

COPYRIGHT PROTECTION OF DIGITAL CONTENT ON SERVICES OVER THE TOP (OTT) IN INDONESIA ON THE SPOTIFY MUSIC STREAMING PLATFORM

Riyana Sabina ^{a*)}, Tasya Safiranita ^{a)}

^{a.)}Universitas Padjadjaran, Bandung, Indonesia

^{*)}Corresponding Author: riyana21001@mail.unpad.ac.id

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Abstract. Over-The-Top (OTT) services like Spotify have transformed the way digital content is consumed in Indonesia, highlighting the urgent need for effective copyright protection. This study evaluates the effectiveness of copyright protection for digital content on OTT platforms, focusing on Spotify's policies and their alignment with Law No. 28 of 2014 on Copyright. The research questions addressed include the effectiveness of copyright protection for digital content on OTT platforms and the relevance of Indonesia's legal policies with Spotify's policies. Spotify complies with UUHC through mechanisms such as the removal of infringing content, blocking user access, and implementing royalty policies involving Collective Management Organizations (LMK). These policies ensure fair compensation for creators and align with Indonesian regulations, reflecting a commitment to copyright protection and supporting creativity in the digital age.

Keywords: copyright protection; digital content; over-the-top services; music streaming platform; spotify.

I. INTRODUCTION

Indonesia is currently experiencing an increasing development of information and communication technology, not least in the telecommunications and digital media sectors. The transition to the digital era has changed various aspects of life, especially with the rapid developments in technology and science that go hand in hand with digital transformation (Ramli, 2018, p. 27). In this context, the existence of internet services has become an important part of rapid technological progress, regardless of time, country, or region (Lindsey et al., 2022, p. 161).

Cyber law is a term used to describe the law of telecommunications, multimedia content, and informatics, or commonly referred to as telematics. In simple terms, Cyber law is the rules and principles that govern every activity that utilizes information technology, multimedia content, and telecommunications infrastructure on the internet (Ramli et al., 2019, pp. 391-392). Along with the rapid development of technology, it certainly raises a number of implications that need to be anticipated and also watched out for (Ramli, 2008, p. 2). Cyber law is becoming increasingly important to protect the rights of individuals, companies, and the state in the digital context, especially in the protection of intellectual property.

Intellectual property rights generally relate to the protection of the application of ideas and information that have potential commercial value. IPR is a type of intellectual asset that can be owned and treated similarly to other forms of wealth. In international agreements, The TRIPs Agreement

on aspects of IPR trade does not provide a definition of IPR itself, in Article 1 Paragraph 2 states that IPR is divided into various rights, including copyright and related rights; trademarks; geographical indications; industrial designs; patents; integrated circuit layout; protection of confidential information; control of unfair business competition practices in the course of licensing.

IPR protection aims to promote innovation and creativity by providing economic rewards to the owners or inventors of creations. With legal protection, IPR owners are granted exclusive rights to utilize, duplicate, and distribute their works or findings. IPR functions and acts as a form of appreciation as well as motivation for everyone to produce works of creation that can ultimately expand information, knowledge, and increase innovation in society.

To provide protection for the rights of creators, Indonesia has enacted Law No. 28 of 2014 on Copyright which aims to provide legal protection for copyrighted works. The Copyright Law not only provides protection for the economic and moral rights of creators, but also regulates the prevention of copyright infringement by utilizing information technology-based means.

Intellectual property rights, especially copyright, are also regulated in the Copyright Law which aims to protect businesses and investments in creativity (Rizqi, 2023, p. 3). This shows that copyright protection is not only important to provide legally recognized intellectual works, but also to ensure that creators are given sufficient incentives to innovate

and create content that benefits society. Without adequate legal protection, such works could be stolen or used without permission, which could ultimately discourage creators from innovating.

Copyright is a right that arises automatically after the creation of a work that is realized in a tangible form, while still considering the provisions stipulated in the applicable law. In general, creators have the exclusive right to prevent duplication, duplication, or use of their work without permission from other parties (Safiranita et al., 2020, p. 66).

Article 1 Paragraph 1 of the Copyright Law states that Copyright is the exclusive right of the creator that arises automatically based on the declarative principle after a work is realized in a tangible form without reducing restrictions in accordance with the provisions of laws and regulations. The arrangements in the Copyright Law provide a legal basis for protecting copyrighted works in various but not limited forms, including literary, artistic, and scientific works, and regulate the economic and moral rights of copyright owners and holders to ensure their works are not used without permission or proper compensation.

