

## Analysis of Digital Illustrator Nathaniel Jonathan's Responsibility from the Perspective of Work Originality

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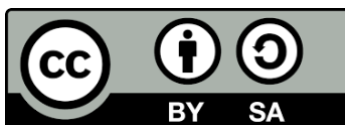
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### Abstract

The rapid development of *Generative AI* has intensified the unauthorized extraction of digital artwork as training data, creating vulnerabilities that threaten the integrity and career sustainability of young digital artists. This urgency is reinforced by the limited legal and practical protections available to prevent data scraping, style imitation, and attribution loss in the digital environments. This research aims to describe the creative process, publication strategies, copyright-related experiences, and the forms of artistic responsibilities demonstrated by digital artist Nathaniel Jonathan in maintaining the originality of his work within the development of technology. Employing qualitative research with a single case study approach, data is collected through in-depth interviews, online observation, and documentation study, which were then analyzed using Miles and Huberman's interactive model with source triangulation validation and *member check*. The findings show that Nathaniel's creative process is done systematically and research based, while his publication practices emphasize transparency through process documentation, Creative commons licensing, and the routine inclusion of detailed tool and software descriptions in social media posts as informal markers of authorship. His encounters with plagiarism and AI reflect a critical yet pragmatic stance, where AI is used only for early ideation and always subjected to substantial modification and explicit disclosure. Overall, the study demonstrates that contemporary artistic responsibility involves integrating personal accountability, ethical communication, and community education to reinforce originality and support a sustainable digital art ecosystem in the era of generative technology

**Keywords:** Artist Responsibility; Digital art originality; Human-AI collaboration; Non-formal Copyright; Publication practices



<https://creativecommons.org/licenses/by-sa/4.0/>

## INTRODUCTION

The emergence of various responses from digital artists in Indonesia to generative artificial intelligence (*Generative AI*), ranging from concern and rejection to attempts at adaptation, has marked a new chapter in various artistic practices. In Malang, these responses are not only evident in conversation on social media, but have also encouraged many young digital artists to create new strategies to maintain the originality of their work. The raised concerns about the possibility of their artwork being misused as training data without permission have prompted the emergence of various forms of self-protection, while also highlighting the limitations of formal legal protection in facing the challenges of this technology.

Artists' responses to *Generative AI* stem from the way the AI technology works, which relies on the massive processing of data from numerous digital artworks on the internet, often taking it without regard for the moral or economic rights of the creators. For young artists working in the digital field, this situation not only poses the risk of plagiarism based on their artistic *style*, but also has the potential to reduce economic value and threaten the sustainability of careers in the digital realm. Although Indonesian Law No. 28 of 2014 on Copyright provides a normative framework for protection, in practice, artists still feel a gap between regulations and the technical dynamics of AI exploitation of their work. This gap often disadvantages digital artists because their work is still at risk of being used for training without their knowledge or consent.

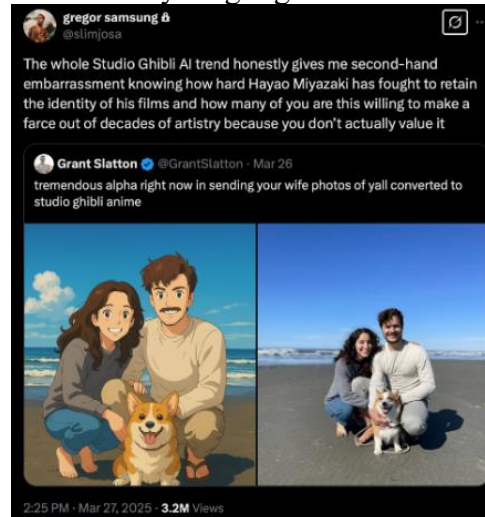


**Figure 1.** AI artwork by Jason M. Allen that won the *Colorado State Fair Art Competition*.

The impact of this issue is not only significant in legal terms, but also socially and psychologically. Many digital artists report on their social media that they have lost a lot of motivation to create due to the massive amount of AI-generated imitations that resemble their original works and countless debates with AI image “artist” regarding the ethics of generated images. Several examples of such controversial cases, is the victory of AI artwork in the *Colorado State Fair* international art competition. This case has also sparked heated debate and a sense of injustice among the creative community, who believes it is unfair for an AI image to be able to participate in an art competition. The same can also be said with the Ghibli Chatgpt regenerated filter for images, who have caused quite a storm of debate in the Twitter space. However, while some oppose it, there are still those who support the use of AI in this way. Furthermore, this threatens the sustainability of the digital art ecosystem by undermining public trust in the originality of artists' work.

