

Research on the Copyright Issues of SNS Image: The Problems Involved in Remake Between Chinese and German

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Abstract: The increasing impact of the network environment on image copyright makes research on the issue of SNS reproducing video copyright crucial for the copyright protection of China's network industry. This paper conducts a comparative analysis of copyright protection laws and regulations for SNS re-edited images in China and Germany across different historical periods. It also examines the copyright infringement liability system for user-generated content on video sharing websites. The study aims to develop a solution for copyright protection in the online video industry that meets China's national conditions, considering the responsibility of infringing users, the identification system of infringement liability of SNS re-edited video sharing websites, the legal compensation system, and the subjects of rights protection, combined with empirical analysis of relevant cases. Both Germany and China have defined corresponding legal responsibilities for users in cases of infringement. For example, Article 46 of the Copyright Law of the People's Republic of China specifies that if a user spreads copyrighted works on the internet without permission, the copyright owner may require the network service provider to take necessary measures to prevent the spread of the works. Similarly, German tort law requires users to undertake corresponding responsibility for their actions in cases of network torts. Therefore, both countries have similar rules regarding user responsibility in infringement cases. The results of the comparative analysis of copyright protection laws and regulations in China and Germany, with a focus on SNS reproducing video copyright, have significant implications for the copyright protection of China's network industry. The study ultimately aims to provide a suitable solution for copyright protection in the online video industry that aligns with China's national conditions.

Keywords: Copyright Information Misappropriation, Protection System, SNS (Social Network Service), Video Sharing Website

1. Introduction

1.1 Research Background and Significance

This research analyzes the similarities and differences between the copyright protection legal systems in China and Germany, with a focus on the regulation of SNS re-edited image copyright issues in both countries. A comparative analysis is conducted on the copyright infringement liability system for user-generated content on video sharing websites in both countries. This study examines the division of user liability and platform liability under different systems, as well as the actual implementation effects of

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these systems. The rapid development of network technology and the shift from Web1.0 to Web2.0 has led to an information explosion, diversification, and fragmentation of knowledge. In the Web2.0 era, users not only browse website content but also create it, leading to the increasing popularity of Social Network Services (SNS)[1]. Consequently, an increasing number of internet users in China participate in video content production. User-generated content on internet sharing websites has transformed users from "authors" to "assistants", introducing more uncontrollable factors into the Web2.0 network environment. This has resulted in frequent internet infringements, including rampant copyright violations and a disregard for intellectual property protection, especially in the online audiovisual industry. The rapid development of short videos in recent years has led to a constant increase in network rights related to copyright[2].

As the influence of the network environment on video copyright deepens, research on SNS reproduction video copyright issues holds significant value for the copyright protection of China's network industry. In this context, understanding how Germany has addressed similar challenges provides valuable insights for China's efforts to improve its legal framework and enforcement mechanisms. By comparing the approaches of these two countries, this study aims to contribute to the development of more effective and responsive copyright protection strategies in the digital age. Furthermore, the study's findings can be used to inform policy recommendations for enhancing copyright protection in China, which can help foster a more vibrant and innovative digital content ecosystem. This, in turn, can promote economic growth and cultural exchange, as well as strengthen international cooperation in the field of intellectual property protection.

In addition to its practical implications, this research also contributes to the academic literature on copyright protection in the digital era. By exploring the legal systems and enforcement mechanisms in China and Germany, the study adds to the body of knowledge on comparative copyright law and provides a solid foundation for further research in this area. This includes investigations into the effectiveness of specific legal provisions, the role of industry associations and other stakeholders in copyright enforcement, and the impact of emerging technologies on copyright protection. Overall, this study represents a timely and relevant examination of the challenges and opportunities facing copyright protection in the age of Web2.0, offering valuable insights and recommendations for policymakers, industry participants, and researchers alike.

1.2 Research Methodology

This study primarily adopts research methods such as literature collection, empirical analysis based on cases, and comparative analysis with relevant systems. To ensure a comprehensive and rigorous analysis, the research process is divided into several stages.

