



SOCIAL MEDIA PLATFORMS PRIVACY CONSCIOUSNESS IN THE AGE OF COPYRIGHTISATION: COPYRIGHT INFRINGEMENT IN THE EYES OF LAW

YASIR ALEEM¹, SANAN WAHEED KHAN², MUHAMMAD UMAR³, SAIMA JAMROZE⁴

ABSTRACT

This article focuses on how individuals think about privacy when they use social media and how they think about privacy policies and laws in the "age of copyrightisation." Consequently, this article looks at users' connotation of privacy as a legal dimension as a result of the "Right to be Forgotten" ruling and the Snowden revelation on mass surveillance, and the ways in which users negotiate their Internet use, particularly through social media platform like Youtube, Facebook, Instagram and Twitter. This study uses focus group interviews to examine how social media users negotiate privacy infringement and what impact their knowledge of privacy regulations (or lack thereof) plays in their techniques of negotiation. In the first place, privacy is almost universally understood as a matter of controlling one's own data, including the disclosure of information even to friends, and is strongly connected to issues of personal autonomy; second, a form of resignation in terms of control over personal data appears to coexist with a recognized need to protect one's private data, while respondents describe conscious attempts to circumvent systems of monetization. Although privacy legal problems have been widely discussed in the news media, respondents' worries about "self-protection" techniques are mostly based on their own personal experiences with legal and privacy breaches.

Keywords: digitalization, social media platform, online security, legal consciousness, Pakistan

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I. INTRODUCTION

Defamation, privacy, sensitive information, data protection, and copyright are all covered under the legislation controlling social media platforms (Ginsburg, 2017). It quickly addresses the most significant risks faced by individuals involved in public relations, as well as constructive suggestions for avoiding criminal charges. Social media platforms, contrary to traditional media such as newspapers and television, do not have their own legal departments. The difficulty is that since the same legal provisions apply online as they do in the actual life, there are dangers and threats of lawsuit. The publication of material on social media platforms carries with it the risk of legal action by individuals and businesses seeking to assert their legal rights, whether those rights are related to reputation, confidence, or intellectual property rights (Savelyev, 2018). Social media platforms are nothing new, but with the globe under different sorts of lockdown, social media has emerged as one of the most important means of communicating with the general population. As a result, every publicity professional should consider the intersection between copyright law and social media while planning their campaigns. Copyright is the legal protection afforded to original works of authorship that have been fixed in a physical medium of expression (Chen, 2021a). Because of this broad definition, copyright may apply to a wide range of different sorts of works, including photographs, music, pictorial representations, films, computer software, and website displays. In addition, a license is not necessary in order to benefit from copyright protection. As soon as a work is in a predefined sequence, it is covered by copyright (Marciszewski, 2020). This means that each time a copyright protected work is put on social media, it is protected by copyright through extension. Legal authorities often emphasize the significance of copyright law to promote individuals and their intellectual works. As a result of the copyright-averse activities of global industry actors and the increasing popularity of sampling and file-sharing behaviors, it is difficult to know to what degree the digital age's copyright laws benefit individuals (Kim, 2018). In order to learn more about the practicality of copyright, researchers

¹ Lecturer; College of Law, University of Sargodha

² Research Fellow; School of Communication, University Putra Malaysia, 43400, Selangor, Malaysia

³ Lecturer; College of Law, University of Sargodha; PhD Scholar at Universti Utara Malaysia

⁴ Researcher; National College of Business Administration and Economics, Pakistan

chose to speak with individuals to find out how they go about protecting their material and how digital technology has impacted those strategies.

