

The Perception of Students and Teachers in The Copyright Protection of Digital Creator Community with The Effect of Human Resource Management in Indonesia

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Abstract

Digital creativity works of the Millennial generation in Bandung had great potential to be developed, and it was a determinant of overcoming challenges in the 5.0 era. The widespread threats to the existence of copyrighted works and inventions on Intellectual Property Rights (IPR) required the support of a comprehensive understanding of the protection of copyright from the generation through the law enforcement process in digital creative creations resulting from the process of media transfer or digitalization on digital format. The purpose of this study is to examine the role of human resources in the copyright protection of digital creativity works 5.0 of the Millennial generation in Bandung (Indonesia). The data was collected from the students and teachers who were working or studying in the universities of Bandung, Indonesia. This study applied a cross sectional method, legal interpretation method and legal construction. The descriptive research specification was quantitative analysis with the sampling technique using purposive sampling by the total of 26 respondents from the digital creator community in Bandung and normative juridical data collection techniques using literature study. The results showed that the educating the human resources of the Bandung millennial generation to copyright protection for digital creativity indicated high rank. However, there were still some human resources of this generation that did not have a comprehensive understanding of copyright protection for their creative digital works. Furthermore, it was necessary to be more proactive in socializing copyright protection as regulated in regulation number 28 of 2014, concerning copyright of the millennial generation, specifically related to legal guarantees, security and licenses.

Keywords

Millennial human resources, intellectual property copyright, digital creativity, 5.0 society

To cite this article: Nurani, N.; Haryanto.; and Lestari, P, A. (2021) The Perception of Students and Teachers in The Copyright Protection of Digital Creator Community with The Effect of Human Resource Management in Indonesia. *Review of International Geographical Education (RIGEO)*, 11(3), 218-228. Doi: 10.48047/rigeo.11.3.24

Submitted: 10-02-2021 • **Revised:** 15-03-2021 • **Accepted:** 20-03-2021

Introduction

Millennial, referred to as generation Y, is a generation whose age is easier to approach through online media, has familiarity with communication, media and digital technology. Because of this condition, they were raised by technological advances as creative, informative, passionate and productive characteristics. (Thematic Gender Statistics:). The Millennial generation is the second largest generation in the world after the baby boomers' generation. In the point of view the demographic group when compared to other generations, the percentage of millennial generation occupies the largest position as much as 33.75%, then the next position is generation Z (29.23%), generation X (25.74%), and the generation of baby boomers and veterans (11.27%). According to data from the National Development Planning Agency (Bappenas), there are 63 million millennials or people aged 20-35 years in Indonesia (Altounjy et al., 2020; Aragon & Leach, 2008). The Central Statistics Agency (BPS) projects that the millennial generation will become the majority generation in demographic structure. Indonesia, has the opportunity to create creative digital works. However, there are big challenges that the millennial generation must face in the era of Society 5.0 as a complement to the 4.0 industrial revolution related to digital creativity, as the widespread threat to the existence of copyright works and inventions discovered by producers of Intellectual Property Rights (IPR).

This challenge is even more crucial, considering that the era of Society 5.0 pays attention to the humanity when it transforms the millions of data collected through the internet in all areas of life. The Indonesian millennial generation sets a strategic role as a society that applies the roadmap. The millennial generation must be ready to deal with the Society 5.0 Era by utilizing Human Resources (HR) that has the same quality as foreign human resources. One of the millennial generation human resource communities that has responded to various changes by utilizing technology to solve various problems with creativity and innovation in the 5.0 era to face global challenges is Bandung Creative City Forum (BCCF). It refers to a community network, an opportunity to mobilize millennial generation creative human resources in contributing to the creative industry as an effort to develop the creative industry in Bandung; especially in competing with the global economy in the era of Society 5.0 (Bailey & Pearson, 1983; Cakmak & Taskiran, 2020). In addition, it is also for the cultural community, the Communication Design and Visualization Association community (DKV) and other millennial communities in Bandung encountering Society 5.0 that needs copyright protection (Casidy et al., 2017; Christofides et al., 2009) which has been regulated in regulation number 28 of 2014 on the section of copyright. It regulates among other things, safeguard technology, legal guarantees, licenses that can guarantee the exclusive rights of creators.

