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CREATIVE WORKERS ON DIGITAL PLATFORMS AND THE SHADOW OF COPYRIGHT INFRINGEMENT RISKS



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➔ BACKGROUND

Creative industries have grown significantly in the last decades in Indonesia. In 2005, Ministry of Trade, Dr. Mari Elka Pangestu, proposed urgency to develop an industry based on national creativity which became the first milestone of creative industries development (Pangestu, 2008). A year later in 2006, creative industries contributed around 4,75% or around 170 billion rupiahs to Indonesia's GDP and 7% from exports total (Balai Diklat Industri Yogyakarta, 2015). This number grew significantly as showed through creative industries in 2021 which contributed to Indonesia's GDP by 1.190 billion rupiahs, this number increased in 2022 to approximately 1.280 billion rupiahs, then in 2023 it rose to 1.300 billion rupiahs or 7,8% to Indonesia's GDP (The Straits Times, 2024; Indonesia.go.id, 2023). According to the Ministry of Trade, creative industries are "industries which come from the utilization of individual creativities, skills, and talents to create welfare and jobs by producing and exploiting individual creative potencies" (Balai Diklat Industri Yogyakarta 2015). As its definition, creative workers become the most important actors to push forward creative industries.

The growth of creative industries aligns with the development of digital technologies in Indonesia. Linearity within the development of digital technologies and creative industries can be seen from the ease that creative workers gain in their creative process to produce a creation and the opportunity that they have to be able to collaborate or co-create with many parties (Intimedia, 2023). Digital technology in other terms used by creative workers starts from the production process until the distribution of their creation.

One part of the creative industries is visual arts which contains graphic design, painting, illustration, and photography. Creative workers in the visual arts field often use digital platforms to promote their services even to do buy & sell transactions of their creation with clients. As stated by Khlystova & Kalyuzhnova (2023), the growth of digital innovations also significantly affected the strategies of workers in creative industries to do their work. The high number of creative workers in the visual arts field on digital platforms can be seen from many freelancers registered in outsourcing platforms such as Fiverr, Upwork, and Projects.co.id which reach 171 thousand users that sell services ranging from designers, photographer, animator, editor, even architectures (Faisal et al., 2019).

Unfortunately, that condition also happened with the appearance of copyright infringement risks which are rampant on digital platforms nowadays (Saputra et al., 2024; Winanti, 2021). Creative workers on digital platforms these days often face copyright infringement of their creations such as used by other parties without their permission as the owner. The phenomenon of copyright infringement such as that causes disadvantages for creative workers both morally and economically. Therefore, this research is conducted to understand how copyright infringement of creative workers' creations can happen on digital platforms and to give recommendations about efforts that can be made to overcome this problem.



→ RESEARCH QUESTION

1. How the phenomenon of copyright infringement toward creative workers' creation can happen on digital platforms?
2. How should efforts be made to overcome the phenomenon of copyright infringement towards creative workers' creation on digital platforms?



➔ THEORETICAL BACKGROUND

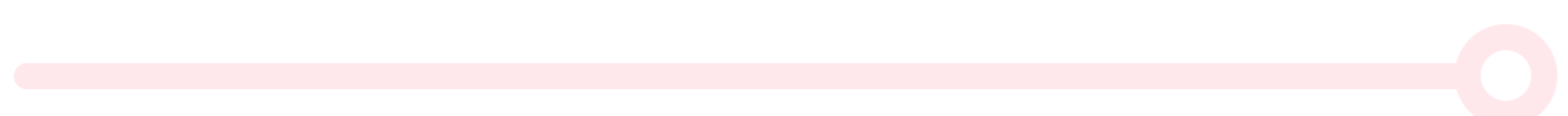
Academics said that digitalization marks the new form of capitalism namely digital capitalism. The term 'digital capitalism' started to be used in 1993, specifically in the main report published by Forbes Magazine, this report was written by Robert Lenzner and William Heuslein titled "The Age of Digital Capitalism" (Fuchs, 2022). Meanwhile, digital capitalism has been a concept used since the late 90s to explain the correlation between digital technology and economic globalization (de Rivera, 2020). Some academics have developed the concept of digital capitalism as done by Schiller (1999), Pace (2018), and Fuchs (2022). In his book, Fuchs (2022) explained that digital capitalism is the dimension of capitalist society in which digital technology mediates the process of capital accumulation and power. Furthermore, Fuchs also said that digital capitalism is a dialectical totality between digital practices and digital structures in capitalist society.

On the other hand, the neoliberal era and digitalization impact the transformation from an industrial society to a risk society. The main characteristic of a risk society is uncertainty that often seems invisible, countless, and delocalized (Beck, 2008). In industrial society, risks culminate in environmental sustainability while in digital society relates to the development and utilization of technology (Sundberg, 2023). In this case, Beck (1995) also said that technology plays an important role in risk society because it has centered the power of decision-making and produced authoritarian technocracy. Those concepts both digital capitalism and risk society, can be useful as a tool to analyze the phenomenon of copyright infringement towards creative workers' creation on digital platforms.



