Jurnal Dinamika Hukum
Universitas Jenderal Soedirman
Vol. 25 Issue 2, 2025
E-ISSN 2407-6562 P-ISSN 1410-0797

Protecting Children from Harmful Digital Content: Legal Responsibilities in Makassar Family Karaoke

*Emi Salmi**
Abdul Rahman Nur
Sulastryani Sulastryani
Dandi Darmadi

Universitas Andi Djema

**✉emi.salmi2025@gmail.com*

Submitted: 2025-03-20
Revised: 2025-04-27
Accepted: 2025-05-30
Published: 2025-05-31

Abstract:
This research examines the legal responsibilities of family karaoke establishments in safeguarding minors from harmful digital content, an increasingly urgent issue as digital entertainment gains prominence among adolescents and children. This study analyzes the legal responsibilities of family karaoke venues in protecting underage consumers from harmful digital content. Family karaoke venues, as a rapidly growing entertainment sector, face significant challenges regarding child protection, particularly from digital content containing pornographic elements. This study investigates the gap between legal provisions and practical implementation using a juridical-empirical approach with case study methodology. Field observations and interviews with karaoke business owners reveal three critical issues: the absence of age-based content filtering systems, lack of effective access restrictions, and insufficient supervision of child consumers' activities. The main obstacles in implementing legal responsibilities include regulatory gaps, technical limitations, economic considerations, and sociocultural factors. This research proposes an alternative child protection framework integrating co-regulation, technological solutions, community governance, and diversified liability. The study contributes to academic discourse by analyzing the multi-disciplinary intersection of child protection law, consumer protection, and digital media regulation while contextualizing these frameworks within local sociocultural contexts. The findings have implications for regulatory reform, industry best practices, and consumer education strategies to ensure adequate protection for child consumers in the digital transformation era.

Keywords:
child protection; digital content; karaoke; pornography.

Cite:
Salmi, Emi, Abdul Rahman Nur, Sulastryani Sulastryani, and Dandi Darmadi. "Protecting Children from Harmful Digital Content: Legal Responsibilities in Makassar Family Karaoke." *Jurnal Dinamika Hukum* 25, no. 2 (2025): 158–174. https://doi.org/10.20884/1.jdh.2025.25.2.15717.

DOI: *10.20884/1.jdh.2025.25.2.15717*
This work is licensed under a Creative Commons Attribution 4.0 International License (cc-by)
✉ jurnal.dinamikahukum@unsoed.ac.id https://jos.unsoed.ac.id/index.php/jdh/index

Introduction

Digital technology has fundamentally transformed the entertainment industry, with family karaoke establishments emerging as significant social venues that exemplify the challenges of digital convergence in child protection frameworks. This development parallels international concerns documented by OECD and UNICEF, wherein minors encounter multidimensional risks, including exposure to inappropriate content, online exploitation, and privacy violations—issues exacerbated by the borderless nature of digital media, which that

transcends conventional regulatory jurisdictions and necessitates innovative protective mechanisms within these entertainment environments.[1]

Children's social lives are increasingly mediated by digital devices, enabling new ways of connecting between home, school, and the world. In this context, children's digital social practices outside school are risk-associated. Children are considered an "at risk" population.[2] In Indonesia, family singing houses began to develop in 1992 when they were introduced by Happy Puppy and became very popular in 2005-2006 with the emergence of Inul Vizta. This business expansion continues today, with various brands of family singing houses in different regions of Indonesia, including Makassar City. In this research, "digital content transformation" refers to the technological evolution of audio-visual materials in karaoke venues, specifically the shift from analog to digital formats, increased content volume, and enhanced accessibility. "Legal responsibility" encompasses the statutory obligations of business operators to ensure consumer safety and prevent harm, particularly to vulnerable groups like children. "Child consumers" are defined as individuals under 18 years who utilize karaoke services, either independently or accompanied by adults.

There is even the Indonesian Family Singing House Entrepreneurs Association (APERKI), which was founded in 2013. Digital content transformation' refers to the shift from analog song catalogs to dynamic, online-based multimedia systems. Meanwhile, 'legal responsibility' is interpreted in accordance with Indonesia's consumer and child protection laws. Digital content transformation in the family singing home business is related to the quantity and quality of songs available and the accompanying video clips. In this context, serious problems arise when video clips of songs, especially international songs, display content that is not suitable for minors, such as scenes containing pornographic elements. The existence of pornographic content that can be accessed online throughout the world without age restrictions is estimated to have an impact on increasing criminal acts of pornography in society, especially against children.[3]

The KPAI study (2020) found that at least 215 children were involved in pornography, which endangers children's psychological development. A meta-analysis of 59 studies showed that around 20.3% of children and adolescents had experienced unwanted sexual exposure online, and 11.5% had experienced sexual solicitation. This figure underscores the urgency of protecting children from harmful digital content.[4] Exposure to sexual content is associated with an increased likelihood of engaging in Problematic Sexual Behavior (PSB); the possibility is more significant for children and adolescents exposed to violent or direct sexual content

[1] Sonia Livingstone et al., "Children's Rights and Online Age Assurance Systems," *The International Journal of Children's Rights* 32, no. 3 (October 2024): 721–47, https://doi.org/10.1163/15718182-32030001.
[2] Hannah Soong et al., "Contesting the Framing of Digital Risk: An Analysis of Australian Children's Experiences," *Journal of Children and Media* 19, no. 1 (January 2025): 175–93, https://doi.org/10.1080/17482798.2024.2402271.
[3] Faizin Sulistio, "Child Protection in Pornography Law in Indonesia," *Riwayat: Educational Journal of History and Humanities* 6, no. 3 (2023): 1412–22, https://doi.org/10.24815/jr.v6i3.33582.
[4] Sheri Madigan et al., "The Prevalence of Unwanted Online Sexual Exposure and Solicitation Among Youth: A Meta-Analysis," *Journal of Adolescent Health* 63, no. 2 (August 2018): 133–41, https://doi.org/10.1016/j.jadohealth.2018.03.012.

compared to non-violent sexual content; however, the probability difference between the two is not substantial.[5]

This problem is increasingly complex due to the lack of adequate filtering of digital content and the absence of strict age limits in the use of family singing home services. Initial observation results show that most family singing houses in Makassar do not have a content filtering system based on age classification and do not apply access restrictions for underage consumers. Through articles, Hong emphasizes that it is crucial to implement protective measures appropriate for the child's age so that parents can immediately report anything inappropriate. With the extraordinary ease of uploading content, the challenge of child safety online will continue to be an uphill battle that requires the involvement of all relevant sectors and the government.[6]

This condition conflicts with several statutory regulations, such as Law Number 8 of 1999 concerning Consumer Protection, Law Number 44 of 2008 concerning Pornography, and Law Number 35 of 2014 concerning Amendments to Law Number 23 of 2002 concerning Child Protection. According to the perspective of consumer protection law, consumer protection policies play an essential role in ensuring that consumers are adequately protected when carrying out transactions.[7] However, in practice, the legal responsibility of family singing house businesses towards underage consumers is still not being appropriately implemented. The author identifies the phenomenon of "regulatory voids" in protecting children against dangerous digital content in public entertainment venues, including family singing homes.

