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EXPOSITOR

VOL II

NARRATIONS THROUGH THE LENS: NAVIGATING PHOTOGRAPHY'S LEGAL LANDSCAPE

UNVEILING THE COPYRIGHT ENIGMA: A DEEP DIVE INTO THE MUSIC INDUSTRY

FROM RUNWAYS TO RIGHTS: *FASHION SHOWS IN THE WORLD OF COPYRIGHT*

HOLLYWOOD BLOCKBUSTERS AND COPYRIGHT DILEMMAS

CINEMATOGRAPHIC FILMS AND COPYRIGHT: UNPACKING THE OWNERSHIP PUZZLE

ARTICLES

Intellectual Property and Allied Rights Committee

An Introduction

The Intellectual Property and Allied Rights Committee (IPARC) is committed to disseminating knowledge about Intellectual Property Rights (IPR) laws, including copyrights, patents, trademarks, and more. Our primary mission is to enhance and raise awareness of IP law within the college community. To achieve this goal, we have taken proactive steps, such as organizing a series of engaging workshops and hosting guest lectures on diverse topics at the intersection of IP law and cutting-edge fields like artificial intelligence.

Moreover, we recognize the importance of practical learning, which is why we host competitions that revolve around IP laws, providing students with hands-on experience and a platform to showcase their expertise. These events serve as a dynamic way to engage with IP-related topics. One of our most notable initiatives is our flagship newsletter, EXPOSITOR. It serves as a valuable resource, enabling students to produce writing samples and share insights into the ever-evolving landscape of the intellectual property. Notably, the newsletter offers students a unique opportunity to showcase their writing prowess while sharing their in-depth knowledge of IPR laws. It's a space where students can contribute their insights, fostering a community of individuals well-versed in the dynamic world of intellectual property.

PREFACE

CHRONICLES *of* COPYRIGHT

Copyright plays a crucial role in one's life, safeguarding their creative and intellectual endeavours. In today's digital age, everyone is constantly producing and consuming content, making understanding and respecting copyright laws essential. Copyright is the unsung hero, quietly shaping every aspect of one's life, from research papers to streaming playlists.

Copyright protection encourages creativity. Copyright diligently safeguards creative works, preventing us from freely appropriating every tune or downloading any image we desire without due consideration. Copyright ensures fair compensation for creators. When individuals use or reference copyrighted materials in their works, they learn about citing sources and giving credit, promoting academic integrity. Additionally, respecting copyright helps in appreciating the value of intellectual property and the need to compensate creators for their work.

In a student's life, copyright awareness prepares them for the professional world. As they transition into careers, they will regularly encounter copyright issues, particularly in media, publishing, and technology. Understanding copyright laws equips students with essential skills for navigating legal and ethical challenges in their future professions.

Copyright is not merely a legal concept but a fundamental aspect of an individual's educational journey. It fosters creativity, teaches responsibility, and prepares them for a world where respecting intellectual property is paramount.

Copyright and Artificial Intelligence Music Composition: Evaluating the Legal and Ethical Dimensions

Akshat Gautam
7BBALLB

The world of music composition is undergoing a profound transformation thanks to the advent of Artificial Intelligence (AI). AI has the potential to generate music that is indistinguishable from human compositions, raising a host of legal and ethical questions surrounding copyright ownership, artistic authenticity, and creative innovation. In this article, we delve into the complex issues at the intersection of copyright and AI-generated music composition. Recent years have seen remarkable advancements in AI technology, particularly in the field of music composition. AI algorithms, driven by deep learning and neural networks, can analyse extensive datasets of music, recognize patterns, and generate original compositions that mimic the styles of famous composers or genres. These AI-generated compositions have garnered significant attention and pose a significant challenge to the traditional understanding of copyright in music.

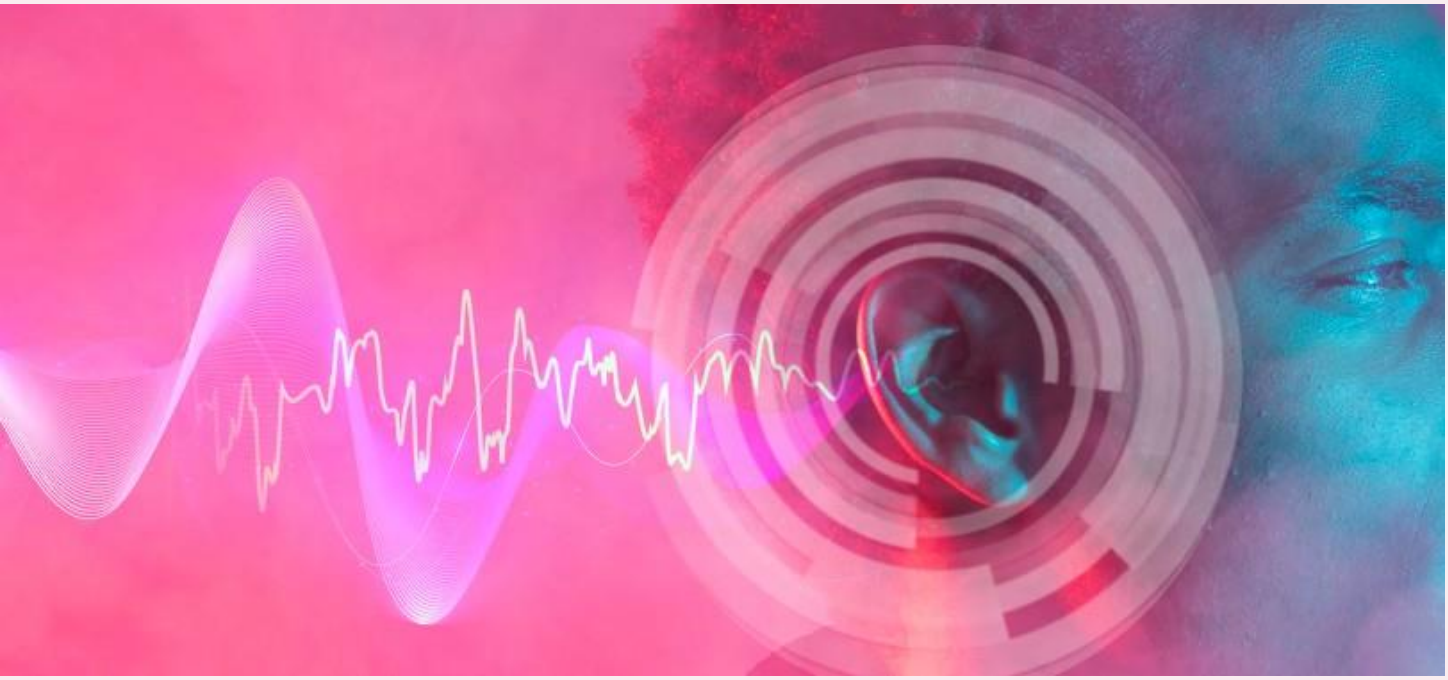
At the heart of the matter lies the perplexing question of copyright ownership. In conventional music composition, copyright is bestowed upon the human composer responsible for creating the music. However, when AI is responsible for generating music, it blurs the lines of authorship. Who should rightfully own the copyright – the individual who trained the AI model, the AI developer, or even the AI itself? These questions remain largely unanswered and have become the subject of intense legal and ethical debates. The crux of the copyright issue revolves around the extent of human involvement in AI-generated music. While AI algorithms autonomously compose music, they are grounded in vast pools of data, which include human-composed music as a fundamental source. This reliance on human input muddies the waters of creative ownership. Proponents of this viewpoint argue that since AI essentially functions as a tool, the copyright should continue to vest with the human operator who guides and oversees its creative process.

Conversely, there is a growing argument that AI should be recognized as a creative entity in its own right, deserving of copyright protection. Supporters of this perspective contend that AI-generated music can be entirely independent of human intervention once the initial model is trained. If AI is capable of composing genuinely original music and generating unique patterns, it may be deemed a legitimate creator.