➔ RESEARCH METHODOLOGY

To answer the research questions, this research uses qualitative methods. Data collection is conducted by using semi-structured interviews to obtain primary data along with a literature review to get secondary data that can support the results. Semi-structured interview is the most common form of interview that is often used in social research and enables the chance of knowledge-producing dialogue better than structured interviews (Leavy, 2014).



That is caused by its characteristic which allows interviews to be held in a focused manner but also gives flexibility to the researcher to explore relevant ideas that might appear during the interview (Adeoye-Olatunde & Olenik, 2021). As for informants in this research determined by some criteria such as:

- 1. Work in creative industries especially in visual arts
- 2. Use digital platforms in their work activities

Based on those criteria, five informants were involved in this research. Interviews with informants were conducted from 30 October until 8 November 2024 online using the Zoom Meeting platform. Informants’ real names are disguised to protect their confidentiality and security in the social world. This is the profile of five informants:

Table 1. Informants’ Profile

Name	Age	Job
Ranti	27 years	Comic Artist, Illustrator, Graphic Designer
Kirana	22 years	Graphic Designer, Illustrator
Ajeng	22 years	Graphic Designer, Illustrator
Citra	27 years	Illustrator
Sekar	22 years	Illustrator

Source: Primary Data

To support the primary data obtained by those semi-structured interviews, data collection is also conducted by literature review. Literature can come from government documents and previous studies that are published in the form of journal articles, books, and even websites. As also said by Stewart & Kamins (1993), the result of secondary data collection from many sources can be useful to gain conclusions that might not be explained yet in other studies.



➔ RESULT AND DISCUSSION

Based on the interviews with informants, they utilize digital platforms to promote illustration and design services to the clients so they also become gig workers. However, each of them is moved by different motivations. Related to that, Dunn (2020) explains the typology of gig workers which developed from some of the major themes such as time period orientation towards gig works, involvement of gig workers either intentionally or unintentionally, and characteristics of platforms that are used by gig workers. There are 5 classifications of gig workers i.e. searchers, lifers, short-timers, long-rangers, and dabblers as shown in Figure 1.

Figure 1. Typology of Gig Workers

Table2: Typology of gig workers	
Searchers	Searchers are the most precarious gig workers. They are typically underemployed or have faced long-term unemployment. Actively searching for permanent work, they are heavily depend on their gig work income
Lifers	Lifers embrace the freelance lifestyle and see gig work as a lifelong career. Their focus is on finding and leveraging creative opportunities in the gig economy to maximise pay
Short-timers	Short-timers are one of the least precarious types of gig workers. They use gig work as an opportunity to earn some extra cash but are neither financially dependent on the work nor emotionally invested
Long-rangers	Long-rangers have a unique set of circumstances. Their financial situation is precarious enough that they must look for supplemental income in the gig economy to ease the financial burden
Dabblers	Dabblers are the least precarious. They do gig work primarily for non-economic reasons. Their participation in the gig economy is intermittent and is not tied to their employment status

Source: Dunn (2020)

Those five informants spread into some of the gig workers categories which impact on their strategies when promoting their service on digital platforms. Both Ranti and Citra, are lifers. Ranti can be classified as a lifer because she defines freelancers as illustrators and graphic designers as the main job. This work has been pursued by her since 2016 until now. As long as she became a gig worker in creative industries, Ranti has utilized many types of digital platforms starting from communication platforms such as Facebook to third-party platforms which bridged the transaction between her and her clients such as VGen, Fiverr, and Sketchmob. Meanwhile, Citra started to open for commission in 2022 when he was in university. At first, Citra did this gig work to help her parents financially so that Citra could be classified as a long-ranger. However, Citra then continued her gig work until now by being an illustrator who actively promotes her works on X which makes her classified as a lifer.

Different from Kirana and Ajeng, both of them work as graphic designers in the company as their main job but constantly being gig workers to gain additional income so that they can be classified as short-timers. Kirana for example uses communication platforms like Instagram and X to upload her illustration portfolio and is open for commission if there's any clients who are interested in using her service. Ajeng does the same reciprocally but tends to use Instagram more to show her illustrations. Meanwhile, Sekar who is a fresh graduate participates as a gig worker along with her hobby of drawing. Although she has not clearly stated that she is open for commission, if there's any clients who reach her personally to use her service then Sekar usually accepts it so she is a dabbler. She even has a desire to choose gig work as her main job and work remotely.

For creative workers like informants, digital platforms become a beneficial arena. Unfortunately, they also often face threats such as copyright infringement towards their creations. Copyright itself is a right that is automatically gained by the creator and effective right away since they release creative creation in real form (Klein et al, 2015). The copyright from creative workers also has legal standing as stated in *Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta* (UUHC). Moreover, creative workers who are using digital platforms are also protected by *Undang-Undang Nomor 11 Tahun 2008 tentang Informasi Transaksi Elektronik (UU ITE)* specifically in *Pasal 25* which explains intellectual property protection (Manurung, 2022). Copyright infringement itself happens when there is the misuse of moral rights or economic rights from creators' creations.