Efforts to find a solution have actually been made, both through formal and informal channels. Formal channels include registering copyrights with the Directorate General of Intellectual Property, while informal channels include digital watermarks, open licenses, and the use of *Non-Fungible Tokens* (NFTs). However, previous research shows that most young

artists have not utilized formal protection mechanisms due to cost constraints, complicated procedures, and a lack of legal awareness (Wayan & Sujayanthi, 2017). As a result, works published online are vulnerable to exploitation, such as being used as AI training data or stolen and plagiarized by other digital media users. The urgency of this research is significant due to the rampant phenomenon of *Generative AI*, which is increasingly difficult to contain and is feared to cause long-term losses for the younger generation of artists.



**Figure 2.** One opinion opposing the use of generative AI in the style of *Studio Ghibli* art filter on Twitter

Several previous studies have attempted to address this similar issue. A previous study by Gema (2022) confirmed that the use of copyrighted creations as AI training data in Indonesia creates a legal dilemma because existing regulations have not been adapted to the new technologies. Using a normative juridical approach, this study shows that the use of works without the creator's permission is still considered a violation. Its relevance lies in strengthening the argument for adaptive regulations, although it does not discuss how young artists deal with this issue in practice.

Meanwhile, Rahmahafida and Sinaga (2022) emphasize the issue of ownership of AI generated paintings from the perspective of the Copyright Law. Their findings confirm that AI cannot be considered a legal subject, so the works produced must still respect the exclusive rights of human creators. This study is important as a basis for legal argumentation, but it does not provide an empirical picture of artist's experiences in the field.

Another study by Achmadi et al. (2024) proposes the application of *the work made for hire* doctrine as an alternative to fill the legal void regarding the ownership of AI-generated works. This study provides a strong conceptual contribution in the realm of normative law, while also emphasizing the urgency of regulatory reform. However, the study still focuses on the formal legal dimension without directly linking it to the practice of protecting works at the level of young artists.

In analyzing the responsibilities of digital artists, this study integrates three main theoretical frameworks. *The Labor Theory of Copyright* (Locke) is used to examine works of art as the result of intellectual labor that deserves protection. *Personality Theory* (Hegel) is used to understand the personal relationship between the creator and the work as an expression of identity. Additionally, the *Utilitarian Theory* is used to explain how the artist's publication choices and strategies are intended not only benefit the creator, but also to maximize broader social values within the digital art community. Meanwhile, the *Human-AI Collaborative Creation Theory* helps analyze the practice of collaboration between human artistic abilities and generative technology in creating original works.

From understanding the previous research findings, it is clear that there is a research gap that still needs to be explored further, namely the lack of direct studies on how individual young artists deal with the challenges of generative AI in their daily practices both personally and professionally. This research is unique because it focuses on the real practices experienced by young digital artists, particularly in the city of Malang. Unlike previous studies, which tended to be normative, this research will explore the strategies and responsibilities of 2D digital young artists in protecting their work from the experience they have with the threat of plagiarism and AI. Using a single case study approach, this research places 1 digital artist, Nathaniel Jonathan from IUS Creativework studio, as the main subjects who directly experience the impact and challenges of technological developments.

The objectives of this research are to 1) describe the process of a 2D digital artist in Malang in creating works, 2) analyze the publication of works in digital space, 3) reveal experiences related to issues of copyright, plagiarism, and AI, and 4) describe the responsibilities of artists/designers Nathaniel Jonathan regarding copyright issues. With these objectives, this research is expected to make a tangible contribution to academics, government, and the art community, particularly in formulating more adaptive protection strategies in the era of generative technology. By conducting this research, it is hoped that the results will reveal patterns of understanding and practices for protecting works that can serve as a reference for other young artists.

## RESEARCH METHODS

This research uses a qualitative approach with a single case study design (Yin, 2018). This model was chosen because it provides space to understand issues in depth through the experiences of a digital artist who is the center of the study. Referring to Yin's thoughts on case studies, this type of research allows researchers to see phenomena in the context of the subject's daily life, including how they make decisions and respond to issues of originality in the midst of the development of *generative* AI technology. In addition to using Yin's case study framework, this study also utilizes a qualitative descriptive analysis model, so that the findings can be presented narratively, fluently, and in accordance with the exploratory nature of the topic being studied.