Theoretically, the digital content industry includes all things such as internet services, mobile content, animation, video games, audio visual, digital publishing, and digital education. Creative companies can also fall under the digital content industry if their products are digitized. The information that is broadcast is called digital content (Sugiono, 2020, p. 177).

In line with the adjustments in digital behavior shown by people today who tend to use mobile devices and access internet-based services in the digital content industry, Over The Top (OTT) services have become an inseparable and fundamental part of the lives of modern people (Diza, 2022, p. 3).

In the Minister of Communication and Information Circular Letter No. 3/2016 on the Provision of Application and/or Content Services Over the Internet, OTT Services are defined as providers of application and/or content services over the internet. The use of internet-based applications (OTT) enables various communication services through telecommunication networks, including text messaging, voice and video calls, and online conversations (chat). In addition, OTT services also include economic and trading activities, data storage and processing, entertainment, and interaction on related social media platforms.

In addition, OTT services also enable the distribution of entertainment content, such as streaming music, movies, and television shows, which are increasingly accessed by the public through various digital devices. With this flexibility, OTT not only changes the way people consume content, but also opens up opportunities for content creators to monetize their work through digital platforms.

With the increasing use of OTT services, new challenges arise in the form of copyright infringement and illegal content distribution. As content can be easily copied and distributed, copyright protection becomes even more crucial. For content creators, especially musicians and songwriters, copyright is used as a basis in protecting the

creator's ownership rights over the work that has been created. Through copyright, content creators are entitled to recognition as well as financial compensation for the use of their work. However, with the advancement of technology, the risk of copyright infringement, such as piracy and illegal distribution, has also increased, causing significant losses to content creators.

Music streaming platform Spotify has become one of the leading digital services in the global music industry. Founded in 2006, Spotify provides users with the opportunity to listen to millions of content in the form of songs from various types of music and singers from all over the world instantly through an internet connection (Spotify Support, 2024). However, despite its convenience and ease of use, it also raises various legal challenges related to digital copyright protection, especially in the context of global distribution of music content.

The Copyright Law as a basic regulation in the field of intellectual property grants creators the exclusive right to regulate the use of the creator's work as well as establish the means of law enforcement against copyright infringement. However, the implementation of the Copyright Law in the context of modern technology and OTT services such as Spotify presents its own challenges. Differences in regulation, as well as easy access to digital content, often make it difficult to ensure effective copyright protection.

This journal aims to analyze copyright protection of digital content in Over The Top (OTT) services in Indonesia, with a focus on the Spotify music streaming platform. This analysis is important to understand the extent to which existing regulations are able to protect the copyrighted works of musicians and songwriters in the digital era, as well as how they are implemented in the face of the ever-changing dynamics of technological development. Based on the description above, the problem formulations that will be discussed in this research journal are:

1. How is the effectiveness of copyright protection for digital content on the Over The Top Service platform in Indonesia?
2. What is the relevance of Indonesia's legal policy on digital content to Spotify's music streaming platform policy in Indonesia?

II. RESEARCH METHOD

In writing this journal, the research method applied is Normative Juridical Legal research with a Statute Approach and Conceptual Approach approach and online library data research collection techniques. Normative juridical legal research is library research that uses secondary data to obtain theories and discussions that include legal principles and norm systems (Soekanto & Pamudji, 2007). The author also uses data collection techniques through online library data research as the main approach. This method involves collecting and analyzing data from various digital information sources, such as academic articles, electronic books, reports, and writings or articles that can be accessed online.

This research approach also uses a Statute Approach or an approach that analyzes laws and regulations related to the legal issues to be studied. While the Conceptual Approach or conceptual analysis is legal research that provides an analytical perspective on problem solving based on aspects of the underlying legal concepts and still adheres to the established law. This writing is carried out with the aim of presenting a detailed analysis relating to the facts and subjects analyzed systematically, factually, and precisely.

Furthermore, this research will be integrated with positive legal theories to describe the problems being researched and studied (Soekanto, 2014). Therefore, this research will be reviewed from primary legal materials in the form of the 1945 Constitution of the Republic of Indonesia, Law Number 1 of 2024 concerning Information and Electronic Transactions, Law Number 36 of 1999 concerning Telecommunications, Law Number 28 of 2014 concerning Copyright, Circular Letter of the Minister of Communication and Information Technology Number 3 of 2016 concerning the Provision of Application Services and / or Content via the Internet (Over The Top), secondary legal materials in the form of books and journals, and legal materials in the form of scientific articles.