Throughout being gig workers, both informants individually and their community collectively have faced copyright infringement cases against their creations. The form of copyright infringement happens for instance when their creations are used by other people without putting their name as original creator or when their creation is changed with any kind of certain modification or distortion that causes harm to the creators' reputation. Both infringements like that are included in *Pasal 5 ayat (1) Undang-Undang Hak Cipta*. Besides that, economic infringement is experienced by creative workers toward their creation for example when their creation is distributed or disseminated by other parties for commercial purposes without permission of creative workers as owner or when their creation is duplicated in certain forms. Economic infringements such as both actions are regulated in *Pasal 9 ayat (1) UU Hak Cipta*.



Based on interviews with informants, the copyright infringement phenomenon, which is faced by gig workers in creative industries on digital platforms, are caused by some factors. Those are divided into several findings i.e. (1) The rapid growth of the gig economy on digital platforms exceeds the anticipated steps toward unwanted risks, (2) The monopoly of digital platforms against creative workers through the accumulation of cognitive capital, and (3) Lack of collective awareness in public related to copyright. This research also gives recommendations of policies that can be done by related stakeholders i.e. government and digital platform companies as well as efforts that the public can do to overcome this problem.

➔ The Rapid Growth of the Gig Economy on Digital Platforms Exceeds the Anticipated Steps Toward Unwanted Risks

The rapid growth of the digital economic landscape, as can be seen from the massive number of gig workers on digital platforms, is mediated also by internet development. By the internet connection, gig workers in creative industries as well as the informants become not fixated by the distance and time boundaries. Informants can interact with clients from overseas through digital platforms anytime and anywhere, do payment transactions virtually through financial technology such as PayPal, and send their creations in digital format. For creative workers, digital platforms become a promising arena either to gain financial opportunities or a medium to get a more well-known reputation.

"I want to try using Fiverr because my targets are clients from overseas. If it comes to Indonesian clients, I am still not brave enough to set high prices because I do not have a big name yet ... so I will definitely try using platforms that can reach overseas clients."

(Kirana, Interview on 30 October 2024)

"Maybe one day I will try to find out or open on Fiverr. It will be very reasonable to open on Fiverr and so many similar platforms like that because our clients will have more wide coverage and we will get higher fees as well."

(Citra, Interview on 8 November 2024)



It won't be impossible if, in the future, the amount of gig workers, especially in creative industries, will also grow in line with the growth of the digital economy. One that is missed from our sight is the risk that also grows with it. Those risks are often missed to anticipate because they might evolve beyond the existing human knowledge. One of the main risks faced by gig workers on digital platforms such as informants is copyright infringement towards their creations. This can be caused by the characteristic of the internet itself which provides ease of access to digital content globally. Besides that, the content spreads very quickly after being uploaded on digital platforms and it is hard to track the footprint. That condition triggered the phenomenon of copyright infringement happening on digital platforms. One of the informants, Ranti, underwent a case in which her illustration creation changed without her consent and then harmed her reputation.

"I uploaded a post on Tumblr maybe in 2013 and it's been a long time ago. Turns out from Tumblr there is someone who reposted it to Pinterest. I was confused, I found it many years later in 2018. It's like 5 years, 6 years apart that I found someone who reposted it on Pinterest because there was no report about that. I mean Tumblr did not notify me as well as Pinterest. I am shocked. This is my illustration, Why is it here? And the narration is really different because my narration is not like that but then misunderstood by others. I firstly posted it on Tumblr because there was a related community that aligned with my illustration. When it moved to Pinterest the narration was changed. So, I receive many comments pointing to me as the artist that said "Why is your drawing like this?"

(Ranti, Interview on 1 November 2024)

Ranti underwent a moral disadvantage from copyright infringement that was done by another person to her illustration creation. A similar experience was also faced by other informants i.e. Sekar. At that time, Sekar uploaded her illustration in the form of Fan Art on social media. Without Sekar's knowledge, her creation is then reuploaded by another person even without giving credit to Sekar as the original creator.



"Back when I used to do Fan Art, suddenly there was a comment, "Hi, please check my DM", then I saw his DM and it was like my drawing had been uploaded. It was more like reuploading my drawing without my permission ... The uploader was removing credit. For instance I had my own watermark which showed that the drawing is mine. It was erased by him. Then, there was my fan. I mean my follower who told me, "Isn't it your drawing? It was uploaded by this account? Does this account also belong to you? Because I saw her drawing in every post is different." And then I said "No, it's not my account." like that."