The global changes induced by today's modern world has made it possible for transactions to be changed in the appropriate manner. This new environment has had an influence on a wide range of disciplines, including the business, law, and communication, and has served as the catalyst for a period of transition (Bertot et al., 2012). This globalized society has transformed into the village depicted by McLuhan, a place where individuals may simply do everything, they set their minds to. This platform of convenience has also made it possible for people to be tracked, and individuals have left a trail of evidence of each of their actions in this global environment as a result. Technology has advanced to the point where it is possible to preserve power while also achieving a variety of various individual configurations along the power axis (S. Y. Lee & Pyun, 2022). There seem to be a lot of confusing notions and the exclusive protections under copyright, as well as ambiguous regulations on defense and enforcement. Its applicability is layered and sophisticated. Digitization hasn't benefited. Academic criticism of this legal system has lately transferred to public debates (Clohessy et al., 2020).

Digital, computerized, and networked information and communication technologies have accelerated the change of conventional media during the previous two decades into new forms of media. This transition has sparked debates and discussions about the advantages and disadvantages of new media, as well as topics such as information control, communication volume and speed, the Habermasian democratic public sphere, and the worldwide reach of media conglomerates, to name just a few (Dragiewicz et al., 2018; Audi et al., 2021). To a great extent, the historical knowledge of social change has been strengthened by Marshall McLuhan's theoretical studies on communication technologies. Since the dominant medium at a particular moment shapes our perceptions and understanding of the world around us, we can't comprehend a technical experience, without looking at its social context, according to his theory (Flew et al., 2019).

Consequently, in almost any situation, the individual's digital identity is constantly accessible (Chetty & Alathur, 2018). At this moment, it becomes evident how things progress with regards to the new media. Because of the new media, the institutions that have the most influence on the lifestyle of people, which we shall refer to as the state, society, and economy, have undergone significant transformations in order to safeguard their authority and ensure the long-term stability of their systems (Kassen, 2018). Current innovations and technologies have been launched with these new alterations, and although users' lives seem to be becoming simpler, the doors to a different world have been opened in order for them to live there. Individuals with digital identities are now subjected to digital surveillance as a result of these new control mechanisms, which have also introduced the monitoring of individuals to digital media (Ginsburg, 2017; Reid & Miño, 2021). The person becomes followable, recordable, and quantifiable from the point of view of the world as a result of the new media, in other words, they become observable, and society as a whole gets a new characteristic in the context of the individual, according to the new media. However, although this gain may be translated into a competitive advantage for economic and ideological forces, there are continuous arguments and inquiries concerning whether this gain is a surveillance and disadvantage for the person and society (Lefouili & Madio, 2022).

Are copyright possibilities expanding as a result of the usage of digital technology? The introduction of new digital interfaces for creating, disseminating, and monitoring the flow of creative works has fundamentally changed the way in which these processes are carried out (Adams & Grosse Ruse-Khan, 2020). Because of actions like sampling and file-sharing, these interfaces have been seen as detrimental to the sustainability of copyright usage (Pessach, 2012). To deal with the infractions, the copyright laws have been updated over time in each of these cases. With the use of digital technologies, it is now possible for artists who are inspired by one another to utilize their own creative material, and for music to be shared within private networks. There may be unexpected and often ambiguous linkages between the use of technology and copyright when such digital interventions are not necessarily beneficial to an individual's creativity or interaction (Hartmann, 2022).

Copyrighted experience commodities are used in the development, marketing, distribution, and consumption of material on social media platforms, making them a potential source of income for these businesses (Adams & Grosse Ruse-Khan, 2020; Myers West, 2018). Intangible items and services, such as experiences, frequently need intellectual property rights protection. In the West, copyright legislation is used to safeguard the media sector. In addition, a number of national and international regulations specify similar or neighboring rights. A robust social media sector, however, can't be guaranteed by copyright law alone, since this industry entangles itself with technological

advancements, market processes and consuming habits as well as the broader cultural policy (Reid & Miño, 2021). With the use of this research, it is hoped to uncover the development on copyright laws and user social media privacy awareness.