Music, throughout history, has been a reflection of human emotions, experiences, and creativity. AI-generated music, while technically proficient, often lacks the emotional depth and personal experiences that frequently inform human compositions. Critics contend that AI-generated music may be technically impressive but fundamentally lacks the soul and authenticity that render music a potent form of expression. Another ethical facet to consider is whether AI-generated music enhances or stifles creativity. Some argue that AI can serve as a valuable tool, aiding musicians in the creative process by suggesting novel melodies or harmonies. Others express concerns that an excessive reliance on AI for composition may discourage human musicians from exploring their unique creative potential.

Achieving equilibrium between legal and ethical considerations in the domain of AI-generated music composition is a formidable task but a necessary one. In today's digital age, where technology continually blurs the boundaries between human and machine creativity, addressing these issues is imperative. Policymakers must consider revising copyright laws to encompass AI-generated content. This might entail creating a new category of "AI-assisted" or "AI-generated" works with specific copyright guidelines. Developers and musicians employing AI should be transparent about the role of AI in their compositions. Clear attribution can help address concerns regarding authenticity. Rather than viewing AI as a replacement for human creativity, it can be seen as a collaborator. Musicians and AI can work in tandem, with humans guiding the creative process while harnessing AI's capabilities. The music industry should establish ethical guidelines governing the use of AI in music composition. These guidelines can address issues related to authenticity, innovation, and responsible AI utilization.

In conclusion, the ascent of AI-generated music composition presents a multifaceted intersection of legal and ethical challenges. While copyright issues remain unresolved, the broader ethical debate about authenticity and the influence of AI on creativity is equally crucial. Striking a balance that respects both human and AI contributions while fostering artistic innovation is essential as we navigate this evolving landscape. As technology continues to progress, it is our responsibility to ensure that creativity, in all its forms, remains vibrant and meaningful.The world of music



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Copyright and Critical Analysis of the Music Industry

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The music industry, a dynamic and rapidly evolving landscape, relies heavily on copyright protection to safeguard the creative output of artists, songwriters, and industry professionals. This aspect explores the central role of copyright in the music world, serving as the shield against unauthorized use and ensuring that musicians receive due recognition and compensation. The development of copyright within the industry and the ongoing challenges it faces are examined. Amidst the transformative influence of technological advancements and shifting consumer behaviours, copyright remains an indispensable force, upholding artistic integrity and incentivizing innovation within the music industry.

Music companies, music organiza-tions, artists, entrepreneurs, songwrit- ers, musicians, and producers can legal-ly use the license to generate income from their music. They all control, use, manage and license their rights which generates income. Simply put, the law allows the person who has the right to decide how, when, where and who can work. One of the purposes of copyright is to create conditions for creators to be able to learn from their talent by getting a financial return on the time and energy they put into producing a work and being recognized as its author.

Numerous beloved artists are renownedfor their interpretations rather than their songwriting skills. Nevertheless, when these artists perform, they infuse their distinctive style and interpretation into the work, entitling them to related rights in their performance. Related rights also extend to entities such as record labels (referred to as "producers of phonograms") and broadcasting organizations. Each of these parties contributes distinct value to a piece of work, be it through their creative input, expertise, or substantial financial and organizational support.

In the context of music copyright, it enables artists to prevent unauthorized usage of their songs. Once a piece of music is either recorded or documented in writing, copyright protection is automaticallyestablished. A song encompasses two distinct copyright protections:

Sound recording copyright: This protection is linked to a particular recording of the song. When an artist produces a recording of their song, they become the rightful owner of that recording or may assign ownership to their representing record label.

Musical composition copyright: This includes the music and lyrics of the song and is typically owned by the songwriter(s). Often, this ownership is transferred to a music publisher who acts on behalf of the artist. Popular streaming services like Spotify and Apple Music compensate copyright owners each time a song is played. Similarly, artists receive royalties when their music is broadcast on the radio.

For many years, the music industry has been a fierce arena where copyright protection has been fiercely contested, as artists, songwriters, and record labels strive to protect their artistic creations. In this article, we will delve into several pivotal legal cases that have played a substantial role in moulding copyright protection within the music industry. Additionally, we will examine the persistent challenges that continue to exist in this era of digital transformation.

In the case of Williams v. Gaye, also known as The Blurred Lines case, Marvin Gaye's family did not directly accuse Robin Thicke and Pharrell Williams of copying specific lyrics or phrases. Instead, their argument centred on the assertion that one of the best-selling singles ever had emulated the style and overall "vibe" of Gaye's 1977 disco hit, Got to Give It Up.

The music industry closely followed this protracted legal battle, particularlybecause a ruling against the biggest hit of 2013 could have established a precedent regarding the boundaries of copyright litigation. Even before the initial verdictwas handed down in 2015, it was evident that the case had already made an impact.In a similar vein, Sam Smith credited Tom Petty and co-writer Jeff Lynne on his hit Stay with Me, despite Smith's spokesperson initially dismissing any resemblance to Petty's 1989 song I Won't Back Down as a "pure coincidence."

In 1981, Queen's collaboration with David Bowie resulted in the hit duet "Under Pressure," which became Queen's second number-one hit in the UK and a third for Bowie. However, in 1990, the situation took an unexpected turn when the rapper Vanilla Ice, real name Robert Van Winkle, released "Ice Ice Baby," which sampled John Deacon's iconic bassline without the rockers' consent or any credit or royalties to them. At the time, Vanilla Ice argued that the two basslines were different, citingan additional note he claimed to have added. However, he later admitted that he was joking. Subsequently, Vanilla Ice faced a copyright infringement lawsuit, leadingto an out-of-court settlement. As a result, Bowie and Queen received an undisclosed sum and songwriter credit for their contribution.

The music industry places significant importance on copyright protection to safeguard the artistic output of its creators and professionals. It acts as a barrier against unauthorized use, guaranteeing acknowledgement and remuneration for musicians. The progression of copyright and related rights, coupled with notable legal cases such as "Blurred Lines" and Vanilla Ice's sampling controversy, underscores the industry's ongoing effort to strike a balance between fostering creativity and providing legal safeguards. These challenges persist in the digital era, but copyright remains a crucial element, upholding artistic integri-ty, incentivizing innovation, and safeguard-ing the rights of those contributing to the diverse world of music.

Copyright: Ownership of Cinematographic Films

Khushi Aditya
3BALLB

Copyright constitutes a crucial element for the smooth functioning of the country. The primary objective of formulating Copyright laws is to give assurance and the right to the original expression to the artists, authors, designers and various creative people who put in so much effort including time, capital and other resources to develop their pieces of art. These people are given exclusive rights over their work so that it cannot be exploited for a particular period. During this lawfully allotted time frame, no other person is allowed to enrich themselves at the cost of labour of the other person. The necessity to safeguard the works of artists from earlier times can be measured by the fact that The Indian Copyright Act of 1847 was passed during East India Company's empire and was later replaced by The Copyright Act, of 1911.

The major aspect of copyright infringement is observed in cinematographic films. The term"cinematograph" shall be construed to include any work produced by any process analogous to the cinematograph, including video films. A cinematograph film is defined as any work of visual recording on any medium produced through a process from which a moving image may be produced by any meansand includes a sound recording accompanying such visual recording. The author is considered the first owner of the copyright of that film. As per Section 2(d)
(v) of the Act, the author of a cinematograph film is considered to be the producer as well. The copyright on cinematographic works lasts for 60 years after they are released to the public. However, a copyright license agreement allows a filmmaker to grant a third-party permission to use their films and films in exchange for income. Netflix is among the most notable instances of copyright licensing. On Netflix, many of the films are not original but rather licensed. Certain set case laws establish certain guidelines regarding the infringement and ownership of copyrights.

- **Adai Mehra Production Pvt. Ltd. V. Sumeet P. Mehra -** The conflict came to light concerning the remake of the Hindi movie 'Zanjeer.' The court in this case held that "having taken a view that copyright in respect of cinematograph film and the underly work are two different copyrights which can be claimed by two different owners, in my prima facie view,
the assignment of the copyright inthe film 'Zanjeer' in favour of thepetitioner would not amount to assignment of the copyright in theunderlying work which was claimedby the owner of copyright of such underlying work separately." It was stated that the petitioner was allowedto remake the movie in Telugu.