The *Digital Right Management (DRMs)* is a security system in the form of encryption applied to protect creative works, control the use of digital media by preventing access, duplicate to other formats by users' rights as owners of copyrighted work (Csachova, 2020; Dollete, 2020). This is equally similar to the risk theory put forward by Robert M. Sherwood that copyright as an intellectual property is a work that carries the risk of other parties using it illegally. According to Jeremi Phillips and Allison Firth, the monopoly nature of IPR including *The Absolute Monopoly* of the market is the right of the IPR owner to prevent anyone from using the property rights in the market regulated by the law that protects it *The Monopoly of Use of One's Personal Creation* (Haristya, 2017; Klonaridis, 2020). Therefore, copyright is one of the IPR regimes that aims to protect creative works in the digital era that are produced (Koch et al., 2013; Lumbantoruan et al., 2020; Manaf et al., 2018; Mashdurohatun, 2015; Mazibuko & Dlodlo, 2020). The result of getting into 5.0 as a complement to the digital era 4.0 with the increasing use of the internet and besides providing benefits, it has an impact on the threat to the existence of creative works and inventions produced by millennial generation on digital creators. This may lead to potential problems with IPR to thrive (Nurani, 2012; Nurani et al., 2020; palfrey et al., 2009).

The special character of the internet that allows users to consume, distribute and produce digital content distinguishes this medium from traditional media. This uniqueness has widely impact on the industrial sector, especially the creative industry, as digital creativity. As one of its impacts, copyright regulation is slightly increasing on relevant and comprehensive understanding for those who interact with digital information and content in their daily lives. One of the crucial potential problems related to copyright piracy is the matter of storing, distributing and utilizing digital works on the internet easily without paying attention to the copyright protection of the owner of the

digital work (Palfrey & Gasser, 2011; Ślusarczyk & Pypłacz, 2020; Sulistyawati et al., 2019). One of the cases regarding digital copyright infringement is Dodo Zakaria versus Telkomsel enmity by the case *No.24/Hak Cipta/2007/PN.NIAGA.JKT PST*. Telkomsel was sued for exploiting copyright by modifying Dodo Zakaria's song in the form of a Personal Dial Tone (NSP). This represents the improvement of moral rights and economic rights as the exclusive rights of creators. Based on the research digital natives (millennial generation) were categorized to those aged 12-22 years in the Boston area of the United States who were born and lived in the digital era and have adequate digital capabilities. Found that the generation of *mileal* or digital natives in the area were careless about copyright protection arrangements, as evidenced by the frequent illegal downloading of songs, however the millennial generation exhibited an interest on the welfare of content creators as an economic right.

Regarding to the enforcement of the copyright regulation as one of the regimes of the IPR law in Indonesia, states that law enforcement officers in Indonesia confront adversity in enforcing the regulation, especially the copyright matter; due to a lack of understanding of the meaning and nature of the regulation or copyright protection. The culture of Indonesian society is not reciprocally in line to the concept of copyright protection. Indonesian people tend to be proud when they share what they have with others. They stand with the statement *"knowledge that is shared will be more useful for others and become the pride of many who imitate"*. This is one of the reasons for the low level of public awareness and understanding of the meaning and importance of copyright for the protection of their creative ideas.

The copyright, in case, for digital products increasingly serve as an important role to the 5.0 Era. It concerns to the complementary level of the modern digital era 4.0 containing legal aspects that closely related to technological aspects, economical aspects and cultural arts. Thus, the problems deal with creators in Indonesia in efforts to protect copyright over digital copyright works are the problem of law enforcement and copyright works resulting from the transfer of media/digitalization and digital formats in addition to the problems of inadequate public awareness and understanding of its importance. Internet technology experts and millennial digital creators need to understand and have the right attitude regarding to the copyright protection; so, they can strive to create various technologies that are expected to provide copyright protection on the Internet. This technology is known as *Cyber Security Technology*. Based on those facts, the problem that will be discussed in this paper is how millennial comprehend and concern to the copyright protection for digital creativity in the 5.0 era.