This research offers a novelty multi-disciplinary analysis at the intersection of consumer protection law, child protection frameworks, and digital media regulation in the context of family karaoke venues. While previous studies have explored related aspects, they differ significantly from our approach. Marliza and Yoserizal examined family karaoke establishments as positive social spaces for university students but neglected potential legal and moral concerns regarding content exposure.[8] Lisa et al. documented adolescents frequenting night karaoke venues in Lhokseumawe City, identifying negative behavioral impacts but without specifically addressing inappropriate content exposure.[9] Trier et al. proposed a multilevel framework for digital responsibility that includes eight principles across individual, corporate, and societal levels, yet did not contextualize these principles within entertainment venues or Indonesian socio-cultural contexts.[10]

This paper aims to analyze the legal responsibilities of family karaoke businesses in protecting underage consumers from harmful digital content, specifically examining the

[5] Camille Mori et al., "Exposure to Sexual Content and Problematic Sexual Behaviors in Children and Adolescents: A Systematic Review and Meta-Analysis," *Child Abuse & Neglect* 143 (September 2023): 106255, https://doi.org/10.1016/j.chiabu.2023.106255.
[6] Monica Hong, "The Impact of Social Media in Child Sexual Abuse," *Journal of Paediatrics and Child Health* 60, no. 10 (October 2024): 476–78, https://doi.org/10.1111/jpc.16638.
[7] Loso Judijanto et al., "The Influence of Consumer Protection Policies on the Business Practices of E-Commerce Companies: Case Studies in Online Markets," *Rechtsnormen Journal of Law* 2, no. 2 (June 2024): 199–208, https://doi.org/10.55849/rjl.v2i2.980.
[8] Ella Marliza and H Yoserizal, "Life Style of Urban Society (Study Meaning Family Box Family Karaoke for Students in Hr. Soebrantas Street Panam)," *Jom Fisip* 2, no. 2 (2015).
[9] Fajri M. Kasim, Ema Lisa, and Ahmad Yani, "Remaja Dan Karaoke Malam Kota Lhokseumawe," *Jurnal Ilmu Sosial Dan Ilmu Politik Malikussaleh (JSPM)* 2, no. 2 (January 2022): 324–32, https://doi.org/10.29103/jspm.v2i2.6084.
[10] Matthias Trier et al., "Digital Responsibility," *Business & Information Systems Engineering* 65, no. 4 (August 2023): 463–74, https://doi.org/10.1007/s12599-023-00822-x.

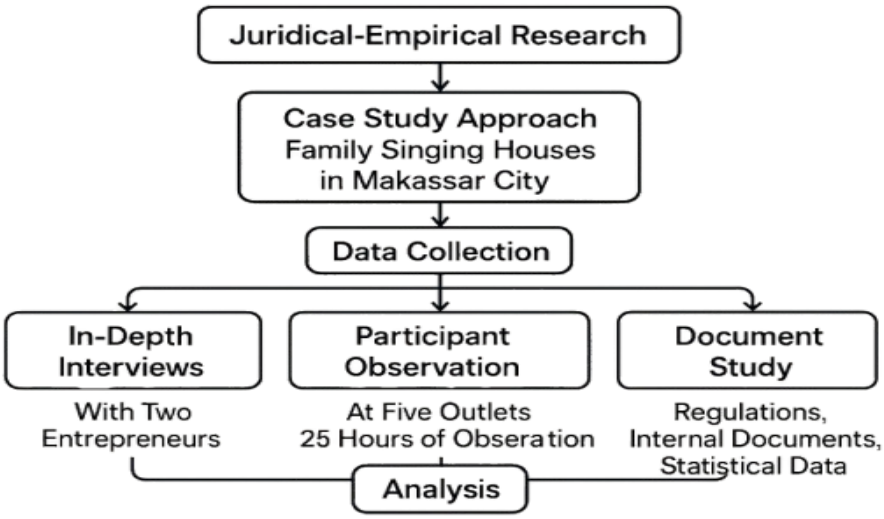
implementation gap between existing regulations and actual practices in Makassar City. This research contributes to the international academic community by providing empirical evidence of child protection challenges in digital entertainment environments within a non-Western context, offering insights into how global digital safety frameworks interact with local socio-cultural norms. By exploring this regulatory intersection in Indonesia, the study advances understanding of how jurisdictions with diverse cultural values can develop contextually appropriate child protection mechanisms in increasingly borderless digital environments, potentially informing more effective international approaches to digital child safety that respect cultural variations while maintaining universal protection standards.

Method

This research uses a juridical-empirical method with a case study approach, focusing on family singing houses in Makassar City. This approach was chosen to combine normative analysis of statutory regulations with empirical data obtained from the field. Data was collected through three main techniques: in-depth interviews, participant observation, and document study. Interviews were conducted with two managers of family karaoke businesses (Happy Puppy Karaoke and DIVA Makassar) and a child protection advocate from a local NGO; interviews were conducted between October and November 2024, using purposive sampling based on business scale and strategic location.

Field observations were carried out at five outlets, accumulating 12 hours of observation across various operational hours. Secondary data sources included national regulations (Child Protection Law, Pornography Law, Consumer Protection Law), internal SOPs, song catalogues, and data from APERKI and the Makassar City Tourism Office. Data analysis employed an inductive thematic analysis technique, developing major themes from field patterns interpreted within a normative legal framework.

Figure 1. Research Flow



Source: Authors

Discussion

Makassar City, the largest city in Eastern Indonesia, has experienced significant growth in the entertainment industry, including family singing houses. According to data from the Makassar City Government, 37 family singing house outlets operated in Makassar until early 2024. These outlets consist of national brands such as Inul Vizta, NAV, Happy Puppy, and DIVA, as well as local brands such as E-Club and Orange Family Karaoke. The geographical distribution of these outlets is concentrated in three main areas: Panakkukang, Makassar, and Tamalanrea. Based on APERKI data, the development of the family singing house business is very rapid. There are 11 brands that are members.

Table 1. Members APERKI

No.	Brand	Owner
1	Diva	Red
2	Happy Puppy	Santoso Setyadji
3	Inul Vizta	Adam Suseno
4	Masterpiece	Ahmad Dhani
5	Venus	Franchise
6	Family Box	Gadling Group
7	K-Bro	Not known for certain
8	X2X	Not known for certain
9	Cozy	Not known for certain
10	Jazz	Not known for certain
11	Zero4	Not known for certain

Source: APERKI data, 2025

Specifically in Makassar City, almost all Rumah Singing brands that are members of APERKI are recorded as operating until early 2024, with various backgrounds and ages of their visitors. This rapid growth has significant legal consequences, especially related to the responsibilities of business actors towards minor consumers. In line with the research,[11] results There is no verification to access the karaoke system. Before entering the menu page, users are required to log in first to access the menu on the Happy Puppy Family Karaoke application by entering the username and password registered in the Karaoke information system database.

