



The Existence of Collective Management Organization for Copyrights Protection: Do Its Roles Applicable for Dance Copyright Work?

Ni Ketut Supasti Dharmawan¹(✉), I Made Sarjana¹, I Gede Agus Kurniawan²,
and Putu Aras Samsithawrati¹

¹ Faculty of Law, Universitas Udayana, Kuta Selatan, Indonesia
supasti_dharmawan@unud.ac.id

² Faculty of Law, Universitas Pendidikan Nasional, Denpasar, Indonesia

Abstract. This study aims to explain the Collective Management Organization's function in copyright protection, particularly with regard to the collection of royalties from an Indonesian legal standpoint, and to investigate its function with regard to dance works that are used for commercial purposes in digital media in the tourism industry. This study combines statutory and conceptual techniques with normative legal research. According to the study's findings, the Collective Management Organization's role has historically been more heavily centered on obtaining royalties for musical and lyrical works as compensation for the creators' exclusive rights. In Indonesia, Articles 87 to 93 of Law No. 28 of 2014 on Copyright regulate the existence of a Collective Management Organization. The Government Regulation No. 56 of 2021 on Management of Song and/or Music Copyright Royalties, which expressly governs the collecting of royalty fees for music and songs, is explicitly covered by Article 89 of Law No. 28 of 2014 on Copyright. In fact, Article 88 (2) (c) of Law No. 28 of 2014 on Copyright and Article 3 (c) of Minister of Law and Human Rights Regulation No. 36 of 2018 on Procedures for Application and Issuance of Operational Permits and Evaluation of Collective Management Organizations allow Collective Management Organizations to play roles in other copyright works, such as dances, in addition to music and songs. Dances may also be commercially exploited via digital technology without the Authors' or other relevant rights holders' consent. Therefore, it is important to establish a specific Collective Management Organization for dance and other performing arts, considering that the existing Collective Management Organizations only focus on music and songs.

Keywords: Collective Management Organization · National Collective Management Organization · Copyright Protection · Royalty Fee · Dance Copyright Work

1 Introduction

The advancement of rapid technology has resulted in the rapid spread of information. This information is not merely related to formal or business matters but also those

© The Author(s) 2023

I. N. P. Budiarta et al. (Eds.): ICBLT 2022, ASSEHR 721, pp. 861–871, 2023.

https://doi.org/10.2991/978-2-494069-93-0_100

related to entertainment purposes. Since the world is getting to be so hectic and rushed due to such advancements these days, stress is inevitable. As argued by Kupriyanov and Zhadanov (2014), current stress is an attribute of modern life. This is because stress has become an inevitable part of life whether in school, work, family, or anywhere else (Nasib Tua Lumban Gaol, 2016). One form of entertainment, music for example, shows that music therapy measures have a significant effect on stress levels in students, especially students who experience academic stress or stress caused by the preparation of the final project (Mutakamilah, et al., 2021). In general, entertainment become an important part of human life. Music, dance, film, and other art-related works are part of works that fall into the copyright law regime. Hence, our daily life is closely related to the often use work that is protected by copyright.

In terms of artwork, Indonesia, especially the culturally rich island of Bali, is well known for both its music and dance. Regarding music, numerous businesses supporting the tourism industry have been set up around Bali. These commercial tourism destinations play a lot of Balinese music to encourage economic activity (Putu Aras Sam-sithawrati, 2022). As mentioned, works protected by copyright give the creator both economic and moral rights. Problems primarily emerge when other individuals or business owners exploit such works for commercial purposes without the author's or copyright holder's consent. However, the law already regulated that economic right, which gives the author or copyright holder the sole authority to profit economically from their work. As a result, according to Indonesian Law No. 28 of 2014 on Copyright (Law 28/2014), anyone exercising economic rights must first get permission from the Creator or Copyright Holder.