Theoretical Background

The millennial generation leads to a generation born from the 1980s-1990s or 2000s with creative personal characters, having bright ideas, accustomed to thinking outside the box, confident, good at socializing and daring to express opinions in public through social media. According to that generational groups have various names, for example: Federation Generation Builders Boomers Generation X Generation Y Generation Z and Generation Alpha. Technology and the internet have become daily necessities for millennials (generations). The terminology of *millennial* comes from the year of birth, which is between 1980 - 2000. The digital creative millennial generation is a generation that lives in the digital world and was born in 1980 and above. So, they are classified as generation Y. As labels like GenY, nGen, or GenMe. The millennial generation can also be referred to as Generation M and Generation Net. mentions other terms from the millennial generation as Generation Y and Generation Echo Boomers.

The millennial generation has various challenges in dealing with the era of 5.0. The concept of that society according to is a super smart society concept that technology is important but the role of humans is much more important as an actor in life. According to the concept of community (society) was formulated from the concept of society 1.0 focused on the hunting community; 2.0 concept (society 2.0) focused on agricultural communities; society 3.0 concerned to the industrial society and the concept of society .4.0 focused on the information society.

In the case of the millennial generation creating digitally when it comes to copyright protection, according to the demands of the society 5.0, the internet as a means of communication technology will open various wider opportunities for education, participatory democracy and the creation of an anti-dominant culture. examines the impact of computer-mediated communication that internet will change human interactions. In relation to copyright protection, Jones argues that the internet will add to the complexity of legal conceptions related to the matter of copyright; it is divided into two rights, moral and economic rights as described above.

Copyright is a natural right and according to this principle, copyright is absolute, and its rights are protected as long as the creator exists and for several years thereafter. As an absolute right, the right can be defended against anyone who has the right to prosecute every violation committed by anyone. On the other hands, an absolute right has a passive aspect, that for everyone there is an obligation to respect that right

In the era of traditional media, copyright owners have a stronger ability to prohibit illegal use and reproduction of their work in order to protect their economic rights. However, recently in the era of society 5.0, the internet has changed the situation with features that allow individual users to copy or even modify the context in a relatively easy way. The internet has also enabled the content to be disseminated to anyone Information protected by copyright is in analog form when the creator or copyright holder converts it into digital form. For example, an article, song, picture, or photo that are circulated or distributed via the internet will still be protected as a work.

Based on the definition of copyright as regulated in article 1 point 1 of the copyright regulation No. 28 of 2014, it can be seen that copyright is an exclusive right. The existence of exclusive rights is closely attached to the creator or holder who is the personal power over the creation in question. Exclusive rights of creators or copyright holders are described that no other person may exercise such rights, except with the author's permission. Copyright contains two kinds of rights, moral rights and economical rights. The moral rights referred to in article 4 refer to the rights that are eternally attached to an author to: (1) keep or not mentioning his/her name on the copy in connection with the use of his/her works for the public; (2) use his/her alias or pseudonym; (3) change his/her works in accordance with the appropriateness of society; (3) add the title and sub-title of the works; and (4) defend the rights in the event of distortion of the work.

The concept of fair use in Indonesia is regulated by the copyright regulation no.19/2002-chapter V articles 14-18 According to article 15 as long as the source of the work is properly cited, the use of a copyrighted work such as the following will not be considered a copyright infringement.

Meanwhile, economic rights are rights owned by a creator to benefit from his/her creation. These economic rights in each copyright acts are always different, both in terms of terminology, types of rights covered and the scope of each type of economic rights. Some economic rights to digital works that are usually regulated in each country include: reproduction right, adaptation right, distribution right, public performance right, broadcasting right, cable program rights (cable casting right), *Droit de Suite*, community borrowing rights (public landing right). According to the *Civil Law System*, copyright protection provides exclusive rights to creators that give the creator the ability to do anything with his/her copyright, except those specified in the limitation rules

