



LEGAL PROTECTION CREATORS FROM REMIX SONG USED FOR COMMERCIAL PURPOSE THROUGH YOUTUBE

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Abstract

The development of the content world is currently so massive that it targets commercial interests that benefit every content creator, one of which is through the YouTube platform which is a website-based platform that contains various kinds of video uploads. This video upload can contain various things, one of which is about a song that was changed in the form of a remix cover version. In its development, it can be found that a song that has been created into a new work like the one on Dj Opus's Youtube content has the potential to be a violation of song copyright. So that this research aims to examine and analyze forms of copyright infringement on remix cover versions that are used for commercial purposes through the YouTube digital broadcasting platform. This study uses normative juridical research using a case approach and a conceptual approach which is analyzed using a qualitative descriptive analysis method. The findings obtained are in the form of the need for protection for songwriters for their rights, especially economic rights obtained from the use of their songs which are made into a new work in the form of a remix cover version, in this case it can be explained that legal protection for songwriters needs to extend to content -Youtube content that contains copyrighted songs, so the songwriter will not be disadvantaged if the song being a remixed cover version has higher demand than the original song.

Keywords : remix cover version, copyright, YouTube

Introduction

The YouTube platform is a medium in the form of a website that provides every user with the opportunity to upload, watch and share videos with other users via the search menu. YouTube was founded by three former PayPal, namely Chad Hurley, Steve Chen and Jawed Karim (Arifin, 2022). This platform is a facility that can be used as a medium for delivering information and works in the form of moving images or videos that can be watched by all age categories. This advantage is what makes the YouTube application popular with many people because users can upload all types of videos, music files, images and animation clips so that they can be watched by everyone. Because it can be watched by everyone, many YouTube users have made this platform a quite tempting source of income. In fact,



starting from its founding around 2005, YouTube has grown into a platform that is developing rapidly and has earned the nickname as one of the ten best products in the world (Chandra, 2017) . This is inseparable from the large number of users of this platform, which has reached more than 1 billion users from all over the world and is one of the platforms visited by many internet users in the world to date (Muhamad Fasya Nur Arbaien, 2023) .

With such a large number of YouTube users, opportunities arise for monetization which can be profitable for YouTube users, and this is currently the goal of YouTube users or YouTubers to gain financial benefits from every video content they upload to YouTube. In this case, monetization can be interpreted as conversion or monetization so that YouTubers can earn income by uploading video creations that can be accessed by the public, then in each video the content contains advertising which has previously been notified by YouTube to each YouTuber so that YouTubers get economic benefits. .

One of the video creations that is currently viral is the creation of music videos. This music video creation can take the form of three things, namely a song, a video clip of a song, and a song arrangement. Of course it would be a positive thing if the uploaded song was an original song belonging to the songwriter so that it could increase the popularity of the song or even song sales. This will have a beneficial impact on the composer of the song. However, it turns out that this video creation is in the form of a cover version of the original song which has been rearranged into a new song, as is the case with a remix cover version.

remix cover version is a way to rearrange songs from various genres (*rock*, *pop*, *dangdut* , etc.) into a song with background music that can increase the listener's adrenaline and create a feeling of joy. This remix cover version is divided into two types, namely *mashup* and *medley* . *Mashup* is a music *remix* that combines elements from two or more different songs to create a new song creation. Usually mashups combine and synchronize vocals, instrumentals and beats from several songs. There are many *remix cover versions* in the form of *mashups* uploaded by YouTubers such as users using *the Disk Jockey account* or better known as DJs. Apart from that, there are also many accounts that act in the name of artist fan accounts or idol fan accounts (*fanpage accounts*) which often use *remix cover versions* in uploading their music videos on the YouTube platform. The DJ account or *fanpage account* often



uploads several snippets of songs belonging to several songwriters which are then made into a new song creation in such a way as a *remix version*. Most *cover versions that are remixed* are not new songs but existing songs which are then changed in the form of a *cover remix*, that is, the lyrics or tone are changed again using electronic music or digital instruments by changing the tempo/beat, adjusting the high and low of a note, and adding an *intro* and *outro* outside the original version of the song, then uploaded to the YouTube platform. (Nanda Jala Sena, 2022)