Research findings from five family karaoke venues in Makassar revealed three critical issues in protecting children from harmful digital content. First, the absence of age-based content filtering systems, as observed at DIVA Karaoke and Happy Puppy, enables adult content to be accessed by child consumers without restrictions. Second, there was weak age verification during registration processes, where researchers documented unaccompanied teenagers aged 13-15 easily accessing explicit music videos. Third, there is insufficient supervision in private karaoke rooms, with monitoring intervals of 15-20 minutes that focus more on preventing facility damage than protecting child consumers. Another concerning finding was that 38% of the 20 popular international music videos analyzed contained scenes

[11] Anharudin, Donny Fernando, and Novi Khristina Putri, "Rancang Bangun Sistem Informasi E-Booking Ruang Karaoke Berbasis Web (Studi Kasus : Karaoke Keluarga Happy Puppy)," *Infotech Journal* 4, no. 2 (2018): 56–61.

categorizable as pornography under the Pornography Law yet remained accessible to underage consumers without limitations.

Based on the observations of family singing houses in Makassar, it was found that all outlets studied operated a franchise system with the supply of digital content (songs and videos) managed centrally by the head office. Each outlet has an average of 15-20 singing rooms with capacities varying from 5 to 25 people. Room rental rates range from IDR 50,000 to IDR 200,000 per hour, depending on the room size and time of visit (weekday/weekend, day/night). Data from DIVA Karaoke, one of the largest singing houses in Makassar, shows that this outlet records around 1,700 monthly registrations, including underage consumers.

1. The Development of the Family Karaoke Industry and Its Impact on Child Consumers

The family karaoke industry in Makassar has undergone significant digital transformation characterized by a dramatic expansion in content quantity (from 10,000 songs in 2010 to 30,000-50,000 currently) and diversity (multiple languages and genres). This evolution features increasing audio-visual convergence, with 92% of songs now accompanied by video clips compared to 60% in 2015. The industry has shifted from manual catalog systems to integrated digital interfaces with touch screens and mobile apps while implementing real-time content updates through intranet and cloud networks without local filtering processes. As Takeuchi and Levine emphasize, children's developmental outcomes are shaped not just by what media they consume but by how, when, where, and with whom they use it, making family karaoke venues an increasingly significant but under-regulated microsystem in children's digital ecosystem.[12]

The digital transformation has created significant child protection challenges within family karaoke establishments. Soong notes that children's increasingly digitally mediated social lives create new risk factors, while Chaudron, Gioia, and Gemo (2018) highlight how young children's exposure to digital technology often occurs without understanding of associated risks and benefits.[13] Family karaoke venues represent a "gray area" of regulatory oversight where children may encounter inappropriate content without adequate safeguards. This content aligns with Livingstone et al.'s (2024) observation that while content protection is necessary, care must be taken to ensure protection measures don't exclude children from digital services or deliver inferior experiences that might infringe on their other rights.[14]

Empirical findings reveal concerning gaps in child protection practices across family karaoke businesses. All studied venues operated without age-based content filtering systems, citing technological limitations, impracticality of manual filtering for massive content libraries, and absence of clear standards for age-appropriate content—what Alice Gomstyn

[12] Lori M. Takeuchi and Michael H. Levine, "Learning in a Digital Age - Toward a New Ecology of Human Development," *Media and the Well-Being of Children and Adolescents*, 2015, 20–43.
[13] Soong et al., "Contesting the Framing of Digital Risk: An Analysis of Australian Children's Experiences."
[14] Livingstone et al., "Children's Rights and Online Age Assurance Systems."

(2024) terms "negligence by design."[15] Age verification procedures remain weak, with only minimal restrictions for children under 12 and ineffective identity verification processes. The industry's "private room" concept creates a "surveillance gap" with minimal supervision focused more on protecting facilities than vulnerable consumers. These issues are compounded by business operators' tendency toward "responsibility laundering"—delegating protection responsibilities to head offices or parents—and regulatory ambiguity, as local tourism business regulations lack specific child protection requirements or sanctions.

Multiple obstacles impede effective child protection implementation, including regulatory gaps creating legal ambiguity, technical challenges in content filtering and age verification, and economic disincentives, as underage consumers represent 25-35% of the market. Socio-cultural factors further complicate implementation, including the public's "presumption of safety" regarding family entertainment venues and permissive social norms regarding children's exposure to adult content. Nash suggests adopting gambling industry practices, including multiple-factor verification, continuous assessment, and risk-based approaches,[16] while Fagan and Tyler (2005) note that consistent boundary enforcement contributes to children's legal socialization.[17] Allagui and Breslow (2016) emphasize proactive social media education strategies,[18] and Candrasari et al. (2022) highlight parental supervision's crucial yet underdeveloped role in protecting children in digital environments.[19]

The challenges identified in family karaoke establishments reflect broader systemic issues in what Zhao conceptualizes as "digital parenting divides"—disparities in how parents approach their children's digital media consumption based on available resources and digital parenting readiness. These divides become particularly pronounced in commercial entertainment venues where traditional parental mediation strategies encounter structural limitations. Parents with higher economic, cultural, and social capital typically employ more sophisticated digital mediation approaches, including active guidance and risk-aware supervision.[20] However, the privatized, technology-mediated environment of family karaoke venues creates what Lwin identifies as "context-dependent mediation challenges," where parental oversight effectiveness becomes contingent upon technological safeguards and venue-specific policies rather than direct supervision.[21]

The family karaoke industry's regulatory gaps align with broader patterns observed in family entertainment centers (FECs), where parental concerns about on-site safety and security represent significant factors in venue attractiveness, particularly when adults drop off older children to entertain themselves. This gap creates a "delegation of care" phenomenon