As previously said, the quick growth of technology also led to artistic creations like dance in addition to music that is easily audible in tourist locations by company owners. Dance recordings that have been preserved as digital media can also be played there with ease. It is extremely likely that issues will develop over how the economic rights of the author or the copyright holder are exercised because there is a very large chance for parties other than the copyright holder and author to use the copyrighted works commercially in their business. in particular on the way in which the works' royalties are distributed. Economic experts believed that copyright should be viewed as an incentive mechanism and not only a property right a long time ago (Richard Watt). Accordingly, such a system ought to eventually result in social benefit (Ibid). The Collective Management Organization (CMO) thereby fulfills its function in this context.

In Indonesia, the existence of a CMO is already regulated under Articles 87 to 93 Law 28/2014. However up to this day, implementation regulations of Law 28/2014, such as the Minister of Law and Human Rights Regulation No. 36 of 2018 on Procedures for Application and Issuance of Operational Permits and Evaluation of Collective Management Organization (Minister of Law and Human Rights Regulation 36/2018) and the Government Regulation No. 56 of 2021 on Management of Song and/or Music Copyright Royalties (Government Regulation 56/2021), only focus on CMO for the song and/or music work. Therefore, there is a gap as to whether CMO's role also opens for other works such as dance works that are also often to be played commercially in tourist places or other places by business owners. Just like music and/or song, such dance works in concern is equally important to be studied as well. Considering that fact, there are

two legal issues raised in this article, namely: (1) what is the role of the CMO from the Indonesian legal perspective on the collection of royalty fees?; and (2) whether the CMO role applies to dance works that are used commercially through digital media in the tourism sector?

2 Method

The approach in this essay is normative legal research. To expound on the legal difficulties surrounding the CMO's function in copyright protection from an Indonesian legal viewpoint and the CMO's role in dance works that are used commercially through digital media in the tourism industry, this essay uses legislative, analytical, and conceptual approaches. The 1945 Constitution of the Republic of Indonesia (the 1945 Indonesian Constitution), Law 28/2014, Presidential Decree 18/97 on the Ratification of the Berne Convention for the Protection of Literary and Artistic Works (Presidential Decree 18/1997), Minister of Law and Human Rights Regulation 36/2018, and Government Regulation 56/2021 are the national legal instruments used in this article. While the Berne Convention for the Protection of Literary and Artistic Works (Berne Convention) and Trade-Related Aspects of Intellectual Property Rights are the international legal instruments used in this article (TRIPs Agreement).

3 Discussion

3.1 CMO's Role in Copyright Protection from the Indonesian Legal Perspective

"Industrial revolution" In the industrial era known as "4.0," all participants can interact with one another in real-time at any time by using the internet. This ease of use stimulates the production of new value. Many individuals might believe that there won't be any more revolutions with all the advancements and improvements brought about by the industrial revolution 4.0. However, after the age of Society 5.0, a notion put forth by the Japan Business Federation, emerged, that idea was abandoned. Japan must aspire to the notion of the future society that is presented in the 5th Science and Technology Basic Plan (Binus University Online Learning, 2022). Simply defined, connecting physical and virtual space is the main objective of civilisation 5.0. Integration is done to make things simpler. A system that firmly integrates the two makes it easier to strike a balance between economic development and social problem solving, especially when job opportunities are enhanced (Ibid). The so-called hyper-connected society era is another. Seunghwa (Andy) Chung et al research.'s indicates that Garner first used the term "hyper-connected" in 2008 (Seunghwa (Andy) Chung et al., 2017). Digital technology is used to connect people, groups of people, things, and objects on a one-to-one, one-to-many, and many-to-many basis in a hyperconnected society (Ibid). The upshot of technological advancement is a hyperconnected world (Swaminathan, V, 2020). Everybody has the ability to be connected to everyone else and to an infinite amount of digital content, wherever and at any time. This condition is known as digital hyperconnectivity (Rogers Brubaker).