Firstly, the literature analysis method is applied by searching, classifying, and analyzing relevant books, journals, dissertations, research statistics reports, judicial documents, conference summaries, and other materials using keywords such as SNS image copyright, video sharing website, and right of communication through the information network[2]. This step helps to build a solid theoretical foundation for the research and identify the key issues and challenges faced by copyright protection in the digital age. Secondly, the comparative research method is used to examine user-generated content, a novel network online audio-visual industry derived from the Internet Web2.0 era. Research on this type of industry in other countries, particularly Germany, is more mature and complete than that in China. By comparing relevant legislation and application models in Germany and China, this paper aims to summarize the characteristics of both sides, discuss the practices of hearing related cases under different systems in different regions, and put forward relevant insights for legislation in China. In addition to the comparative analysis, this study also employs empirical analysis based on cases. This involves examining specific instances of copyright infringement in the SNS image and online video sharing

context, as well as the responses of courts and regulatory authorities in both China and Germany. By analyzing real-world cases, the study can better understand the practical implications of different legal systems and identify potential areas for improvement in China's approach to copyright protection.

Throughout the research process, the study maintains a focus on identifying best practices and lessons learned from Germany's experience in addressing copyright protection issues in the online video industry. This is done with the ultimate goal of determining a solution for copyright protection in the online video industry that meets China's national conditions and fosters a healthy and sustainable digital content ecosystem. To ensure the validity and reliability of the research findings, the study adopts a rigorous and transparent approach to data collection and analysis. This includes using multiple sources of information, triangulating findings from different methods, and critically assessing the strengths and weaknesses of each approach. By adhering to these research principles, the study aims to contribute valuable insights and recommendations to the ongoing debate on copyright protection in the digital age and inform the development of more effective and responsive legal frameworks in China and beyond.

2. Relevant Legal Content of SNS in China and Germany

2.1 Chinese SNS Related Laws and Regulations

The rapid development of the Internet has brought numerous challenges, including weak legal binding force and a large number of Internet infringement incidents. As a result, image copyright protection in the network context has become a focal point of public opinion and has evolved with the development of electronic technology[3]. China's copyright legal system for the online image industry is gradually improving and adapting to the Internet era, better protecting the copyright owners in the video and audio industry.

China's Copyright Law, revised in 2001, added more than ten provisions to the specific rights of copyright in Article 10[4]. It acknowledges the protected status of traditional copyright in electronic environments such as the Internet and strengthens the author's willingness to protect and control their works in cyberspace. The Interpretation of the Supreme People's Court on Several Issues Concerning the Application of Law in the Trial of Cases Involving Computer Network Copyright Disputes (Fa Shi [2004] No. 1) protects both works in digital form and new digital works under the Copyright Law. It emphasizes that no media, whether traditional or online, can copy, reproduce, or disseminate others' works without the authorization of the copyright owner or in compliance with the legal license, or infringements occur. In such cases, the infringer shall bear civil liabilities such as stopping the infringement, eliminating the impact, making an apology, and compensating for losses according to the circumstances[5].

This study aims to determine the differences in image copyright protection between China and Germany, specifically in the context of social networking sites (SNS), in light of the various challenges posed by the rapid development of the Internet. The copyright issue of SNS reprogrammed images involves linking the scope of the original copyright with the digital internet, introducing new changes to both the subject and object of copyright. The subject of copyright refers to the author, other citizens who legally enjoy copyrights, legal entities, and unincorporated entities, as well as network service providers[3]. According to Article 14 of the Copyright Law, network service providers should bear corresponding responsibilities for the entire copyright of the website content.

China has implemented various regulations and measures to address internet copyright issues, including the Administrative Measures for the Protection of Internet Copyright, the Regulations on the Protection of the Right to Information Network Dissemination, the Interpretation of the Supreme People's Court on Several Issues Concerning the Application of Law in the Trial of Computer Network Copyright Disputes, the Regulations on the Administration of Electronic Publications, the Guiding

Opinions on Several Issues Concerning the Application of Law in the Trial of Internet Infringement Disputes, the Notice on Further Regulating the Dissemination Order of Online Audiovisual Programs, the Regulations on the Administration of Internet User Account Names, and the Civil Code[2][3][6].