The protection of exclusive rights for digital creators has been accommodated by the Personality Doctrine in the form of security technology settings (*Digital Rights Managements*) as stated in article 6 of regulation no. 28/2014 concerning to copyright that protects moral rights as referred to in article 5 paragraph (1) Jo. article 7. In addition to the author's rights to copyright management information, it includes information about methods or systems that can identify the originality of the work as well as information codes and access codes. And further, it also has copyright electronic information, which includes a work that is born and is attached electronically in connection with the activity of announcing the work. Management information and electronic information copyright owned by the author is prohibited from being removed or tampered with. DRMs have been regulated in the provisions of the copyright regulations. These countries are the United States, Germany, Australia, Japan and other countries that have participated in ratifying the WIPO Internet Treaties. This means that it is a mutual agreement from various countries to accommodate the provisions on security technology (Digital Rights Managements) in an effort to provide protection for copyrights.

Technology security to be effectively used must consider the factors of trust, security, usability, scalability and interoperability. It has developed in two ways, the first includes a security system to prevent unauthorized copying, while the second development is not only for security but can also be used for user identification, trading, selling and other surveillance measures. (Budi Agus Riswandi, Doctrine of Copyright Protection in the Digital Age,

Security technology is a software, component or other tools that can be used by copyright owners to protect their copyrighted works. It may be in the form of an encryption of software, passwords, and access codes. It may also consist of two different aspects: access control security technology which security technology is intended to that creator can control access to their copyrighted works; for example, the use of passwords, permission to open files or encryption on files. This security technology has a function as a barrier related to the reproduction of copyrighted works, for example limiting the number of files that can be copied by consumers. The regulation of security

technology in copyright provisions has become a strategy in copyright protection on the internet, due to the function of security technology as a means of copyright protection, on the one hand, while on the other hand the function of security technology is lost in the context of copyright protection when technology functions is eliminated. Security technology includes technical elements that are inserted into a digital format stored in a medium where information goods are poured in order to limit access to these information goods. The combination of creative commons is a vast and growing collection of digital communities, a pool of content that can be copied, distributed, composed, and created by derivatives, and all within the bounds of copyright law. All creative commons licenses share many important features in general. Each license helps the creators retain copyright while allowing others to copy, distribute, and use the work, at least for non-commercial purposes.

Based on previous research, there are several studies that allow the authors' perspective horizons as an enrichment of research material, as follows: (1) Andriyansah, 2019 "Marketing Transformation in the Era of Society 5.0: Superior HR, Character, and Forward Towards Society 5.0. (2) Irawati, 2019 "Digital Right Management (Security technology) in Protection of Digital Copyright, (3) Sherly Haristya, 2014, " Digital Natives: Understanding Attitudes Regarding Copyright and Digital Creativity ", (4) Nina Nurani (Intellectual Property Right) protection over the merchandise works of creative industry to improve Indonesia economics development, International Journal of Research In Management. The differences between those studies and previous research is that the research focuses on the development of millennial generation human resources and the understanding of them on the protection of copyright for digital creativity in the Society 5.0.

Methodology

This research generates the use of a cross sectional method to explain the frequency of millennial generation in carrying out copyright protection activities with historical legal interpretation and legal construction methods. The specification of descriptive research is quantitative and normative juridical analysis. The population in this study is the digital creator community in Bandung universities. The respondents of the study were the teachers and students of universities who are working or studying these Bandung University. The main respondents were selected who were belong to digital creator communities. The sample was obtained from 26 respondents using purposive sampling, which is a non-probability selection method that selects samples from the population of digital creators in Bandung. Data collection techniques through questionnaires, while to support normative juridical analysis, literature studies to secondary and tertiary data sources as primary data to support it. Study his research is also expected to be able to examine the understanding of the millennial genational as a human resource towards copyright protection for digital creativity through juridical support in the form of regulations related to regulation no. 28 of 2014 concerning copyright and regulation to support the era of society 5.0. The specification of descriptive research is quantitative analysis and normative juridical with cross sectional method.

