

YouTube

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Title: Critically analyse and review business strategies, challenges and revenue mechanisms related to the commercialisation of music and entertainment content on YouTube.

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Introduction

YouTube was found in 2005 by three former PayPal workers after noticing a shortage of video-sharing website markets. YouTube was acquired by Google for \$ 2.66 billion as well as has been a media giant ever since. The era of digital media has begun a revolution, with a few of the world's largest media companies using the sites to share their material as an element of YouTube partnership programs. Industries are beginning to know the control of websites throughout the media business. Most broadcasters and entertainment now have their YouTube channels. Most of the content uploaded to websites comes from the individuals who can see YouTube as their work and YouTube as their main source of earnings. This had significant impacts on the entertainment business, particularly given that lots of have turned these videos into victorious careers. With the increase of YouTube, other media industries have recognized YouTube as a legitimate content creator and entertainer, recognizing its popularity in mainstream entertainment. Because the online activity is faster, simple, and accessible, many industries are making content only for online viewers, not for television purposes. YouTube is especially popular because it meets the present interests of several people and meets the requirements of the average modern person instead of traditional entertainment.

The entertainment business is continuing to move online as the viewer's age and tastes change. People are getting busier or, as an outcome, spending less time sitting in front of the TV. Another motive for the popularity of the video-sharing websites is the evolution of technology as well as the changes it has brought about. As mobile devices become futuristic, the entertainment business is also responding to change. YouTube is moving in the same direction, and the app supports entertainment on the go. This has made YouTube more popular and allows more viewers to enjoy mobile, the content of their choice.

Critically analyse and review business strategies, challenges and revenue mechanisms related to the commercialisation of music and entertainment content on YouTube.

History of YouTube

With over 32 million channels as well as the second leading search engine in the world, YouTube has become a lucrative career for the content creators. With Google's acquirement of YouTube and Google's acquisition of its ad management resolution Double-Click; YouTube is now able to run ads, bringing revenue to the community and the company (Cherie Hu, 2019). Monetization has boosted YouTube's growth and made it possible to become the current giants in the ever-developing digital media business

YouTube has become a reliable choice for video use on the Internet for more than 2.6 billion users monthly worldwide. YouTube's financial rewards are attracting a huge audience towards the stage. Several fraudulent acts to generate revenue from YouTube, for instance, piracy, reuse, and duplication of the original content occurred frequently (Ciampa et al., 2020). These practices have a significant impact on the financial interests of the innovative content creator. That's why YouTube treats copyright as a significant issue furthermore has created a complete copyright policy to address related problems.

Intellectual property Content ID on YouTube Article 13 (law) and its possible impact on YouTube

Article 13 is element of a innovative EU Copyright Directive that can covers how "online content sharing services" should handle copyrighted content for instance television shows or movies (Patnaik, 2018).

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This refers primarily to service that available to provide public use to "protected works or other protected subjects uploaded by users". Therefore, it may cover services for instance YouTube, Soundcloud and Dailymotion (Patnaik, 2018).

Nevertheless, there is a long catalogue of exemptions:

- Non-gainful online encyclopedia
- OSSD platform
- Cloud storage service
- Online Marketplace
- Communication service

Article 13 states that content sharing services should license copyrighted material from their rights owners.

If that is impossible or the material is listed on service, the business might be held responsible unless it can show that:

- "Do your best" to get authorization from the copyright holder
- We have made "best efforts" to make the materials specified by the rights owner unavailable.
- It acted swiftly to get rid of the infringing substances it noticed

Article 13 states that "it will never affect its legitimate use" and allows the use of copyrighted material for criticism, review, parody and pastiche purposes (Patnaik, 2018). While most YouTube content creators rely on fair use principles, navigating inside and outside Copyright policy of the YouTube can be complicated ("Copyright", 2020). This article focuses on some steps in copyright policy of the YouTube that content creators must be alert of.

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Established in 1976, Fair Use limits the rights of copyright owners and is copyrighted work without the permission of the owner for criticism, commentary, news coverage, education, scholarship, and research Acts as an affirmative defence that allows you to use. To determine fair use, copyright law includes factors that include the purpose and nature of use, copyrighted nature works, the amount of substance or parts taken, and their impact on their potential for use.