These regulations and measures aim to provide legal protection for network copyright disputes, clarify the responsibilities of network service providers, manage works in digital formats, and regulate online publishing and digital product operations. They also address the liability of network users in copyright protection governance, further standardizing the order of online information dissemination and effectively safeguarding the vital interests of the majority of Internet users [2][3][6][7].

In conclusion, addressing the copyright issue of SNS reprogrammed images requires a comprehensive understanding of the various regulations and measures in place, as well as an examination of their effectiveness in protecting copyright owners and regulating the responsibilities of network service providers and users. By comparing the systems in place in both China and Germany, this study aims to uncover potential areas for improvement and establish more effective legal frameworks for copyright protection in the digital age.

[Table 1] Achievements of China’s Qinglang Action

Serial number	Year	Special actions	Illegal, bad information	Disposal accounts	Banned anchors	Off-shelf procedures	Websites closed
1	2022	10	More than 20 billion pieces	1.4 billion	/	/	/
2	2021	15	More than 22 million pieces	1.34 billion	More than 7200	More than 2160	More than 3200
3	2020	/	/	5.78 million	/	/	13942

2.2 German SNS Related Laws and Regulations

Germany has implemented various laws and regulations to address the impact of digital technology on copyright, adapt to WIPO treaties, and comply with the European Union's 2001 Copyright Directive. These include the revised Copyright Law (2003), the Second Regulation on the Copyright System in the Information Society (2007), and the Copyright Subsidiary Law (2013)[3]. The revised Copyright Law (2003) retains the copyright compensation system as an important mechanism to alleviate the contradiction between copyright protection and restriction in the digital environment. Article 54 extends the scope of the compensation system to digital replication equipment and blank storage media[3].

This expansion allows for a more comprehensive approach to copyright protection, ensuring that new technologies do not undermine the rights of creators and copyright holders. The Second Regulation on the Copyright System in the Information Society (2007) further clarifies the copyright compensation system and the relationship between copyright owners, digital rights management, and compensation. It establishes a clear framework for dealing with the complexities of copyright in the digital age, taking into account the rights of content creators and the practicalities of enforcing copyright protection online. In 2011, the German Royalties Association announced that the scope of copyright compensation collection would be expanded to include external hard drives and mobile phones, making the response to digital copyright more flexible and targeted[3]. This move demonstrates Germany's commitment to adapting its copyright regulations to the rapidly changing digital landscape.

The Copyright Subsidiary Law (2013) extends legal protection to news subjects such as news blogs, blogs, and news distribution websites, restricting the unauthorized citation of their contents. This law represents an attempt by German copyright protection agencies to explore digital copyright protection[3]. It acknowledges the unique challenges faced by news organizations and other content creators in the digital age, where unauthorized citation and content sharing can significantly impact their

revenue and ability to produce high-quality content. By extending legal protection to these platforms, Germany is taking a proactive approach to addressing the needs of content creators in the online environment.

The Private Reproduction Rights Administration (ZP) is responsible for collecting copyright compensation in Germany. Initially composed of three partners (GEMA, VG Word, and GVL), the organization has since been joined by various others, including the Plastic Arts Copyright Management Association (VG. BILD-KUNST), the Film and Video Producers Association (VFP), the Film Copyright Management Association (VGF), the Film and Television Copyright Protection Association (GWFF), and the Film Projection Rights Management Association (GUFA)[3]. This collaborative approach enables Germany to effectively manage copyright compensation, ensuring that creators are fairly compensated for their work and that their rights are protected.

In conclusion, Germany's approach to addressing copyright issues in the digital age involves a combination of laws and regulations that adapt to new technologies, clarify compensation systems, and extend legal protection to a broader range of content creators. To further enhance the value of this discussion, future research could focus on analyzing the effectiveness of these regulations in protecting copyright owners and promoting innovation in the digital realm.