III. RESULT AND DISCUSSION

Effectiveness of Copyright Protection for Digital Content on Over The Top Service Platforms in Indonesia

Before discussing the effectiveness of copyright protection for digital content on Over The Top (OTT) service platforms in Indonesia, it is necessary to first understand the definition of copyright according to experts. OK Saidin provides a definition of copyright as a personal right born from the results of human thought and feeling, which in turn creates a copyrighted work in the fields of science, art, and literature (Saidin, 2019).

Meanwhile, Bainbridge sees copyright as a property right attached to various forms of work, such as works of literature, art, music, sound recording, film, and broadcasting (Tasya Safiranita et al., 2023:19). Bainbridge focuses on the ownership aspect of the work produced by the creator. Fishman adds that copyright protection functions as a legal tool that gives creators the authority to control the use of their works. Fishman's view shows the role of law in providing protection and control to creators over the use of their works, especially in the context of distribution and commercialization.

As explained earlier, Article 1 Paragraph 1 of the Copyright Law defines copyright as an exclusive right owned by the creator and appears declaratively in the scope of art, literature, and knowledge for the hard work of the creator's heart and mind. Referring to the above definition, Article 1 Paragraph 2 further explains that the creator is an individual or group of people who, either independently or collaboratively, create works that have their personal characteristics and uniqueness.

Regulations regarding internet application provider services or OTT Services are regulated in Law Number 19 of

2016 concerning Amendments to Law Number 11 of 2008 concerning Electronic Information and Transactions (ITE Law), related to the Implementation of Electronic Systems. Article 1 Paragraph 6a states that an electronic system provider is any individual, government, company, or community that provides, manages, and/or operates an electronic system for its users, either independently or jointly, for their own purposes or those of other parties.

In addition, the Minister of Communication and Information Circular Letter No. 3/2016 provides a clearer definition of OTT Services as the provision of application and content services conducted over the internet. Based on the Circular, the definition of OTT services is divided into two main categories.

First, internet-based application services refer to the use of telecommunication services supported by internet guidelines. Second, Internet Content Services include the dissemination of digital information services in various formats, including text, audio, photos, animations, songs, video clips, movies, and games, both in the form of direct transmission and downloads. This definition explains that OTT services involve the provision of both applications that facilitate various communication and interaction functions digitally, as well as content received by users over the internet. OTT services integrate these two types of services using internet protocol-based telecommunications networks (Agatha and Irwansyah, 2019: 170).

The MOCI Circular Letter regulates OTT Service providers with strict provisions to ensure legal compliance and consumer protection. OTT providers, both domestic and foreign, must comply with regulations on monopolistic practices, intellectual property rights, and data protection. Foreign service providers are also required to establish a Permanent Establishment in Indonesia (Kominfo, 2020).

Permanent Establishment is a business entity that is established and has a legal entity outside the territory of the Republic of Indonesia. Permanent Establishment carries out activities within the territory of the Unitary State of the Republic of Indonesia and is required to comply with applicable laws and regulations in the Republic of Indonesia. Minister Rudiantara emphasized that the obligation to establish Permanent Establishment for foreign OTT companies aims to create equality in regulation, especially related to tax and consumer protection. With a Permanent Establishment, the government can ensure that foreign OTTs, such as Netflix and Spotify, contribute to the Indonesian economy and comply with local regulations.

OTT services are prohibited from containing content that contradicts Pancasila, threatens the integrity of the country, or violates the law. These rules aim to ensure OTT services operate transparently and responsibly. Regulations in Indonesia must be able to facilitate new challenges that arise, such as copyright infringement through digital and streaming platforms.

Piracy is one of the biggest challenges, the rules regarding piracy are contained in Article 1 Paragraph 23 of the Copyright Law which provides a definition of piracy as the act of unauthorized duplication of works and dissemination of

the duplicated works for the purpose of obtaining economic gain. Digital content on OTT services often falls victim to piracy, as works are illegally distributed through third-party websites or applications, which harms both creators and platforms economically and morally (Inka Dwi et al., 2024:271-272).

Another challenge that can arise is infringement in the form of plagiarism on OTT platforms. Such as the reuse of content without proper authorization or attribution. In Indonesia, copyright infringement on OTT services often occurs without the knowledge of the creators or platform providers, given that monitoring content in cyberspace is difficult to do thoroughly.