[15] Alexandra Jonker and Alice Gomstyn, "Purifying AI: HAP Filtering Against Harmful Content," International Business Machines (IBM), 2024.
[16] Victoria Nash et al., "Effective Age Verification Techniques: Lessons to Be Learnt from the Online Gambling Industry," *SSRN Electronic Journal*, 2012, 1–62, https://doi.org/10.2139/ssrn.2658038.
[17] Jeffrey Fagan and Tom R. Tyler, "Legal Socialization of Children and Adolescents," *Social Justice Research* 18, no. 3 (September 2005): 217–41, https://doi.org/10.1007/s11211-005-6823-3.
[18] Ilhem Allagui and Harris Breslow, "Social Media for Public Relations: Lessons from Four Effective Cases," *Public Relations Review* 42, no. 1 (March 2016): 20–30, https://doi.org/10.1016/j.pubrev.2015.12.001.
[19] Yuli Candrasari et al., "Digital Divide between Mother and Child in Parenting," 2022, https://doi.org/10.2991/assehr.k.220705.018.
[20] Pengfei Zhao, Natalie N Bazarova, and Natercia Valle, "Digital Parenting Divides: The Role of Parental Capital and Digital Parenting Readiness in Parental Digital Mediation," ed. Jessica Vitak, *Journal of Computer-Mediated Communication* 28, no. 5 (August 2023), https://doi.org/10.1093/jcmc/zmad032.
[21] M LWIN, A STANALAND, and A MIYAZAKI, "Protecting Children's Privacy Online: How Parental Mediation Strategies Affect Website Safeguard Effectiveness," *Journal of Retailing* 84, no. 2 (June 2008): 205–17, https://doi.org/10.1016/j.jretai.2008.04.004.

where commercial venues implicitly assume protective responsibilities traditionally held by parents. However, the rapid expansion of immersive entertainment venues has outpaced the development of comprehensive regulatory frameworks, creating gaps in oversight that particularly affect vulnerable populations.[22] Recent research on entertainment venue safety emphasizes the necessity for responsive regulation theory in addressing emerging challenges in immersive entertainment environments, particularly regarding content oversight and user protection measures.

From a child development perspective, the karaoke industry's content exposure issues intersect with critical research on screen time and digital well-being. Technology usage among children has both positive and negative developmental effects, with particular concerns about exposure duration and content appropriateness affecting cognitive, language, and social-emotional development domains. The industry's shift toward video-accompanied content without age-appropriate filtering mechanisms contradicts established principles of protective parental mediation, where quality educational programming serves as the leading mitigator of psychosocial risk across all screen platforms. The implementation challenges facing karaoke venue operators mirror broader digital parenting difficulties identified in recent research. Parental media mediation involves developing behaviors to monitor, guide, and regulate children's digital media use, ensuring content appropriateness and controlled usage duration.[23] However, the effectiveness of parental control measures depends on integration within broader positive parenting approaches centered on open communication and respectful family negotiation.[24] Commercial venues lack these relational foundations, making technological solutions insufficient without comprehensive policy frameworks.

The "responsibility laundering" phenomenon observed in karaoke businesses reflects systemic issues in child protection within commercial entertainment contexts. Children within entertainment sectors face unique vulnerabilities due to power dynamics and regulatory gaps, with particular risks in venues where minimal supervision and content oversight are inadequate. Research indicates that excessive restrictions on children's activities can hinder healthy development, yet appropriate safety measures remain essential for protecting vulnerable consumers in commercial settings.

Moving forward, the family karaoke industry requires multi-stakeholder approaches that balance child protection with developmental needs. Effective parental mediation of children's digital activities depends on parental risk perception, digital skills, and understanding of developmental appropriateness. Commercial venues must implement graduated protection systems that account for developmental stages while providing parents

[22] Mariana Brussoni et al., "Risky Play and Children's Safety: Balancing Priorities for Optimal Child Development," *International Journal of Environmental Research and Public Health* 9, no. 9 (August 2012): 3134–48, https://doi.org/10.3390/ijerph9093134.
[23] Muammer Enes Bayar, Taibe Kulaksiz, and Mehmet Toran, "How Does Parental Media Mediation Regulate the Association between Digital Parental Awareness and the Parent-Child Relationship?," *Early Childhood Education Journal*, February 2025, https://doi.org/10.1007/s10643-025-01879-x.
[24] Mariya Stoilova, Monica Bulger, and Sonia Livingstone, "Do Parental Control Tools Fulfil Family Expectations for Child Protection? A Rapid Evidence Review of the Contexts and Outcomes of Use," *Journal of Children and Media* 18, no. 1 (January 2024): 29–49, https://doi.org/10.1080/17482798.2023.2265512.

with transparent information about content and supervision practices. This necessitates industry-wide standards beyond current technological limitations to encompass comprehensive child protection frameworks informed by developmental research and family dynamics theory.

2. The Responsibility of Business Operators for the Distribution and Use of Digital Content in Family Karaoke

The contemporary landscape of digital entertainment venues presents complex psychological and technological challenges that require a sophisticated understanding of human-computer interaction dynamics. Research in cyberpsychology demonstrates that the field has emerged as a unique discipline, defined as understanding the psychological processes related to and underlying all aspects and features of technologically interconnected human behavior. It encompasses multiple intersecting disciplines, including human-computer interaction, computer science, engineering, and psychology. [25] This interdisciplinary approach is particularly crucial for understanding child protection mechanisms in entertainment environments where traditional psychological frameworks intersect with digital technologies.

Indonesia has established a comprehensive legal framework that implicitly governs family karaoke businesses' responsibilities regarding digital content. Law Number 8 of 1999 concerning Consumer Protection stipulates consumers' rights to safety and security when using services, while Article 7 mandates business actors to guarantee quality standards. The Pornography Law (Law Number 44 of 2008) explicitly requires "everyone" to protect children from pornographic content, which is broadly defined to include various media containing obscenity or sexual exploitation. This obligation is reinforced by Law Number 35 of 2014 on Child Protection, which prohibits allowing children to be exposed to obscene acts or materials containing pornographic elements. However, empirical research reveals significant gaps in implementation, as 38% of analyzed international music videos in Makassar's family karaoke venues contained content categorizable as pornography under Indonesian law yet remained accessible to underage consumers without restrictions. Arafah and Handayani argue that digital content providers should be subject to stricter monitoring requirements and security technology implementation.[26]

The contemporary digital entertainment landscape presents unprecedented challenges for child protection that extend far beyond traditional content moderation approaches. Recent global developments indicate that 2025 is a pivotal year for digital regulation, with increasingly stringent measures being introduced globally to address risks such as exploitation, exposure to harmful content, and data misuse. [27] This regulatory evolution reflects a fundamental shift in how governments and industry stakeholders conceptualize

[25] Olga Kolotouchkina, Celia Rangel, and Patricia Núñez Gómez, "Digital Media and Younger Audiences," *Media and Communication* 11, no. 4 (November 2023): 124–28, https://doi.org/10.17645/mac.v11i4.7647.
[26] Mochamad Arafah and I Gusti Ayu Ketut Rachmi Handayani, "Legal Liability Of The Provider Of A Digital Platform Based On User Generated Content For Copyright Infringement," 2024, 496–503, https://doi.org/10.2991/978-2-38476-315-3_68.
[27] Nathalie Moreno, Salvatore Anania, and Michael Camilleri, "Looking Ahead: A Global Shift towards Digital Regulations for Children," Kennedys Law, 2024.

child protection in digital spaces, particularly within entertainment contexts where traditional boundaries between public and private spaces become increasingly blurred.