3. Analysis of Typical Cases of Video Reediting Infringement in Chinese Law

With the rapid development of the internet industry, online copyright infringement cases have significantly increased. According to the "Annual Report on Internet Civil and Commercial Trials of the Fourth Intermediate People's Court of Beijing (2020-2021)", the Fourth Intermediate Court accepted a total of 1,566 internet civil and commercial second-instance cases within two years, with an average annual increase of nearly 60%. Internet tort liability disputes rose from 19% to 59.9% in recent years, reflecting the severity of online copyright infringement and the importance of copyright protection[2].

This study examines 181 judgments of relevant cases from the China Judicial Document Public Network since 2013, involving "cause of action: the right of information network transmission; keywords: rewriting images, user upload, video; document type: judgments". Among these, the author selected 52 cases for analysis. These cases primarily arise from competition among mainstream video-sharing websites in China and are predominantly handled by courts in Beijing and Shanghai.

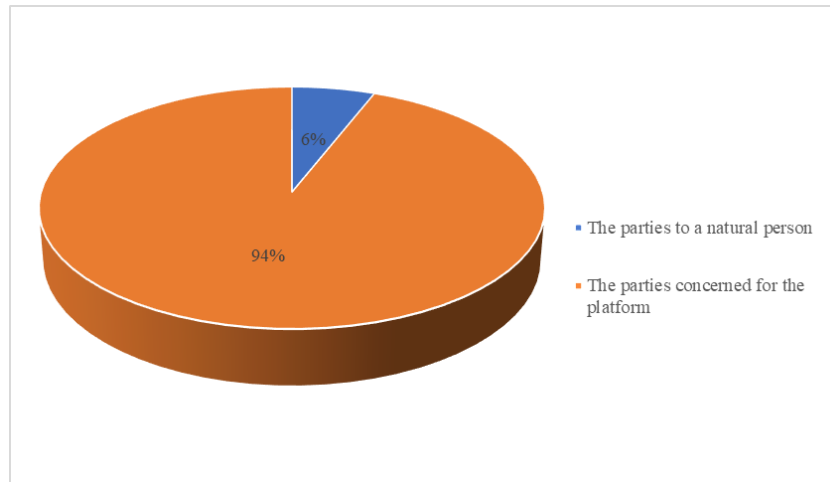
3.1 Liability of Video Re-editing Users and Video-sharing Websites

The majority of cases (49 out of 52) did not involve internet users as defendants. Instead, mainstream video-sharing websites such as Beijing ByteDance Network Technology Co., Ltd., Beijing iQiyi Technology Co., Ltd., Baidu Online Network Technology Co., Ltd., and Shanghai Kuanyu Digital Technology Co., Ltd. were the concerned parties. The video-sharing websites, as defendants, argued that the infringing videos stored on their platforms were uploaded by network users. However, courts generally ruled that the video-sharing websites should bear the legal consequences of aiding infringement, indirect infringement, or joint and several liability. Notably, the video-sharing websites did not claim compensation from the direct infringers, the network users[2].

Only three cases involved natural person network users. One case had a network user (copyright owner) as the plaintiff, and two cases had infringement network users as defendants. In one case (Henan Provincial Higher People's Court (2020) Yuzhi Minzhong No. 404), the defendant, network user Yan, was found to bear tort liability and required to compensate for economic losses[2].

In conclusion, Chinese courts have predominantly held video-sharing websites liable for video re-editing infringement, rather than individual internet users. This approach reflects the legal system's focus on addressing the broader issue of copyright infringement on video-sharing platforms. To further

enhance the value of this discussion, future research could examine the effectiveness of these legal decisions in reducing copyright infringement and promoting innovation in the online video industry.