- **M/s Lyca Productions & Anr. Vs. J. Manimaran -** This case brings into the accountability concerning the same name of the movie. It was decided that because the movie titles were too brief to qualify as distinct works, they could not be protected under the Copyright Act of 1957.

- **Indian Performing Rights Society Limited (IPRS) vs. Eastern Indian Motion Pictures Association -** The case is pertinent in the sense that it stresses the requirement that unless there is an express agreement or contract signed between the parties that allow the music composer or lyricist to retain their copyrights in their songs and recordings used in that film, the rights of a film's music composer or lyricist are overruled by the film's producer, who is the first owner of the copyright. The decision is supported by Section 17 of the Act.

It can be concluded that protecting creative works and respecting the rights of creators and copyright holders is crucial for a vibrant and sustainable film industry in India. Copyright laws balance the rights of creators with the public interest in accessing and enjoying creative works. Hence, safeguarding the rights of creators and respecting copyright laws in the context of cinematographic films in India is not just a legal requirement but also a fundamental pillar of a vibrant and thriving film industry. It encourages creativity, attracts investments, promotes fair competition, and preserves cultural heritage while contributing to the economic sustainability of the sector.

Copyright Protection for Virtual Reality Content: Balancing Creativity and Consumer Access

Agrima Aron
7BBALLB

Virtual Reality (VR) is no longer the stuff of science fiction; it has become an integral part of our digital landscape, transforming how we interact with content and experiences. As VR content creators push the boundaries of creativity, questions surrounding copyright protection have emerged. This article explores the challenges and opportunities in copyright protection for VR content, emphasizing the delicate balance required between fostering creativity and ensuring consumer access. Virtual Reality has ushered in a new era of immersive experiences. From gaming and education tohealthcare and entertainment, VR has permeated various industries, offering users a unique way to engage with digitalcontent. However, as VR content becomes more sophisticated and diverse, creators and consumers alike must navigate the complexities
of copyright law. VR creators hold exclusive rights to their work, including the underlying code, 3D models, textures, audio, and any other creative assets. This protection enables creators to monetize their content and encourages innovation within the VR industry.

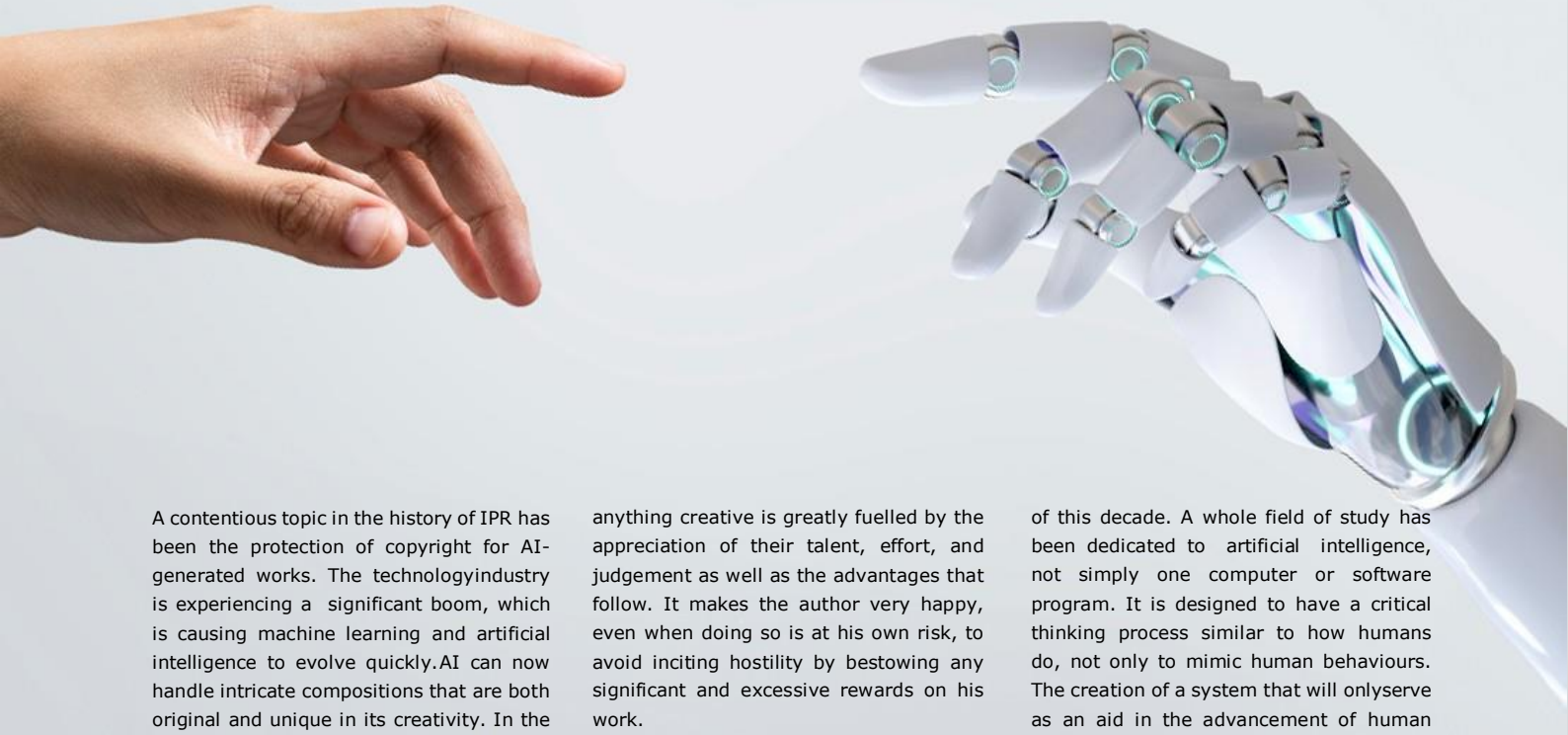
While copyright law offers essential protection to VR creators, several challenges arise in the context of virtual reality. VR platforms often allow users to create and share their content. This blurs the lines of copyright ownership. Creators need to define clear terms of use and licensing agreements to protect their work while allowing user-generated content. Determining what constitutes "fair use" in VR can be tricky. Fair use exceptions, such as criticism, commentary, and parody, may differ in VR compared to traditional media. Striking the right balance between protecting original content and allowing fair use is a nuanced challenge. VR content can be experienced
on various hardware platforms, from high-end headsets to mobile devices. Ensuring that copyrighted content is protected across different platforms while remaining accessible can be complex.

Achieving a balance between copyright protection and consumer access to VR content is essential for the continued growth and innovation within the VR industry. One approach is the adoption of flexible licensing models. Creators can offer various licensing options, including open-source, commercial, and Creative Commons licenses. This allows creators to maintain control over their work while permitting different levels of access to consumers.Developing clear fair use guidelines specific to VR is crucial. VR platforms and creators should work together to establish reasonable boundaries for transformative use, ensuring that fair userights
are upheld while respecting copyright holders. Digital Rights Management (DRM) technologies can play a role in protectingVR content. These technologies can help prevent unauthorized distribution and usage of copyrighted material while still allowing legitimate consumers access. VR content creators and platforms should collaborate to define and enforce copyright policies. This collaboration can include content reporting mechanisms, content takedowns, and education for users on copyright compliance. Educating VR users about copyright is vital. Many users may not be aware of the intricacies of copyright law in the VR space. Providing information and guidance on how to use VR content within the bounds of copyright law can reduce unintentional infringement.

As Virtual Reality continues to evolve and shape the way we interact with digital content, copyright protection becomes increasingly important. Balancing the rights of creators with consumer access is a complex challenge, but it can be addressed through flexible licensing models, fair use guidelines, DRM solutions, collaboration with platforms, and user education. The VR industry has the potential to push the boundaries of creativity and innovation further than ever before. To achieve this potential, creators, consumers, and platforms must work together to ensure that copyright protection is robust, fair, and accessible. By striking the right balance, we can foster a vibrant VR ecosystem where creators are motivated to push the boundaries of what's possible, and consumers can enjoy a rich and diverse array of VR experiences.