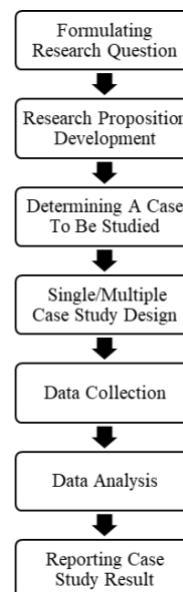


Figure 3. Yin's Case Study model chart (2018)

The research method chart above illustrates the workflow of Yin's (2018) case study model, which covers the main stages from problem identification, case determination, data

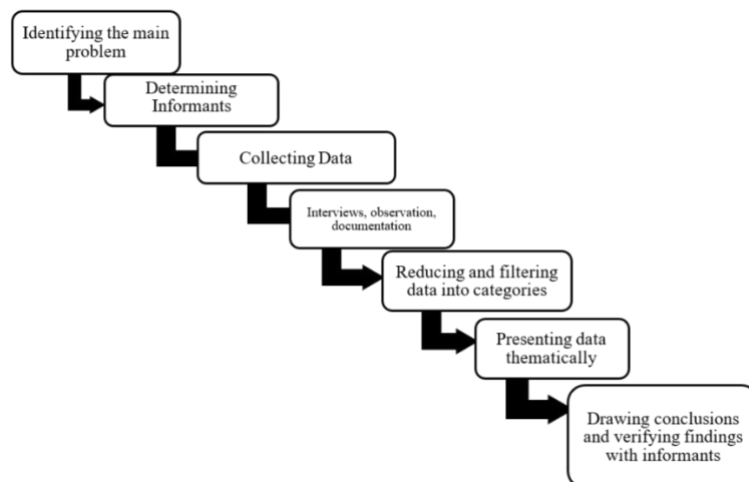
collection, to drawing conclusions and verifying results. This pattern emphasizes reflective case studies that focus on specific real-world contexts that are going to be used in this research.

The research object covers four main focuses that are in line with the research objectives. First, it describes how a 2D digital artist in Malang carries out his creative process in producing illustrations. Second, it examines how he publishes his work in digital space and the considerations that accompany this process. Third, it reveals the subject's experiences related to copyright, plagiarism, and interactions with developments in generative AI technology. Fourth, it describes the form of responsibility embodied by a young digital artist/designer when facing these copyright issues. Thus, the research object is not only limited to visual works but also to the perspectives, habits, and decisions that frame the subject's creative practices.

The research subject is Nathaniel Jonathan, an artist and digital designer who is active in Malang. The subject was selected purposely based on suitability for the research needs: he is a young artist who is experienced in digital production of 2D and 3D artwork, open to technological change, and has direct experience dealing with copyright issues and the use of generative AI. His activity on Instagram and *ArtStation* is also relevant for assessing his practices of publication and protection of his work.

The research was conducted following Yin's case study steps, which involve collecting data from various sources to build a comprehensive understanding. Online in depth interviews, online observations, and documentation were combined so that the researcher could see the subject's practices from various angles. The use of Yin's model is also in line with the design in the research proposal, which emphasizes the importance of understanding the context of the subject's life and the dynamics of their creative process directly.

Data was obtained through three main techniques. First, semi-structured online interviews were used to explore the subjects' personal experiences related to the creative process, publication of works, experience with ai and plagiarism, and describing their responsibility regarding copyright. Second, online observation was conducted by examining the uploads of works, the processes they shared, and the visual traces visible on social media. Third, a documentation study was used to collect archives of the creative process, work history, and theoretical references regarding copyright and AI technology developments. The combination of these three techniques helped the researchers build richer and more factual data for this research.



**Figure 4.** Data Analysis Process Chart

Data analysis was conducted using the interactive model of Miles and Huberman (1994), which includes reduction, presentation, and drawing conclusions. The reduction process was carried out by sorting the data most relevant to the research focus. Presentation was carried

out by summarizing the findings into several themes, such as the creative process, copyright experiences, experience with AI and plagiarism, then the forms of artist responsibility. The final stage of drawing the conclusions was carried out in stages and reinforced with triangulation by interviewing the subject work colleague to confirm that the information gained from the main interview are true, and *member checks* to ensure that the researcher's interpretations were in line with the reality experienced by the subjects.

