



Christian Ethical Review of Royalty Collection for the Use of Religious Songs in Online Worship

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Abstract: *Online worship has rapidly emerged as a prevalent ministry approach in recent years. Many churches opt for broadcasting services via YouTube for virtual worship. However, challenges arise as songwriters request royalties for their songs featured in these online worship broadcasts. This can curtail song selection, consequently impacting service quality for congregants. This study explores the Christian ethical dimensions of royalty collection for religious songs in online worship, utilizing a literature review methodology. Its goal is to offer theological guidance to both songwriters and churches. The research scrutinizes influential academic journals, conducts a comprehensive analysis of biblical principles, and assesses Indonesia's relevant regulations. The primary aim of this study is to establish an ethical Christian perspective for composers and the church when addressing the intricate matter of royalty imposition when using religious songs in online worship. Although labor is a divine command for meeting human needs, Christians perceive work as an avenue to glorify God. Hence, seeking royalties for religious songs used in online worship might not align with this principle. This notion resonates with the non-commercial essence of worship. Moreover, it is imperative for churches to ensure that worship videos disseminated through platforms like YouTube and other social media retain their sanctity by avoiding monetization and commercialization.*

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1. Introduction

Religious song and singing are integral and indispensable components of Christian worship. Singing is a liturgical heritage and a distinctive characteristic of Christian worship. Religious songs have been utilized in worship since the Old Testament era and have continued to evolve with the passage of time. The choice of songs is tailored to the needs and context of worship. Songs and arrangements that align with the worship context and requirements enable congregants to engage in worship more reverently. Adequate preparation of songs ensures a smooth worship process and maximizes the benefits for the participating congregation. Congregational singing in worship serves as a medium for expressing gratitude to God, offering worship and honor to Him, and even conveying



teachings such as the Gospel to the congregation. Based on these facts, congregational singing in worship should be well-prepared by the church. This preparation process includes selecting songs appropriate for the worship context, arranging them to meet the needs, and having a song leader who can effectively lead the congregation in singing.

Online worship is one of the new approaches to serving the congregation adopted by churches. The COVID-19 pandemic has brought significant changes in many aspects of the world.¹ One notable change has also occurred in the way believers worship. The gathering restrictions implemented during the pandemic as a preventive measure for virus transmission have made traditional church worship gatherings impossible.² As a result, churches have had to find new ways to reach out and continue providing services to their congregation. Online worship has emerged as a rapidly growing approach since the pandemic began. This worship approach utilizes technology advancement such as social media, church YouTube accounts, and teleconferencing applications like Zoom, Google Meet, and others as a medium to reach its congregation. By employing this approach, the church can minimize the virus spread among its congregation while providing services and teachings to its community.

Online worship has the potential to continue growing and providing a broader range of services to church congregations. Although the restrictions imposed during the pandemic have now been lifted, and congregants are able to return to worship in offline church gatherings, online worship is still not being abandoned and can continue to evolve in the future.³ This phenomenon is due to several factors, including the positive experiences congregants have had during online worship and the investments made by many churches to provide optimal online worship services to their members. Given this situation, it would be unfortunate if churches did not continue providing online worship services to their congregations.

Online worship has numerous advantages that can help churches enhance the quality of services provided to their congregation. Although congregants initially had to adapt to worshipping online, this approach has positively impacted the congregation's spiritual development.⁴ Worshipping online allows people to gather without limitations of space and time. This approach can significantly impact providing spiritual care to

¹ Kang Hyun Park et al., "Impact of the COVID-19 Pandemic on the Lifestyle, Mental Health, and Quality of Life of Adults in South Korea," *PLoS ONE* 16, no. 2 February (2021).

² Fernando Tambunan, "Analisis Dasar Teologi Terhadap Pelaksanaan Ibadah Online Pascapandemi Covid-19," *EPIGRAPHE: Jurnal Teologi dan Pelayanan Kristiani* 4, no. 2 (2020): 154.

³ Susanto Dwiraharjo, "Konstruksi Teologis Gereja Digital: Sebuah Refleksi Biblis Ibadah Online Di Masa Pandemi Covid-19," *EPIGRAPHE: Jurnal Teologi dan Pelayanan Kristiani* 4, no. 1 (2020): 1.