[Fig. 1] Statistical Proportion of Parties in Sampled Cases

3.2 Ambiguity in Determining Fault Liability of Video-Sharing Websites

A comparative analysis of sample cases reveals that the defense strategies of video-sharing websites, when acting as defendants, are relatively uniform. They often argue that the video involved was uploaded by the user, and that they have fulfilled their duty of management and care, without any knowledge or indication of the infringement. However, when determining whether the websites have fulfilled their duty of care and should bear liability for infringement, courts have made varying judgments. The trial approaches mainly fall into two categories: one focuses on the duty of care by the video-sharing websites, and the other examines whether the website implements the "notice and takedown" system specified in the Regulations. To facilitate understanding, representative cases are summarized below:

For instance, in a copyright infringement case involving plaintiff Beijing Talking and Singing Culture Media Co., Ltd. and defendant Shanghai Quan Tudou Culture Communication Co., Ltd., the court of first instance ruled that the defendant, as a professional video production organization, should possess corresponding information filtering capabilities and should have known that the user who uploaded the video was not the right holder if they had paid a little attention. Thus, the court determined that Quan Tudou had subjective fault for the infringement, constituting an act of helping network users implement infringement of the right to network dissemination of work information, and should be liable for compensation. However, the court of second instance did not focus on the duty of care but instead based its decision on the appeal of the appellant, which, in compliance with the exemption clause stipulated in Article 22 of the "Regulations", exempted Quan Tudou Company from liability for compensation.

In another case (2018) Beijing 0105 first instance No. 13771, the court reached a consensus that video-sharing websites usually do not have an obligation to actively review user-generated content in advance but should perform a reasonable duty of care when uploaded content infringes copyright on their platforms. In Beijing Intellectual Property Court (2021) Jing 73 last instance No. 2472, the court ruled that Beijing iQiyi Technology Co., Ltd., as a video-sharing website and network service provider under the "Regulations", should bear the burden of proof for its claims. However, iQiyi failed to prove that it only served as an information storage and uploading service, and it did not demonstrate that the infringing works were uploaded by network users. Consequently, the website was found to bear liability

for infringement, compensating for economic losses and reasonable expenses for safeguarding rights.

In conclusion, the determination of fault liability for video-sharing websites in Chinese courts is not consistent, leading to ambiguity in the legal system. To address this issue, future research could explore clearer guidelines and criteria for determining the fault liability of video-sharing websites to promote a more robust legal framework for online copyright protection.

4. The Analysis and Verification of TikTok Data by German Law

Given that TikTok requires users to set their country when creating an account, this study focuses on Germany, which was chosen due to its large number of TikTok users and stringent copyright legislation. Despite this limitation, the study is considered representative as the video-sharing platform has long been popular in Germany, and the findings may be applicable to other countries with similar legal frameworks and user behaviors.

The collected data was analyzed to identify potential behaviors on TikTok that might infringe on copyright laws. The results are presented in Table 2. To determine whether TikTok videos infringe on copyright, RST was used to analyze the presence of music in the videos. Out of 1000 videos, 262 do not contain any music. Among the remaining 738 videos with music, 304 (30.4% of the total videos) present copyright issues, primarily due to the lack of proper attribution for background songs or songs from private collections. This indicates that a significant portion of TikTok videos may be in violation of copyright laws, particularly concerning the use of music.

Additionally, human rights violations were observed in 19 videos, with most violations involving the use of characters in the videos. In one instance, a teacher was secretly filmed with a hidden mobile phone, raising concerns about privacy rights and the potential harm caused by such actions. As for inappropriate content, no instances of violence, drug or alcohol abuse, or pornographic content were found in the analyzed videos, suggesting that the platform's content moderation policies may be effective in addressing these issues.

In conclusion, this analysis reveals that a significant proportion of TikTok videos in Germany potentially infringe on copyright laws, particularly with regard to the use of music. These findings highlight the need for better awareness of copyright regulations among TikTok users and the importance of implementing measures to ensure proper attribution and licensing for copyrighted material. Furthermore, the observed human rights violations underscore the importance of respecting privacy rights and the potential consequences of disregarding them.

Future research could explore the implications of these findings for the platform and its users, as well as strategies for mitigating copyright infringement on TikTok and similar platforms. Such research may include investigating the effectiveness of current content moderation policies, examining user awareness of copyright laws, and exploring potential technological solutions to help detect and prevent copyright infringement. Ultimately, addressing these issues will be crucial for ensuring a safe, enjoyable, and legally compliant experience for TikTok users worldwide.