One example of a YouTube account that uploads *remix cover versions* is DJ Opus, which has 261 videos and is followed by around 7.12 million *subscribers*. The DJ Opus account, which was created on August 14 2017, has even had the entire video viewed 615,132,892 times. Some of DJ Opus's videos are song videos with *remix cover versions* which mix a lot of songs and then make them into new song video creations by adding electronic music or *digital instruments* by changing the tempo/beat, adjusting the high and low of a note, to adding an *intro* and *outro* outside the original version of the song. For example, the DJ Opus video with the title "DJ MIXURAN V1 NEWEST REMIX THE MOST DELICIOUS IN THE WORLD" which was uploaded on July 4 2023, which has been viewed 8,256,292 times, contains many song clips and song lyrics from songs A, B and then changing the tempo and tone using electronic music to create a new video.

Another form of cover from a *remix cover version* is a *medley*. A *medley* is a combination of several songs arranged together in an organized sequence. In a *medley*, different songs are cut into pieces and arranged in usually short sections so that they form an integrated whole. An example that can illustrate the popularity of YouTube accounts with *remix cover versions in medley* form is the RZD account, which is an immigrant singer with various content that mixes various song lyrics from local (Indonesian) songs to songs that are quite popular abroad. The RZD account is an account created on May 30 2018 with a total of 76 videos uploaded and has been followed by 4.15 million accounts. If you watch the entire RZD account, the video has been watched a lot, with approximately 435,232,011 *views*. In one of the videos, for example, which was uploaded on December 15 2022 with the title "SING-OFF TIKTOK SONGS PART 12" which has been viewed 4,842,963 times, in it there is a collection of snippets of various songs, namely: the song High School in Jakarta created by NIKI, the song Hampa created by Ari Lasso, the song Perfect Story created by Mahalini, the song



Runtuh created by Feby Putri with Fiersa Besari, the song Sang Dewi created by Lyodra with Andy Rianto, the song Dunia Tipu-Tipu created by Yura Yunita and snippets of other songs in one video creation. Looking at the example of the DJ Opus YouTube account and the RZD account with a fantastic number of followers and hundreds of millions of views, you can imagine how much economic profit is gained from uploading the *remix cover version*. Of course, this is a big question considering that one video made contains dozens of songs mixed together to make one new song, especially if it is linked to copyright for the owner of the song.

In the applicable Copyright Law, namely Law Number 28 of 2014 concerning Copyright, it is stipulated that every songwriter has economic rights and moral rights as a form of exclusive creator rights which arise automatically in a creation which is realized in real form without reducing restrictions. in accordance with statutory provisions. This is reinforced in Article 5 paragraph (1) of the Copyright Law which regulates moral rights as follows:

"(1) Continue to include or not include his name on the copy in connection with the public use of his work; (2) Using an alias or pseudonym; (3) Changing the Creation according to appropriateness in society; (4) Changing the title and sub-title of the Work; and (5) Defend their rights in the event of distortion of the Work, mutilation of the Work, modification of the Work, or anything that is detrimental to their personal honor or reputation."

And Article 8 of the Copyright Law stipulates that economic rights are the exclusive rights of the Creator or Copyright Holder to obtain economic benefits from the Creation. This statutory provision is reinforced by YouTube's policy which states that in the rules and policies chapter, every YouTuber only uploads bokeh videos of his own or other people's videos for which the YouTuber has permission to use (Ghassiyah, 2021). The provisions of this rule provide legitimacy, in fact YouTube account users are not allowed to upload videos of songs belonging to the original songwriter that are copyrighted, let alone then make changes (arrangements) without the permission of the original song creator (Dewi, 2017).

However, it turns out that YouTube itself cannot stop the use of this *remix cover version* to continue to protect the original composer's song, so what many people know is the song that was changed in the remix cover version, no longer the original song sung by the creator.