As a concrete illustration of this challenge, one of the prominent Copyright infringement cases on Spotify's service is the dispute involving Wixen Music Publishing, which reflects how these infringements can occur even on large platforms with high reputations. In 2017, Wixen, which represents well-known artists such as Tom Petty, Neil Young, and Stevie Nicks, sued Spotify alleging that the platform used thousands of songs from their catalog without a valid license (Kustin, 2018). Wixen claimed that Spotify had not obtained the necessary mechanical licenses to distribute music digitally through their platform, which was a violation of the songwriters' copyrights. As a result, Wixen is suing for USD 1.6 billion in compensatory damages.

The case highlights how copyright infringement in the digital age, especially on OTT services like Spotify, can occur despite licensing mechanisms. Spotify eventually reached an out-of-court settlement with Wixen in 2018, but the case is an important concern regarding copyright protection on digital platforms and emphasizes the need for stricter oversight in content licensing on OTT services.

Law Number 28 Year 2014 on Copyright Copyright Law is used as the basis for regulating the legal protection of copyrighted works. The definition related to creation is explained in Article 1 Paragraph 3, creation is any copyrighted work in the fields of science, art, and literature produced by inspiration, ability, thought, imagination, dexterity, skill, or expertise expressed in tangible form. With this exclusive right, the creator has the right to prohibit and prevent other parties from designing, using, or acting without permission or illegally (Lestari, 2019: 9).

Referring to the Copyright Law and the principle of copyright provides an arrangement that the creator has two types of rights that complement each other. Namely, moral rights and economic rights. In Article 5 of the Copyright Law, moral rights are rights that are permanently or perpetually attached to a creator, moral rights include recognition of the creator's work and how the work will subsequently be used or changed.

Furthermore, Article 8 of the Copyright Law regulates economic rights. Economic rights are the rights of the creator to obtain economic or financial benefits from his/her work. Economic rights also include the creator's privilege to benefit financially when a work is distributed or utilized by other parties.

One form of protection regulated by copyright law is related to reasonable interests or fair use. Fair use is the protection provided by copyright law to ensure the reasonable and limited use of copyright in any activity related to copyright, so that infringement can be minimized (Sulasno & Inge, 2021: 429).

Regarding the interests or fair use, this is regulated in Article 15 and Article 26 of the Copyright Law, which explains that the use of creation for certain purposes such as news reporting, scientific research, teaching, and education can be carried out without the permission or consent of the creator or copyright owner, as long as it does not conflict with the reasonable interests of the creator.

Although the Copyright Law has established a legal framework for intellectual property protection, regulations alone are not sufficient to address the complexity of infringement. Therefore, there is a need for oversight and enforcement agencies that play an active role in ensuring effective implementation of the Copyright Law. The Directorate General of Intellectual Property (DGII), the Ministry of Communications and Digital (Komdigi), the Collective Management Institution (LMK), as well as other law enforcement officials, who have the responsibility to carry out control and enforcement in the face of copyright-related infringements.

Furthermore, regulations stipulated by the Minister of Law and Human Rights Number 14 of 2015 and the Minister of Communication and Information Technology Number 26 of 2015 regulate the implementation of closing content and/or user access rights that violate copyright and/or related rights in electronic systems. This regulation is an implementation of Article 56 paragraph 2 of the Copyright Law, which stipulates Komdigi's duty to handle copyright infringement in the digital realm (Gan Gunawan, 2020:102). Furthermore, there is also the role of the LMK Institution regulated in the Copyright Law in Article 1 Paragraph 22, namely as a manager of economic rights in collecting and distributing royalties related to creation.

Copyright enforcement in Indonesia by the Directorate General of Intellectual Property in recent years has shown a fairly progressive direction. Throughout 2023, the Directorate General of Intellectual Property recorded 53 cases of copyright infringement that were successfully handled, this figure increased compared to the previous year which amounted to 46 cases. In terms of regulation, DJKI carries out the mandate of Article 54 and Article 56 paragraph (2) of Law No. 28 of 2014 concerning Copyright, which provides a legal basis for cross-ministerial and even interstate cooperation in efforts to eradicate violations in the digital space. The derivative rules, namely the Joint Regulation of the Minister of Law and Human Rights and the Minister of Communication and Information Number 14 and 26 of 2015, authorize the government to close access to sites and content that violate copyright. Especially during the pandemic, where thousands of illegal sites were blocked for sharing unauthorized content.