The aforementioned rapid technological progress has an impact on tourism-related activities. It also has an indirect effect on how copyrighted works are used in the travel

and tourism industry. Therefore, it may be claimed that it has both beneficial and negative effects on copyrighted works, including dances as well as music, songs, and other copyrighted works. One advantage is that users may quickly access copyrighted material, which generates cash for the creative economy sector. As an illustration of the detrimental effects, copyrighted works are also susceptible to being used for commercial purposes without the author's or the copyright holder's consent through digital social media or digital platforms. Hence, it can be seen from this perspective, that such works only bring significant economic benefits for those who master digital media.

It is crucial to discuss copyright in general before going any farther with CMO and its role from an Indonesian legal standpoint. The Berne Convention is one of the first international laws governing copyright. The Berne Convention was adopted in Berne on September 9, 1886, and has since undergone numerous revisions and advancements (A. Aziz Muhammad). Through Presidential Decree 18/1997, Indonesia has previously ratified this convention. According to the Berne Convention, "the expression of literary and artistic works must include all productions in the literary, scientific, and artistic areas, regardless of the mode or form of such expression." The fact that ideas are not protected by copyright law is an important issue to emphasize. As a result, for a work to be protected, it must be an expression (World Intellectual Property Organization, 1978). The so-called World Trade Organization (WTO) Agreement with Annex 1C on the TRIPs Agreement comes next as part of the Final Act Embodying the Results of the Uruguay Round of Multilateral Trade Negotiations. One of the members is Indonesia (Ni Ketut Supasti Dharmawan et al., 2016). The advantages of Indonesia's membership in the WTO as a developing nation include the assurance of job creation, increased production and trade, as well as the optimization of global resources (Jamilus, 2017). It is significant to highlight that the TRIPs Agreement is the international agreement that thoroughly controls intellectual property rights. It offers minimal standards of defense for things like copyright and associated rights (Alex Wellington, 2011). Generally speaking, TRIPs also provide that members must abide by Articles 1 to 21 of the Berne Convention with regard to copyright and related rights. Additionally, it states that ideas are not covered by the copyright regime (see TRIPs Agreement's Article 9(1)&(2)). WTO-TRIPs member countries are required to adopt laws governing intellectual property rights in their respective nations as a result of the agreement's signature. For instance, the most recent copyright law is Law 28/2014 in Indonesia.

According to Article 1(1) of Law 28/2014, copyright in Indonesia is defined by law as the author's exclusive right that develops automatically based on declaratory principles after a work is manifested in a tangible form without lowering legal limits. The author itself may be made up of one or more individuals who work either separately or jointly to create works that are one-of-a-kind and distinctive. The Author, as the owner of the copyright, the party that legally acquires the right from the Author, or a third party that legally acquires the right from the party that lawfully acquires the right (Article 1(1)jo. Law 28/2014's Article 1(4). Works of science, art, and literature that are the result of creativity, aptitude, thought, imagination, dexterity, skill, or knowledge manifested in a tangible form are protected by the copyright law (Article 1(3) Law 28/2014). Once more, it is clear that the notion is not safeguarded. It might be argued that Indonesia previously

conformed with the Berne Convention and TRIPs Agreement through this example of a provision in question because it is in keeping with those documents' stipulations.

Copyright is a set of exclusive legal rights that includes both ethical and financial rights. One illustration of a moral right is the author's right to use a pen name or alias (Article 4 jo. Article 5(1)(b) of Law 28/2014). The sole authority to derive financial gain from the Works is that of the Author or other copyright holder. Examples of what comprises economic rights are provided in Article 9 (1) of Law 28/2014. The following are some of the things that the author or copyright holder is allowed to do: (a) publish works; (b) reproduce works in all their forms; (c) translate works; (d) adapt, arrange, or transform works; (e) distribute works or copies of works; (f) perform works; (g) announce works; (h) communicate works; and I rent works. According to Article 9 (2) of Law 28/2014, if a party intends to utilize such works for commercial gain, prior written consent from the author or copyright holder is required.