⁴ Georges Nicolas Djone et al., "Efektivitas Ibadah Online Bagi Pertumbuhan Rohani Jemaat Di Gereja Bethel Indonesia Parakletos Cengkareng," *Formosa Journal of Sustainable Research* 1, no. 2 (2022): 75–84.

individuals unable to attend physical gatherings due to work commitments or illness.⁵ The availability of online worship accessible anytime and anywhere can also facilitate continuous learning and growth in faith within the Christian community. By adopting the approach of online worship, churches can reach congregants who may have been challenging to reach due to various limitations.

The use of YouTube as a platform for broadcasting online worship has become the primary approach chosen by churches today. YouTube is the most widely used online streaming platform among Indonesians.⁶ Almost all churches in Indonesia select YouTube as the platform to broadcast their online worship services.⁷ The ease of use of YouTube, from creating an account to the upload process, its large storage capacity, and accessible video dissemination, are the main reasons why this platform is selected for broadcasting online worship to congregants. Another advantage of using YouTube is that the posted worship services are stored even after the streaming process is completed. This helps congregants who cannot attend the live stream to participate at a more convenient time. The worship services can also be revisited by congregants who need to seek specific teachings from these services. This phenomenon is an advantage of YouTube compared to other platforms that only allow live streaming during the actual worship service, such as Zoom or Google Meet.

Worship consists of several essential elements that churches should consider in order to provide the best service to their congregation. The term "worship" originates from the Anglo-Saxon word "weorthscipe," which combines the words "worth" and "ship," signifying someone or something, in this case, God, who is worthy of honor. The people of God engage in worship as a response and expression of gratitude for the goodness and works of God in their lives. To provide adequate service to congregants during the worship process, churches should pay attention to several biblical elements of worship, including praise, worship, prayer, preaching and teaching, obedience, and discipline. In practice, different churches may incorporate these elements differently in their worship services. However, it can be affirmed that these elements will always be present whenever and wherever God's people gather to worship.

Collection of royalties for using religious songs in online worship can restrict the choice of songs churches can use in their worship services. One excellent feature of the YouTube platform is the protection it provides for the intellectual property rights of its users. This phenomenon also applies to the songs and hymns used in online worship

⁵ Alon Mandimpu Nainggolan and Asmat Purba, "Ibadah Online Pada Masa Pandemi Covid-19 (Sebuah Tinjauan Dari Perspektif Kristen)," *Jurnal Teologi Cultivation* 5, no. 2 (2021): 120–140, <http://e-journal.iakntarutung.ac.id/index.php/cultivation/article/view/631>.

⁶ Hendra Junawan and Nurdin Laugu, "Eksistensi Media Sosial, Youtube, Instagram Dan Whatsapp Ditengah Pandemi Covid-19 Dikalangan Masyarakat Virtual Indonesia," *Baitul 'Ulum: Jurnal Ilmu Perpustakaan dan Informasi* (2020): 41–57.

⁷ Djone et al., "Efektivitas Ibadah Online Bagi Pertumbuhan Rohani Jemaat Di Gereja Bethel Indonesia Parakletos Cengkareng."

services broadcasted and shared by churches through this platform.⁸ Churches that use songs created by others must obtain permission from the creators before uploading and sharing their videos on YouTube.⁹ Challenges arise when certain parties require churches to obtain permission and pay royalties before uploading online worship services containing copyrighted songs or hymns.¹⁰ One of Indonesia's most renowned Christian songwriters has requested churches to pay a royalty fee for using their songs in worship services, particularly for online worship. This phenomenon has sparked significant debate and even led to the Bethel Indonesian Synod issuing a circular to guide churches in using these songs.¹¹ This phenomenon prevents churches from uploading their online worship services to YouTube and requires them to pay royalties before being able to upload their services to this platform. Ultimately, this limitation hinders churches from selecting songs for their online worship services. These limitations can result in the selection of songs that may be less suitable for the theme and context of the worship service and may be less familiar to the congregation. To some extent, this can impact the online worship services that churches broadcast and share through the YouTube platform.