Human Resources Understanding on Bandung Millenial to The Copyright Protection of Digital Creativity WORKS 5.0

Society 5.0 as a complement to industry 4.0 is the concept of a technology-based human-centered society. The rapid development of technology has implications for drastic changes to the millennial generation. Changes began from the socializing aspect, ways of communicating, obtaining information to ways of thinking and acting on the problems faced. Changes also emerge in the role of human resources who are replaced by intelligent robots (AI); therefore, it is necessary to understand society 5.0 based on spirituality and culture as a provision for the process of developing human resources for the millennial generation facing problems and challenges. Through Society 5.0, artificial intelligence (AI) will transform millions of data collected via the internet in all areas of life (the Internet of Things). Through the society 5.0, the Government of Bandung has made the fast leaps related to the development of communication technology. Bandung is the first city in Indonesia to implement hybrid-based IoT (Internet of Things) technology (satellite and GSM). The city demands IoT experts be more creative in creating digital works which in implementation involve millennials of Bandung who are members of the Bandung Economic Empowerment Center (BEEC) community, among others.

Related to users of communication technology facilities in Indonesia, the number of internet users have increased significantly every year. A study on internet users in Indonesia states that in early

2021 it will reach 202.6 million people. This number increased by 15.5 percent or 27 million people when compared to January 2020. From the Indonesian Telecommunications Statistics, BPS explained that the purpose of internet use is dominated by the use of social media and receiving information or news with a percentage of about 79.13 percent and 65.97 percent, respectively. Meanwhile, other internet usage purposes are for entertainment (45.07 percent), doing school work (25.87 percent), sending or receiving email (21.10 percent), buying or selling of goods and services online (10.82 percent), financial (5.08 percent), and others (12 percent). In the 2018 Millennial Generation Profile, BPS stated that the millennial generation reached 33.75 percent of the total population. This means that the contribution of the millennial generation in shaping the structure of the population of productive age is quite high, where of the 67.02 percent of the productive age population, around 50.36 percent are the millennial generation. This condition indicates a demographic bonus

These findings indicate some significant involvements in the number of millennial generation internet users in Indonesia. The millennial generation or what are referred to as digital natives are a generation born in the digital age where they have access to digital technology networks since birth and therefore have more opportunities to acquire technological knowledge and skills. In general, they are better able to handle large amounts of technology and information than the previous generation digital immigrants. The millennial generation can actively participate in online chat rooms, newsgroups, forums, mailing lists, and even develop and upload their work in the form of photos, videos, songs and other forms to the internet. Even though there is an assumption that the millennial generation around the world has similar culture, there are millennial generations in some parts of the world, especially in developing countries that have not optimized the use of the internet and are even struggling to use it. By comparing the definition of digital natives from previous studies conducted by researchers show that there are differences in the maturity level of a group of millennial genres in Indonesia. By focusing on their information seeking activities in consuming online news, it was found that the millennial generation has not participated much in digital creativity.

Understanding of the human resources of the millennial generation of Bandung towards copyright protection for *Digital Creativity Work* in a situation facing the society 5.0 lead to the most researchable area; by 26 respondents as a sample of the millennial generation sample, the research obtains some figures. The sampling technique used purposive sampling; and respondents' profiles were analyzed based on age, gender, education, institutions/individuals teaching the internet, the number of uploading and downloading activities. Based on the age classification of the millennial generation in Bandung, it shows that the majority of almost 65.3% are under 27 years old. This shows that the productive age of *Digital Creativity Works* is the category of millennial generation human resources which is the main capital in developing the potential for digital creativity. The gender is dominated by the male millennial generation, 62.6%. Most of the latest education is undergraduate and currently pursuing undergraduate degrees at 46.1%, diploma major 3.2%, post graduate major 23.1%, high school 22.1%. Those indicate the quality of education which lead to the potential of improving and developing the quality of *Digital Works*. Institutions or individuals who teach the internet show that the majority of individuals are 88.5% of the institutions and 11.5% the number that carry out uploading activities. They have activities with the following details: (1) inspiring music 38.5%, (2) arousing articles 23%, (3) uploading videos 31%, (4) uploading others 7.5% and the number of downloading activities is 100%. Analysis of descriptive statistical data from the results of research on 26 respondents of the creative digital millennial community of Bandung can be explained according to table as follows:

Respondents of the millennial generation in Bandung who have an understanding that digital creation has an impact on the work related to copyright with a frequency of understanding levels of more than 2 to 5, or it is equivalent to 81%. This shows that the millennial generation of Bandung have an understanding that digital creation has an impact on the work related to high copyright, however, not all of them have this understanding, so they still have potential implications for copyright infringement.