(Sekar, Interview on 5 November 2024)



The experience faced by Ranti and Sekar showed that there is a gap between technology development and anticipated efforts to prevent threats that lie behind it. Ulrich Beck explained that in the risk society, there is an uncertain condition. Consequently, important actors such as in this case government and private companies i.e. platform developers are missing an important aspect which is copyright protection to the creation owners. Communication platform, X, which has also become the mostly-used platform for informants to promote their services and gain clients, for example, has already had a policy about copyright which refers to the Digital Millennium Copyright Act (DMCA) and fair use policy. This policy is stated in the help center on the X website. Creative workers as users can report to the platform if other parties do copyright infringement toward their creation after priorly identifying whether the action is included in the fair use or not. Consequences for the copyright violator can be deletion or access restriction toward content that is indicated as a violation. X does not provide a legal aid center so users must consult with the legal advisor if they have hesitation in reporting. If the reported case does not include copyright infringement, the reporter must do a form of accountability such as paying the compensation cost. However, as also stated by Russ (2020), there is a big challenge to protect copyright in social media because the internet has always been growing exceeding the copyright law. The risk such as copyright infringement is also spread, not only by creative workers themselves but also by digital society overall.

In his explanation about the risk society, Beck also explains that in this social life, society will be more individualized (Kusvianti et al., 2023). Beck's statement is linear with current conditions in which gig work significantly becomes a choice for many people, especially youth. Gig works in creative industries have slightly different characteristics from conventional works. In this case, gig workers including those in creative industries as well as informants become forced to create their own resistance to face threats because of their activities. Informants said that they have made various efforts so that their creations can be protected in the rapid digital waves. One of the prior steps that is commonly used by informants is to give a watermark to their creations when they are uploaded on digital platforms.

"For example I have my own Instagram account @kirana, then in every illustration I will put that as a watermark. Wherever it is placed, it won't matter. That effort minimizes the chance for plagiarists to use our works for their own purposes. So, even when I upload my personal-use creation or from my clients I always use a watermark."

(Kirana, Interview on 30 October 2024)

This effort is one of the informant's strategies to secure copyright toward their creation even though in reality this effort is not effective yet. The other parties who want to commit copyright violations against creative workers can utilize various illegal methods, for example by deleting the watermark and editing it again as experienced by Sekar. Besides using watermarks, gig workers who offer visual arts services as informants also have been applying other efforts.

"Many artists today because they are really scared to be stolen, they intentionally upload pictures in the low resolution so the picture will crack. There is a sign, 'do not upload' in the big font. We who saw that can't enjoy the drawing. What is this drawing? The watermark is huge, haha."

(Ranti, Interview on 1 November 2024)



Along with the more advanced technology development, creative workers who offer services in visual arts also use creative efforts to protect themselves. Besides, by doing preventive actions independently, informants also utilize their informal connections with fellow creative workers on digital platforms. This relationship base is usually used when creative workers are facing plagiarism cases regarding their creations that are used by other parties. That matter is considered as an effort to give a deterrent effect to copyright violators toward the creation by informants or their relation to fellow creative workers.

“Usually we only can make it viral on social media, that is the only way. So, the branding of this artist who duplicated or plagiarized others will be threatened.”

(Ajeng, Interview on 30 October 2024)

“If it does not go to the legal realm then they will go to their fans and ask for help to report ... as we all know that everything on the internet could be viral. If it becomes viral, those who did infringement will also get disadvantages ... They might be ‘canceled’ especially when they are also artists so that their name could get worse in that world.”

(Sekar, Interview on 5 November 2024)

The resistance efforts that have been done by informants to give a deterrent effect as social sanction to copyright violators is actually a double-edged coin. As the original owner, creative workers obviously can recognize creations that they have made. However, when they make efforts to give a warning sign or deterrent effect to copyright violators they can also threaten with another rule of law.