Examining the Extent of Copyright Safeguard for Artifacts Produced by Artificial Intelligence

Bahitra Basu
3BALLB



A contentious topic in the history of IPR has been the protection of copyright for AI-generated works. The technologyindustry is experiencing a significant boom, which is causing machine learning and artificial intelligence to evolve quickly.AI can now handle intricate compositions that are both original and unique in its creativity. In the present, AI has begun presenting several issues to legislators,necessitating changes to the law to keep up with technological advancement. The term
"author" is defined in Section 2(d) of the Copyright Act of 1957 in relation to various copyrightable works, although it makes no mention of the legal personality of the work. To provide clarity in such a situation, new legislative provisions are required. The rapid development of AI ought to bring revolutionary changes in the field of IPR. A small number of academics contend that AI itself should be protected by copyright for the work it produces on its own, while others disagree, contending that there is no basis for AI to be regarded as being eligible for copyright protection. Both ends have benefits and drawbacks, but it is important to adopt a certain approach that will best foster innovation. The late Matthew Arnold wrote an insightfuland provocative essay on copyright that stated, "An author has no natural right to a property in his production, but thenhe has no natural right to anything whatever which he may produce or acquire". An individual's desire to create anything creative is greatly fuelled by the appreciation of their talent, effort, and judgement as well as the advantages that follow. It makes the author very happy, even when doing so is at his own risk, to avoid inciting hostility by bestowing any significant and excessive rewards on his work.

The evolution of copyright protection for newly created works may have occurred primarily for this reason.

Additionally, copyright conflicts have existed for a very long time. For example, hundreds of people died at the Battle of Cúl Dreimhne as a result of a copyright dispute between Saint Columba and Saint Finian in the past. The three main conceptions of intellectual property laws are the foundation of the idea of copyright protection for any original work of an author. [a]Theory of incentives [b] Theory of personality [c]Labour theory. InIndia and the US, the Judiciary has refused to grant copyright on the basis ofthe Doctrine of the sweat of brow (i.e., reward for effort), however, a Modicum ofcreativity in a work is appreciated by law. Retail, healthcare, manufacturing, life science, and finance (including the production of intellectual property) have all begun to significantly benefit from the use of artificial intelligence (AI), which is thought to be the fastest-expanding field of this decade. A whole field of study has been dedicated to artificial intelligence, not simply one computer or software program. It is designed to have a critical thinking process similar to how humans do, not only to mimic human behaviours. The creation of a system that will onlyserve as an aid in the advancement of human beings is essential. The effectiveness and productivity of an AI are substantially higher. An AI system never needs a break since it is able to workwithout stopping. It is incredibly adept at whatever it is being trained to accomplish and can process hundreds of tasks in a matter of seconds. There are systems that can learn by observation as well. These systems have an automatic learning mechanism built right into them, which enables them to gather and interpret recorded data. It is challenging to define an AI as a legal creature with rights comparable to those of a human person, according to legal philosophers. There will always be a strong likelihood that an AI will need ongoing human support to keep it operating, even if it begins to operate entirely on its own. It is crucial to retain AI neutrality in such circumstances. Protagoras, a philosopher from ancient Greece, asserted that "man is the measureof all things." It should become the standard by which everything is measured when AI fills human roles more and more. The difficulty we face may thus be less about how to control AI and more about how to control ourselves.

Copying of Hollywood Movies: A Copyright Issue

Himika Batra
9BALLB

India is a nation that loves movies. The Indian film business outperformed Hollywood on all counts in 2009, putting out 1,200 films, employing 420,000 people,and selling 3 billion tickets. Bollywood'sthree-hour-plus extravaganzas are frequently punctuated by several narratives and vivid colours. Bollywood popularity depends on the inclusion of song and dance sequences throughout the movie, regardless of the genre.

The issue of copyright infringementin Hollywood movies being copied by Bollywood is a contentious one. Hollywood movies are protected by copyright laws, which give their creators exclusive rights to control the use of their works, including making copies and creating derivative works. When Bollywood movies copy Hollywood movies without permission or proper licensing, they may be infringing on the copyright holder's exclusive rights.

It was an unprecedented step when in 2009, Twentieth Century Fox filed a suit for copyright infringement in the Bombay High Court against BR Films, for their movie 'Banda Yeh Bindaas Hai'. It wasclaimed that this movie was a copyof their 1992 Oscar Winner 'My CousinVinny'. However, the matter was resolved via an out-of-court settlement. There was another case in 2010 filed in the Bombay High Court by Twentieth Century Fox against Sohail Maklai Entertainment. It washeld by the court that Sohail Maklai Entertainment's movie 'Knock-out' was liable for infringing the copyrights of the movie 'Phone Booth' by 20th Century Fox. This came as a historic decision as a Bollywood studio was finally held liable for plagiarism.

Bollywood has almost forgotten the distinction between borrowing ideas and outright violating the rights of others. Our Copyright law offers protection for original works as well as for those attempting to copy them, leading to infringementof the copyright holder's rights. It offers protection for an idea's expression but not for the idea itself. This brings to light the idea/expression dichotomy thatis often in debate when dealing with copyright infringement. In the contextof Hollywood movies being copied by Bollywood, this dichotomy means that Bollywood filmmakers can be inspired by the ideas presented in a Hollywood movie, but they cannot copy the expression or implementation of those ideas without permission or proper attribution. Indian copyright law relies on case law,particularly the R.G. Anand v. Delux Films case. It clarified that only the shape, structure, and expression of ideas are protected, not the ideas themselves. The "Lay Observer Test" was introduced, statinginfringement occurs when an ordinary observer unmistakably sees a copy. Differences in how a shared concept is presented do not constitute infringement, as affirmed in the Mansoob Haider v. Yashraj Films case.

The debate over copyright infringement in Bollywood revolves around several key arguments presented by non-infringement supporters. First, they invoke the Merger Doctrine, asserting that Bollywood merely borrows ideas from Hollywood, not protected expressions. They argue that as long as Bollywood transforms these ideas into original creations, it is legally permissible. However, this argument fails to account for the merger doctrine, which holds that when an idea and its expression become inseparable, the expression loses copyright protection.

Non-infringement proponents also rely on the "scenes à faire" doctrine, which excludes standard or common expressions from copyright protection. This doctrine, similar to the merger doctrine, results in expressions becoming uncopyrightable when they are considered indispensable, standard, or too common.

To determine copyright infringement, U.S. courts employ various standards, including the "objective and subjective" test. This test breaks down a plaintiff's work into objective creative elements and then assesses whether protected elements are wrongfully copied in the defendant's work. Even a small but qualitatively significant copying can constitute infringement, contrary to non-infringement arguments.

To avoid escalating litigation and strained relations, Hollywood and Bollywood should negotiate agreements to prevent unauthorized copying. These agreements can specify permitted and unsuitable adaptations and remakes. The Motion Picture Association of America (MPAA), along with major Hollywood and Bollywood studios, could participate in these negotiations. Allegations of infringement and plagiarism could be resolved through mediation by an MPAA tribunal.

In conclusion, recent efforts by Hollywood and Bollywood to foster cooperation and protect copyrights suggest a shift in attitudes. Signing agreements to safeguard intellectual property rights could benefit Bollywood, reducing litigation expenses and facilitating stronger ties with Hollywood. Ultimately, Bollywood's transition away from imitating other films would be advantageous for the industry's growth and reputation.

Fashion Shows and Copyright: A Global Perspective

Sanskar Dubey
9BBALLB

Introduction

In this world of the Internet, Fashion, and Numbers, every day is a new day coming with various fusions and evolution. One of these innovative changes is the evolution of the world of fashion. Fashion is all about designing exclusive collections and presenting those exclusive collections out there in the world. Fashion Shows are a way to present the work of designers to thepublic at large.