## RESULT AND DISCUSSION

Just as what was explained before in the research methodology, the data analysis in this research will be done through Miles and Huberman interactive model (1994). The main data will be collected from the in depth online interview with Nathaniel Jonathan as its main subject, and Salsabillah Aulia Rahma, who is Nathaniel work colleague in his animation studio and also the studio project manager as the source triangulation for data validity. All findings will be gathered and categorized thematically following the 4 goal of this research as listed in this table below:

**Table 1.** Research Findings from the In depth Interviews 2025

No.	Analysis Focus	Key Findings	Implications for Originality
1	The creative process	The creation of a work begins with determining visual and conceptual objectives: A visual research is done first by finding references on culture and symbolism relevant for the work. After making the sketch based on the references, the subject proceeds to apply the stages of <i>blocking–detailing–rendering</i> . The entire process is done with an approach based on <i>creative problem solving</i> .	Demonstrating the integration of aesthetics and visual rationality that reinforces the originality of ideas and professionalism in the creative process.
2.	Publication of digital works	Publication of work is done selectively with focus on the <i>documentation of the process</i> rather than the final results. Some publications use Creative Commons (CC BY-SA) licenses and no use of <i>watermarks</i> because the subject sees that the transparency of the creating process is considered more authentic.	Demonstrating moral responsibility and professional ethics through openness of the process and educational publication strategies to maintain originality.
3.	Experience related to copyright issues, plagiarism, and AI.	Subject has experienced plagiarism of his work in online media, but chose an educational approach towards the perpetrator. Subjects have experience with limited use of AI for research and visual ideas with $\geq 80\%$ modification while being critical of AI practices that violate attribution.	Demonstrating an ethical awareness and deep reflection on the risks of plagiarism and AI misuse while also showing adaptive ability in facing technological challenges.
4.	Artists' responsibilities	The subject always implements transparency in work with documenting the processes, and	Demonstrating a reflective and participatory forms of responsibility that

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regarding copyright issues	open communication with clients. Not only that, he actively educates the community by emphasizing personal integrity and artistic honesty in commission and social media posting.	combine individual accountability with contributions to an ethical digital art ecosystem.
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### Artist Profile

Nathaniel Jonathan is both a digital artist and visual designer from Malang who has been actively working since 2015. His interest in the creative world began while studying at SMKN 4 Malang, where he focused on animation. In 2017, he joined Hompimpa Studio and played a role in various production lines such as *rendering*, *motion capture*, *rigging*, and *asset exporting*. In the same year, he was entrusted to represent the animation department to present his department's work in front of the Indonesian Minister of Education, Prof. Muhadjir Effendy, at the central Ministry of Education, an experience that reinforced the importance of innovation in technology-based arts education.

Continuing his education at Malang State University, Nathaniel was active in more than forty campus and international activities, including representing the university as a participant in an international seminar titled "*Future Education*" at Malaya University in Kuala Lumpur. His educational video work won a gold award and strengthened his reputation in the field of creative media. In addition to being an *Adobe Certified Professional in Visual Effects & Motion Graphics* with an average score of 950/1000, he also founded the IUS Creativework design studio in Malang and serves as *Head of CG*. With this background, Nathaniel represents young Indonesian digital artists who balance artistic, professional, and ethical aspects in their work.