Today is the dawn of the digitalization era, to return to the earlier discussion. Means that anybody can publish information on websites like Facebook, Instagram, and YouTube that may be covered by copyright (Chambers and Partners, 2020). Additionally, it enables business owners to readily use digital media works like music, song, or dance for the purpose of their business advertisements, such as in the tourism industry. The question is whether such works are used with the author's or the copyright holder's consent or not. Another query: who should make sure their rights are reserved, the author or the copyright holder? Naturally, no. In order to protect the author's or the copyright holder's financial rights over the commercial usage of such works, CMO plays a significant role in the collection of royalties.

It is important to look at the CMO's global history before discussing it from an Indonesian legal standpoint. There may have been collective administration of rights to creative works in France in the 18th century. The SACD, or Society of Dramatic Authors and Composers, was founded in 1829 as a merger of organisations founded in 1791 and 1798. However, the first collective licensing organization, or CMO, for music was founded in France in 1851. (CISAC). Broadcast Music, Inc. (BMI), a US-based organization for performance rights, was established in 1939. (BMI). In addition, SESAC was founded in 1930 and is the second-oldest performance rights organization in the US (Rishija Tripathi, 2022). In the US, the owner of the copyright is free to select the CMO that best upholds its principles (Ibid). The CMOs in South Africa are divided into needle time (like SAMPRO and IMPRA) and non-needle time (like SAMRO, CAPASSO, AIRCO, DALRO, RISA, RAV, MPLC, CCLI), according to research by Desmond Osaretin Oriakhogba (Desmond Osaretin Oriakhogba, 2019). Additionally, the World Intellectual Property Organization (WIPO) defines a CMO as an entity that is (typically) not for profit and can be either private or public. The term "CMO" can also be used to refer to Performers' Collective Management Organizations (PMOs), Mechanical Rights Organizations (MROs), Music Licensing Companies (MLCs), and Reproduction Rights Organizations (RROs) (World Intellectual Property Organization, 2022). From a historical viewpoint, each CMO may have variances because of particular laws in their individual countries, but the basic goal of each CMO is to attain the best economic scale for the benefit of all of its members (CISAC, Op.Cit). In general, collective management organizations can be seen as acting on behalf of music publishers, broadcasters, public

venues, and other locations where copyrighted works are performed (Street, J., Laing, D., & Schroff, S., 2018).

It might be argued that the protection of the Author's or Copyright Holder's economic rights to collect royalties from others who use their works commercially through CMO is already recognized when considering the status and the development of CMO from the aforementioned worldwide perspective. In keeping with such, Indonesian laws and regulations likewise acknowledge the presence of CMO. CMO is generally governed under Law 28/2014's Articles 87–93. According to the law (Article 1(22) of Law 28/2014), a CMO is an organization that is a non-profit legal body and is given permission by the author, copyright holder, and/or owner of related rights to manage their economic rights through the collection and distribution of royalties. Each Author, Copyright Holder, and Owner of Related Rights joins the CMO in order to exploit their economic rights. Users who employ Copyright and Related Rights in the form of commercial public services to gain their economic rights can therefore demand reasonable remuneration from them. Rights Related to Copyright Users who make use of such works are required to pay royalties through the CMO to the authors, copyright holders, or owners of related rights. Such users must come to terms with the CMO regarding the requirement to pay royalties for the use of Copyright and Related Rights. According to Articles 87(2)(3)(4) jo. Article 1(21) of Law 28/2014, royalties are a remuneration for the use of economic rights of a work or related rights product that the author or the related rights owners have acquired. Institutions engaged in collective management must obtain a Ministerial operating permission. As stated in Article 88 of Law 28/2014, those without an operational permit from the Minister are not permitted to withdraw, collect, or distribute royalties (Ni Ketut Supasti Dharmawan, et al., 2018). The question of what happens to CMOs that were already in existence before this Law was established then arises. Thankfully, there are existing provisions in the law for it. Therefore, starting in 2014, organizations like Yayasan Karya Cipta Indonesia (YKCI) and WAMI (Wahana Musik Indonesia), which are professional organizations or similar institutions by whatever designation that already exist and whose duties and functions are to collect, manage, and/or distribute royalties before the enactment of Law 28/2014, are given a maximum period of 2 (two) years from the enactment of Law 28/2014 to adjust and change to a CMO as The Minister of Law and Human Rights Regulation 36/2018 includes specific provisions on the request for and issue of the relevant operating permissions.