Respondents from the millennial generation in Bandung who have an understanding that creating digital creativity need to receive copyright protection with a frequency of understanding levels of more than 2 to 5 around 85%. This shows that the millennial generation have an understanding that creating digital creativity needs to receive high copyright protection. This is done to prevent everyone from using these property rights in a market regulated by the law that protects it (*The Monopoly of Use of One's Personal Creation*,). However, there are still millennials in Bandung, those who do not understand about the information above; that digital creative works have a

monopoly character, so there is still the potential to carry out digital creative activities that are contrary to the norms regulated in article 1 of regulation No. 28/2014 of the copyright regulation, that copyright is an exclusive right (in the form of moral right or economic right) for the creator or recipient of the right to publish or reproduce his work or to grant permission for it without reducing restrictions according to the prevailing laws and regulations.

Table 1.

Percentage of Responses to Indicators

Number	Indicators	Percentage				
		1	2	3	4	5
Human Resources Understanding on Bandung Millennial to the Copyright Protection of Digital Creativity Works 5.0						
1	When you work with digital matter, do you understand that the work is related to copyright?	23,1	53,8	3,8	7,7	11,5
2	Do you understand that creating creativity in digital works requires copyright protection?	38,5	34,6	11,5	3,8	11,5
3	Do you understand that copyright provides legal guarantees for creators to control the use of their work?	38,5	34,6	11,5	0	15,4
4	Do you understand that copyright provides a legal guarantee to obtain the benefits of the creation within a certain period of time?	30,8	34,6	26,9	7,7	0
5	Do you understand that digital creators should care about copyright protection norms?	38,5	30,8	23,1	3,8	3,8
6	Do you understand that copyright has "fair use", which is the limitation of the public's need for information that is useful for innovation/technology development?	38,5	38,5	19,2	0	3,8
7	Do you understand that "fair use" has limitations that as long as the source of the work is cited properly it is not considered to be a copyright infringement?	34,6	42,3	19,2	3,8	0
8	Do you understand about copyright protecting the moral rights of digital creators on "management information" and "electronic information" copyright?	38,5	30,8	23,1	3,8	3,8
9	Do you understand the punishment for altering, destroying or removing management information and commercial creation?	42,3	38,5	11,5	7,7	0
10	Do you understand technology security/ <i>Digital Right Managements</i> is a means of protecting digital copyrights?	30,8	50	3,8	11,5	3,8
11	So, do you also understand about <i>Access Control Security Technology</i> and use of <i>Control Security Technology</i> ?	34,6	38,5	23,1	3,8	0
12	Do you understand about <i>Creative Commons License</i> ?	42,3	30,8	11,5	11,5	3,8

Scaling information: 1=strongly agree, 2=agree, 3= neutral, 4= disagree, 5=strongly disagree

According to Jeremi Philips and Allison Firth in the theory of *The Absolute Monopoly of The Market*, copyright owners must be protected by copyright as one of the IPR regimes, as they have the right to prevent anyone from using property rights in the market regulated by the law that protects them. Violations committed by both internal, regional and international that will harm the owner of the right as a moral right in the 5.0 era. The results of research show that the millennial generation

of users of digital creative works unaware about receiving information as a result of daily use of the internet which has juridical implications related to copyright and some matters that are closely related to daily life.