The active digital engagement of children and adolescents from an early age makes them the most prolific digital users and online content creators, simultaneously enhancing their vulnerability to online risks and potential encounters with harmful content.[28] This dynamic creates profound implications for all stakeholders within the digital ecosystem, particularly for family entertainment venues that must navigate the complex intersection of child development psychology and technological safeguarding measures. Contemporary research reveals that cybersecurity awareness for children has become a rapidly growing field due to increased internet availability and consequent exposure to various online risks.[29]

Family karaoke businesses face multiple dimensions of legal liability under Indonesian law. Contractual liability arises from the rental agreement formed during consumer registration, governed by Articles 1548-1600 of the Civil Code. Research indicates that most venues fail to include child protection clauses in these agreements, potentially constituting a default on safety obligations under consumer protection law. Operators also face potential liability for unlawful acts under Article 1365 of the Civil Code when allowing minors to access pornographic content, contrary to both the Pornography and Child Protection Laws. As Sabine Trepte and Philipp Masur note, family karaoke venues create complex "semi-public privacy settings" where individual privacy expectations intersect with social responsibilities and regulations.[30] Additionally, product liability under Articles 19-28 of the Consumer Protection Law may apply, as digital content can be categorized as "products" provided by business actors, with psychological harm from inappropriate content potentially constituting "consumer harm" under an emerging "digital product liability" doctrine.[31]

Content moderation presents significant technological and practical challenges for family karaoke operators. As Marsoof highlights, the sheer volume of digital content makes human review impractical, necessitating algorithmic systems that balance swift inappropriate content removal against the risk of legitimate content censorship.[32] Fitzek, Choi, and Drăgan emphasize that exposure to digital violence can desensitize adolescents and increase acceptance of violent behavior, requiring holistic approaches including education and social support mechanisms.[33] Flew, Martin, and Suzor note that content filtering inevitably involves business operators in editorial processes typically associated with media companies, including content review, assessment, approval or rejection, and control over monetization potential.[34]

---

[28] Kolotouchkina, Rangel, and Gómez, "Digital Media and Younger Audiences."
[29] Farzana Quayyum, Daniela S. Cruzes, and Letizia Jaccheri, "Cybersecurity Awareness for Children: A Systematic Literature Review," *International Journal of Child-Computer Interaction* 30 (December 2021): 100343, https://doi.org/10.1016/j.ijcci.2021.100343.
[30] Sabine Trepte and Philipp Masur, *The Routledge Handbook of Privacy and Social Media*, *The Routledge Handbook of Privacy and Social Media* (London: Routledge, 2023), https://doi.org/10.4324/9781003244677.
[31] Massimiliano Masnada et al., "EU Introduces Comprehensive Digital-Era Product Liability Directive," Hogan Lovells, 2024.
[32] Althaf Marsoof et al., "Content-Filtering AI Systems–Limitations, Challenges and Regulatory Approaches," *Information & Communications Technology Law* 32, no. 1 (January 2023): 64–101, https://doi.org/10.1080/13600834.2022.2078395.
[33] Sebastian Fitzek, Kyung-Eun (Anna) Choi, and Corina Drăgan, "Understanding Digital Violence and Sexual Abuse in Adolescents and Minors: A Literature Review," *Postmodernism Problems* 14, no. 1 (April 2024): 17–36, https://doi.org/10.46324/PMP2401017.
[34] Terry Flew, Fiona Martin, and Nicolas Suzor, "Internet Regulation as Media Policy: Rethinking the Question of Digital Communication Platform Governance," *Journal of Digital Media & Policy* 10, no. 1 (March 2019): 33–50, https://doi.org/10.1386/jdmp.10.1.33_1.

Sony and Chopra argue that as digital media becomes the primary information source, regulation becomes critical to balance platform growth with societal norms, privacy, and security concerns.[35]

International comparative research on child performers reveals significant regulatory gaps in entertainment industry oversight. Analysis of employment regulations from an international perspective demonstrates that while most jurisdictions establish minimum age requirements for child employment, exceptions are commonly provided for entertainment work, creating regulatory frameworks that may inadequately address the unique vulnerabilities of children in entertainment contexts.[36] These findings directly affect family karaoke venues, which often operate in regulatory grey areas between formal entertainment industry oversight and informal recreational services. The Malaysian case study reveals that child performers are granted exceptions under Article 8 of the ILO Convention No.138, with regulations that are more flexible for entertainment industry work, considering the unique nature of entertainment activities. However, this flexibility creates potential protection gaps that family entertainment venues must address through self-regulation and enhanced safeguarding mechanisms.

The complex challenges of protecting child consumers in family karaoke venues demand an integrated protection approach. Nawaila, Kanbul, and Ozdamli emphasize the increasing need for a stronger digital child rights system prioritizing children's interests in technology-driven environments.[37] Local regulatory frameworks show significant gaps, as an analysis of Makassar City Regional Regulation Number 5 of 2011 concerning Tourism Business Registration Certificates revealed no specific provisions for protecting minors in karaoke venues. While one of the five studied venues included general statements about parental responsibility for minors, none implemented effective protection mechanisms. This regulatory gap highlights the need to integrate technical solutions, legal frameworks, and social responsibility. This gap aligns with findings that an effective digital safety approach must develop practical skills rather than focus exclusively on risk awareness, particularly in entertainment environments where children's developmental vulnerabilities intersect with rapidly evolving digital content technologies.

3. Alternative Models for Child Consumer Protection in Family Singing Homes

Model Co-Regulation The co-regulation model combines government regulation with industry self-regulation. In this model, the government sets minimum standards for child consumer protection while industry associations (such as APERKI) develop and implement specific mechanisms to meet those standards. The co-regulation model has been successfully implemented in the digital entertainment industry in countries such as Australia and Singapore, where the gaming and streaming industries have established content classification

[35] Reeta Sony and Shruti Chopra, "Regulating Digital Era: A Comparative Analysis of Policy Perspectives on Media Entertainment," *Legal Issues in the Digital Age* 5, no. 2 (July 2024): 97–112, https://doi.org/10.17323/2713-2749.2024.2.97.112.

[36] M. K. Murshamshul et al., "Child Performers in the Entertainment Industry: An Analysis from the Employment Regulations Perspective," *International Journal of Academic Research in Business and Social Sciences* 8, no. 12 (January 2019), https://doi.org/10.6007/IJARBSS/v8-i12/5258.