Fashion shows in the present time include performances, art, innovative stage setups, creative theme-based shows, and shows with live performances including singers, celebrities, folk artists, dancers, etc. These works of art should be protected under the Intellectual Property Laws at both domestic as well as international levels. This article highlights the present international legal governance in protecting the work of fashion shows and the gap in the domestic legal system with respect to IPR protection of these fashion shows. The Copyright Act of 1957 is silent about protecting the work of fashion shows directly or indirectly, this is analysedfurther in this article.

The author of these works should get the right over their creative artistic work. In some countries these types of various works are protected collectively so that proper rights are given to the authors and fashion shows are also protected underIPR. Some of these innovative fashion runways had been witnessed in the past shows of Gucci's models walking with sculptures of their own heads in a disruptive hospital operating room setup or Trevi fountain setup in Rome for representing Fendi's iconic collection etc. Considering the latest trends, the aim of these big fashion houses is to invest millions of dollars in their lavish fashion shows where the concern should be with protecting the rights of the multiple authors involved.

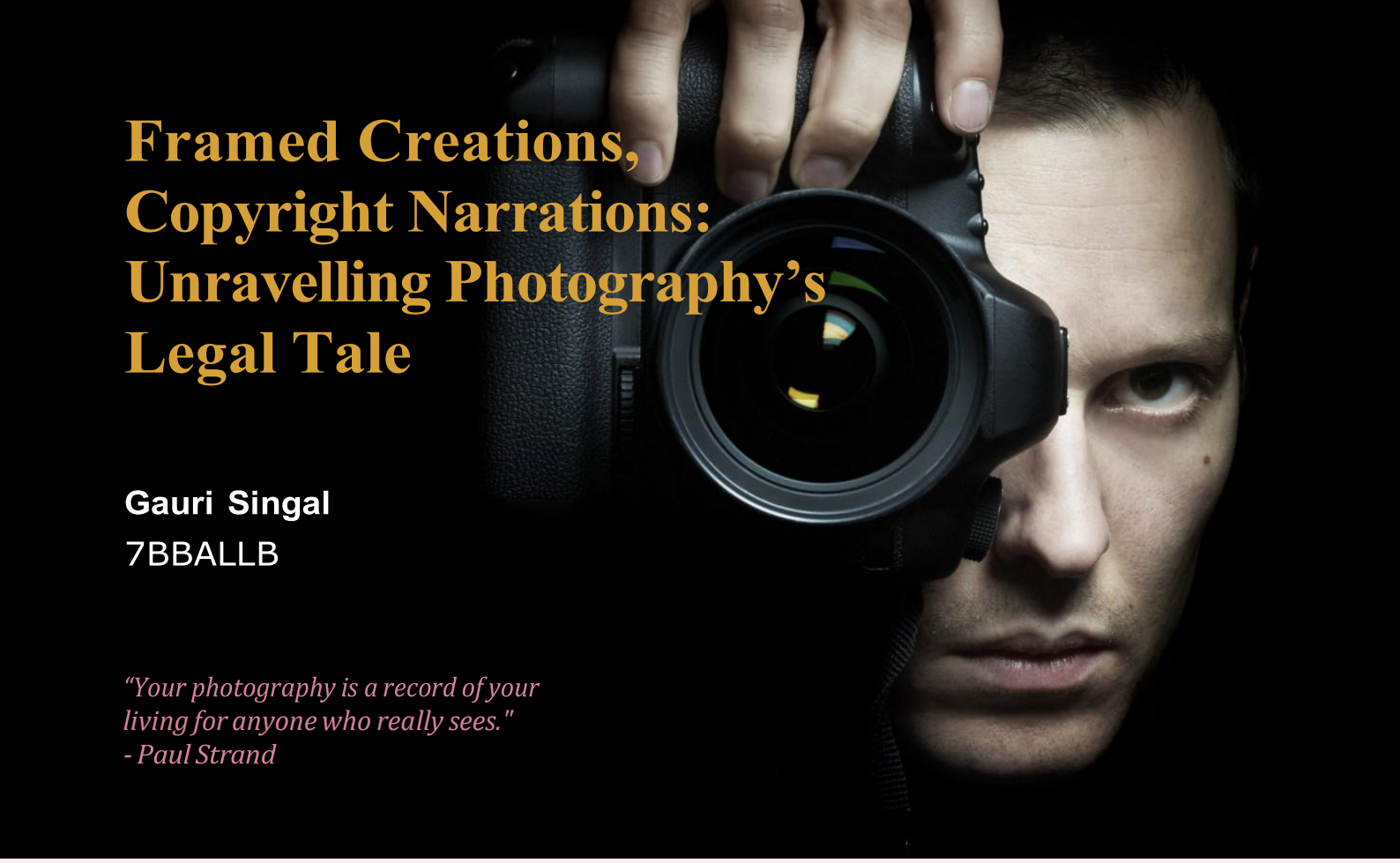
Who is the Author of the Fashion Shows?

The Fashion Shows are works of art and this art should be protected under the copyright law. Fashion Shows involve the creative work of different people including sets, designers, light technicians, makeup artists, hair stylists, etc. which eventually contribute to a good fashion show. The question of authorship arises when it comes to the protection of fashion shows as there are several authors of the bunch of work involved in these shows. Section 2(d) of Copyright Act defines the author but the exhaustive list given under the same section doesn't include the work of models or the people involved in fashion shows.

Article 10(1) of Italian copyright law, recognises fashion shows and states that the fashion show is considered "composite works". This is a kind of work that is a combination of various autonomous contributions. Similarly, there are other parallel kinds of work that are autonomous creations known as "collective work". The dealing of these copyrighted works in a fashion show can be used freely by each coauthor unless provided in any terms of usage. Some examples of collective work are encyclopedias, magazines, etc. Also, Article 7 of the ICL states about the author of collective work, which clearly elaborates that the person who organizes or directs the work will be the author of this kindof work. In fashion Shows, the directors appointed by the fashion companies should be considered as the authorsof collective work, if Fashion shows are regarded as collective work.

Conclusion

The WIPO Performance and Phonograms Treaty recognises fashion shows, it states that protection should be given to "actors, singers, musicians, dancers, and other persons who act, sing, deliver, declaim, play in, or otherwise perform literary or artistic works." Protection of the work of Fashion models is also recognized under The Rome Convention under the head of protection to the performers. Despite getting recognized and protected at the international level, the domestic laws are silent and ignorant about protecting the same. This should be considered as an artistic work and the people working in a fashion show should be considered as performers and authors of their artistic work and hence should be protected. There is a need for the proper amendment to the existing copyright law in India.



Framed Creations, Copyright Narrations: Unravelling Photography's Legal Tale

Gauri Singal
7BBALLB

"Your photography is a record of your living for anyone who really sees."
- Paul Strand

On a sunny spring day, when everything is green and lively, I feel like photographing the beautiful flowers in my garden. What a lovely photo! I decided to post it on Instagram and Facebook and then send it to my friends and family using WhatsApp.

Pretty normal activities, right? But do you realize that these ordinary activities come with many unclear rights related to intellectual property? For instance, who has the copyright over my 'flower in my garden' image?

We end up violating IP rights innocently! Ultimately, it may feel like a simple act of taking a photo and sharing it for some likes. In a world driven by visuals, where a single photograph can speak volumes, the realm of copyright has taken on new dimensions. Photographs, those snapshots of time frozen in frames, have evolved from mere moments into powerful expressions of art and communication.

Section 13 of the Indian Copyright Act 1957 protects original artistic works. Section 2c of the act includes photographs under artistic work. Section 4 of the act prevents publishing copyrighted work in public without the copyright owner's license. Simply put, the individual who clicks the camera's shutter button holds the copyright for the image. This isn't an extra right that requires registration; it's automatically established once a creative work takes physical form. The moment the picture is taken, the copyright becomesthe property of the photographer.

So, you are the owner of the 'flower in my garden' photograph and upload it on Instagram & Facebook for your followers. But wait, a few days pass, and you stumble upon that very same "flower in my garden" image scattered across unfamiliar third-party websites. Surprise, right? Don't be; when you upload a photograph on a social media platform, you retain the copyright over the photograph, but you also provide the social media platform a non-exclusive, fully paid, royalty-free, transferable, and sub-licensable right over the content posted on the platform. Think of it as giving Instagram a backstage pass to your creativity show, letting them use the image as they see fit while you still hold the main stage rights.