According to Indonesian legislation, a CMO must fulfill the following conditions in order to get an operational permit from the Minister: (a) as a non-profit Indonesian legal entity; (b) with a power of attorney from the author, copyright holder, or related rights owner to withdraw, collect, and distribute royalties; (c) with a member who is authorized to represent the interests of at least 200 (two hundred) authors to the CMO in the field of songs and/or music, and at least 50 (fifty) individuals for the CMO who represent related rights owners and/or other copyright holders. (Article 88(2) of Law 28/2014 jo. Article 3 of Minister of Law and Human Rights Regulation 36/2018) (d) seeks to draw, collect, and distribute royalties; and (e) is able to withdraw, collect, and distribute royalties to authors, copyright holders, or owners of related rights. Additionally, the law states that CMO may only spend a maximum of 20% (twenty percent) of the entire amount of Royalties received each year for operational purposes. According to Law 28/2014's

Article 91, the CMO may use up to 30% (thirty percent) of the total amount of Royalties collected annually during the first five (five) years after it was established.

Royalty distribution is handled by the National CMO via CMO. These royalties are subsequently distributed to the authors, copyright holders, and/or owners of related rights who have joined CMO. The CMO must be joined in order for authors, copyright holders, and/or owners of related rights to receive income. The computation of each CMO is based on the user's usage information for the song and/or music, and royalties are distributed in accordance with that information to the authors, copyright holders, and/or owners of related rights. The National CMO must be notified of the distribution of royalties by CMO at least twice in one year, together with the following information: (a) the amount distributed; and (b) the party receiving the royalty (Antonio Rajoli Ginting, 2019).

Government Regulation 56/2021 is another law that governs CMO in Indonesia. This government regulation solely governs CMO for songs and/or musical compositions. According to the legislation, there must be a National CMO for the song and/or music (Article 89 of Law 28/2014 jo. Article 1(11) of Government Regulation 56/2021). According to Article 89 (1) of Law 28/2014, two (two) national CMOs have been established for the management of Copyright Royalties in the field of songs and/or music. Each of these CMOs represents the interests of the Author and the owner of Related Rights. According to the law, the National CMO is a non-State Revenues and Expenditures Budget government aid organization founded by the Minister based on the Copyright Law, with the power to manage the economic rights interests of Authors and Related Rights owners in the field of songs and/or music as well as to withdraw, collect, and distribute royalties. (See Article 1(11) of Government Regulation 56/2021.) In essence, anyone can use songs and/or music for commercial purposes by purchasing royalties from the author, the copyright holder, and/or the owner of related rights through National CMO. The performances, announcements, and transmissions of the works are considered "Commercial Use." Additionally, "commercial public services" must encompass the following: (a) commercial seminars and conferences; (b) restaurants, cafes, pubs, bars, bistros, nightclubs, and discotheques; (c) music performances; (d) vehicles like airplanes, buses, trains, and ships; (e) exhibitions and bazaars; (f) cinemas; (g) telephone waiting tones; (h) banks and offices; (i) shops; (j) recreation centers; (k) television. A Ministerial Regulation (Article 3(2)(3) of Government Regulation 56/2021) governs the addition of the commercial public services forms that were previously specified.