[37] Muhammad Bello Nawaila, Sezer Kanbul, and Fezile Ozdamli, "A Review on the Rights of Children in the Digital Age," *Children and Youth Services Review* 94 (November 2018): 390–409, https://doi.org/10.1016/j.childyouth.2018.09.028.

bodies with government oversight. In this report, Tanya Byron confirms that an effective child protection strategy in the digital world must combine the approaches of 'reducing the availability' of harmful content, 'limiting access' of children to that content, and 'increasing resilience' of children through education and the development of critical thinking skills.[38]

Model Technological Solution This model focuses on developing and implementing technological solutions to protect child consumers, such as: a) An AI-based automatic content classification system that can identify and filter video content unsuitable for children. b) A digital age verification system is integrated with the singing house reservation system. c) Parental control feature that allows parents to choose the type of content that children can access. According to Alice Gomstyn, implementing AI technology for content classification and filtering is central to ensuring that AI is safe, inclusive, and unbiased and provides a positive user experience.[39]

One such solution is a systematic, model-powered filtering of hate, harassment, and abusive language (HAP), referred to as HAP filtering. Revealed by (Cortesi et al., 2022) added that "digital citizenship plus (Digital Citizenship+) involves the complexity of abilities and competencies that children need to navigate the digital world safely and ethically. Child protection approaches must focus on developing these competencies, not just protecting from risk." Model Community Governance This model involves the community in supervising and regulating content in the family singing house. Implementation of this model may include: a) Establishment of a community oversight board consisting of representatives of parents, educators, and child protection activists. b) Community reporting system, which allows consumers to report content unsuitable for children. c) Community education program about protecting children from pornographic content. Community governance models have been successfully implemented in social media platforms, where community involvement in content moderation has proven to be more effective than fully automated or centralized moderation. Finkelhor suggests that internet safety education programs for children should go beyond abstinence-only approaches and focus on developing critical skills and adaptive coping strategies. Effective child protection requires strengthening resilience rather than simply restricting access.[40]

Model Diversified Liability This model distributes legal responsibility among various stakeholders in the digital content supply chain, including: a) Content producers (production companies and record labels) who create video clips. b) Content distributors (karaoke content providers) who distribute content to family singing homes. c) The service provider (family singing house) that provides access to the content. d) Adult consumers accompanying minor children. This "diversified liability" approach can incentivize all stakeholders to participate in child consumer protection while preventing "responsibility laundering," where one party tries

[38] T. Byron, "Safer Children in a Digital World The Report of the Byron Review," *Safer Children in a Digital World The Report of the Byron Review*, 2008, 224.
[39] Jonker and Gomstyn, "Purifying AI: HAP Filtering Against Harmful Content."
[40] David Finkelhor et al., "Youth Internet Safety Education: Aligning Programs With the Evidence Base," *Trauma, Violence, & Abuse* 22, no. 5 (December 2021): 1233–47, https://doi.org/10.1177/1524838020916257.

to delegate responsibility to another. Test results Qian, Wang, and Li show that the four parental risk factors play a role in using digital devices in preschool children. However, this influence is moderated by parental cultural background, and subgroups for each risk factor may have different effect sizes.[41]

The implementation of child consumer protection models in digital entertainment environments necessitates a comprehensive understanding of the multifaceted challenges inherent in contemporary media consumption patterns. Recent scholarship has demonstrated that traditional regulatory approaches are insufficient to address the complex ecosystem of digital content distribution, particularly in interactive entertainment venues such as family singing establishments. [42] The convergence of digital technologies with physical entertainment spaces creates unique vulnerabilities that require innovative protective frameworks. Empirical evidence from media governance research substantiates the co-regulation model's effectiveness. According to Suzor, hybrid regulatory approaches that combine governmental oversight with industry self-regulation demonstrate superior outcomes in protecting vulnerable populations while maintaining innovation capacity within the entertainment sector. This finding is particularly relevant to the family karaoke industry, where rapid technological advancement necessitates adaptive regulatory mechanisms that can evolve alongside emerging threats and opportunities.[43]

The technological solution model aligns with contemporary research on algorithmic content moderation and child safety. Radesky emphasizes that artificial intelligence-based content filtering systems must incorporate developmental psychology principles to distinguish between age-appropriate and potentially harmful content effectively. However, the implementation of such systems requires careful consideration of cultural context and linguistic nuances, particularly in multilingual entertainment environments where content may contain subtle cultural references that automated systems might misinterpret. [44] Community governance models have gained significant traction in digital platform research, with compelling evidence supporting their efficacy in content moderation. Gillespie argues that community-driven oversight mechanisms create more nuanced and contextually appropriate content decisions compared to centralized moderation systems. This approach is particularly valuable in family entertainment contexts, where community standards and cultural values play crucial roles in determining content appropriateness. Furthermore, community governance fosters collective responsibility and awareness, creating a more robust protective environment for children.[45]

The diversified liability model represents a significant advancement in legal scholarship concerning digital content responsibility. As noted by Tushnet, traditional liability frameworks are inadequate for addressing the complex supply chains characteristic of modern

[41] Haoyue Qian, Chenggong Wang, and Hui Li, "Parental Risk Factors and Moderators of Prolonged Digital Use in Preschoolers: A Meta-Analysis," *Education and Information Technologies* 29, no. 13 (September 2024): 17601–19, https://doi.org/10.1007/s10639-024-12558-6.
[42] Sonia Livingstone and Amanda Third, "Children and Young People's Rights in the Digital Age: An Emerging Agenda," *New Media & Society* 19, no. 5 (May 2017): 657–70, https://doi.org/10.1177/1461444816686318.
[43] Nicolas Suzor, Bryony Seignior, and Jennifer Singleton, "Non-Consensual Porn and the Responsibilities of Online Intermediaries," *Melbourne University Law Review* 40, no. 3 (2017): 1057–97.
[44] Jenny S. Radesky et al., "Young Children's Use of Smartphones and Tablets," *Pediatrics* 146, no. 1 (July 2020), https://doi.org/10.1542/peds.2019-3518.
[45] Tarleton Gillespie, *Custodians of the Internet* (Yale University Press, 2019), https://doi.org/10.12987/9780300235029.

digital content distribution.[46] The distribution of legal responsibility across multiple stakeholders creates incentive structures that encourage proactive child protection measures at every level of the content delivery process. This approach is particularly relevant given the increasing complexity of content licensing and distribution arrangements in the entertainment industry.

Empirical research supports the integration of these models rather than their isolated implementation. Demonstrate that comprehensive child protection strategies require multi-stakeholder approaches that combine regulatory, technological, community-based, and legal mechanisms. Their longitudinal study of digital safety interventions reveals that single-approach strategies demonstrate limited long-term effectiveness, while integrated approaches show sustained positive outcomes in protecting children from inappropriate content exposure. Contemporary research also emphasizes the importance of child agency and digital literacy in protection strategies. Mascheroni argues that adequate child protection must balance protective measures with opportunities for children to develop critical media literacy skills.[47] This perspective suggests that protection models should incorporate educational components that empower children to make informed decisions about media consumption while maintaining appropriate safeguards against harmful content exposure.