Manual Claim

YouTube's present copyright policy revolves around two several mechanisms: manual claims as well as content ID claims. Often, these expressions are used interchangeably, however, they are not synonymous. Manual complaints on YouTube are triggered when the copyright owner submits a DMCA removal requests (Garfrerick, 2017). The request includes contact information for the copyright owner, a report of copyrighted content you are trying to safe, or a sincere pledge that the video in question uses copyrighted material without permission. After the deletion request is submitted, YouTube should promptly delete the allegedly infringing video. Nevertheless, YouTube only needs to take realistic steps to quickly notify the content creator that the video is deleted. After being notified to the author, you can accept the deletion or submit a notice of opposition to YouTube (Hale, 2018). It's easy to challenge, but most creators don't care. While only a handful of industries track opposition notices in the transparency reports, less than 1% of users submit opposition notices for DMCA removal in Twitter, Tumblr, Github, and Automattic reports. Manual billing notifications and opposition procedures are legally drowning. The term is so intimidating that many creators can easily accept claims and restrictions.

However, filing a notice of opposition is not the same as a proceeding. Content authors must fully explain their effective fair use defences against deletion requests. YouTube will inform the copyright holder of the notice of opposition and, following §512 (g) of Copyright law, YouTube

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will need to restore the video after 10-14 working days. If the video of a creator is deleted after a manual complaint, then the creator will be warned of copyright infringement on his account. The first breach warning acts as a warning to creators and will expire after 90 days as long as creators have completed YouTube's "Copyright School" (Homenda, 2011). The second attack usually increases channel limits, such as the loss of live video streaming and monetization capabilities.

Content ID

Faced with a large number of removal notices and the risk of losing secure harbour protection, YouTube has developed computer algorithm to filter and block allegedly infringing contents on the site. Content IDs limit the quantity of DMCA removal requests by filtering innovative works before they are made publicly existing (Hale, 2018). The enforcement mechanism by such an algorithm is sophisticated enough to find "a short snippet of seconds on dozens of platforms around the world. If the content ID is approved, the copyright owner can upload his work to the YouTube database. Unlike manual claims, content ID claims do not involve copyright infringement claims. Content ID claims can only be filed against the video creator, so creators may lose the monetization only with the claimed video (Hale, 2018). However, both manual and piracy claims are filed against the entire account of user's, which gives the user the capability to monetize videos uploaded during a 90-day compulsory time before the breach expires.

In other words, this article imposes responsibility on Internet platforms that rely primarily on user-uploaded content to adopt certain automation technologies that act as "upload filters." That is, it recognizes and filters works created by someone other than the copyright owner. In that case, the platform must either automatically reject such content or pay revenue for such identified content. Previously, this article used the term "content recognition technology", but it was replaced by "appropriate and proportional measures" due to the many criticisms and uncertainties about the

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effectiveness of these technologies (Homenda, 2011). The article does not directly mention these technologies in their current form, but the obligation to filter uploaded content and pay content owners remains the same, so the implementation of such technologies is still of such technology. It should be noted that recruitment is required.

This article is based on the "value gap" of the music industry: the unauthorized existence of copyrighted works on the Internet platform, and the revenue generated by the Internet platform from the use of copyrighted content and its owners. The purpose is to address the discrepancy with the profits earned. Such measures have been argued to force Internet giants such as Google and Facebook to pay a portion of their income to content owners in all industries (Khan & Jacob, 2013). The vote has been welcomed by the music industry, claiming that the Internet platform has abused safe harbour protection to force content owners into less loyal license agreements. It provides a tool for easily removing alleged music and content and replacing it with non-copyrighted content from the YouTube Audio Library.

Policies and guidelines

YouTube's several policies and guidelines can help to maintain a vibrant and safe community. People who use YouTube need to take some time to check. As a content creator, you must make sure that your actions and content follow these regulations. The primary thing to note is the YouTube Terms of Service (O'Leary, 2020). This applies to everyone who uses YouTube. If you go against our Terms of Service, your channel may be deleted or also suspended your account. YouTube may revise the Terms of Service, so it's a better idea to check these timely. Those who operate YouTube must follow community rule.

