manage, and/or distribute Royalty before the enactment of Law Number 28 Year 2014 about Copyright is required to adjust and change<sup>22</sup> to be Management Institute Collective (MIC) within the longest period of 2 (two) years since the enactment of Law Number 28 Year 2014 about Copyright.

Royalty payment disputes resolving appears within various forms, generally, available dispute resolving forums are classified into two forums as litigation forum by law court and non litigation forum out of the court.[5] Dispute resolving outside the court or often called Alternative Dispute Resolution (ADR) is a conflict resolution concept or cooperative dispute resolution which is directed to an agreement or solution to the conflict or a win-win dispute solution (winning).

When parties come to arbitration dispute alternative resolution, then the parties can take commercial courts as it is confirmed by the provisions of Article 95 of Law Number 28 Year 2014 about Copyright, explains that:

1. A copyright dispute resolution may be performed through alternative resolution, arbitration, or court.
2. The competent court as referred to paragraph 1 is a Commercial Court.
3. Another Court other than Commercial Court, as referred to paragraph 2, does not have authorization to handle Copyright dispute resolution.
4. Besides copyright infringement and/or Related Rights in the form of Piracy, as long as the parties who are in dispute are know where they are/or to be in the territory of the Republic of Indonesia must do dispute resolution through mediation firstly before making it into a criminal case.[6]

The Article 100 of Law Number 28 Year 2014 about Copyright, explains that:

1. Lawsuit over copyright infringement is submitted to the Chairman of Commercial Court.
2. The lawsuit as referred to paragraph (1) shall be recorded by the Commercial Court clerk in lawsuit court registration on the date of the lawsuit was registered.
3. The Commercial Court Clerk provides signed receipts on the same date as the date of registration.
4. The Commercial Court Clerk shall deliver a lawsuit request to the Commercial Court chairman maximum two days long since the lawsuit registration.
5. The Commercial Court sets trial day within a maximum three days long since the lawsuit registration.
6. Notification and parties summon are conducted by the bailiffs maximum seven days long since the lawsuit was registered.[6]

Article 101 of Law Number 28 year 2014 about Copyright, explains that:

1. The decision over a lawsuit must be spoken not later than 90 (ninety) days since the lawsuit was registered.

2. In terms of period of time as referred to paragraph 1 if cannot be fulfilled, upon approval of The Supreme Court Chief, the period of time may be extended for the next 30 (thirty) days.
3. The decision as referred to paragraph 1 shall be pronounced in an open court session for the public.
4. Commercial Court decision as referred to paragraph 3 shall be submitted by bailiffs to the parties for maximum 14 (fourteen) days long since pronouncement.[6]

If one party would like to propose an objection because he or she thought that he or she was disaffected by the Commercial Court decision, then, he or she can pronounce highest court's decision on the case. This matter confirmed clearly by the provisions of Article 102 Law Number 28 Year 2014 about Copyright:

1. Commercial Court's decision as referred to Article 101 paragraph 3 may only be appealed to the supreme court
2. Appealing to the supreme court as referred to paragraph (1) shall be submitted for 14 (fourteen) days longest time since the date of the Commercial Court ruling pronounced in open court session or notified to the parties.
3. The application referred to paragraph (2) is registered to the Commercial Court that has broken the lawsuit by paying fee which is set by the court.
4. The Commercial Court Clerk registers the appealing proposal on the registration day and grant the signed receipt to the applicant of the appeal on the same date with the registration date.
5. The Commercial Court Clerk must submit the appealing request as referred to paragraph (4) to the appellant of the cassation at the latest 7 (seven) days from the date of application cassation is registered.[6]

**Article 103 of Law Number 28 Year 2014 about Copyright** explains that:

1. The applicant must submit the appeal memory of appeal to Commercial Court clerks within a period of 14 fourteen days long since the appealing to the supreme court registered.
2. The Commercial Court Clerk shall send cassation memory as referred to paragraph (1) to the cassation Respondent within 7 (seven) day long since the Commercial Court clerk receives a cassation memory
3. The requested cassation may submit cassation contra memory to Commercial Court clerk maximum 14 (fourteen) days long since the requested cassation has received a cassation appealing
4. The Commercial Court Clerk is obliged to deliver contra memory cassation to the appellant not later than 7 (seven) days since the Commercial Court clerk accepted counter cassation memory.
5. The Commercial Court Clerk is obliged to send cassation file to the Supreme Court not later than 14 (fourteen) days as referred to paragraph (3).[6]

**Article 104 Article 103 of the number 28 Year 2014 about Copyright** explains that:

1. Within maximum 7 (seven) days long since the Supreme Court received a request for a cassation, the Supreme Court sets the trial day.
2. The decision of the cassation shall be pronounced not later than 90 (ninety) days since the cassation request is received by the Supreme Court.
3. The Supreme Court Registrar shall deliver the copy of cassation decision to Commercial Court clerk not later long 7 (seven) days since the cassation decision was pronounced.
4. Commercial Court Bailiffs shall deliver the copy of the cassation decision as referred to paragraph (3) to the cassation applicant and the requested party cassation not later than seven days from the Commercial Court Clerk receives the decision of cassation.[6]

Based on the provisions of those articles defined in Law Number 28 Year 2014 about Copyright, namely Articles 95 through 109.

## Conclusion

Copyright Licensing mechanism, benefits or royalties payment are a logic consequence which have to be done by a licensee to a licensor. This thing happens because a licensee gets material advantages through economic rights exploitation over copyright. In Song or Music announcement licensing mechanism, the license agreement is made after the users published the songs or music firstly and billed by author's or right holder's representative.

The Reward or Compensation Payment system from the licensee to licensor consists of many different kinds among one copyright object to another for instance in song/music known two system as royalty and flat systems, in music or song is known some systems as percentage, terminal system, profit-sharing system and compensation system and copyright selling system. The royalty number amount to be paid is based both parties agreement. This is contained in the provisions of Article 80, paragraphs 4 and 5, that the number of royalties

determining as referred to paragraph 3 and royalties granting procedure is done based on license agreement between copyright holder or related right possessor and licensee and royalties quantity in license agreement shall be determined based on applicable common real and has the sense of justice element and be oriented to professional organizations agreement.

Royalty payment disputes resolution appears within various forms, generally, available dispute resolving forums are classified into two forums as litigation forum by law court and non litigation forum out of the court. Dispute resolution out of the court or often called Alternative Dispute Resolution (ADR) is a conflict resolution concept or cooperative dispute resolution which is directed to an agreement or solution to the conflict or a win-win dispute solution (winning). In the Act of Copyright Number 28 year 2014 appoint Commercial Court to resolve the copyright infringement issue, but the royalty payment disputes are not firmly mentioned in the Act.

### Suggestions

Business men, in handling business competition especially dealing with song copyrights should compete fairly or honestly by never use, play, broadcast and even listen to some songs without any license from Yayasan Karya Cipta Indonesia as an organization that runs songs or music collective administration.

For professional organizations that manage especially song or music collective administration, in dealing with agreement, both parties should have same perception firstly.

In resolving royalty payment disputes, it is better for both parties to do it out of the court or by arbitration to avoid disadvantages.

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