In this research, to show the novelty side, several previous studies are needed as a comparison to what the researchers conducted, including legal protection for song owners regarding song covers and the use of background sound on the YouTube platform by Bagus Rahmanda in the *Gema Justice Journal* vol. 8 edition II, 2021 focuses on the use of background sound in videos uploaded on the YouTube site as a copyright violation if the song/music used is a non-copyright song/music, however it is better to include the source or name of the composer of the song concerned. Second research *Copyright Protection for Song Works Case Study: Songs Used as Personal Ring Back Tones* by Diana Kusumasari which in the results of the discussion explained that the regulations regarding RBT are not yet clear because RBT is closely related to changes in the form of song creation (digitization of copyrighted works), transfer of rights, and distribution of royalties. Legal remedies that can be taken by the creator in relation to his song being used as RBT can be done in at least two ways, namely through civil or criminal measures. The role of collective management institutions is one form of manifestation of protecting the rights to a copyrighted work, namely helping creators to collect their rights, namely royalties.

The third research is about *Indonesian Legal Protection for Song Commercialization and Music Copyrights in Digital Platforms* by Diana Silfani in the *Padjajaran Journal of Law Volume 9 Number 2 Year 2022*, Faculty of Law, Padjadjaran University (2022) which explains economic rights for song copyrights performed on a platform online requires adequate protection, this is done so that copyright holders can gain financial benefits. According to the Copyright Law that applies in Indonesia, namely Law Number 28 of 2014 concerning Copyright, Government Regulation no. 56 of 2021 does not specifically regulate the use of song copyrights used on online platforms, so Indonesia needs regulations to accommodate the use of songs on online platforms. The fourth research is about the *Legality of Cover Songs Uploaded to Youtube Accounts* by Hasrina Rahma in the *Al'Adl Journal* volume cover versions uploaded to YouTube are a copyright violation because they have a commercial purpose. The fifth research is about *Legal Protection of Song Copyright Related to Lyric Changes in Song Cover Activities* by Ida Bagus Komang Hero Bhaskara in the *Kertha Negara Journal* Volume 9 Number 10, 2021 which gives results if cover activities are carried



out without a license or permission from the copyright holder then this constitutes copyright infringement.

From the five previous studies above, on average they discuss song cover artists in general without mentioning the use of cover genres, which on the other hand, in discussions about the YouTube platform, is still considered general without knowing the detailed monetization policies, so with this writing it is hoped that it will be able to become a media fairly clear information regarding the forms of copyright infringement for the use of songs and knowing how to harmonize the Copyright Law with YouTube Policy in regulating *remix cover versions* .

In this research, there is a problem formulation of what forms of copyright infringement regarding *remix cover versions* are used for commercial purposes via the *YouTube digital broadcasting platform* ?; and what is the legal protection for songwriters for *remix cover versions* that are used for commercial purposes via the *YouTube digital broadcasting platform* ?

Discussion

A. Forms of Copyright Infringement of *Remix Cover Versions* That Are Used for Commercial Purposes Through the *YouTube Digital Broadcasting Platform*

In the 21st century, the role of technology is increasing due to the increasingly rapid needs of modern world activities and the demands of the era of globalization. As a result, modern world activities require communication technology that is efficient and capable of covering large areas without being hindered by national borders. The internet has succeeded in addressing this need as one of the technologies that has succeeded in meeting this demand.

The internet has become a widely used means of communication that can meet the needs of people around the world for fast, efficient and affordable communication, as well as the need for the latest information. The development of internet use in all fields has had different impacts, apart from providing many benefits to users. , the existence of internet



media also presents new issues in terms of Intellectual Property (abbreviated as KI). There are three areas in Intellectual Property, namely Copyright and Related Rights, Trademark Rights, and Patent Rights. Apart from that, there are also areas of Industrial Design, Integrated Circuit Layout Design, Trade Secrets, and Plant Variety Protection. Copyright consists of IP elements which contain economic rights and moral rights owned by the copyright holder.