The results show that the understanding of the millennial generation in Bandung regarding copyright provides legal guarantees for creators to control the use of their work with a frequency of understanding levels of more than 2 to 5 by 85%. This indicates that the millennial generation in Bandung quite understand that digital creative works have copyright protection in the form of providing legal guarantees to creators to control the use of their work and enjoy the benefits of their creation within a certain period of time at a high level. However, the results of the study show that there are millennial generations in Bandung who do not have this understanding. This may potentially create a conflict between the interests of the creator and the public as users of copyrighted content. The results of research that has been carried out on respondents from the millennial generation in the city of Bandung related to concern for the norms of copyright protection with more than 2 to 5 of 84.6%. This shows that the millennial generation of Bandung have a high level of concern for copyright protection norms, however, there are still 16.4% of those who do not have this concern. In addition, the millennial generation still have the potential to ignore normative/legal boundaries as the exclusive rights of creators. Violation in the form of illegal downloading of songs will harm the copyright owner as a moral right which will have an impact on economic rights. The results of research that has been carried out on respondents from the millennial generation in Bandung are related to providing legal guarantees to enjoy the benefits of their creations within a certain period of time with more than 2 to 5 of 92.3%. This shows that the millennial generation have a high understanding of the meaning of copyright protection and legal guarantees to enjoy the benefits of their creations within a certain period of time. However, there are still those who do not understand. This will lead to potential violations of illegal downloading activities. Legal guarantees to get these benefits are in accordance with Reward theory which refers to recognition of intellectual work that has been produced by creator a must be rewarded as a balance for his creative efforts in finding or creating the intellectual work (Robert M. Sherwood, p 37).

The results show that the understanding of the millennial generation regarding copyright has *fair use* with restrictions on the requirements of the community related to information that is useful for innovation and technological development with a frequency level of understanding more than 2 to 5 of 96%. This indicates that the millennial generation in Bandung who understand the use of the concept of fair use, as copyright, has limitations in relation to the public need for information that is useful for technological innovation and development. Furthermore, the results of research on the concept of fair use in Indonesia which are regulated in chapter VI of regulation No. 28/2014 regarding to copyright matter. According to chapter 15 Jo. article 44 of regulation No. 28/2014 on the matter of copyright explains that as long as the source of the work is cited correctly, it is not a description with a frequency of understanding more than 2 to 5 of 96%. Thus, the millennial generation's understanding about copyright has a *fair use*, that has limitations to: "as long as the source of the work is quoted correctly it is considered not to have committed a high copyright infringement, even though there are still those who still don't understand it".

Regarding to 4.0 era and the society 5.0 era, the protection of exclusive rights for digital creators has been intimidated by the personality doctrine in the form of *Digital Right Management* as it is stated in article 6 of regulation No. 28/2014 on the matter of copyright, which states to protect moral rights in article 5 paragraph (1) Jo. Article 7. Besides, it has copyright electronic information, which includes a work that is born and is attached electronically in connection with the activity of announcing the work.

The results of the research of respondents who stated that the understanding of the millennial generation regarding copyright protects the moral rights of digital creators on copyright "management information" and "electronic information" with a frequency level of understanding more than 2 to 5 of 92%. This shows that the understanding of the millennial generation in Bandung towards the personality doctrine is in the form of regulating security technology (*Digital Right Managements*) as stated in article 5 Jo, article 6, in conjunction with article 7 of regulation no. 28/2014 on the copyright matter. However, there are still millennials in Bandung who do not understand regarding to this matter. Whereas, user restrictions in accessing and using copyrighted works are very essential, so that unauthorized reproduction and copying of copyrighted works does not emerge (without the permission of the creator and copyright holder). DRMs tend to enable the identification of copyright works to track illegal actions against copyrighted works. Creators as digital creators can determine conditions for users if they want to use or copy

copyrighted works.

The results of the research stated that the understanding of the millennial generation in Bandung regarding the punishment will be charged for neglect in the form of changes, destruction or omission of management and creation information for commercial purposes with a frequency of understanding levels of more than 2 to 5 by 92%. This indicates that the understanding on the regulation of article 52 of regulation no. 28/2014 concerning to copyright matter which stipulates that punishment will be imposed on negligence in the form of changing, destroying or eliminating management information and creations for commercial purposes; which everyone is prohibited from damaging and destroying technological facilities used as technology security for copyrighted works except for the interests of protection. And after all, state security or other reasons in accordance with statutory regulations, however, there are still millennial generations in Bandung have lack of awareness. This is confirmed by article 112 of the copyright regulation which states that for amendment, destruction or removal of management information and information created for commercial purposes, a maximum of two years imprisonment and/or a maximum fine of Rp.300,000,000 (three hundred million rupiahs) can be imposed. But there are still millennials who don't understand regarding to this matter. Whereas, the criminal punishment stipulated in article 112 strengthen article 5 jo, article 6, in conjunction with article 7 of regulation No. 28/2014 concerning to copyright above has been strengthened again by the provisions of criminal sanctions on, even though the criminal sanction is a complaint offense (article 120 of regulation No. 28/2014 concerning to the copyright)/ As a result, the position becomes less strong in protecting digital creators.