Figure 5. IUS Creativework Studio Logo

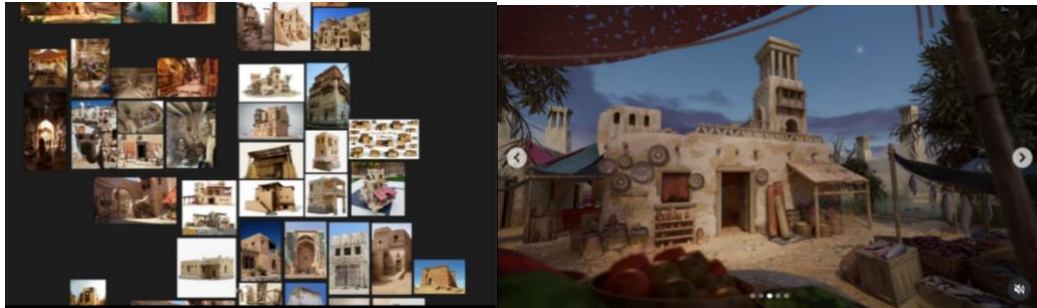


Figure 6. Photo of IUS Creativework Studio on Google Maps

### 1. Digital Creative Process

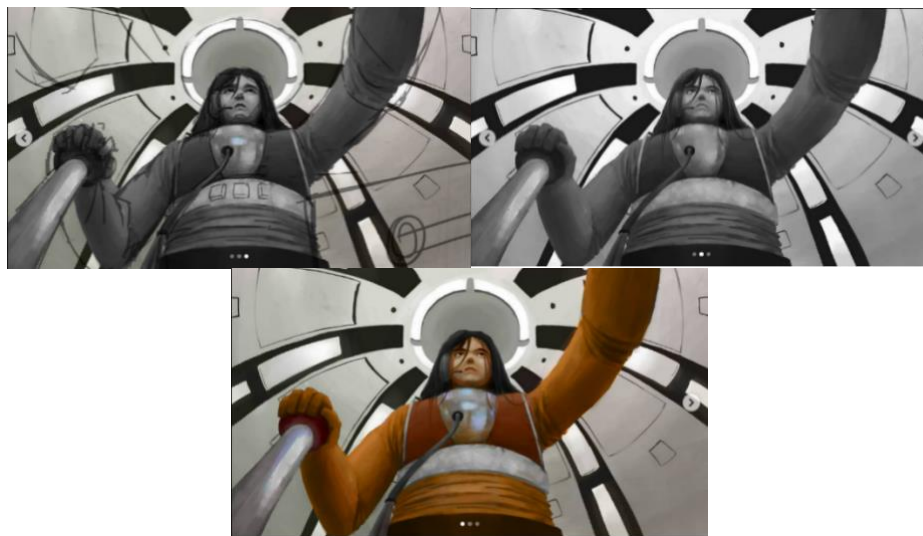
The first results taken from the interview show that Nathaniel Jonathan's creative process is set as systematic, objective, and oriented towards visual problem solving. He always starts by setting the objectives of the work he makes, whether for personal interests as an exploration of style or professionally as a visual solution and commission for clients.

The main stages begin with in depth research to develop a concept, as seen in the development of his Mesopotamia-themed work, where he collected references of artifacts, ornaments, and textures to build an authentic visual atmosphere. This research approach demonstrates intellectual responsibility for the authenticity of ideas.



**Figure 7.** Reference *mood board* for Nathaniel Jonathan's Mesopotamian Market-themed work.

As a continuation of the research stage, Nathaniel's technical process follows the principles of *blocking–detailing–rendering* with fairly similar stages in both of his 2D and 3D works. The *blocking* process focuses on determining the composition and basic shape (silhouette) of the main focus in the work, which he considers to be the most crucial stage. "If, for example, the silhouette is bad, the rest (of the artwork) will also be bad," Nathaniel stated. The *detailing* stage involves adding textures, *bounce light*, and adjusting the *environment lighting* of the work's background to better assimilate the mood of the drawing.



**Figure 8.** Stages of the digital art process by Nathaniel Jonathan:  
a) Concept and Initial Sketches, b) Basic Shape Blocking, c) Detailing and Final Rendering.

Based on the interview and documentation findings, Nathaniel's creative process can be analyzed using *the Labor Theory of Copyright*, which emphasizes that works of art are the result of "*intellectual labor*" that deserves protection. These findings reinforce Achmadi et al.'s (2024) research on the importance of documenting processes as evidence of originality in the digital age. In this process as well, Nathaniel used various professional software such as *Adobe Photoshop* (2D illustration), *Blender* (3D modeling), and *Adobe After Effects* (composition and motion). All of this program helps to demonstrate Nathaniel ability to integrate technology into the creative process.