[Table 2] Potential ACTS in TikTok videos (N=1,000)

some latent behavior	copyright	individual rights	inappropriate content		
			Violence	gender	drug or alcohol abuse
number of videos	304	19	0	0	0

5. Protracted Disputes - German YouTube and GEMA Copyright Dispute Case

5.1 Introduction

In 2009, the world-famous video website YouTube and the German music rights organization GEMA entered into a dispute over the payment of music copyright fees (hereinafter referred to as the YouTube case). As a result of the failure to reach a copyright license agreement, many music videos and movie dubbings involving musicians from important record companies were blocked in Germany, affecting end-user experiences. The license negotiation between YouTube and GEMA lasted for seven years until they reached an agreement in 2016. This long-lasting music copyright dispute finally came to an end, with GEMA stating that the contract allowed their 70,000 songwriters and musicians to receive "reasonable compensation" for their work on YouTube.

This negotiation process demonstrates the power of collective bargaining by rights holders to improve their bargaining position and strengthen intellectual property rights protection. It also reflects an important feature of the German intellectual property protection system: the social co-governance system, in which autonomous organizations play a critical role. These organizations serve as intermediaries between creators and platforms, ensuring that the rights of both parties are protected and respected. In general, Germany has comprehensive multi-level intellectual property legislation and convenient channels for civil and criminal prosecution. Infringements can result in severe consequences, including monetary damages, injunctions, and even criminal penalties. This strong legal framework serves as a deterrent for potential infringers, fostering a culture of respect for intellectual property rights.

Moreover, Germany has cultivated numerous social autonomous organizations that defend rights on behalf of rights holders and maintain a healthy intellectual property ecosystem. These organizations work closely with the government, industry stakeholders, and individual creators to ensure that intellectual property rights are protected and that creators receive fair compensation for their work. The YouTube case is a microcosm of the German intellectual property protection system and demonstrates the importance of understanding its well-developed social co-governance system to combat infringement and counterfeiting. The success of this system in the YouTube case could serve as a model for other countries looking to strengthen their own intellectual property protection systems, particularly in the digital age where infringement can occur easily and on a massive scale.

In conclusion, the YouTube case highlights the effectiveness of Germany's robust intellectual property protection system and its ability to adapt to the ever-changing digital landscape. By examining this case, policymakers and stakeholders can gain valuable insights into the importance of social co-governance systems and their role in fostering a strong and equitable intellectual property ecosystem.

5.2 Rights Defenders - Social Autonomous Organizations such as GEMA

In Germany, which advocates "small government and big market," social self-government organizations such as industry associations assume part of the government's responsibilities, providing consultation, professional advice, and connecting with administration and society. The judiciary plays an irreplaceable role, with GEMA being a prime example. In Germany, music authors and other rights holders transfer their music copyright to GEMA, which exercises the rights of reproduction, dissemination, and public performance of works. GEMA grants licenses to music users, collects copyright fees, and distributes benefits to the obligees[8].

Social autonomous organizations in Germany, such as GEMA, the German Electronic Commerce and Express Industry Association, and the German Film Copyright Association, share common characteristics as non-profit organizations providing various services like training and consultation for their members. They also play a crucial role in shaping industry standards, promoting ethical practices,

and advocating for policy changes that protect the interests of their members. Additionally, Germany has established a fully functional consumer association to represent consumer interests and rights, balancing the interests of intellectual property rights holders and consumers. This association ensures that consumers have access to information, resources, and legal support to protect their rights in cases of intellectual property infringement or other disputes.

In conclusion, social autonomous organizations like GEMA play a vital role in managing and protecting the rights of copyright holders in Germany. The existence and effectiveness of these organizations and associations have implications beyond Germany and demonstrate the potential for such models to be adopted in other countries, including China, to improve the management and protection of intellectual property rights. By learning from Germany's experience, China can explore the establishment of similar organizations that cater to its unique needs and context, ultimately fostering a more robust intellectual property rights ecosystem while promoting a fair and balanced environment for both rights holders and consumers. This approach can lead to the development of industry-specific associations that offer guidance, support, and enforcement of intellectual property rights, ensuring that creators, rights holders, and consumers all benefit from a well-regulated and efficient system that respects the value of intellectual property.