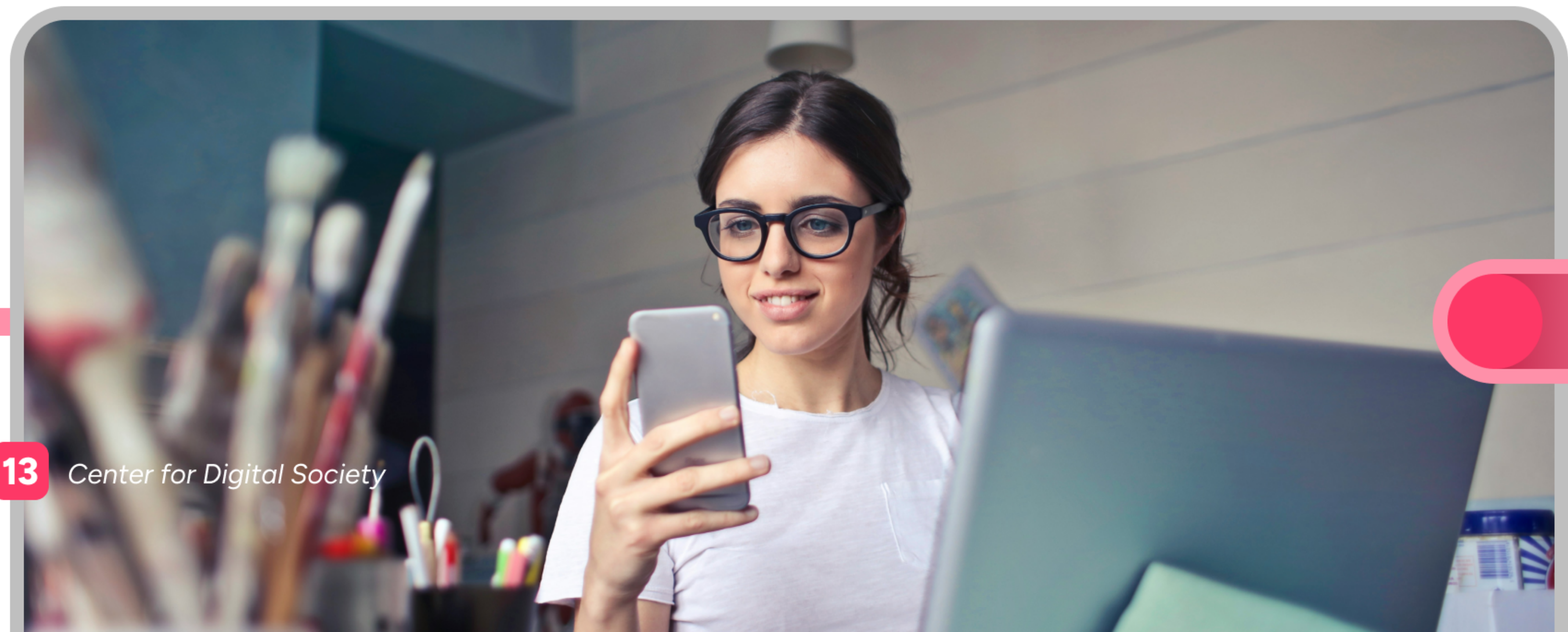
In the digital realm specifically, creative workers are also overshadowed by the defamation law which is stated in the UU ITE especially when they have to be face-to-face with influential public figures.

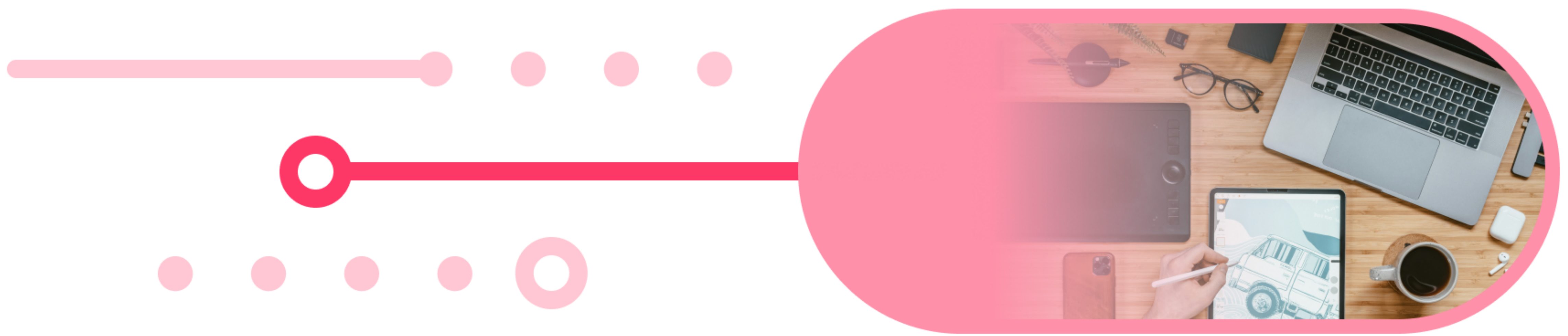
"I have heard of a case from an Instagram celebrity who was collaborating with an illustrator but then suddenly canceled. After that this Instagram celebrity made something and the design from that illustrator was used. When this illustrator spilled this Instagram celebrity, she defended herself by saying "Okay, I have a lawyer." So like who's wrong? Why were we suddenly attacked in turns? So I think copyright is still a grey area. It's not who is right or wrong but more like who's got the power."

(Citra, Interview on 8 November 2024)

➔ **The Monopoly of Digital Platforms Against Creative Workers Through the Accumulation of Cognitive Capital**

Threats that overshadow gig workers in creative industries nowadays are not fixed in the relationship between humans solely. Along with technology development, creative workers are also faced with another risk i.e. copyright infringement done by digital platforms. As we know, digital platforms have become an important structure now and a new arena where humans can live their lives. One that is often forgotten is that the platform is not a neutral entity and solely appears in human life. In contradiction, the platform is owned by a handful of capital owners who have full authority in this arena to manage users' data. Related to the data, platforms can control data collection from its users to their individual interests to develop artificial intelligence (AI).





This condition as faced by creative workers in visual arts such as informants is considered a disadvantage because AI is indicated doing copyright infringement toward their creations.

"Well, now we can not only be stolen by humans but by AI. There are many social media which allow AI as their field. So, the AI will generate our drawings to make new drawings. In this term we can say that they stole our works or art style from other artists so that these artists lost their jobs."