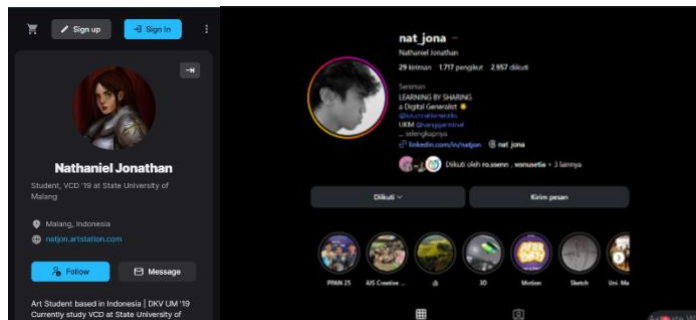


**Figure 9.** Interface display of digital programs used in art production

This systematic approach is confirmed by Salsabillah, who states that Nathaniel is an individual with a "systematic and well-ed creative process" who always begins with exploring ideas through visual research. He is also described as having a "distinctive and original visual character," where references are not directly copied but modified and reinterpreted. Through the framework of *Personality Theory*, this originality reflects the personal relationship between the creator and the work as an expression of artistic identity.

## 2. Publication of Works in the Digital Space

In the interview, Nathaniel shows that he applies a selective publication strategy oriented towards an artwork process transparency. He publishes a small portion of his work through platforms such as *Instagram* (for process documentation and education) and *ArtStation* (for professional networking). Notably, he prioritizes sharing work stages (*sketch progress, lighting tests*) over final results. For Nathaniel, publication is a form of responsibility to demonstrate the logic of the artistic thought process, as well as a strategy to build the authenticity of his work. "I want to show people my thought process," he explained.



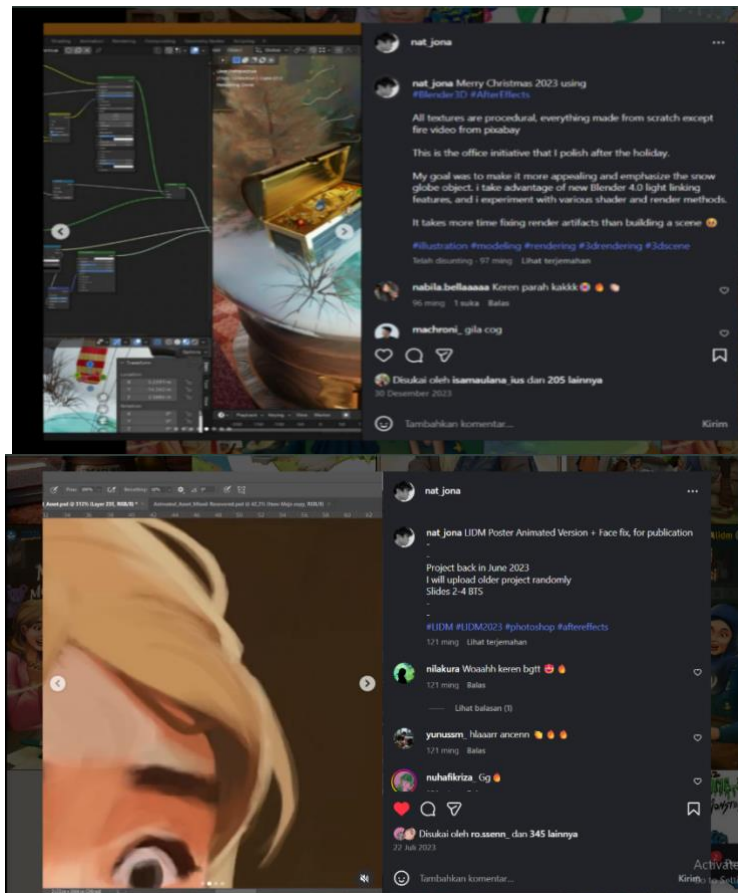
**Figure 10.** Publication platforms used by Nathaniel.

Regarding artwork protection, Nathaniel understands the importance of formal copyright, but chose to opt for non-formal mechanisms due to cost and time efficiency considerations. He actively applies the *Creative Commons* (CC BY-SA) license and emphasizes attribution in the upload description as a form of moral protection. He rejects the use of *watermarks* because they are considered aesthetically disruptive and ineffective against current *watermark* removal technology. "Instead of being busy protecting, I'd rather be busy creating," he said, reflecting his priority on creative productivity.



**Figure 11.** One type of *Creative Commons* license, CC BY-SA, allows works to be freely shared and modified as long as the original creator is credited and derivative works are shared under the same license.