In the development of songs in Indonesia, there are six possible economic sources obtained by songwriters from various exploitations (Darusman, 2017) :

1. Income from songs played on radio, television, downloaded and streamed on the internet, performances and entertainment venues such as bars, restaurants, karaoke houses, public transportation, shops, and so on;
2. Income from songs that are duplicated and circulated in cassette, CD and other formats;
3. Revenue from downloaded and streamed songs, including *ring tone* and *ring back tone* ;
4. Income from the use of songs as synchronization of audio-visual works such as in advertisements, videos, films;
5. Income from albums;
6. Revenue from levies on blank cassettes/CDs.

In facing changes in this era, especially in the digital era which has a significant effect on human life, there is a need for intellectuals to adapt quickly (Thalib, 2013) . They must be involved directly or indirectly in these developments, and also try to overcome the negative impacts arising from rapid technological advances, especially in terms of copyright. By law, copyright owners have the right to exploit their copyrighted work in a way that generates economic profit. Therefore, if a work is not properly regulated in accordance with applicable legal regulations, it can trigger a conflict between the copyright owner and other parties who violate it. In order to regulate this, a series of effective legal regulations are needed to prevent copyright infringement by parties who do not have legal ownership rights.



For this purpose, the government has announced legal regulations relating to Copyright, namely Law Number 28 of 2014 concerning Copyright (hereinafter referred to as UUHC) which replaces Law Number 19 of 2002 concerning Copyright.

According to Article 1 paragraph (3) of the Copyright Law (UUHC), creation is defined as the result of creative works in the fields of science, art and literature which are produced based on inspiration, ability, thoughts, imagination, dexterity, skills or expertise expressed in the form of real. According to the Big Indonesian Dictionary (KBBI), a song is a variety of sounds formed by a series of tones and is regular (in pattern and structure) or melodic forms.

In Article 1 number 1 of the Copyright Law, it is explained that Copyright is a right that can only be used by the Creator to utilize and enjoy the Copyright. According to the provisions in Article 4 UUHC, Copyright is an exclusive right which is divided into two, namely Moral Rights and Economic Rights. Economic rights are rights that allow creators to gain financial benefits from their work. The basis of income and the ability to trade a work is the economic rights granted to the creator. This is due to the rights mentioned in the article which provide economic benefits to the creator of his creation.

Regarding Economic Rights, even though this right is owned by the Creator or Copyright Holder, it does not mean that other people cannot carry out activities within Economic Rights. Activities in Economic Rights include matters such as publishing, copying, adapting, arranging, transforming and announcing, which are regulated in Article 9 paragraph (1) UUHC. In accordance with further provisions explained in Article 9 paragraph (2), if a copyrighted work is considered to be an exclusive right, the use of the copyrighted work in activities that fall under Economic Rights must obtain permission from the creator or copyright holder.

However, based on Article 9 paragraph 2, in the development of song copyright there are various weaknesses that cannot be controlled by the Government which was created to ascertain whether there is potential copyright infringement or not for video content containing *remix cover versions*. In Law Number 28 of 2014 concerning Copyright, it does



not define what copyright infringement means in the formulation of general provisions, but the diction "violation" is only a form of confirmation that if you do not follow these rules then it is called a copyright violation, one of which is not getting license from the copyright holder as regulated in Article 9 paragraph (3) which reads "*Every person without the permission of the Creator or Copyright Holder is prohibited from duplicating and/or commercially using the work*"

Of course, the form of this license is in writing, which will serve as corroborating evidence that performers, whether individuals or groups, in this case referred to as YouTubers, can be creative in processing original songs owned by the copyright holder. In the formulation of the substance of the Copyright Law, to determine the existence of a copyright violation is to carry out an *a contra rio* (opposite) interpretation of each article's substance.

In this research, the author observed a phenomenon among social media users who *remix cover versions* without permission from the creator or copyright holder. One example that caught the author's attention was the DJ Opus YouTube account. In this account, DJ Opus makes arrangements to bring back songs that have previously been sung by various singers or bands as creators or copyright holders. Using *remix cover versions* and utilizing them for commercial purposes is one activity that can generate economic profits. The song arrangement in question is the process of processing an existing song, where DJ Opus changes several parts of the song, but still maintains its original identity or Moral Rights, so that the song becomes a new version that cannot be easily recognized.