Now, you might wonder, could Instagram secretly whisk your photo away, selling it off to the highest bidder? Well, technically, their Terms of Use say they could, allowing them to offer your image to marketing companies itching for eye-catching visuals. But don't worry too much; Instagram, being a good host, probably won't play that card. After all, such a move might send their users packing.

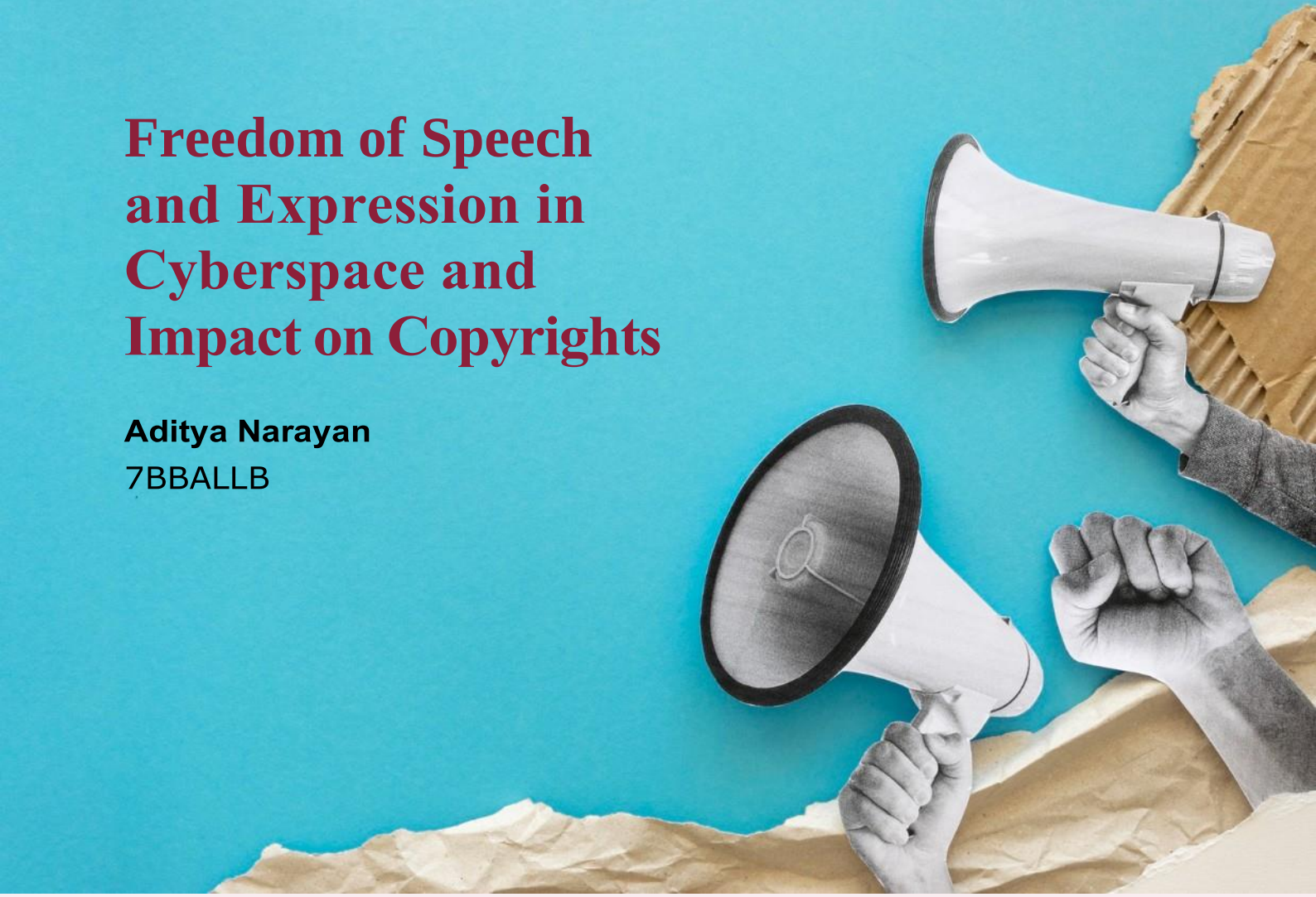
In essence, while you're the creative director behind your "flower in my garden" masterpiece, the social media stage has its own rules. It's like giving your image dual citizenship – one in your creative world and another in the land of likes and shares. So, keep sharing, but remember, every click of that "Upload" button is a ticket to a bigger picture you might not have fully painted yet.

But what about sharing the 'flower in my garden' photo on WhatsApp with my friends and family? If your buddies decide to give that snapshot wings and share it with more folks, it's like a courtesycall to ask your permission first. As the digital host, WhatsApp doesn't hold onto your chats like keepsakes. But here's the interesting bit: if someone shouts "copyright alert," WhatsApp will not just twiddle its virtual thumbs. Nope, they're all ears and ready to jump into action. So, while your photo might travel through chats like a jet-setting adventurer, it's cool to have your friends double-check with you before your flowery masterpiece takes off.

So, as you capture the world through your lens, remember the journey your image takes – from the heart of creation to the digital stage. Each pixel holds a story, each snapshot a piece of your soul. It's a world where copyright is both guardian and enabler, reminding us that the realm of photography is not just about clicking buttons; it's about capturing the essence of life itself.

Freedom of Speech and Expression in Cyberspace and Impact on Copyrights

Aditya Narayan
7BBALLB



The rise of cyberspace has fundamentally changed how we interact with information and communicate, having a significant impact on free speech and content sharing. People may now express themselves, communicate ideas, and access a wealth of information on a worldwide scale through cyberspace. The fact that cyberspace has no physical borders is one of its key features. Physical barriers are transcended, allowingpeople from all over the world to interact, exchange viewpoints, and have a conversation without being constrained by location.

The right to free speech and expression is one of the main characteristics of the Internet. The right to speech and expression is a fundamental right that allows individuals to express their opinions and ideas freely. Just like the physical world, the right to speech and expression in cyberspace is a fundamental right that allows individuals to express their opinions and ideas freely through various online platforms. In cyberspace, the right to speech and expression can be exercised through the creation and dissemination of original works, such as literary, dramatic, musical, and artistic works, as well as computer programs and software. However, this right is not absolute and is subject to reasonable restrictions, including the protection of intellectual property rights such as copyrights.

The right to speech and expression in cyberspace is connected to copyrights and intellectual property rights. In this, individuals are free to express their ideas originally but must do so in a way that respects the copyrights of others. This balance between free expression andthe protection of intellectual propertyrights is essential for fostering creativity and innovation in cyberspace. Copyrights protect the rights of creators and owners of original works, including literary, artistic, musical, and other intellectual creations. In cyberspace, the ease of reproduction, dissemination, and storage of digital content has led to an increase in copyright violations, including unauthorized uploading and downloading, linking, peer-to-peer file sharing, and infringement on social media. This has become one of the main challenges in cyberspace because of the ease with which copyrighted material can be shared and distributed without permission. This is often done through file-sharing websites or peer-to-peer networks. These platforms allow users to share files, often without the knowledge or consent of the copyright owner. Another challenge is the difficulty in enforcing copyright law in cyberspace. The internet is a global network, and it can be challenging to track down and prosecute individuals who are sharing copyrighted material without permission. Additionally, many countries have different laws and regulations regarding intellectual property rights, which can make it difficult to enforce copyright law on a global scale.

In conclusion, the right to speech and expression in cyberspace must be balanced against the need to protect the rights of copyright holders. This means that while individuals are free to express their opinions and ideas online, they must do so in a manner that respects the intellectual property rights of others. For example, sharing or distributing copyrighted material without permission or proper attribution could be considered a violation of the copyright holder's rights. Cyberspace presents new challenges for protecting intellectual property rights. However, through a combination of legal measures and technological solutions, it is possible to protect the rights of creators and owners of original works in the digital age. Individuals need to respect intellectual property rights and only share or distribute copyrighted material with permission.