In addition to these practices, Nathaniel also has a consistent habit of including detailed descriptions of the tools, software, brushes and other technical components he uses in each artwork when posting on social media. This additional information functions both as an informal authorship marker due to its use to reflect the unique technical decisions embedded in his workflow, and as a form of community education for fellow digital artists who follow his work.



**Figure 12.** Description of the artwork creation process, credits, and reasons for creating 2D and 3D work in the Instagram post description

The findings regarding this publication strategy are in line with *Personality Theory* and *Utilitarian theory*. While also being consistent with the findings of Wayan & Sujayanthi (2017) regarding young artists' preference for non-formal protection, but differs in that it rejects *watermarks* and emphasizes transparency in the process. The reason why this approach aligns with the *Personality Theory*, is because it views works of art as an extension of the creator's identity and personality. Nathaniel's rejection of *watermarks* that interfere with aesthetics shows his commitment to maintaining the visual integrity of his work as part of his artistic identity. While from a *Utilitarian theory* perspective, the choice of *Creative*

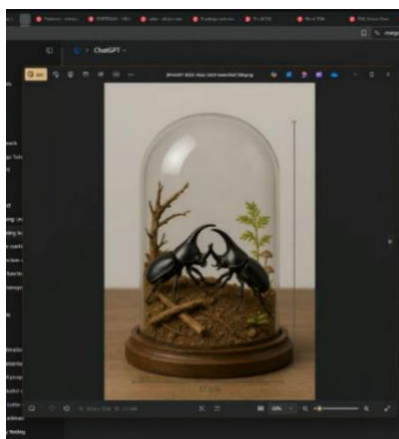
*Commons* licensing represents a balance between individual incentives and social benefits, where works can be disseminated for community education while maintaining recognition for the creator.

### 3. Experiences Related to Copyright, Plagiarism, and Generative AI

Based on the online interview results, Nathaniel Jonathan demonstrated a comprehensive understanding of copyright, which he views not only as legal protection but also as moral recognition of an artist's creative process. Although he understands the formal registration mechanism at the DJKI, he considers the procedure to be inefficient for individual artists because it requires significant costs and time. As an alternative, he prefers non-formal protection through the application of *Creative Commons* (CC BY-SA) licenses and open attribution in upload descriptions on social media, which he considers an adequate form of moral responsibility.

Nathaniel once had an experience with being plagiarised, one such case is when he discovered an image he made in Instagram were reposted without crediting him as its creator. Instead of being angry however, Nathaniel responded in a reflective and educational manner. He chose not to react negatively, especially to past works that were still exploratory in nature, and instead saw it as an indirect contribution to the learning process of others. However, this tolerant attitude changes if a works that's already clearly licensed were still plagiarized, in which he would consider such action a violation of professional ethics and the intellectual value of the artist's works. This view is in line with Sudarmono's (2014) idea that the responsibility of artists includes artistic honesty and respect for the creative processes of others as a form of professional ethics in the working world.

Nathaniel also highlights the phenomenon of the increasing generative AI usage, which can now produce images resembling human works. Nathaniel showed a critical and pragmatic attitude. He highlights the ethical dilemma in the practice of collecting AI training data from the internet without explicit permission, which blurs the line between reference and infringement. However, he does not reject the presence of AI, but rather chose to utilize AI as a technology with great potential to assist in visual research and idea exploration, as long as its use is accompanied by transparency and ethical awareness of which parts were use with AI, and which parts were made by hand.



**Figure 13.** One of the AI references Jonathan used to create a project at Studio IUS.

Nathaniel's attitude towards AI can be analyzed through the Human-AI Collaborative Creation theory, which emphasizes the importance of evidence of substantive human involvement. This approach responds to the findings of Rahmahafida & Sinaga (2022) regarding the rejection of AI as a legal subject, while strengthening the argument for human-

AI collaborative creation. In his professional practice at his studio, he applies the principle of full transparency to clients regarding any use of AI, both for the conceptual stage of a large project and for small projects such as game icons or posters. One of the ways they manage this technology is by regenerating an image from AI like Chatgpt, in which the resulting image then proceeds to go through a manual post-production process (*editing, photobashing, color grading*) to ensure significant modification ( $\geq 80\%$ ) and distinct human characteristic. One of those examples can be in the documentation below from the in depth interview.



**Figure 14.** Editing Process of a ChatGPT-generated Images for the studio poster project. The image were then *cropped, photobashed*, and color-adjusted.