3.2 The Applicability of CMO's Role Towards Dance Works Used Commercially Through Digital Media in the Tourism Sector

The creativity and activities of the Authors in order to encourage the growing number of copyrighted works are certainly very meaningful if the protection is guaranteed both preventively and repressively so that the expected legal certainty is actually obtained by the Author (Dilla Hariyanti, 2022). The protection of copyright work is already stipulated under various Indonesian laws and regulations mentioned previously. In line with that, the recognition of copyright is also implicitly reflected in the Preamble and Body of the 1945 Constitution. Copyright is a reflection of the recognition of Human Rights for freedom of expression and expression of opinion through the formation of

sound, images, writings, or other creations that have artistic value and economic value (Franciska Mifanyira Sutikno, and Indah Dwi Miftachul Jannah, 2019).

In addition to intellectual property rights for individuals, there may also be intellectual property rights for collectives (Enninya S. Nwauche, 2015). According to Law 28/2014's Article 40(1), works of individuals in the fields of science, art, and literature are protected, and these include the following: (a) all written works, such as books, pamphlets, presentations of published works, and all other written works; (b) all oral works, such as lectures and speeches; (c) instructional tools developed for academic and scientific objectives; (d) musical compositions or songs, with or without subtitles; (e) mime, wayang, dance, musical theater, and choreography; (f) artistic creations in any medium, including collages, paintings, drawings, sculptures, carvings, calligraphy, and sculpture; (g) Applied arts (g), architectural works (h), maps I batik art (j), other theme art (k), photographic works (l), portraits (l), and cinematic works (m), among others; (n) the transformed works' translations, interpretations, adaptations, anthologies, databases, adaptations, arrangements, changes, and other works; (o) altering traditional cultural expressions through translation, adaptation, arrangement, transformation, or alteration; (q) a collection of traditional cultural expressions as long as the compilation is an original work; (p) a compilation of Works or data, whether in a format that can be read by Computer Programs or other media; video games; computer programs; and (r) video games. Despite the fact that Law 28/2014's Article 38 governs collective intellectual property, particularly traditional cultural expression.

From the discussion above, it is clear that copyrighted works in the form of songs and/or music are strongly emphasized by the laws and regulations now in effect, including Law 28/2014, Minister of Law and Human Rights Regulation 36/2018, and Government Regulation 56/2021. Furthermore, the creation of Government Regulation 56/2021 is targeted solely at the management of song and/or music royalty payments. In particular, why do the National CMO provisions in Law 28/2014 (Article 89) and Minister of Law and Human Rights Regulation 36/2018 (Article 10) only apply to songs and/or music? Dance, however, is also a part of the collective copyright that is open to abuse. In this instance, tourism-related business owners are using dance without authorization and broadcasting it on internet channels.

Fortunately, the law still leaves leeway for the prospect of dance works being protected under the CMO mechanism, not National CMO, through the language of numerous articles of National CMO under Law 28/2014 (Article 89) and Minister of Law and Human Rights Regulation 36/2018 (Article 10). First, Article 87's phrasing usually permits all authors, copyright owners, and owners of related rights to join CMO in order to enjoy their economic rights. No matter the format of the copyrighted works, it can be considered that "all" Authors, Copyright Holders, and Related Rights are covered by this provision. Consequently, the CMO's responsibilities extend to dancing work. Additionally, Article 88 (2) of Law 28/2014 might be regarded as leaving leeway for the CMO's potential involvement in collecting royalties for dance works, particularly those that are exploited commercially through digital media in the tourism industry (c). "The operational permit as referred to in paragraph (1) must comply with the following requirements," it says. (c) has at least 50 (fifty) members for the CMO representing the Related Rights owners and/or other Copyright objects, as well as at least 200 (two

hundred) Authors to CMO in the field of songs and/or music that represents the interests of the Authors. The Minister of Law and Human Rights Regulation 36/2018 specifies in Article 3(c) that "...for the CMO representing the Related Rights owners and/or other Copyright objects." is another criteria for obtaining a CMO's operating permission. As a result, it is likewise reasonable to presume that the CMO's responsibilities extend to other copyright objects, in this example, dance works. Although implied (in part) when describing the conditions of a CMO's operating permission, such regulations are not sufficiently clear because they do not specifically mention the establishment and function of CMOs and/or National CMOs for works other than songs and/or music.