(Sekar, Interview on 5 November 2024)

Digital platforms especially social media such as X, Instagram, and Facebook which are commonly used by informants are also not missed by being a training field for AI to develop its technology. Instagram for instance is not claiming ownership toward content that is uploaded by users but based on its policies, Instagram stated that it has other rights from creators including permission to transfer or sublicense content which means Instagram can sell it to any other third-party freely without users consent as owners (Bosher, 2020). This matter happened for example when Instagram allowed the use of millions of pictures in its platform as a source to train Facebook's AI algorithm (Statt, 2018). Data from users or in this case specific to creations that are uploaded by creative workers become valuable assets that are owned by platforms. Creations from creative workers are cognitive capital which is owned by platforms in immaterial resources. Through the accumulation of cognitive capital such as they have done to creative workers' creation, platforms gain profit for themselves. Furthermore, utilization of creations made by AI such as paintings or photos has recently become a growing trend in Indonesia. AI-generated creations are intended with many different purposes by the public, either commercial-related or non-commercial.

This phenomenon can happen because of several reasons, for instance, faster time and lower cost. Indirectly, this condition becomes a disaster for creative workers because it threatens their jobs as stated by Sekar. Besides economic loss, creative workers also faced moral disadvantages as expressed in Citra's statement.



"Every artist has their art style so when our style gets stolen then we will definitely get mad. It's because style it's not done once, we need many years of drawing experience until we have our own style."

(Citra, Interview on 8 November 2024)

In the unequal power relations between gig workers as users and platforms itself, informants and other creative workers become as if cornered on the platforms. On one side, they gain easiness and flexibility in their creative works by utilizing digital platforms but on the other side it means that they are forced to bow under platform regulation willingly or unwillingly.

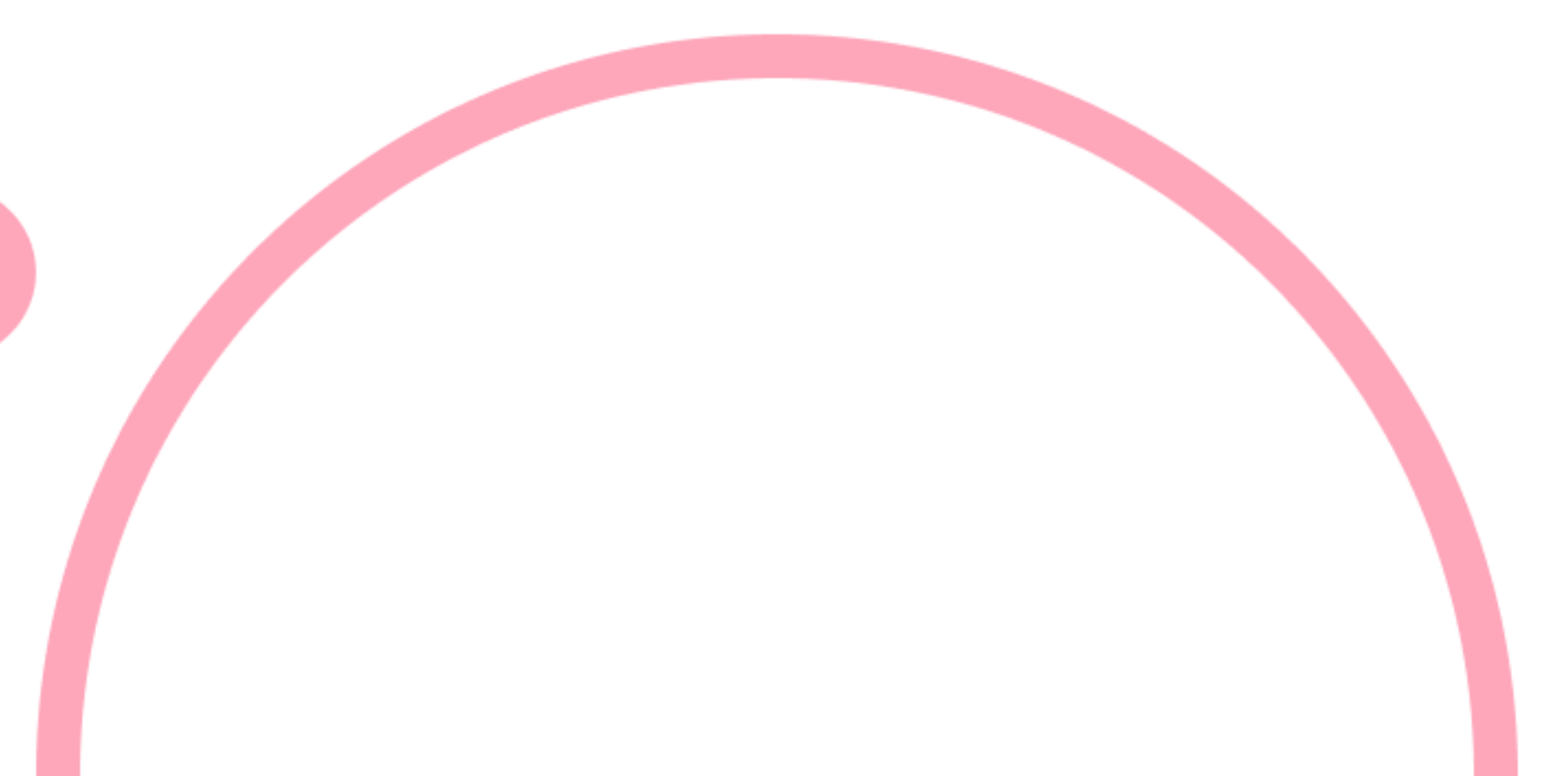
"If it comes to fellow artists, we can still give them social sanctions so that they can be ashamed or regret ... but if it is AI then how can we resist it? It's a robot."