The results of the research based on respondents showed that millennial generation in Bandung, in terms of understanding the *Digital Right Managements* as a means of protecting digital copyrighted works with an understanding, has level of more than 2 to 5 frequencies of 84.7%. This shows that the level of understanding of *Digital Right Management* is quite high, however, there are still 15.3% of them have lack of awareness towards it. Copyright protection for digital creators related to *Digital Rights Managements* has been regulated in article 5 paragraph 1 jo. Article 7 of regulation no. 28 of 2014. This includes, among other things, *Access Control* to technology for digital creative works. There is a copyright that provides protection for their rights; for example, the use of passwords, permission to open files or encryption on files. Technology security which is a limiting function related to the reproduction of copyrighted works, for example limiting the number of files that can be copied by consumers, reaches the amount of it functions. This is in line with Budi Agus' opinion, that technology allows digital creators to exercise control over the use of copyrighted works, even though access has been obtained.

Article 53 of regulation no. 28/2014 on the matter of copyright explains that what is included as a means of production and or high technology includes optical discs, servers, cloud computing (cloud), secret codes, passwords, barcodes, serial numbers, description technology (decryption) and encryption. Those stuffs which are generated to protect works, but the provisions in article 53 are not reinforced by criminal provisions, so in the very broad public interest related to the regulation of security technology for a copyrighted work, Articles 6,7,52,53 and 112 of the copyright regulations should be better. It can be applied as a whole and in an integrated pattern, so that the moral rights and economical rights of creators and copyright holders can be comprehensively accommodated.

Another thing as an alternative to *Digital Copyright Protection* for millennial generation creators is to use a copyright license in the form of creative commons and its tools to form a balance in the traditional arrangements that exist in copyright law (*creativecommons.org*). The results of research from respondents that show that the millennial generation in Bandung with a frequency level of understanding more than 2 to 5 is 84%. This shows an understanding of the ceative commons license, which is a license that gives everyone, from individual creators to large companies and institutions, a simple standard way to grant copyright permission for their creative works that is understood by a high percentage, although there are still millennials who have not understood about it. Licensing is a crucial thing to understand considering that a license is a juridical implication of the creators' economical rights in the form of royalty payments to the creator or copyright holder if another party uses the work as a reward for granting the license

Conclusion And Suggestion

The understanding of towards copyright protection for digital creativity works by millennial in

Bandung tends to be an essential concern in the era of society 5.0, considering the increasing number of digital creativities works rolled by the generation that need comprehensive copyright protection in accordance with regulation No. 28/2014. However, the lack of concern for the norms of copyright protection, legal guarantees for creators to control the use of their works and to consume the benefits of their creations within a certain period of time and fair use, digital rights managements and related to *Creative Commons Licenses* are not comprehensively discovered. It is indicated by the results of the research from various dimensions of understanding of the human resources of the millennial generation of Bandung towards copyright protection for *Digital Works Creativity* on average; which has a high percentage of each indicator, but there are still millennial generation human resources who do not understand copyright protection for digital creative works.

As a suggestion, it is necessary to optimize socialization from the central and regional governments to be more proactive in providing socialization to the millennial generation especially in Bandung, regarding to the meaning of the benefits and impacts of copyright protection as regulated in the regulation no. 28/2014 concerning to copyright, among others related to legal guarantees, security, and licenses according to the exclusive rights they have, both moral rights and economical rights as rewards and preventive measures in dealing with the risk of copyright infringement as an effort to encourage the millennial generation to work digitally to be more creative and innovate in a sustainable terms.

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