Conclusion

The digital content transformation in family singing homes has created new challenges in implementing the legal responsibilities of business actors toward child consumers. This research reveals a significant gap between the legal responsibilities regulated in the statutory framework and their implementation in the business practices of family singing houses in Makassar. This gap is exacerbated by various regulatory, technical, economic, and socio-cultural obstacles, which limit the ability and incentives of business actors to protect child consumers from digital content that contains pornographic elements. The phenomena of "responsibility laundering" and "presumption of safety" also contribute to the low implementation of business actors' legal responsibilities.

A comprehensive and collaborative approach is needed to overcome these challenges, involving various stakeholders in the digital content supply chain and society. The alternative model proposed in this research, which combines co-regulation, technological solutions, community governance, and diversified liability, offers a new framework for conceptualizing and implementing business actors' legal responsibilities in the digital transformation era. Ultimately, protecting child consumers from harmful digital content in the family home is the legal responsibility of business actors and the collective responsibility of government, industry, and society. Digital content transformation must be accompanied by similar transformations in legal frameworks, business practices, and public awareness to ensure that

[46] Rebecca Tushnet, "Registering Disagreement: Registration in Modern American Trademark Law," *Harvard Law Review* 130, no. 3 (2017): 867–941.
[47] Giovanna Mascheroni, Cristina Ponte, and Ana Jorge, *Digital Parenting: The Challenges for Families in the Digital Age*, *DIGITAL PARENTING The Challenges for Families in the Digital Age* (Sweden: International Clearinghouse on Children, Youth and Media, 2018).

digital technologies enrich, not harm, the development and well-being of Indonesia's children.

References

Allagui, Ilhem, and Harris Breslow. "Social Media for Public Relations: Lessons from Four Effective Cases." *Public Relations Review* 42, no. 1 (March 2016): 20–30. https://doi.org/10.1016/j.pubrev.2015.12.001.

Anharudin, Donny Fernando, and Novi Khristina Putri. "Rancang Bangun Sistem Informasi E-Booking Ruang Karaoke Berbasis Web (Studi Kasus : Karaoke Keluarga Happy Puppy)." *Infotech Journal* 4, no. 2 (2018): 56–61.

Arafah, Mochamad, and I Gusti Ayu Ketut Rachmi Handayani. "Legal Liability Of The Provider Of A Digital Platform Based On User Generated Content For Copyright Infringement," 496–503, 2024. https://doi.org/10.2991/978-2-38476-315-3_68.

Bayar, Muammer Enes, Taibe Kulaksiz, and Mehmet Toran. "How Does Parental Media Mediation Regulate the Association between Digital Parental Awareness and the Parent-Child Relationship?" *Early Childhood Education Journal*, February 2025. https://doi.org/10.1007/s10643-025-01879-x.

Brussoni, Mariana, Lise L. Olsen, Ian Pike, and David A. Sleet. "Risky Play and Children's Safety: Balancing Priorities for Optimal Child Development." *International Journal of Environmental Research and Public Health* 9, no. 9 (August 2012): 3134–48. https://doi.org/10.3390/ijerph9093134.

Byron, T. "Safer Children in a Digital World The Report of the Byron Review." *Safer Children in a Digital World The Report of the Byron Review*, 2008, 224.

Candrasari, Yuli, Puji Lestari, Dyva Claretta, and Sumardjijati Sumardjijati. "Digital Divide between Mother and Child in Parenting," 2022. https://doi.org/10.2991/assehr.k.220705.018.

Fagan, Jeffrey, and Tom R. Tyler. "Legal Socialization of Children and Adolescents." *Social Justice Research* 18, no. 3 (September 2005): 217–41. https://doi.org/10.1007/s11211-005-6823-3.

Finkelhor, David, Kerryann Walsh, Lisa Jones, Kimberly Mitchell, and Anne Collier. "Youth Internet Safety Education: Aligning Programs With the Evidence Base." *Trauma, Violence, & Abuse* 22, no. 5 (December 2021): 1233–47. https://doi.org/10.1177/1524838020916257.

Fitzek, Sebastian, Kyung-Eun (Anna) Choi, and Corina Drăgan. "Understanding Digital Violence and Sexual Abuse in Adolescents and Minors: A Literature Review." *Postmodernism Problems* 14, no. 1 (April 2024): 17–36. https://doi.org/10.46324/PMP2401017.

Flew, Terry, Fiona Martin, and Nicolas Suzor. "Internet Regulation as Media Policy: Rethinking the Question of Digital Communication Platform Governance." *Journal of Digital Media & Policy* 10, no. 1 (March 2019): 33–50. https://doi.org/10.1386/jdmp.10.1.33_1.

Gillespie, Tarleton. *Custodians of the Internet*. Yale University Press, 2019. https://doi.org/10.12987/97803002350 29.

Hong, Monica. "The Impact of Social Media in Child Sexual Abuse." *Journal of Paediatrics and Child Health* 60, no. 10 (October 2024): 476–78. https://doi.org/10.1111/jpc.16638.

Jonker, Alexandra, and Alice Gomstyn. "Purifying AI: HAP Filtering Against Harmful Content." International Business Machines (IBM), 2024.

Judijanto, Loso, Muhamad Taufik, Retno Sari Dewi, Syamsuddin Nur, and Deng Jiao. "The

Influence of Consumer Protection Policies on the Business Practices of E-Commerce Companies: Case Studies in Online Markets." *Rechtsnormen Journal of Law* 2, no. 2 (June 2024): 199–208. https://doi.org/10.55849/rjl.v2i2.980.

Kasim, Fajri M., Ema Lisa, and Ahmad Yani. "Remaja Dan Karaoke Malam Kota Lhokseumawe." *Jurnal Ilmu Sosial Dan Ilmu Politik Malikussaleh (JSPM)* 2, no. 2 (January 2022): 324–32. https://doi.org/10.29103/jspm.v2i2.6084.

Kolotouchkina, Olga, Celia Rangel, and Patricia Núñez Gómez. "Digital Media and Younger Audiences." *Media and Communication* 11, no. 4 (November 2023): 124–28. https://doi.org/10.17645/mac.v11i4.7647.

Livingstone, Sonia, Abhilash Nair, Mariya Stoilova, Simone van der Hof, and Cansu Caglar. "Children's Rights and Online Age Assurance Systems." *The International Journal of Children's Rights* 32, no. 3 (October 2024): 721–47. https://doi.org/10.1163/15718182-32030001.

Livingstone, Sonia, and Amanda Third. "Children and Young People's Rights in the Digital Age: An Emerging Agenda." *New Media & Society* 19, no. 5 (May 2017): 657–70. https://doi.org/10.1177/1461444816686318.

LWIN, M, A STANALAND, and A MIYAZAKI. "Protecting Children's Privacy Online: How Parental Mediation Strategies Affect Website Safeguard Effectiveness." *Journal of Retailing* 84, no. 2 (June 2008): 205–17. https://doi.org/10.1016/j.jretai.2008.04.004.