(Sekar, Interview on 5 November 2024)

In response to the platform threats being pro to AI to the copyright of their creations, creative workers especially in visual arts such as all of the informants have the strategy to move to other platforms. Even though certain risks already exist since gig workers decided to utilize digital technology in their economic activities, efforts such as moving to other platforms are considered able to minimize threats toward their creation theft by AI. Which then targeted by gig workers in visual arts like informants are platforms that prohibit AI existence on it.

"So that many of them move to Bluesky now because Twitter will be a place for AI training."

(Ranti, Interview on 1 November 2024)





“Until these artists move to the platform which does not allow AI at all. Well, there are some social media that are already built and some that I have tried by myself. There is one recent application ... from China if I’m not mistaken and it is made because of artists’ worries. He is a big artist from China and he was like “It’s already severe.” It means that all social media can’t be used as a place for our portfolio anymore. It’s not a safe place anymore for the artist. So he created this application and I have already used it ... It is really good and safe for the artists so many of them move there.”

(Sekar, Interview on 5 November 2024)

By moving to other platforms that do not allow the existence of AI, creative workers in visual arts as expressed by informants feel like they have greater freedom without being overshadowed by AI threats. Nevertheless, their position is actually prone in front of the platform.

➔ **Lack of Collective Awareness in the Public Related to Copyright**

The increasing number of copyright infringement cases experienced by creative workers also become a reflection that the public does not understand clearly yet about creator’s rights. In this matter, the public is still unaware of their actions that might lead them to copyright infringement. Our society might still assume that anything they gained from the internet as common ownership and so can be used freely. Misunderstanding like that has consequences to perpetuate copyright infringement on digital platforms.

Lack of collective awareness of this issue also has correlations with limited education related to copyright. In this matter, the one who should be proactive is the government as regulators and platforms who become arena providers to users. Education related to copyright is important so that our society can have a better understanding of their boundaries when they use creative workers’ creations from the internet.

One of the informants, Ranti, said that these efforts can be started by intensifying education focusing on those who are involved in the production process. This is because those parties who are involved in the production process have the purpose of commercializing their creation so that creative workers threaten to face moral and economic disadvantages.

"There was a time when I was working together with a studio. They said to me, "You can't use AI." "You can't use other people's drawings." So from the production who give rules like that. The one who should be educated is the market itself so they can't use other works without permission from the owner."

(Ranti, Interview on 1 November 2024)

Education to creative workers who utilize digital technology as their field of work is no less important to maximize by the government. It is not rare that creative workers are trapped in a dilemmatic situation because they do not yet understand procedures to protect their copyright. In consequence, when copyright infringement toward their creation happened they only used independent strategy to give social sanctions.

"So my friends are also confused whether our drawings have legal standing in Indonesia ... What makes us confused is how the artist should report to? What laws and punishments? For example when my drawing gets stolen I only can ask my friends to repost-bomb. There is for example, "Help, my drawing got stolen," said my friend on Twitter, "Let's report it." but it seems that they do not have the intention to report it to certain institutions because they don't know yet whether they can report it or not."

(Ranti, Interview on 1 November 2024)

“Education related to copyright and copyright infringement for us as the creative workers might be planted as early as possible. I, who graduated from DKV itself, didn't receive that knowledge ... In my era, there was no education about that.”

(Kirana, Interview on 30 October 2024)

For creative workers who graduated with a visual communication design major like Kirana herself, education related to copyright is still minimal. Furthermore when it spread to a wider realm like the public. Related to this, creative workers who already have an active mass base on their platforms to educate their followers to be more aware of copyright infringement. This includes whether creative workers such as illustrators give permission to other people to repost their work or duplicate their creations.

Besides relying on government or platform roles, the public can also equip themselves by doing independent literacy. This effort is crucial considering characteristics in the digital realm which are fast-paced and wide range. Without public roles and collective awareness, obviously copyright enforcement in the digital realm will be difficult to maintain. Equip ourselves by giving attention to the rights of creation that creative workers hold as owners and are also formed to respect their works.