Several actions can be taken to prevent and minimize copyright infringements in the use of music or songs. Attention to enforcing laws regarding copyright infringements for songs still needs to be further strengthened to mitigate the prevalent copyright violations in Indonesia.¹² Songwriters can take preventive measures such as registering their creative works and resorting to legal actions, such as filing civil lawsuits if there are infringements upon their copyright.¹³ Socialization is essential to be conducted so that all parties involved in the use of religious songs understand the legal aspects related to the use of these songs.¹⁴

The massive development of technology has led to an increase in copyright infringements of songs. Factors driving the rise in copyright violations, especially for new

⁸ Hulman Panjaitan, "Penggunaan Karya Cipta Musik Dan Lagu Tanpa Izin Dan Akibat Hukumnya," *to-ra* 1, no. 2 (2015): 111.

⁹ Daniel Tanamal, "Sinode GBI Beri Pernyataan Terkait Polemik Royalti Lagu Rohani," last modified 2021, accessed June 18, 2023, <https://www.radiopelitakasih.com/2021/11/04/sinode-gbi-beri-pernyataan-terkait-polemik-royalti-lagu-rohani/>.

¹⁰ Ida Ayu Intan Dwiyantri and I Ketut Jati, "Perlindungan Hukum Pencipta Lagu Rohani Yang Lagunya Digunakan Pada Peribadatan Gereja Dimedia Youtube Tanpa Izin," *Jurnal Ilmiah Wahana Pendidikan* 8, no. 17 (2022): 213–219.

¹¹ Puji Astuti, "Isi Lengkap Pernyataan Sinode GBI Terkait Hak Cipta Lagu," last modified 2021, accessed November 6, 2023, https://www.jawaban.com/read/article/id/2021/10/29/4/211029151444/isi_lengkap_pernyataan_sinode_gbi_terkait_hak_cipta_lagu.

¹² Fransim Miranda Lopes, "Penegakan Hukum Terhadap Pelanggaran Hak Cipta Di Bidang Musik Dan Lagu," *Lex Privatum* 1, no. 2 (2013): 150944, <https://ejournal.unsrat.ac.id/index.php/lexprivatum/article/view/1703/1345>.

¹³ Ida Bagus Komang Hero Bhaskara, "Perlindungan Hukum Terhadap Hak Cipta Lagu Terkait Dengan Perubahan Lirik Dalam Kegiatan Cover Lagu," *Kertha Negara: Journal Ilmu Hukum* 9, no. 10 (2021): 803–812.

¹⁴ Dwiyantri and Jati, "Perlindungan Hukum Pencipta Lagu Rohani Yang Lagunya Digunakan Pada Peribadatan Gereja Dimedia Youtube Tanpa Izin."

songs covered by an artist and shared through social media, include weak legislation and the extensive growth of the internet, enabling individuals to share their works easily.¹⁵ The rapid advancement of technology poses challenges for music industry stakeholders in preventing the increasing occurrence of song copyright infringements.¹⁶

Regulations regarding royalty payments for the use of songs in Indonesia still need to be developed to keep up with the rapid pace of technological advancements. Regulations concerning the use of songs for commercial purposes in Indonesia must continue to be developed as they have yet to provide adequate protection and legal certainty for artists and songwriters.¹⁷ The emergence of new technologies, such as over-the-top services, demands that the Indonesian government design laws governing the use of songs and music on these platforms.¹⁸ To ensure optimal protection and fair royalty distribution for artists and songwriters whose songs are featured on digital platforms that are currently proliferating, the government must guarantee the protection of creators' works and impose penalties for the misuse of songs on these platforms.¹⁹

Further research is needed to understand the Christian ethical perspectives on collecting royalties for using religious songs in online worship. Several studies have been conducted to understand royalty collection practices for song usage, particularly from a legal standpoint. Research conducted by Dwiyanti aimed to understand the legal protection regarding the use of religious songs in online worship broadcasts through the YouTube platform. However, no study has specifically focused on comprehending the collection of royalties for using religious songs in online worship from a Christian ethical standpoint. This research is necessary because, on the one hand, the collection of royalties for song copyrights is legitimate and legally protected by law in Indonesia. On the other hand, the use of these songs in worship and glorifying the name of God can also present arguments to persuade artists and musicians not to charge for these songs. This study will employ a literature review to understand how royalties are collected for the use of religious songs in online worship and provide a Christian ethical perspective on this matter. By conducting research in this area, we can gain a better understanding of the Christian ethical viewpoint

¹⁵ Uyan Wiryadi, "The Violation of Copyright Music in the Form of Cover Song By Recording Through Social Media Related To Law Number 28 Of 2014 Concerning Copyright And Law Number 19 Of 2016 Regarding Electronic Transaction Information" 11, no. 2 (2022): 1625–1634.