II. COPYRIGHT AND INCENTIVE THEORY

The ability of copyright law to motivate stakeholders is critical to the legislation's success in stimulating performance, innovation, and growth. Intellectual property rights are based on the incentive theory. It was hypothesized that without financial incentives, individuals would not produce or innovate ideas or things. What's more, the process of generating ideas is hard. Some jurists (Marciszewski, 2020) argue that assigning intellectual property rights is justified. No property more distinctively a man's own than that gained by the labour of his mind, remarked. For example, scholars like (Ginsburg, 2017; Savelyev, 2018) invokes natural rights as the reasonable basis for intellectual conceptions. The extensive diffusion of new publications and innovations increases their usefulness. New communication technologies involve reformatting works in user and technology friendly forms. To adapt the material to the digital world, creativity is essential. In this sense, ongoing financial incentives are essential to keep works open to the public.

The Legislature has the authority to grant authors and scientists exclusive rights under the Copyright Clause, which is the foundation of the incentive theory. It seems to be legitimate based on the producers' right to control their own output (Adams & Grosse Ruse-Khan, 2020). Incentive theory has been mentioned by US courts as the economic philosophy of copyright in the US Supreme Court because it is so poignant. However, although the writers may not be motivated by money, the middlemen who rely on money to keep their enterprises afloat are motivated by money as well. The motivation to create and innovate lies at the heart of the notion. Isn't the group of company owners, companies, and even middlemen (such as publishers and record labels) recognized as having adjacent rights within the copyright framework? Some people believe the writers' financial interests should take a back seat to their own. In spite of their bigger economic stake, some people argue that the interests of intermediaries should not take precedence over those of writers. Nevertheless, intermediaries are often accorded the same legal standing as authors in many countries. The basic cost-benefit analysis provides the rationale. An artist's labor demands pay, and according to current thinking it must outweigh his or her expenditures in order to be considered worthwhile (Marciszewski, 2020).

The notion of incentives has also been linked to the rise of the right to publicity. Protecting one's public image is said to inspire creative endeavors (Reid & Miño, 2021). Authors and actors both spend a lot of time and work honing their performance in order to make the final result better, which is the film. The performer's moral interest in his performance is analogous to that of the author's interest in his work. The performer's right is analogous to the belief that the threshold of originality in works of writing is reached by the sweat of the brow. There are a number of modern researchers who have discredited the notion of reward. According to Ginsburg, (2017) it is the intrinsic motivation of writers and artists, not the external benefits, that drives them to create. It's possible that some individuals have an innate desire to experiment and try new things from birth (Sharfina et al., 2021). User-generated material, in particular, has grown and spread rapidly on the Internet without any prospect of monetary compensation (Savelyev, 2018). Psychology and behavioral economics research suggest that the motivation to create comes from personal growth, fulfilment, and the desire to push oneself (Chen, 2021a). As basic as desire, love, and pleasure may be, it is still a want (Pessach, 2012). In order to be creative, writers and artists have motivations that go well beyond the simple desire to be rewarded (Lee & Pyun, 2022). Even so, pursuing a passion that pays out financially is a worthwhile endeavor. For corporate copyright and creativity, this is much truer. There is so much reliance on the incentive theory in the present copyright system that one wonders whether in actuality the right holders are really benefiting financially. The answer to that issue relies on who are the copyright holders, which will be addressed in the next section.

III. THE PRIVACY-CONTROL RELATIONSHIP

Privacy is a notion that has been studied from descriptive, empirical, and normative viewpoints (Chen, 2021a; Sharfina et al., 2021). Historically, privacy was defined as the "right to be left alone". Later, privacy was defined as "the right of individuals, organizations, or institutions to choose when, how, and to what degree information about them is shared with others" (Chen, 2021a; Li et al., 2021). The most prevalent definitions of informational control touch either a static or behavioral component of control: Owners of information have power over when, when, and how much personal information they release or withhold (Bail, 2021). Control is static, yes or no. It is an option or a method. Thereby controlling access to information, audience segregation, self-censorship and encryption may be done actively, ambiguously (softening the truth, obscuring information or engaging in various types of incomplete disclosure) or passively (unintentionally omitting information). The individual is under informational control in this behavioral understanding. In both viewpoints, the person is in charge and makes decisions.