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- Once a strike occurs, you will not be capable to post anything, including videos, stories, live streams, custom thumbnails, posts, and playlists.
- After the second attack, you will not be capable to post anything, including videos, stories, live streams, custom thumbnails, posts, playlists, etc. for two weeks.
- Channel ends after 3 strikes

Note: Serious breaches can lead to other consequences.

If you receive a strike, find out why and check the Policy Center for more details to prevent it from happening again. If you believe your content does not violate community rule, you can file an appeal. When a video is flagged, somebody on the YouTube team looks at the video or its context and decides whether to limit, remove, or publish the video (Patnaik, 2018). This includes evaluating videos about educational, documentary, scientific, or artistic intent.

Copyright

You should only upload content that you have created or are authorized to use, including music, video, and artwork. Failure to do so can lead to copyright infringement. You can wait for the piracy warning to expire, ask for a withdrawal, or file a notice of opposition. If you get three piracy warnings, the channel may be terminated. Alternatively, uploading a video containing copyrighted material will result in a content ID claim issue by party owning the music, movie, TV show, video game, or other copyrighted material (Schwemmer & Ziewiecki, 2018). There is likely to be. Content ID claims can result in deletion or loss of revenue, based on the activity specified by the copyright owner (although you can challenge what appears to be incorrect). YouTube believes it's significant to maintain a stage that stimulates vibrant creativity as well as protects creative privileges (Smith & Yossifov, 2013). To qualify, your channel must meet the following requirements:

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- Over the last 12 months, we have 4,000 hours of viewing time or 1,000 subscribers.
- Comply with the YPP policy.
- Comply with YouTube fraud policies or community guidelines.
- Comply with standards of monetization.
- You only need to monetize the content you create or have the right to use (including music, video and artwork).

If you sign up for YPP and meet the requirements, check your channel to see if it complies with the YPP policy or YouTube policies.

Monetization related policies

Before being acquired by Google, YouTube can declare that its business model was ad-based and would earn \$16 million a month. Google didn't provide complete figures for a running cost of YouTube, as well as YouTube's revenue in 2007 was stated in a regulatory submission as "insignificant." In June 2008, article of Forbes magazine forecast revenues of \$ 200 million in 2008, focusing on ad sales developments (Tarnovskaya, 2017). A few business commentators estimate that a running cost of YouTube (particularly, the required network bandwidth) can be as huge as \$6 to \$6.5 million every month, and many Internets. It fuels criticism that the company wasn't implemented viably like startups.

You can make significant changes and rewrite the rules. The new business model for competitive open-content comes from companies for example Google, YouTube, and Yahoo, rather than from traditional media outlets (Vollmer, 2018). This new generation of companies will not be burned by a legacy that impedes publishing, and more importantly, if it can provide an attractive place for people to build a community around content sharing and remixing.

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The second view is, for example. Christian Fuchs featured in his book "Internet and Society." He argues that YouTube is instances of a business model depend on a combination of gifts and merchandise. The primary is free and the second is profitable (Waldron, 2013). YouTube provides users with free access, and the more users you have, the more you can, in principle, raise your advertising fees and further increase the interest of your advertisers, which can potentially be profitable. YouTube sells viewers earned through free access to advertising clients.

Conclusion

Starting in September 2019, YouTube has closed the alternative for music industries to file complaints manually. In a blog post, YouTube announced a change in its manual billing policy to avoid music industries from stealing YouTube content creators' revenue. The platform also considers music industries to use the manual billing choice in an unreasonable or aggressive way. Manual filing policies differ from content identity systems in that the owner of copyright himself identifies the infringement rather than relying on YouTube's automated tools. Music industries are said to be plundering creators' income, even if the music is unintentionally played for a moment. To address this issue, Youtube requires the complainant to add a timestamp to point out infringement when filing a complaint. After removing those parts, you can now monetize your video. Copyright owners can now only prevent authors from monetizing videos or blocking content.

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