¹⁶ Refi Monika, "Legal Protection Against Violation of Song or Music Copyrights Based on Law Number 19 of 2002 Concerning Copyrights" 10, no. 2 (2022): 73–79.

¹⁷ Yati Nurhayati, Christine Vina Siangli Putri, and Muhammad Aini, "Juridical Review of Commercial Use of Song Creations in Restaurants/Cafes in the Government Regulation No. 56 of 2021 on Song Copyright Royalties and/or Music," *International Journal of Law, Environment, and Natural Resources* 1, no. 2 (2022): 97–105.

¹⁸ Diana Silfiani, "Juridical Review on Collection and Distribution of Royalties for the Use of Copyrights of Song and/or Music on Over-The-Top Services in Indonesia," *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)* 5, no. 1 (2022): 2615–1715, <https://doi.org/10.33258/birci.v5i1.3748www.bircu-journal.com/index.php/birci>.

¹⁹ Sahrul, Yogabakti Adipradana Setiawan, and Wahyu, "Theoretical Study of Legal Protection of Song Royalty On," *Jurnal Ilmiah Dunia Hukum* 7, no. 2 (2023): 68–80.

on royalty collection for religious song usage in online worship, which is currently a common approach used by churches to serve their congregations.

Based on the presented problem, the research question to be answered in this study is: "What is the Christian ethical perspective on the collection of royalties for the use of religious songs in online worship?"

2. Method of Research

This research will utilize a qualitative method through a literature review approach, incorporating books, academic journals, biblical expositions, and an examination of relevant laws applied in Indonesia. By studying these sources and previous research, a Christian ethical perspective on the collection of royalties for the use of religious songs in online worship, which is the research question of this study, will be developed.

The research will commence by identifying the problem to be addressed. This step includes conducting a literature review from previous research and seeing the problems faced by the church in the real world to formulate the research problem and research question that needs to be answered in this research. The next step is determining the best research methods to answer the research question. The next step is to collect relevant sources, including papers and biblical texts. The next step is to select the appropriate sources for analysis. The final step in this research is to comprehend the conclusions that can solve the research problem and answer the research question of this research. The research flowchart for this research can be seen in Figure 1. The approach employed in this research is constructive theology, which provides a comprehensive and relevant understanding of contemporary issues related to the Christian faith.²⁰

In contrast to various theological approaches that predominantly center on examining and critiquing established theological concepts, constructive theology aims to construct new theological frameworks that address contemporary needs and issues. The application of constructive theology to address the research question will involve exploring and analyzing pertinent biblical texts related to worship, the significance of music in worship, and biblical principles of justice and equality. By employing this approach, the resulting conclusions will be grounded in the values found in the Bible and offer a well-informed perspective on Christian ethics regarding royalty collection for the use of religious songs in online worship.

²⁰ Harold Roberts, "Constructive Theology," *The Expository Times* 52, no. 1 (1940): 4–7.