Remix Cover Version is when someone rearranges a song that has previously been recorded and released commercially by the copyright holder. In this case, many people like to upload their remix cover version works to social media apart from DJ Opus without permission from the copyright holder. Of course, this leads to copyright infringement. Time and time again, some people who *remix cover versions* end up gaining greater popularity than the original musicians. As a result of this popularity, they can make a profit by duplicating the songs they sing or even accepting offers to appear and perform remixed *cover versions* of the songs. Unfortunately, most of these *remix cover versions* do not ask permission first from



the creator or copyright holder. This action clearly contradicts the provisions of Article 9 paragraph (2) of the Copyright Law, where arranging a work must be carried out with permission from the Creator or Copyright Holder, because arranging is included in Economic Rights. This also contradicts the provisions of Article 9 paragraph (3) UUHC which states that a person is not permitted to reproduce or commercially use works without permission from the creator or copyright holder.

As previously explained, songs are one of the works protected by Copyright, as stated in Article 40 point d UUHC. Currently, advances in technology and information have made it easier for people to create songs and music, because their demands for creative works are increasing. At this time, *remix cover versions* are not only done solely to find fun or channel a hobby. Some social media users see *remix cover versions* as an opportunity to make money or gain profits. Singing popular songs in public has become commonplace, but unfortunately almost no one asks permission from the copyright holder. Especially like the DJ Opus account, it ends up getting financial benefits without any approval from the copyright holder of the song and/or re-arranged music.

In this situation, the increasing number of people who intensively remix cover versions of a song without getting permission from the creator does not seem to be considered a serious problem, especially if the person doing the remix cover version makes a profit from the song that has been rearranged. Violating the copyright of the Copyright Holder of songs and/or music is an action that involves reusing songs and/or music that have been arranged without permission, as regulated in Article 40 UUHC. Before using songs or music for commercial purposes, it is very important to first obtain permission from the creator or copyright holder.

In the context of copyright law, if someone distributes or duplicates a work without permission from the creator, this is a violation of copyright law as regulated by the Copyright Law. As explained in Article 1 point 5 of the Copyright Law, announcing or reproducing can be done through various activities such as reading, broadcasting, exhibiting, selling,



circulating or disseminating a work using various tools including the internet, or through other possible means. the work can be read, heard, or seen by others.

On the YouTube platform, which is a platform that can be monetized, attention to the use of each content needs to be increased, because if there are no reports or there is no belief or suspicion of copyright infringement then the worry is that quite large material losses will arise. From the Copyright Holder's side, this can be examined in the DJ Opus account which uses a *remix cover version* by *mash up*, which in its YouTube account does not state at all that every content created is to give a portion of the profits from each video to the copyright holder or management institution. collectively, so it is considered a subtle violation of copyright by modifying a song to become a new song, but from *the remix cover version* a new copyright song appears.

To get this benefit, YouTube has a number of conditions that pass the YouTube Partner Program stage as follows:

- a. Advertising revenue
 - 1) Minimum age of 18 years to be able to handle payments via AdSense
 - 2) The content created meets the guidelines for advertising
- b. Channel subscriptions
 - 1) Minimum age 18 years
 - 2) Has more than 1,000 subscribers
- c. Merchandise Gallery
 - 1) Minimum age 18 years
 - 2) Has more than 1000 subscribers
- d. Super chat and super stickers
 - 1) Minimum age 18 years
 - 2) Content creators/youtubers residing in the super chat area are available

From these provisions, YouTube provides the same monetization policy for each existing class with the provision that every video viewed by 1,000 views will receive 3-5 US



Dollars or the equivalent of Rp. 45,000 - 75,000 (forty-five thousand to seventy-five thousand rupiah), this does not include the adsense watched in the video which can reach 18 US Dollars or the equivalent of Rp. 270,000 (two hundred and seventy thousand rupiah), and if accumulated you will get Rp. 345,000 (three hundred and forty five thousand rupiah).

In fact, according to Forbes, video content that gets 1,000,000 views will get around 5,000 US dollars or the equivalent of Rp. 75,000,000 (seventy-five million rupiah) (Fikriansyah, 2023).