➔ Recommendations of Policies and Steps as Efforts to Overcome Copyright Infringement Toward Creative Workers on Digital Platforms

Roles from various parties are important to anticipate copyright infringement in the digital era nowadays. Based on informants who are creative workers in visual arts on digital platforms, the government's appearance is still minimal yet to handle copyright infringement cases that have been faced by her and her connections. In this point, creative workers are often confused when facing copyright infringement against their creations because there is a lack of legal consultation that is accessible to them. Furthermore, contrary to the creative industry's condition which is growing fast until it becomes the government's priority sector, creative workers are not equipped with education related to copyright by the related government. There should be intensified education and facilities related to copyright by the government for creative workers.

Platform as the arena provider and at the same time has full control to arrange the arena and also become a party who has a crucial role. In terms of protecting creative workers, which also become users, the platform should be developing an environment that can guarantee user's security. The use of user's data should be reported transparently with prioritizing their consent as the creation's owners. Simplification of the policy which uses common language and is easy to understand by the public must also be applied so that creative workers or the public in general won't be trapped intentionally in platform policy that might be disadvantaged themselves.

In the growing situation of risks along with digital technology development, digital society including creative workers is also important to equip themselves with literacies related to copyright. These include boundaries of creative workers' creation that the public can use by themselves. By equipping themselves with knowledge, the public won't also prevent themselves from copyright infringement cases but also respect the creative workers' works.

→ CONCLUSION

The rampant copyright infringement phenomenon in the digital world brings a big loss to creative workers who utilize this arena in their works. Although some laws already have regulations for copyright, as stated in *Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta (UUHC)* and *Undang-Undang Nomor 11 Tahun 2008 tentang Informasi Transaksi Elektronik (UU ITE)*, but some factors underlie the existence of copyright infringement' phenomenon. These factors are the discrepancy between technology development and anticipated efforts toward risks, monopoly by the digital platform, and lack of awareness of copyright by the public.

To face that, there are some efforts that still can be made. These efforts related to the role of various actors including government, private companies especially platform developers, and the public as well. For the government, they should be more aware of creative workers' needs in terms of facing copyright infringement such as providing legal consultation and increasing education toward copyright. Platform developers as the arena' provider should prioritize accountability to the users as well regarding users data utilization. Furthermore, the public also can take part by equipping themselves with literacies related to copyright.



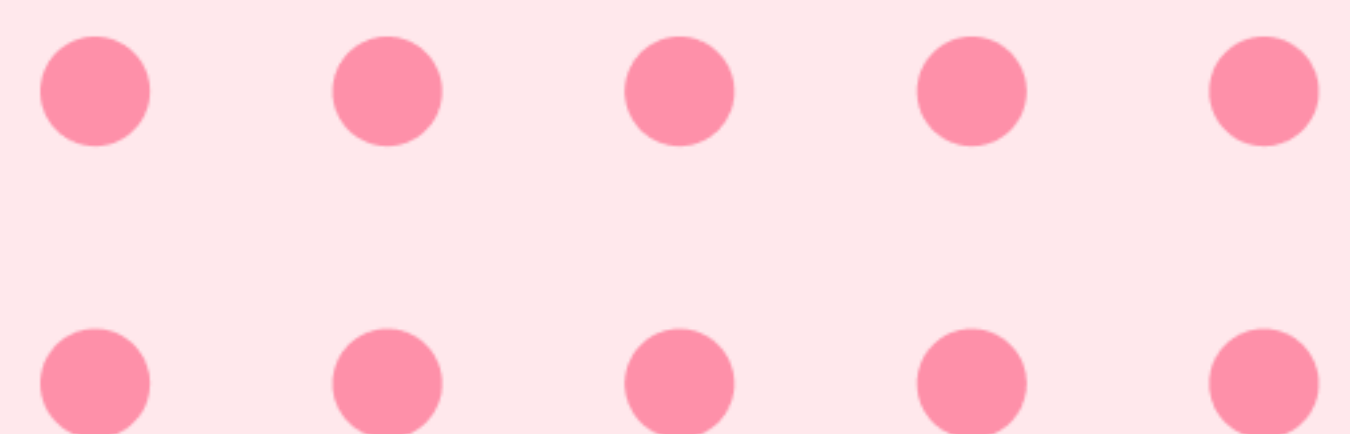
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ABOUT CFDS

Center for Digital Society (CfDS) is the research center established by the Faculty of Social and Political Sciences, Universitas Gadjah Mada. The institution is created under the concern over the contemporary dynamics of socio-political condition of the world that is accentuated by the impeccable influence of information technology. The phenomenon triggers the new patterns and complexities in the society, and thus requires new approaches in managing such complexities.

CfDS pledged to delve more on the study of contemporary digital society, including related issues surrounding the topic; such as the issues of smart city and urban development. The emphasis is then put on the utilization of technology to shape the society in becoming digitalized, as well as to bring solvency to social issues.

VISION

Solving Social Problem and Accelerating Prosperity through Indonesia Digital Society

ACTIVITIES

- Research and development
- Dissemination and Publication
- Educational and Policy Advocacy



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