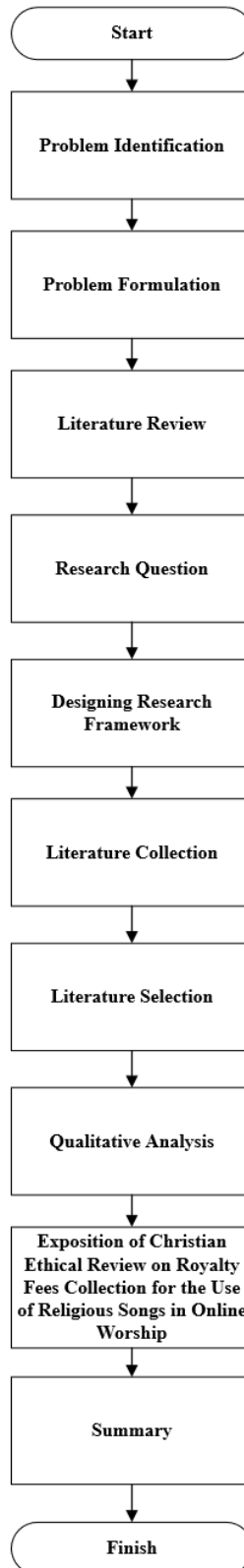


Figure 1. Research Flowchart

The initial step of this research involves identifying the research question that will be addressed in this study. The issue at hand pertains to the absence of an ethical Christian perspective regarding royalty collection for the use of Religious songs in online worship conducted and broadcasted through social media by churches. This is necessary to address the current challenges in the worship services conducted by these churches. The action of imposing royalties constrains churches in their choice of songs for the worship they conduct. Subsequently, the next step entails designing the research framework that will be employed to address the research question in this study. This research will draw upon academically indexed journals from ProQuest, Elsevier or Scopus, Emerald Insight, and Google Scholar as sources of analysis to address the aforementioned research question. These academic sources will be complemented with Biblical studies and an evaluation from the perspective of regulations and laws applicable in Indonesia. Finally, conclusions will be presented to comprehend the Christian ethical standpoint concerning collecting royalties for using Religious songs in online worship.

3. Result and Discussion

The issue related to copyright is not solely about the biblical perspective. It also encompasses the legal provisions in Indonesia. Therefore, in this research, the analysis conducted is not exclusively based on theological viewpoints but also the applicable Indonesian law. This is done to ensure that the conclusions derived align not only with biblical perspectives but also with the legal regulations in Indonesia.

Legal Perspective on Copyright in Indonesia

Indonesia regulates copyright protection through Law No. 28 of 2014 concerning Copyright. The objects protected under Indonesian copyright law include fields of science, arts, and literature, including songs, as stated in Article 40, paragraph 1, section D. A song is a composition of musical sounds or voices in a temporal arrangement, combination, and relationship to produce a continuous musical composition. A song can also be referred to as a variety of rhythmical tones and sounds.²¹

According to Indonesian legislation, individuals who exercise economic rights must obtain permission from the creator or copyright holder. Unauthorized commercial use of copyrighted works is prohibited. This phenomenon signifies that the government recognizes copyright as part of human rights. Law No. 28 of 2014 defines copyright as an exclusive right that automatically attaches to a creator when their work is expressed. Copyright consists of two elements: moral rights and economic rights. Moral rights are

²¹ Murti Ningsih Tamnge, Teguh Yulindri Putra, and Siti Fatihaturrahmah Al. Jumroh, "Analisis Makna Lagu Dalam Album Sarjana Muda Karya Iwan Fals," *Jurnal Frasa; Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya Universitas Pendidikan Muhammadiyah Sorong* 2, no. 1 (2021): 37–46.

inherent to the creator throughout their lifetime. One of the creator's moral rights is the right to be attributed by name when others use their work for public purposes. Economic rights are the creator's rights to benefit from their work economically. Economic rights include the rights to reproduce, perform, and lease the copyrighted work. This law also states that the management of royalties in Indonesia is entrusted to the National Collective Management Organization. This organization is authorized to collect royalties from users of copyrighted works and distribute them to the copyright holders.²² Users can utilize someone's copyrighted work without obtaining prior permission from the creator by paying royalties through the Collective Management Organization.²³

Royalty is the compensation received for the economic rights exploitation of a creation, which the creator gets.²⁴ Royalties are earned when the creative work is used for commercial purposes. Conversely, royalties cannot be collected if the creative work is not used for commercial purposes, as no payment is made for the utilization of the copyrighted work.²⁵

The Biblical Perspective on Using Someone Else's Property Without Permission (Plagiarism)

In the context of copyright, using someone's work without the copyright owner's knowledge is considered plagiarism and can be categorized as theft. Plagiarism can be understood as taking some or all of another person's unique ideas without properly acknowledging the source.²⁶ In Exodus 20:15, God commanded the Israelites not to steal. Moses reiterated this commandment in Deuteronomy 5:19 to remind the new generation of Israelites about God's covenant with their ancestors. This commandment shows that God was aware of human tendencies to commit sins, and one of them was stealing, so He had to remind the Israelites to maintain their behavior. Exodus 22:1 illustrates the implementation of this law. If someone steals and profits from the theft, they must compensate the victim. The issue of compensation due to theft is emphasized again in verses 3 and 4. It is interesting to note Exodus 22:5, which explains that if the material loss is caused by negligence or ignorance of the perpetrator, then God commands the perpetrator, in this case, the livestock owner, to pay compensation to the victim. The prohibition of theft by God is not only related to property or material possessions. In Jeremiah 23:30, God condemns the prophets who steal His words and use them arbitrarily.