4 Conclusion

The responsibility of CMOs to preserve and collect royalties that are utilized commercially is generally regulated by Indonesian laws and regulations relating to copyright, such as Law 28/2014, Minister of Law and Human Rights Regulation 36/2018, and Government Regulation 56/2021. On the applicability of the CMO's position to other copyrighted works other than songs and/or music, there are no explicit or clear requirements, though. The regulations in Articles 87 and 88 (2) (c) of Law 28/2014 as well as Article 3 (c) of Minister of Law and Human Rights Regulation 36/2018 actually allow for the applicability of the CMO's role towards other copyright objects, including dances that are used commercially through digital media in the tourism sector. However, we must first make an assumption before we can see this. All things considered, dances may also be commercially exploited via digital technology without the authors' or other relevant rights holders' consent. As a result, it is crucial to create a specialized provision (or provisions) on CMO for dance and other performing arts, especially since the current CMO, especially the National CMO, solely concentrates on music and songs.

Bibliography

- 1945 Constitution of the Republic of Indonesia.
- A.Aziz Muhammad. 2017. Konvensi Internasional Tentang Hak Cipta dan Pengaturan Hak Cipta di Indonesia. *Al-Qisth Law Review*, Vol. 1 No. 1.
- Alex Wellington. 2011. Trade-Related Aspects of Intellectual Property. In: Chatterjee, D.K. (eds) *Encyclopedia of Global Justice*. Springer, Dordrecht. https://doi.org/10.1007/978-1-4020-9160-5_658.
- Antonio Rajoli Ginting. 2019. Peran Lembaga Manajemen Kolektif Nasional Dalam Perkembangan Aplikasi Musik Streaming. *E-Journal Balitbangkumham*, Vol.13 No.3: 379-398.
- Brubaker, R., 2020. Digital hyperconnectivity and the self. *Theory and Society*, 49(5), pp.771-801.
- Berne Convention for the Protection of Literary and Artistic Works.
- Binus University Online Learning. Sejarah Revolusi Industri 4.0 dan Bedanya dengan Society 5.0. <https://onlinelearning.binus.ac.id/2021/05/23/sejarah-revolusi-industri-4-0-dan-bedanya-dengan-society-5-0/>. Accessed on 2 August 2022.
- BMI. BMI's Timeline Through History. <https://www.bmi.com/about/history>. Accessed on 2 August 2022.
- Chambers and Partners. Collective Management Organisations and Competition Law. <https://chambers.com/articles/collective-management-organisations-and-competition-law-2>. Accessed on 2 August 2022.