5.3 Enlightenment for the State to Protect and Combat Infringement and Counterfeiting

In the YouTube case, GEMA showcased the advantages of an intellectual property collective management organization and the German Intellectual Property Industry Association. Social co-governance systems like GEMA and the German Film Association play an irreplaceable positive role in combating infringement and counterfeiting. China can draw lessons from Germany's experience in several ways.

5.3.1 Vigorously Promote the Development of Industry Associations

Emphasize the role of industry associations in collecting infringement information, reporting infringement clues, informing rights and obligations, and other areas to improve case handling efficiency and protection. Prioritize safeguarding members' interests and regulating industry order according to the law, while promoting a balance of interests between rights holders and consumers. Encourage the establishment of industry-specific associations that provide guidance, support, and enforcement of intellectual property rights.

5.3.2 Continuously Improve the Level of Procuratorial Case-handling Capability

Strengthen collaboration between procuratorial organs and industry associations, utilizing talent and professional advantages to enhance the quality and effectiveness of case handling. Hire intellectual property experts to assist in major and difficult cases and explore centralized jurisdiction over intellectual property infringement cases where possible. Invest in training and development programs for procuratorial staff, ensuring they are well-equipped to handle the complexities of intellectual property cases.

5.3.3 Establish and Improve a Diversified Dispute Resolution Mechanism

Encourage rights holders to actively negotiate with infringers, file civil lawsuits, and protect their legitimate rights and interests. Leverage industry associations' ability to integrate resources and increase bargaining power. Strengthen crackdowns on intellectual property infringement and counterfeiting, applying severe punishment according to the law. In addition, promote alternative dispute resolution methods such as mediation and arbitration, which can provide a faster and more cost-effective means of resolving intellectual property disputes.

5.3.4 Enhance Public Awareness of Intellectual Property Rights

Implement public awareness campaigns to educate citizens about the importance of intellectual property rights, the consequences of infringement, and the steps they can take to protect their rights. Encourage industry associations to collaborate with educational institutions, creating educational materials and offering workshops or seminars to raise awareness among both creators and consumers.

5.3.5 Foster International Cooperation and Coordination

Collaborate with other countries, particularly those with well-established intellectual property rights systems, to share best practices, exchange information, and coordinate enforcement efforts. This cooperation can help improve the global intellectual property rights environment and combat cross-border infringement and counterfeiting activities.



[Fig. 2] Website YouTube and GEMA (German Organization)

6. Conclusion

China's long-term goal for the SNS sharing system is to incorporate concepts that conform to the new developments of the network era into legal interpretation. By learning from Germany's experience, China can improve its digital copyright legal framework, build a well-regulated legal system, and promote a win-win situation among sharing website service providers, user-generated content producers, and original copyright owners. To achieve this, China should focus on several key areas: raising awareness about the importance of copyright protection and fostering a culture of respecting intellectual property rights through public campaigns, educational programs, and collaboration with industry associations; promoting transparency and fairness in the enforcement of copyright laws to build trust and confidence in the legal system among content creators, users, and the public; enhancing penalties for infringement to serve as a strong deterrent against copyright violations, including monetary fines and criminal penalties for severe and repeat offenders; and encouraging relevant agencies and organizations to actively participate in copyright protection by fostering collaboration in the network video industry, establishing industry-wide standards, creating a cooperative environment for sharing information and resources, and promoting joint efforts to combat copyright infringement. By addressing copyright protection issues in the China-Germany SNS remake image context, China can pave the way for solving copyright protection problems in its network industry. Analyzing the laws, regulations, and related cases of both countries can provide helpful reference for the development of network video industry and copyright protection in China, ultimately contributing to a thriving digital ecosystem that respects and rewards creativity and innovation.

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