Copyright Essentials: Safeguarding Your Creative Work

Abhinaba Niyogi
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Intellectual Property Rights

Intellectual property rights refer to the legal protections granted to individuals for their intellectual creations. These rights typically provide the creator with exclusive control and usage privileges over their creation for a specified duration. So, there might be a question as to why we need such protection. The reason is that such legal protection of new creations encourages the commitment of additional resources for further innovation and also helps in the economic growth of a country by creating new jobs and industries and enhancing the quality and enjoyment of life.

WIPO

WIPO stands for World Intellectual Property Organization which was established in the year 1967. Its headquarters is in Geneva, Switzerland. Intellectual Property Rights are defined under the WIPO convention, Stockholm, 1967 under Article 2(viii) to include any rights relating to literary, artistic, and scientific works, performances of performing artists, phonograms, and broadcasts, inventions in all fields of human endeavour, scientific discoveries, industrial designs, trademarks, service marks, and commercial names and designations, protection against unfair competition, and all other rights resulting from intellectual activity in the industrial, scientific, literary, or artistic fields. This definition is comprehensive and covers the most important types of Intellectual Property.

TRIPS AGREEMENT

The Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) is an international legal agreement between all the member nations of the World Trade Organization (WTO). It came into effect in 1995. It establishes minimum standards for the regulation by national governments of different forms of intellectual property as applied to nationals of other WTO member nations. The aim of TRIPS is set out in its Preamble and includes 'reducing distortions and impediments to international trade', promoting adequate and effective IPR protection, and "ensuring that measures and procedures to enforce IPRs do not become barriers to legitimate trade." Broadly, this goal is accomplished by uniting IPRs under a single set of international regulations and establishing minimal IPR protection standards, which will permit cross-border technology flows

Criteria for protection of copyright

There are certain necessities required for copyright laws to apply as they do not protect mere ideas or facts but what they yield. A thought should become a story by being written down or recorded or an image should be captured or painted.

Thus, primarily, ideas should be put into a real form like writing or drawing. One can also register their work with the Copyright Office even if it is an idea or a complete project irrespective of its status of publication.

Additionally, the idea should consist of components that are unique. Even if two individuals propose similar ideas or works, each of these may get copyright protection. It helps save the special and creative parts of ideas once they are put into a real form.

Procedure for registration

In the initial step of registration, either the person who created the work, the copyright owner, or an authorized agent must submit an application. This can be done physically at the copyright office, through registered post, or electronically via the official website. Each work requires a separate application, and the appropriate fee must be paid, which variesdepending on the type of work. After this step, the applicant receives a unique dairynumber.

After applying, there is a waiting period of a minimum of 30 days. During this time, a copyright expert will look at theapplication. In case of any disagreement, both parties may approach the copyright office and a decision will be taken.

Finally, once the office is satisfied with the application, it is noted down in the copyright register, and a certificate will be issued. This process finishes when you get the Extracts of the Register of Copyrights, which shows your work is registered.

Term of copyright

Copyright generally has a 60-year expiration date. For original literary, dramatic, musical, and artistic works, the 60-year window is measured starting from the year after the author's passing. The 60-year period is measured starting from the date of publication for cinematograph films, sound recordings, photographs, posthumous publications, anonymous and pseudonymous publications, works of governments, and works of international organizations.

Memes and Copyright: Discussing the Blurry Line between Humour, Creativity, and Copyright Infringement

Adanoi Joseph Abraham
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Introduction

Memes are a ubiquitous part of internet culture. They are funny, creative, and often viral. But memes can also be a source of copyright infringement.

In this article, we will explore the blurry line between humour, creativity, and copyright infringement as it relates to memes. We will discuss the cultural significance of memes, the legal implications of copyright law, and the future prospects of memes and copyright.

Understanding Memes and Copyright

A meme is a unit of cultural transmission, or a contagious idea, behaviour, or style. Memes can be transmitted through many different media, including images, videos, text, and music. Memes are often humorous or satirical, but they can also be used to express serious messages. They can be used to comment on current events, to make social commentary, or to simply entertain. Memes can be a powerful tool for communication and socialchange.

Copyright law is a form of intellectual property law that protects original works of authorship, such as books, music, movies, and photographs. Copyright law gives the copyright holder the exclusive right to reproduce, distribute, perform, display, and create derivative works of the copyrighted work.

The purpose of copyright law is to encourage creativity by giving creators the right to control how their work is used. Copyright law also helps to ensure that creators are compensated for their work.

The Fine Line between Creativity and Infringement

The line between creativity and infringement can be blurry when it comes to memes. A meme that uses a copyrighted image or video may be considered infringing if it does not add enough new or original content to qualify as fair use.

Fair use is a legal doctrine that allows the use of copyrighted material without permission in certain limited circumstances. Fair use can be used to defend against copyright infringement claims, but it is not always easy to prove that a particular use is fair.

Case Studies and Legal Challenges

There have been several high-profile copyright lawsuits involving memes. One of the most notable cases is the "Distracted Boyfriend" meme case. In this case, the photographer who took the original photo sued a meme creator who used the photoin a meme. The photographer argued that the meme was an infringement of his copyright. However, the court ruled in favour ofthe meme creator, finding that the meme was a fair use.

Another notable case is the "Bad Luck Brian" meme case. In this case, the teenager who was the subject of the meme sued a company that used the meme in an advertisement. The teenager argued that the company had used his image without permission

and that this was an infringement of his privacy rights. However, the court ruled in favour of the company, finding that the use of the meme was not an invasion of privacy.

Impact on Creators and Corporations

The rise of memes has had a mixed impact on content creators and corporations. On the one hand, memes can help to promote creative works and to introduce them to new audiences. On the other hand, memes can also be used to infringe on copyrights and to make unauthorized use of intellectual property.

Corporations and media companies have been particularly concerned about the use of memes to infringe on their copyrights. In some cases, they have taken legal action against meme creators. However, it is often difficult to prove that a particular meme is infringing, and copyright lawsuits involving memes can be expensive and time- consuming.

The Future of Memes and Copyright

The future of memes and copyrights is uncertain. As memes continue to evolve and become more complex, likely, the legal challenges surrounding them will also become more complicated. Copyright laws may be amended to specifically address memes, but it is also possible that the courts will continue to apply existing copyright law to memes on a case-by-case basis.

Ethical Considerations

The rise of meme culture has also raised several ethical considerations.

One of the biggest concerns is the issue of attribution. When a meme uses a copyrighted image or video, it is important to give credit to the original creator. This is not only a matter of courtesy, but it is also a legal requirement in some cases. If you are unsure whether you need to give credit, it is always best to err on the side of caution.

Another ethical consideration is the issue of consent. When a meme uses an image or video of a real person, it is important to get their consent before using it. This is especially important if the meme is being used in a way that could be harmful or embarrassing to the person

Conclusion

The relationship between memes and copyright is complex and evolving. There are no easy answers, and the best way to navigate this issue is to be aware of the legal and ethical considerations involved. By understanding the risks and rewards, meme creators can make informed decisions about how to use memes in a way that is both creative and responsible.

In conclusion, the blurry line between humour, creativity, and copyright infringement is a challenge that meme creators and copyright holders must grapple with. As memes continue to evolveand become more complex, likely, this challenge will only become more difficult to navigate. However, by understanding the legal and ethical considerations involved, meme creators can help to ensure thattheir work is used in a way that is both creative and respectful of the rights of others.

Public Domain and Traditional Knowledge in Indian Copyright Law: Indigenous Cultural Heritage Preservation and Protection

Mansha Nair
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ABSTRACT

The intricate interactions between Indian copyright law, traditional knowledge, folklore, and the public domain are explored in this legal essay. To address the difficulties and factors involved in conserving and protecting India's rich indigenous cultural legacy, it investigates how traditional knowledge and folklore are handled within the context of copyright. This article provides insights into the changing environment of traditional knowledge protection in India through an analysis of pertinent legislation provisions, case law, and international agreements.