With the estimated profit from monetization or if it is commercialized via YouTube it can bring in such large profits, then copyright holders whose work is modified and turned into a *remix cover version* will experience quite large economic rights losses.

With commercial interests, it is true that the copyright holder and the cover artist will conflict with each other, even if they have obtained permission from the copyright holder but it is not written, then this can be part of a copyright violation that requires legal action to seek fair justice. -fairly.

These various forms of infringement actually appear vaguely under the creative slogan which actually poses a risk to the copyright attached to the original song. Another form of violation is regarding publications carried out by fan page accounts to viralize snippets or uploads of remix cover version videos on other platforms, for example Tiktok, CapCut, Instagram and others which include snippets of remix cover version songs as background songs. Of course, if it turns out that you really have a commercial goal and want to reduce the quality of the original song, then there is indeed a factor in violating song copyright.

B. Legal Protection for Song Creators for *Remix Cover Versions* Used for Commercial Purposes via the *YouTube Digital Broadcasting Platform*



In the current era, many copyright violations occur in the form of song and music announcements without any significant legal resolution. Many people often use music or songs for the purposes of *remixing cover versions* without respecting copyright or asking for approval from the creator. Nowadays, many individuals produce *remix cover versions* using other people's works and publish them on the YouTube platform. A wide variety of song works have also been produced, some in a simple manner and some to a higher standard. To protect creators or copyright holders against copyright violations in the case of remix cover versions intended for commercial purposes, there are two actions that can be taken, namely preventive action and enforcement action. Preventive measures can be taken by registering works as described in Articles 66-67 of the Copyright Law. Copyright registration is not an obligation since the work is protected, however, the purpose of such registration is to make it easier to prove if a dispute arises regarding copyright.

The implementation of the protection given to music and/or song creators in Indonesia should be in accordance with the concepts of Copyright protection, relating to a song work produced in the form of an original work. Automatically, the work in the form of a song will receive copyright protection without having to be registered, as long as the work is original and not a copy. This is in accordance with the copyright principle known as the principle of automatic protection. From what is produced by the Creator, it is the Creator's obligation to protect his work by registering it. However, registration is not mandatory for creators or copyright holders, as explained in Article 35 paragraph (4) UUHC.

Thus, even though there is no registration, Copyright is still recognized and protected, even though it has not been officially announced. Registration of works is very useful to facilitate legalization in cases of disputes related to copyright. Judges have the power to make decisions because proving copyright in works that are not registered will be more difficult and take longer than works that have been registered.

This means that if a work has been registered, the name listed in the general register of works is deemed to be the creator or copyright holder, unless there is evidence to the contrary. If there is no proven dispute or claim, the person registered in the public register



of works is still considered the creator or copyright owner of the work. However, in the opposite case, if the party suing is able to show that he is the person who created or holds the copyright, then the creator registered in the general register of works will lose his status, and the party suing will become the creator or owner of the copyrighted work. after this has been proven in court. This is in line with the provisions regulated in Article 1865 of the Civil Code, where the party making a claim must be able to prove his arguments and one way to prove rights and obligations in a dispute in court has been regulated in Article 1866 of the Civil Code, one of which is by using a letter or written documents as evidence.

This is simply done to obtain legal protection, legal protection is an effort to obtain the fulfillment of rights that provide a sense of security to everyone from anything that can be detrimental physically, materially and psychologically. Legal protection can take the form of providing restitution, compensation and legal assistance (Soekanto, 1984). Meanwhile, according to Satjipto Rahardjo (Father of Progressive Law) states that legal protection is the protection of human rights that are harmed by other people which are given to the law (Rahardjo, 2000).

By interpreting legal protection for copyrighted works, these copyrighted works automatically contain economic rights and moral rights which must be protected by law. In fact, some copyrights can become objects of fiduciary guarantees. This is regulated in Article 16 paragraph 3 which reads " *Copyright can be used as an object of fiduciary guarantee* " .

Why this can happen is because by registering or registering a copyright, the copyright can have legal force to prosecute a work that imitates or plagiarizes, or even as collateral because it has formal proof of registration (Ningrat, 2020).