- CISAC. The History of Collective Management. https://www.cisac.org/sites/main/files/files/2020-11/CISACUniversity_The_History_of_Collective_Management_FINAL.pdf. Accessed on 2 August 2022.
- Desmond Osaretin Oriakhogba. 2019. Regulation of Collective Management Organisations in South Africa. WIPO-WTO Colloquium Papers: 171–188.
- Dilla Hariyanti. 2022. Penggunaan Lagu Dan Musik Sebagai Suara Latar (Backsound) Youtube Tanpa Izin Dalam Perspektif Perlindungan Hak Cipta. *Jurnal Hukum Mimbar Justitia*, Vol. 8 No. 1: 93-114.
- Enninya S. Nwauche. 2015. The Emerging Right to Communal Intellectual Property. *Marquette Intellectual Property Law Review*, Vol. 9 Issue 2: 221-244.
- Franciska Mifanyira Sutikno, Indah Dwi Miftachul Jannah. 2019. Perlindungan Hukum Hak Cipta Lagu Di Indonesia Dan Malaysia. *Jurnal Universitas Tidar*: 14–25.
- Government Regulation No. 56 of 2021 on Management of Song and/or Music Copyright Royalties.
- Indonesian Law No. 28 of 2014 on Copyright.
- Jamilus. 2017. Analisis Fungsi dan Manfaat WTO Bagi Negara Berkembang (Khususnya Indonesia). *JIKH*, Vol. 11 No. 2: 205-225.
- Minister of Law and Human Rights Regulation No. 36 of 2018 on Procedures for Application and Issuance of Operational Permits and Evaluation of Collective Management Organization.
- Mutakamilah, Eriyono Budi Wijoyo, Imas Yoyoh, Hera Hastuti, Kartini. 2021. Pengaruh Intervensi Terapi Musik Terhadap Tingkat Stres Mahasiswa Selama Proses Penyusunan Tugas Akhir: Literature Review. *Jurnal Berita Ilmu Keperawatan*, Vol. 14 (2): 120-132.
- Nasib Tua Lumban Gaol. 2016. Teori Stres: Stimulus, Respons, dan Transaksional. *Buletin Psikologi*, Vol. 24, No.1: 1–11.
- Ni Ketut Supasti Dharmawan, Putu Tunj Cakabawa Landra, I Wayan Wiryawan, I Nyoman Bagiastra, Putu Aras Samsithawrati. 2017. Ketentuan Hak Cipta Berkaitan Dengan Pembayaran Royalti Atas Pemanfaatan Ciptaan Lagu Secara Komersial Pada Restoran/Café Di Daerah Pariwisata Jimbaran Bali. *Buletin Udayana Mengabdi*, Vol. 16 No. 1: 7–13.
- Ni Ketut Supasti Dharmawan, et al, 2018, Harmonisasi Hukum Kekayaan Intelektual Indonesia, Swasta Nulus, Denpasar, BaliTe
- Putu Aras Samsithawrati. Bali Ekbis. Royalti untuk Komersialisasi Karya Cipta Lagu. <http://www.baliekbis.com/royalti-untuk-komersialisasi-karya-cipta-lagu/#comment-731>. Accessed on 2 August 2022.
- Richard Watt. Collective Management as a Business Strategy for Creators: An Introduction to the Economics of Collective Management of Copyright and Related Rights. World Intellectual Property Organization, Switzerland.
- Rishija Tripathi. 2022. Collective Management Organizations in the United States of America. *Journal of Legal Research and Juridical Sciences*, Vol. 1 Issue 4: 533-537.
- Street, J., Laing, D., & Schroff, S. (2018). Regulating for creativity and cultural diversity: the case of collective management organisations and the music industry. *International Journal of Cultural Policy*, 24(3), 368-386.
- Swaminathan, V., Sorescu, A., Steenkamp, J.B.E., O'Guinn, T.C.G. and Schmitt, B., 2020. Branding in a hyperconnected world: Refocusing theories and rethinking boundaries. *Journal of Marketing*, 84(2), pp.24-46
- Seunghwa (Andy) Chung, Sunju Park, Seungyong Lee. 2017. The Era of Hyper-Connected Society and The Changes in Business Activities: Focusing on Information Blocking and Acquisition Activities. *International Journal of Management and Applied Science*, Vol. 3, Issue 4: 16-21.

World Intellectual Property Organization. 1978. Guide to the Berne Convention for the Protection of Literary and Artistic Works (Paris Act, 1971). Geneva. World Intellectual Property Organization.

World Intellectual Property Organization. 2022. Collective Management of Copyright and Related Rights. <https://www.wipo.int/copyright/en/management/>. Accessed on 2 August 2022.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