Pakistani social media is developing rapidly, and these works help bridge the gap between Western literature and the shifting social, cultural, and political circumstances in Pakistani social media. In order to properly enforce copyright as a legal provision and its corresponding administrative laws and notices, it must be judged advantageous to the country's economic, social and cultural growth (Chen, 2021b; Suzor, 2019). If the artist feels that the present copyright legislation does not effectively safeguard her interests, she might also urge her organization to push for a change in the law. However, these methods of exerting legal rights and powers are both ambitious and hard for the petitioner to pursue at the same time.

IV. POSSIBLE THREATS AND PRIVACY RISK IN SOCIAL MEDIA PLATFORMS

According to the privacy analytics perspective, determinants would examine the benefits and corresponding risks that impact a user's decision to provide certain credentials to third parties. Additionally, it suggests that people are only seldom willing to give up some privacy in exchange for a sufficiently high degree of risk. Because they are using Social Networking Platforms, individuals expose themselves to a variety of risks, the majority of which have the effect of invading their personal privacy. It has seen firsthand how privacy may be compromised in a variety of ways if personal information is not used in a reasonable and dependable manner (Chen, 2021b; Ganesh & Bright, 2020). The creators recommend that restricted in which protection can be attacked is through unapproved access to social user information because of privacy break or poor strategies disablement. In addition to that, they had estimated the privacy intrusion can likewise happen as optional utilization where information gathered for one design is utilized to meet different closures, without the learning or assent of the information proprietor. Nonetheless, if the proper information strategies and practices furnish people with control over the revelation and utilization of their own data, protection concerns can be intervened. In a comparable strand, the hypothesis stipulates that divulgence is certain to solid instruments that permit users to control the amount they uncover in light of their objectives, learning and mentalities toward protection. In the connection of online social range interpersonal communication, such limit regulation can be accomplished through the utilization of privacy settings (N. Suzor, 2018; Tang et al., 2020). These security features increase the ability of users to expose information while also paving the way for the provision of information about security settings those that need it.

V. LEGAL RESPONSIBILITIES AND THE WAY THEY ARE EXERCISED

Throughout its history, media companies have attempted to control the printing press, and writers and entertainers have worked hard to establish conventions that allow them some measure of control over their work. The idea that copyright law is something that is used is reflected in this history (van der Schyff et al., 2020). International and national lawmakers implement copyright law to achieve a variety of cultural, economic, and social objectives. As far as Pakistan is concerned, it is a legislation that is constantly being reworked in response to international agreements, EU regulations, and the lobbying of interested national parties. Digitization has posed significant challenges to the rule of law in the 2000s, leading to a number of changes in response, for example, to the on-demand dissemination of copyrighted works. In 2019, the Pakistan government proposed yet another revision of its copyright law, with the stated goal of "making it [the law] a more effective and readily applicable mechanism for all its users" in consideration.

One of the most apparent ways to utilize copyright is to impose certain restrictions on the use of works, such as a charge for copying and a set of rules for identifying the artist. It's possible that an interested person would seek elsewhere if such requests were too onerous or complex, which would negate the point of making material to share in the first place. Another obvious application of copyright is to file a lawsuit if one's rights are violated. In terms of time and money, this might be prohibitive for artists to pursue legal action (Osatuyi, 2015a; van der Schyff et al., 2020). Therefore, rather than providing a quick remedy, copyright law merely offers a framework for negotiations between opposing interests, the successful application of which requires on both knowledge of the structure and a realistic assessment of one's bargaining position within that framework. What is known as a distributive negotiation is one in which a specific set of products is put up for negotiation, and each side attempts to receive as much as possible in return for what it has to give (Lee & Yuan, 2020; Sajid & Ali, 2018). Additionally, legal rights may be used to facilitate so-called integrative agreements, in which individuals pool their resources to achieve a larger goal than they could have accomplished on their own, and then participate in the advantages of the arrangement. In both situations, the ability to influence the other party's position rests on possessing something that the other party wants and understanding what that other party intends to do.