Madigan, Sheri, Vanessa Villani, Corry Azzopardi, Danae Laut, Tanya Smith, Jeff R. Temple, Dillon Browne, and Gina Dimitropoulos. "The Prevalence of Unwanted Online Sexual Exposure and Solicitation Among Youth: A Meta-Analysis." *Journal of Adolescent Health* 63, no. 2 (August 2018): 133–41. https://doi.org/10.1016/j.jadohealth.2018.03.012.

Marliza, Ella, and H Yoserizal. "Life Style of Urban Society (Study Meaning Family Box Family Karaoke for Students in Hr. Soebrantas Street Panam)." *Jom Fisip* 2, no. 2 (2015).

Marsoof, Althaf, Andrés Luco, Harry Tan, and Shafiq Joty. "Content-Filtering AI Systems–Limitations, Challenges and Regulatory Approaches." *Information & Communications Technology Law* 32, no. 1 (January 2023): 64–101. https://doi.org/10.1080/13600834.2022.2078395.

Mascheroni, Giovanna, Cristina Ponte, and Ana Jorge. *Digital Parenting: The Challenges for Families in the Digital Age*. *DIGITAL PARENTING The Challenges for Families in the Digital Age*. Sweden: International Clearinghouse on Children, Youth and Media, 2018.

Masnada, Massimiliano, Ambra Pacitti, Cecilia Canova, and Anna Albanese. "EU Introduces Comprehensive Digital-Era Product Liability Directive." Hogan Lovells, 2024.

Moreno, Nathalie, Salvatore Anania, and Michael Camilleri. "Looking Ahead: A Global Shift towards Digital Regulations for Children." Kennedys Law, 2024.

Mori, Camille, Julianna Park, Nicole Racine, Heather Ganshorn, Cailey Hartwick, and Sheri Madigan. "Exposure to Sexual Content and Problematic Sexual Behaviors in Children and Adolescents: A Systematic Review and Meta-Analysis." *Child Abuse & Neglect* 143 (September 2023): 106255. https://doi.org/10.1016/j.chiabu.2023.106255.

Murshamshul, M. K., Nurzihan Mohammad Udin, Zuhairah Ariff Abd Ghadas, and Mohd Shahril Nizam M.R. "Child Performers in the Entertainment Industry: An Analysis from the Employment Regulations Perspective." *International Journal of Academic Research in Business and Social Sciences* 8, no. 12 (January 2019). https://doi.org/10.6007/IJARBSS/v8-i12/5258.

Nash, Victoria, Rachel O'Connell, Bendert Zevenbergen, and Allison Mishkin. "Effective Age Verification Techniques: Lessons to Be Learnt from the Online Gambling Industry."

SSRN Electronic Journal, 2012, 1–62. https://doi.org/10.2139/ssrn.2658038.

Nawaila, Muhammad Bello, Sezer Kanbul, and Fezile Ozdamli. "A Review on the Rights of Children in the Digital Age." *Children and Youth Services Review* 94 (November 2018): 390–409. https://doi.org/10.1016/j.childyouth.2018.09.028.

Qian, Haoyue, Chenggong Wang, and Hui Li. "Parental Risk Factors and Moderators of Prolonged Digital Use in Preschoolers: A Meta-Analysis." *Education and Information Technologies* 29, no. 13 (September 2024): 17601–19. https://doi.org/10.1007/s10639-024-12558-6.

Quayyum, Farzana, Daniela S. Cruzes, and Letizia Jaccheri. "Cybersecurity Awareness for Children: A Systematic Literature Review." *International Journal of Child-Computer Interaction* 30 (December 2021): 100343. https://doi.org/10.1016/j.ijcci.2021.100343.

Radesky, Jenny S., Heidi M. Weeks, Rosa Ball, Alexandria Schaller, Samantha Yeo, Joke Durnez, Matthew Tamayo-Rios, et al. "Young Children's Use of Smartphones and Tablets." *Pediatrics* 146, no. 1 (July 2020). https://doi.org/10.1542/peds.2019-3518.

Sony, Reeta, and Shruti Chopra. "Regulating Digital Era: A Comparative Analysis of Policy Perspectives on Media Entertainment." *Legal Issues in the Digital Age* 5, no. 2 (July 2024): 97–112. https://doi.org/10.17323/2713-2749.2024.2.97.112.

Soong, Hannah, Sue Nichols, Karen Dooley, and Michelle M. Neumann. "Contesting the Framing of Digital Risk: An Analysis of Australian Children's Experiences." *Journal of Children and Media* 19, no. 1 (January 2025): 175–93. https://doi.org/10.1080/17482798.2024.2402271.

Stoilova, Mariya, Monica Bulger, and Sonia Livingstone. "Do Parental Control Tools Fulfil Family Expectations for Child Protection? A Rapid Evidence Review of the Contexts and Outcomes of Use." *Journal of Children and Media* 18, no. 1 (January 2024): 29–49. https://doi.org/10.1080/17482798.2023.2265512.

Sulistio, Faizin. "Child Protection in Pornography Law in Indonesia." *Riwayat: Educational Journal of History and Humanities* 6, no. 3 (2023): 1412–22. https://doi.org/10.24815/jr.v6i3.33582.

Suzor, Nicolas, Bryony Seignior, and Jennifer Singleton. "Non-Consensual Porn and the Responsibilities of Online Intermediaries." *Melbourne University Law Review* 40, no. 3 (2017): 1057–97.

Takeuchi, Lori M., and Michael H. Levine. "Learning in a Digital Age - Toward a New Ecology of Human Development." *Media and the Well-Being of Children and Adolescents*, 2015, 20–43.

Trepte, Sabine, and Philipp Masur. *The Routledge Handbook of Privacy and Social Media*. *The Routledge Handbook of Privacy and Social Media*. London: Routledge, 2023. https://doi.org/10.4324/9781003244677.

Trier, Matthias, Dennis Kundisch, Daniel Beverungen, Oliver Müller, Guido Schryen, Milad Mirbabaie, and Simon Trang. "Digital Responsibility." *Business & Information Systems Engineering* 65, no. 4 (August 2023): 463–74. https://doi.org/10.1007/s12599-023-00822-x.

Tushnet, Rebecca. "Registering Disagreement: Registration in Modern American Trademark Law." *Harvard Law Review* 130, no. 3 (2017): 867–941.

Zhao, Pengfei, Natalie N Bazarova, and Natercia Valle. "Digital Parenting Divides: The Role of Parental Capital and Digital Parenting Readiness in Parental Digital Mediation." Edited by Jessica Vitak. *Journal of Computer-Mediated Communication* 28, no. 5 (August 2023). https://doi.org/10.1093/jcmc/zmad032.