²² "Undang-Undang Republik Indonesia Nomor 28 Tahun 2014 Tentang Hak Cipta," *Kementerian Sekretariat Negara RI*, 2014.

²³ Ibid.

²⁴ Kementerian Hukum dan HAM RI, "Peraturan Pemerintah Republik Indonesia Nomor 56 Tahun 2021 Tentang Pengelolaan Royalti Hak Cipta Lagu Dan/Atau Musik," no. 56 (2021): 1–17.

²⁵ Dwiyantri and Jati, "Perlindungan Hukum Pencipta Lagu Rohani Yang Lagunya Digunakan Pada Peribadatan Gereja Dimedia Youtube Tanpa Izin."

²⁶ Alexander N Kirk, "Plagiat Adalah Dosa : Sebuah Perspektif Alkitabiah Tentang Masalah Kontemporer," *Jurnal Teologi Biblika* 5, no. 2 (2020): 12–24.

Jeremiah understood that stealing is not only about material possessions but also non-material aspects.²⁷

The above verses can serve as the biblical ethical foundation for Christians to be more concerned about acts of plagiarism. Engaging in plagiarism, whether consciously or unconsciously, is an action that harms the copyright owner, and the perpetrator is required to compensate the victim.

Another significant aspect is justice. God consistently teaches His people to uphold the values of fairness and justice in their lives. One of the verses supporting this statement can be found in Micah 6:8, which states, "He has shown you, O mortal, what is good. And what does the Lord require of you? To act justly and to love mercy and to walk humbly with your God."

Regarding the issue of royalty collection for the use of religious songs in online worship, adhering to biblical principles of justice and equity entails acknowledging and honoring the rights of copyright holders and providing them with fair compensation for their creative contributions. This approach could entail seeking permission to utilize copyrighted materials or remunerating copyright holders through royalties. It is also essential to understand the consequences of our actions on others, including the musicians and composers behind the music, and display empathy and benevolence towards them.

The Biblical Perspective on Royalty Fees Collection for the Use of Religious Songs

Working is necessary for the people of God, wherever they may be²⁸. Work is a gift from God and is not a punishment for human sins. Humans will always have needs as long as they live. The Bible records in 2 Thessalonians 3:10, "For even when we were with you, we gave you this rule: 'The one who is unwilling to work shall not eat.'" By working, the people of God will be able to meet their needs. Creating religious songs is one form of work that can be a means for someone to fulfill their needs. From its inception until becoming a good song, the song creation process involves various lengthy processes that require physical and mental effort²⁹. This process is not easy, and not everyone can do it. Ecclesiastes 3:13 states, "That each of them may eat and drink, and find satisfaction in all their toil—this is the gift of God." From this verse, it can be understood that anyone who works hard has the right to enjoy the result of their labor. This rule applies to everyone, including artists who create religious songs. Based on the verses mentioned above and facts, artists who create religious songs have the right to enjoy the results of their hard

²⁷ Made Nopen Supriadi, Iman Kristina Halawa, and Regueli Daeli, "Tinjauan Teologis Realisasi Perintah Jangan Mencuri dalam Keluaran 20: 15 Berdasarkan Perspektif Sejarah Penebusan," *Jurnal Luxnos* 6, no. 2 (2020): 213–234.

²⁸ Yudha Nata Saputra, "Kerja Dan Tujuannya Dalam Perspektif Alkitab," *Te Deum : Jurnal: Teologi dan Pengembangan Pelayanan* 7, no. 1 (2017): 99–111.

²⁹ Asri Kusumaning Ratri, "Penerapan Metode Penciptaan Lagu Anak Berbasis Tema Untuk Guru TK Negeri Pembina Srengat Blitar," *Jurnal Online STKIP PGRI Tulungagung* 2, no. 1 (2016): 25–43.

work, including collecting royalties for the usage of their produced songs.