VI. HYPOTHESES

It is abundantly clear that the conceptions of justice in copyright as well as practice are progressively diverging from the wording of the law (Y.-H. Lee & Yuan, 2020) and the opinions of the attorneys (Osatuyi, 2015b). This is particularly true of persons actively involved in social media, who also frequently participate in conversations concerning the ethical and legal implications of copyright protection (Herath et al., 2022). In these talks, the point of view of attorneys as a group is commonly alluded to by nonprofessionals (Zhou, 2020). Even though there is no comprehensive investigation of what attorneys believe about copyright, their opinions on regulation are typically more conservative than the norm (Barth & de Jong, 2017; Herath et al., 2022). One of the reasons for this phenomenon is that the attorneys have highly controlled codes of ethics, requiring it to obey the letter of law in its everyday action and to be typically law-abiding (Barth & de Jong, 2017; Child et al., 2012). In reality, for attorneys, breaching the law may lead to social marginalization and disbarment (Bélanger & Crossler, 2011). From a cross-cultural viewpoint, attorneys have likewise been shown to be more conservative in their views on regulation (Jacobson et al., 2020). We thus propose that part of the reason why copyright protection has proved so difficult to alter, even in the face of increased public support, is that legal practitioners themselves choose rather conservative attitudes with regard to the present legal structure

H1: The users on social media platforms should be conscious about the connotation of copyright protection.

H2: Copyright infringement on the internet is a serious ethical concern in the eyes of law.

In addition, judges, attorneys, and other legal professionals generally agree that lawyers in the public sector should be held to higher ethical standards than those in private practice, since they serve the public interest (Fox et al., 2022). To the contrary, it is incumbent upon these legal professionals to recognize the importance of their views on regulation to the general public (Quinn, 2016). Consequently, attorneys who work in the public sector, or who were raised in the public sector, are more likely to favour a liberal approach to copyright law than their private sector colleagues. Legal ethics is also affected by local political and social norms and practices (Fox et al., 2022; Quinn, 2016). It has been proposed that attitudes regarding online piracy are impacted both by culture and socioeconomic categories (Furini & Tamanini, 2015). There is some evidence to suggest that attorneys from different cultural and economic backgrounds may have divergent views on copyright infringements, according to this early research.

VII. RESEARCH METHODOLOGY

The descriptive quantitative approach used in this study is ontologically objectivist and epistemologically positivist (adherence to the notion that generalizable knowledge may be derived from factual findings and evidence/ or can be deduced from theory). Scholars (Hanson et al., 2005; Ishtiaq, 2019) identify the target demographic and the accessible population while conducting a survey. Researchers often use two methods to generalize their findings: one is what they want to use to draw a sample, and another is what they actually use to do so.

All Pakistani social media journalists, regardless of whether they work for a YouTube channel or are self-employed, are included in this research. There are a lot of journalists in Pakistan who work for or independently for prominent news organisation or news channels and are thus considered part of the "available" population (Herath et al., 2022). Zhou, (2020) look at geographical and cultural representation, as well as the ideological dispersion of the media. The economic, cultural, and political nexuses of the nation are located in these three cities (Karachi, Lahore, and Islamabad). Despite the use of purposive sampling by researchers (Sekaran, 2003) who worked on the same population, two-stage random sampling was utilized in this study. A low response rate, which would limit the ability to gather enough samples, is also a cause for concern. As an extra advantage of using probability sampling, which ensures that each respondent has an equal chance of selection, the results are more likely to be generalizable (Ishtiaq, 2019).