The Directorate General of Intellectual Property also actively collaborates with the private sector and foreign

institutions such as USTR and KCOPA to strengthen the monitoring system. These efforts are not only repressive, but also educative such as through public campaigns about the importance of respecting creators' rights and the dangers of accessing illegal content.

The above institutions provide legal certainty for creators and create a favorable environment for innovation. With effective oversight, copyright protection can be strengthened, which will strengthen the creative economy and more effective innovation.

In addition to the role of supervisory and law enforcement agencies, users of OTT services also play a significant role in ensuring effective copyright protection. The awareness of users to use content legally and not distribute works without permission, such as through piracy or illegal distribution, greatly affects the success of copyright protection.

Of the three aspects above, namely the existence of a legal basis in the form of Copyright Law, institutions that support implementation, as well as user awareness in respecting copyright, in theory all three should be able to create an effective copyright protection ecosystem in Indonesia. However, in practice, there are still various obstacles that hinder the effectiveness of copyright protection.

The author considers that Copyright Law has not been fully effective as the main legal basis related to copyright protection. There are several things that have not been clearly regulated in the regulatory framework. Some of them are, there is no provision or article that specifically regulates the obligation of OTT platforms to monitor, prevent, or remove content that violates copyright. Therefore, platform owners often argue that they are "service providers" and are not responsible for violations committed by their users.

In addition, advances in Artificial Intelligence (AI) technology can also affect copyright protection in the digital context. If there are works or content produced by AI, Copyright Law does not yet have clear regulations to regulate these rights so that there is a legal vacuum and create loopholes for copyright infringement in the digital context. Furthermore, related to supervision and law enforcement institutions. The Directorate General of Intellectual Property itself has an important role in copyright registration, but supervision of infringement is still reactive, i.e. waiting for reports from aggrieved parties, not initiatives to prevent infringement. LMK, which has the main function of managing royalties, is also considered not transparent in its management and distribution.

Relevance of Intellectual Property Policy Applied by Spotify Music Streaming Platform in Indonesia with Copyright Protection Policy in Law No. 28 of 2014 on Copyright

Referring to a survey conducted in 2023 by the Indonesian Internet Service Providers Association in 2023, the use of internet services in Indonesia has reached 78%, or 215 million people. Today's generation prefers and is interested in using digital devices to listen to music online, this phenomenon has opened up opportunities in increasing internet access,

especially digital-based industries (Yollis, 2018: 2). One of them is the music streaming industry, as run by Spotify.

Spotify is an OTT service that offers a streaming platform that provides music, podcasts, and videos, allowing users to access a wide collection of songs and other content from various creators globally. Users can enjoy basic features such as playing music for free with a variety of additional benefits. In addition, for creators, Spotify provides a platform that enables wide distribution of works and monetizes content through various mechanisms, such as royalties from the number of plays.

On Spotify's official intellectual property policy page, it explains that Spotify protects copyrights and trademarks in accordance with applicable laws. Spotify handles infringement claims through mechanisms involving user reports, automated detection, and manual review. Infringing content may be removed or access restricted in certain regions. This policy is in line with applicable regulations in Indonesia.

The implementation of cyberlaw in OTT services such as Spotify is reflected in the implementation of electronic-based digital content management systems, such as content ID, encryption, and distribution control to ensure content is licensed and does not violate copyright. This is in line with the ITE Law and PP 71/2019, which require electronic system providers to maintain security and prevent the spread of illegal content. However, the technological approach needs to be supported by adaptive regulations to make copyright protection more effective. Harmonization of the two can be seen in the importance of cooperation between rights owners, authorities, and OTT platforms in implementing monitoring systems such as notifications and take downs, as well as Spotify's internal policy adjustments to national regulations to ensure legal certainty in Indonesia.

Article 26 Paragraph 3 of the ITE Law stipulates that users have the right to request the removal of data that violates their rights. In addition, Article 56 of the Copyright Law provides legal power regarding works used without permission, this Article states that the authority to close content and/or user access rights that violate copyright or related rights in electronic systems is owned by the minister who organizes affairs in the field of telecommunications and informatics. This closure is done to ensure that content that infringes copyright cannot be accessed.