The Non-Commercial Nature of Worship

Worship is a religious activity that is limited to specific groups. Worship is not a commercial activity as it involves no commercial elements. According to Law No. 28 of 2014, Article 43, letter D, "disseminating copyrighted content through information and communication technology media is not considered a copyright infringement as long as it is not commercialized and there is no objection from the copyright owner."³⁰ In implementing online worship activities through social media, attention should be given to the use of features with the potential for economic gain. If the social media user, in this case, the church, broadcasts its worship but does not activate features like AdSense or similar ones that generate economic profits, then the worship is considered non-commercial and cannot be subject to royalty. Conversely, when the AdSense feature is activated, allowing the owner of the social media platform to gain profit from the broadcasted worship content, then the activity falls under commercial activities, and the owner of the social media platform must pay royalties to the copyright owner through the National Collective Management Organization as stipulated by the legislation.

Christian Ethical Review of Royalty Fees Collection for the Use of Religious Songs in Online Worship

Work is a commandment from the Lord. The primary goal of every individual's work is to meet their livelihood needs. In this regard, the Bible also teaches us that only those who work diligently are entitled to wages and can enjoy the result of their labor. Creating songs is a task performed by artists or creators of religious songs. With their hard work, artists deserve to collect royalties for using their religious songs. This principle is fully supported in the Bible and protected by copyright laws in Indonesia. However, for Christians, work is not just about obtaining results and meeting their livelihood needs but also about serving and glorifying God at every opportunity. Therefore, Christian artists and songwriters must carefully consider and choose the appropriate occasions for royalty collection. One important consideration is the use of Christian songs in non-commercial worship. Worship, in any form, whether online or offline, is a crucial pillar in the spiritual growth process of Christians³¹. Worship is non-commercial and aims primarily to serve the people of God. In this context, it would be wise for songwriters to grant churches the freedom to use their songs to glorify God in the worship process. To ensure smooth implementation, churches are responsible for asking permission from the songwriter before publishing the worship on the online platform and ensuring that all worship

³⁰ "Undang-Undang Republik Indonesia Nomor 28 Tahun 2014 Tentang Hak Cipta."

³¹ John R. Bryson, Lauren Andres, and Andrew Davies, "COVID-19, Virtual Church Services and a New Temporary Geography of Home," *Tijdschrift voor Economische en Sociale Geografie* 111, no. 3 (2020): 360–372.

broadcasts through online platforms remain free from commercialization before uploading the video to the YouTube platform.

4. Conclusion

The use of religious songs in online worship services is closely associated with the issue of copyright. The state recognizes copyright as a form of appreciation and protection for the creators of works, including religious songs. Through the utilization of copyright, artists can derive economic benefits through royalties from using their copyrighted creations. The unauthorized use of others' copyrighted works can be classified as copyright infringement and can be considered an act of theft. From a Christian ethical perspective, the source of values and norms is the Bible, and therefore, ethical considerations and decisions should be based on the truth of God's Word. Creating religious songs is a form of labor, and as the Word of God states, those who work are entitled to receive results and income from their labor. Thus, receiving royalties from the utilization of copyright for religious songs can also be justified because royalties are part of the creator's labor. Royalties can only be charged for commercial uses, so the copyright owner does not receive royalties if religious songs are used in an online worship service without commercial intent. God also prohibits His people from stealing; if this law is violated, the perpetrator must pay restitution to the victim.

In accordance with Psalm 150 and Colossians 3:16, the congregation of the Lord is encouraged to praise the greatness of God through music and adoration. This underscores the inseparable role of singing and praise within the act of worship dedicated to the Lord, the Author of life. This forms the foundational premise of this study, wherein it is recommended that songwriters and composers permit the unrestricted use of religious songs as long as such usage is confined to the context of worship, with the primary purpose of serving the congregation and glorifying God.

In the context of online worship broadcasts via digital platforms with monetization features, such as YouTube, churches are advised to turn off all monetization mechanisms and ensure that they do not derive any form of profit through the dissemination of worship services. However, it is important to note that this recommendation does not extend to the commercial use of religious songs in activities such as concerts and other similar endeavors.

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