For this reason, 500 social media journalists from each location were selected at random from the available lists at those social media news sources as well as noteworthy independent Youtube media journalists for inclusion in the study. 500 social media journalists are employed. Because of this, the total sample size was 500. Each city received a total of 650 surveys, with five hundred in each. The surveys were handed out by a team of media students in each location. Basic research ethics were taught to the team members. There was a total of eleven 535 fully completed surveys returned. After data cleaning, a sample of 500 surveys that meet the requirements and may be utilized for analysis was selected. We used a Likert scale to conduct all components of the survey. At least five experts were consulted to ensure the validity of the questionnaire. Experts were also consulted for suggestions on how to improve the subpar goods. There was a calculation of the CVR and CVI, which measure the validity of the content. Excluded were items with a low content validity ratio. The surveys were reworked till they met the basic criteria of

administration. When there are more than two possibilities against an item, the Cronbach alpha method is an effective tool for measuring internal reliability (Hanson et al., 2005). As a result, after piloting the instruments, the dependability of Cronbach's alpha is evaluated. In addition, the Confirmatory factor analysis (CFA) approach was utilized to validate the construct validity of the questionnaires in this study.

VIII. DATA AND SAMPLE

VIII.I. STATISTICAL ANALYSIS

To investigate the direct impacts, a series of ordinary least squares hierarchical regression models were utilized in conjunction with each other. All hypotheses and research topics were tested and the results using data. Results H1 “users on social media platforms should be conscious about the connotation of copyright protection” (H1 1: $B = .069$, standard error [SE] = .066, $p < .001$). While results from H2 from “copyright infringement on the internet is a serious ethical concern for lawyers” (H2: $B = .89$, SE = .056, $p < .001$).

VIII.II. DISCUSSION

Privacy has been a hot issue of discussion in social media studies. Scholars have particularly sought to explain the privacy paradox—why individuals are worried about their privacy on social media platforms yet are prepared to provide a great quantity of sensitive personal data (Osatuyi, 2015c, 2015d). This study revisits the privacy paradox and attempts to close the gap between privacy concerns, awareness and copyrights infringement in the literature. Additionally, the article recommends for a strict copyright law to regulate privacy issues on social media. More precisely, just though social media users share information or friend others does not mean they do not take steps to protect their privacy. When users have strong privacy concerns and self-efficacy, they will initially restrict the display of their profile to control the amount to which the material they provide is accessible to others, which will increase their self-disclosure and encourage them to grow their network (Kitsios et al., 2022). The present study's findings contribute to an understanding of the delicate link between privacy concerns and privacy practices in the privacy paradox, demonstrating that increased self-withdrawal behaviors. They complement one another to provide a more effective method for privacy management. The study's findings indicate that people have privacy concerns in Pakistan.

IX. CONCLUSION

Social media platforms copyright protection is becoming more popular as a result of an increasing number of lawsuits stemming from infringements of this intellectual property law. The internet has proven to be an attractive treasure trove of information for multi-billion users in the twenty-first century. Media technology's fast advancement has paved the road for worldwide communication and content dissemination. Unauthorized distribution, illegal copying and alteration, and copyright violations of multimedia content have all increased as a result of this digital upheaval. Authentication of users, operators, and digital media data is critical in such a circumstance. The Copyright Act protects video material on YouTube and other social media platforms. However, protection against videos content on Youtube and other social media platforms, has to be regulated by the government. The study also discusses that there is a violation in the copyright protection in Pakistan regarding social media and Youtube video content, where Youtubers as content creators do not fulfill related rights, namely the moral rights of those involved in video content, which have been regulated in the Copyright Act. In today's competitive environment, there are many more avenues to communicate with others and exchange thoughts and views with them, especially on social media platforms. Social media users are advised to be aware of copyright considerations while disseminating their content on this massive platform, so that they may develop more understanding regarding decisions on how to improve the intellectual property rights in their contributions.

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