Spotify's copyright protection mechanisms, both through user reports and automatic detection, demonstrate alignment with local regulations such as those under the ITE Law and Copyright Law. Enforcement in this digital environment is crucial to safeguarding the rights of content creators, especially given the global scale of OTT platforms like Spotify.

The arrangements in Article 26 Paragraph 3 of the ITE Law and Article 56 of the Copyright Law have guaranteed legal certainty and stability to parties who feel their rights have been violated to protect their interests. The step of closing infringing content by authorized institutions is a concrete form of implementing copyright protection in Indonesia, which ensures that violations that occur on OTT platforms can be followed up firmly.

The legal basis provides the government with strong regulations or arrangements to protect copyright in the electronic realm. The closure of access to copyright-infringing content provides assurance to creators that their works are not being misused online. In addition, this step is also a form of prevention against the spread of illegal content that can harm creators and the creative industry as a whole.

Furthermore, relevant to Article 1 paragraph 5 of the Joint Regulation of the Minister of Law and Human Rights and the Minister of Communication and Information Technology Number 14 of 2015 and Number 26 of 2015 concerning the Implementation of Closing Content and/or Access Rights of Users of Copyright Infringement and/or Related Rights in Electronic Systems. Closing content that abuses copyright or related rights on an internet site is done to ensure that access to infringing content is no longer available. Thus, Spotify's mechanism for removing or restricting infringing content is in accordance with the provisions of the Copyright Law.

In addition, Spotify enforces an account termination policy for repeat infringers. Rights holders can report infringements using a special form, and Spotify also provides an appeal process in case of mishandling of claims. This can be linked and is highly relevant to Article 56 Paragraph 2 of the Copyright Law, which sanctions the termination of access rights of users who do not comply with copyright or related rights rules. In addition, the provision in Article 99 of the Copyright Law also supports copyright enforcement, allowing creators to demand further measures, such as termination of access or the infringer's account, in cases of repeated infringement. This policy provides protection for rights holders in the enforcement of their copyrights through digital platforms such as Spotify.

Furthermore, regarding the royalty payment mechanism, Spotify pays music royalties to rights holders through two main categories, namely recording royalties and publishing royalties. Rights holders of recordings that are accessed or played without being downloaded or in real time (streaming) are given recording royalties. Meanwhile, songwriters and composition owners are paid publishing royalties managed by publishers and royalty collection agencies.

Regarding royalty policy, referring to Article 4 of the Copyright Law that Copyright consists of moral rights and economic rights. Article 5 and Article 8 of the Copyright Law defines moral rights as rights that are permanently bound to the creator and economic rights as the creator's right to obtain financial income and economic welfare from the work that has been produced. In the context of intellectual work protection, royalties are required to implement moral economic copyright.

Based on the previous description, songwriters and composition owners receive Spotify royalty issuance which will be managed by publishers and royalty collection institutions, which is also in line with the arrangements in Article 87 of the Copyright Law related to the Collective Management Institution (LMK). The LMK is tasked with ensuring that creators, copyright holders, and owners of related rights receive appropriate compensation from users who commercially benefit from copyright and related rights.

The creator or relevant rights holder is entitled to receive royalty payments through the LMK as the managing institution. These royalty payments must be made by users to ensure that the economic rights of rights holders are fairly fulfilled.

IV. CONCLUSIONS

Based on the discussion above, the effectiveness of copyright protection of digital content on Over The Top (OTT) Service platforms in Indonesia is still hampered by shortcomings in regulation and supervision. Although the Copyright Law provides a legal basis for copyright protection, there are no provisions that specifically regulate the obligation of OTT platforms to monitor and remove content that infringes copyright. In addition, issues related to AI-generated works have also not been properly accommodated in the regulations, creating legal loopholes that lead to potential infringement. On the institutional side, while the Directorate General of Intellectual Property has an important role in copyright registration, its supervision is still reactive, while transparency in royalty management by the LMK is also an issue that hinders effective protection. However, the policies implemented by Spotify show significant relevance to copyright regulation in Indonesia. Spotify has implemented mechanisms that comply with the Copyright Law, such as the removal of copyright-infringing content and a fair royalty payment system. These policies are in line with the provisions in the Copyright Law regarding economic rights for creators, as well as the use of LMKs to manage royalties transparently. These efforts demonstrate Spotify's commitment to supporting copyright protection and encouraging creativity in the digital music industry, which in turn contributes to strengthening copyright protection on digital platforms in Indonesia.

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