This view is reinforced by Salsabillah's testimony that Nathaniel is "*very attentive*" to copyright and ethical issues and refuses to use raw AI results. Nathaniel argues that AI is only a technical tool, not a creative subject, so future copyright systems need to regulate the use of AI *datasets* more fairly. Therefore, he supports the implementation of open licenses and digital attribution systems to strengthen a transparent and mutually respectful art ecosystem. Thus, his experience with plagiarism and AI has shaped his systemic awareness of the importance of fairness, transparency, and collective responsibility in the digital art ecosystem.

#### 4. Artists' Responsibility for Copyright Issues and Creative Ethics

For Nathaniel, *the* responsibility of digital artists is multi-dimensional and always has to be perceived from both sides of the artist and client, covering moral, professional, and social aspects. He embodies this through transparency in his work, documentation of the process, and open communication with clients, especially regarding the use of AI or reference material. In the studio context, he actively instills these values in his team, ensuring that each project has a clear track record to prove its originality.

Nathaniel's professional attitude and ethical discipline are directly acknowledged by Salsabillah. She describes Nathaniel as someone who has a "*high level of responsibility and professionalism*" in carrying out his role. Furthermore, Salsabillah said that Nathaniel "*always shows his process as a form of awareness of his work,*" a practice that not only

proves originality but also serves as an ethical mechanism to ensure that every creative step is accountable. Nathaniel is also known to be "*open to criticism and actively provides guidance*" to younger team members, demonstrating social responsibility and a commitment to building an ethical work environment. More than just protecting individual artists, Nathaniel also carries out his social responsibility by actively sharing his knowledge within the creative community. He believes that ethical education is more effective in the long run than repressive legal measures. "*Every illustrator must be accountable for their work... because ethics is also our responsibility,*" Salsabillah concluded, reflecting the values that Nathaniel also holds with himself and within the studio itself.

Nathaniel's concept of responsibility is a manifestation of the theory of Ethics and Responsibility in Copyright. His belief that "*ethical education is more effective than repressive legal measures*" shows a shift from the paradigm of individual ownership to collaborative ethics that considers the social impact of work and the sustainability of the digital art ecosystem. This finding complements the research by Achmadi et al. (2024) by emphasizing collaborative ethics and social responsibility beyond formal legal aspects. Through this approach, Nathaniel not only protects his own work but also contributes to the development of a more ethical and transparent digital art ecosystem.

Nathaniel believes that efforts to protect works often feel ineffective due to the ease of duplication in the digital world and the enormous energy required for formal law enforcement. Therefore, according to him, the main responsibility of protecting one's works lies with the artists themselves, who must be supported by the community as a forum for advocacy, and ultimately facilitated by the state government through adaptive and accessible regulations. Not only that, Nathaniel also emphasizes 3 keys action that young artist in Malang and Indonesia itself could take to continue making original works responsibility in the middle of this ever advancing generative AI era, which is: (1) Always upgrade the technical skills of art, (2) be active in the art community, and (3) understand the digital and art industry dynamics. Thus, Nathaniel's responsibilities reflect a shift from the paradigm of individual ownership rights to a collaborative ethic oriented towards a healthy and sustainable digital art ecosystem.

## CONCLUSIONS

Based on the research findings, the digital artist Nathaniel Jonathan's responsibility in maintaining the authenticity of his work in this era of generative AI is realized through a reflective-participatory approach based on collaborative ethics, which is reflected in a systematic creative process based on in-depth research as the foundation of authenticity, a publication strategy with process transparency, and the use of Creative Commons licenses as a form of moral responsibility, as well as the critical-pragmatic use of AI with substantial modifications to maintain artistic integrity. These findings answer the research question by showing that the artist's responsibility is multidimensionally encompassing individual accountability through the artwork process documentation and honesty towards clients, as well as social responsibility through community education based on the principle that an ethical approach has greater sustainability than law enforcement alone. This research provides practical contributions in the form of developing professional ethics modules for young artists and advocating for adaptive copyright policies, with limitations in the scope of a single case study that requires replication in various genres of digital art. Therefore, further research is suggested to include testing the application of the principle of "*substantial modification*" as a parameter of authenticity for human-AI collaborative works, thereby opening up prospects for the development of creative protection systems that are responsive to technological evolution.

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