To obtain legal protection for remixed cover versions of songs that are commercialized, the copyright holder can carry out legal protection by registering with the Ministry of Law and Human Rights. This process can be done in several ways, namely as follows:

- a. Through the directorate general of intellectual property rights
- b. Regional office of the Ministry of Law and Human Rights



- c. And through legal counsel for intellectual property rights consultants (Yustisia, 2015).

With this recording evidence, it will become a strong means of evidence to obtain justice in pursuing litigation as a repressive route in the Commercial Court. Evidence of this recording is also a medium of confirmation that copyright should not be immediately exploited by people who are irresponsible or who only care about their own interests in a commercial way without paying attention to the rights of the copyright holder.

Likewise, with the platform used, because this could potentially involve monetization issues, Youtube could be sued for being involved in copyright infringement due to weak monitoring of video content, resulting in losses for copyright holders (Prasetyo, 2017) .

In terms of law, YouTube allows the distribution of song covers including *remix cover versions* as long as the Copyright Holder gives permission through a system called YouTube Content ID. Basically, this system will examine every video uploaded to YouTube to determine whether it contains copyrighted material, such as audio recordings, compositions, and videos. In this way, the YouTube Content ID system will automatically claim a video with the identity of the creator or copyright holder. In this case, if the creator or copyright owner has implemented Content ID, they have full control over the content uploaded on the YouTube platform. A person who owns a copyright can take action if a video is uploaded that is similar to their work. They have the option to block videos that are similar in content (Fahila & Sudjana, 2018) .

Or if the copyright holder has given permission or license to the person who remixes the cover version, they can use the services provided by Soundcloud. On Soundcloud's copyright policy page, they suggest that if you want to publish a remix cover version, it should be provided with the appropriate permission or license. This is recommended because some producers and publishers agree to third parties using their content, but others do not and are reluctant to grant permission for use without direct approval. Creators of works can protect their copyright by choosing one of several licensing options offered by Soundcloud, namely All Rights Reserved and Creative Commons.



If you choose the All Rights Reserved option, the uploaded work will be protected by generally applicable copyright. This means that anyone must obtain direct permission from the creator or copyright owner before taking any action on the work (Fahila & Sudjana, 2018).

All types of activities mentioned include making copies, altering them, and even making commercial profits by selling them. If a creator or copyright holder chooses *Creative Commons*, it means they have chosen to distribute the work under a *Creative Commons license*. A *Creative Commons* license is another option in a copyright agreement, not a termination of copyright. In order to implement the *Creative Commons license* in Indonesia, this step is adjusted to Article 80 UUHC, so that its validity is based on the Copyright Law regulations that apply in this country.

Similar to YouTube, Soundcloud also uses similar technical steps to protect the copyright of creators or copyright holders used for song covers, including *remix cover versions*. Since 2010, Soundcloud has implemented an automatic content detection system on its platform. The system operates similarly to that used by YouTube, where when a user uploads a song, the system automatically checks the user's upload against a database of tracks requested by the copyright owner. If there are similarities detected by the system, the user's upload can be limited or deleted automatically if the Creator or Copyright Holder does not agree. Apart from automatic methods, Soundcloud also involves manual removal.

Removal is done manually when someone sends a report directly via a form that can be accessed by clicking the 'Report Copyright Infringement' button located on each song page. Everyone has the opportunity to report copyright violations as long as they are the owner or authorized representative of the owner of the copyright in question. Each report will result in the same action, namely removing the reported content from Soundcloud. There are situations where copyright owners can remove content from Soundcloud immediately through designated removal tools. Since several years ago, this facility has been present and provides the best solution for copyright owners to remove illegal content effectively.



Conclusion

From research on legal protection for songwriters for their work which is remixed by cover artists in the form of remix cover versions, the conclusion was that the development of copyright law needs to be further improved so that regulations regarding violations contained in copyright law become more focused. and provide legal certainty and justice for copyright holders so that they are not misused for commercial purposes by those who remix cover versions. So it is hoped that this will become a means of conveying recommendations for the government to be more dynamic in regulating the development of song copyright law in Indonesia.

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