PUBLIC DOMAIN AND TRADITIONAL KNOWLEDGE: A BRIEF

Fundamental to intellectual property law, the public domain notion is essential to strike a balance between the interests of artists, innovators, and the general public. A collection of literary creations, scientific information, and technological innovations that are not covered by intellectual property rights like copyright, patents,
or trademarks is referred to as the public domain.

In the field of intellectual property law, traditional knowledge and copyright are two separate notions that frequently collide. Traditional knowledge is the collective body of skills, beliefs, and artistic expressions that have been handed down through the centuries within certain groups, frequently local or indigenous ones. Contrarily, copyright is a body of law that provides exclusive rights to writers or creators of original works, shielding their work from unauthorized use.

DIFFICULTIES IN IDENTIFYING AND DISTINGUISHING TRADITIONAL KNOWLEDGE FROM CONTEMPORARY INTELLECTUAL PROPERTY

Traditional knowledge and modern intellectual property are difficult to recognize and separate from one another due to a variety of practical, legal, and cultural considerations. To address these issues, it is necessary to build legal frameworks that respect and safeguard traditional knowledge while providing equitable access and benefit-sharing for indigenous and local people.

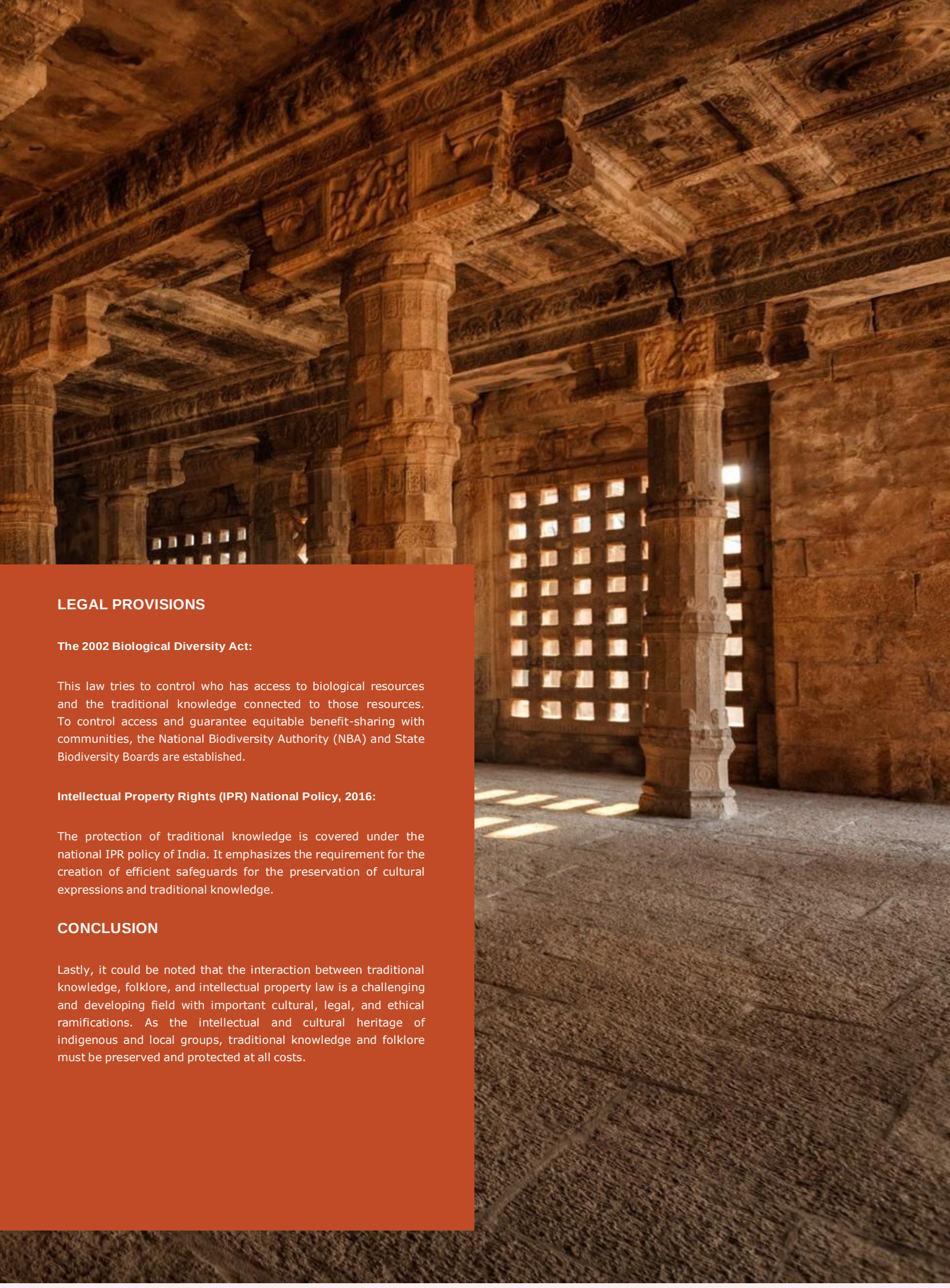
Some of them are:

1. Verbal tradition and lack of documentation
2. Cultural Specificity
3. Overlap with existing intellectual property rights
4. Commercialization and exploitation of knowledge
5. Globalization and cross-cultural exchange

RELEVANT EXAMPLES

In the case of Parul Food Specialities Pvt. Ltd. v. Bhole Baba Milk Food Industries Ltd., 2005, The "Bhole" trademark, which is used for sweets and culinary goods, was at issue in this case. Bhole Baba Milk Food Industries, the complainant, asserted that the items were based on folklore and traditional knowledge. The court looked at how traditional knowledge is used in branding and acknowledged the value of safeguarding such information.

In the case of Sanjeev Kumar v. Gramodyog Sewa Sansthan (2012), the question of a folk song's copyrightability came up. The court ruled that the disputed song was
a traditional folk song and was therefore not protected by copyright, highlighting the fact that folklore is a part of the public domain.



LEGAL PROVISIONS

The 2002 Biological Diversity Act:

This law tries to control who has access to biological resources and the traditional knowledge connected to those resources. To control access and guarantee equitable benefit-sharing with communities, the National Biodiversity Authority (NBA) and State Biodiversity Boards are established.

Intellectual Property Rights (IPR) National Policy, 2016:

The protection of traditional knowledge is covered under the national IPR policy of India. It emphasizes the requirement for the creation of efficient safeguards for the preservation of cultural expressions and traditional knowledge.

CONCLUSION

Lastly, it could be noted that the interaction between traditional knowledge, folklore, and intellectual property law is a challenging and developing field with important cultural, legal, and ethical ramifications. As the intellectual and cultural heritage of indigenous and local groups, traditional knowledge and folklore must be preserved and protected at all costs.

Protecting or Restricting? The Conflict of Intellectual Property and Competition Law

Stephin Sinu Oommen
7BBALLB

Intellectual Property Rights (IPRs), play a crucial role in innovation and are often regarded as a dynamic catalyst in the realm of competition. However, it is well known that conflicts may arise between the provisions of Competition Law and IP Laws. These conflicts find their roots in the underlying economic theories that govern the relationship between marketstructures and innovation, upon which these laws are asserted.

Situations may arise where these two fundamental concepts intersect, necessitating the implementation of policy or legal measures. For instance, in scenarios where holders of intellectual property rights wield their monopoly privileges in a manner that adversely impacts other stakeholders along the supply chain, it becomes imperative to intervene to uphold equitable competition.

Intellectual Property Rights (IPR) and competition law, while distinct legal frameworks, often find themselves entangled, generating both harmonious synergy and discordant clashes. This intricate interplay gives rise to potential tensions and trade-offs, impacting market dynamics, consumer welfare, and social development.

IPRs confer exclusive rights upon their holders, granting them the power to potentially create monopolies or dominant positions within the market. In doing so, holders may charge higher prices or impose restrictions on output and quality, potentially conflicting with the fundamental objectives of competition laws. Competition laws, at their core, strive to prevent such market distortions and ensure that consumers have access to a diverse range of products at reasonable prices.

In contributions of renowned economists Schumpeter (in 1934 and 1942) and Arrow (in 1962), Schumpeter's perspective suggests that the presence of monopolies can drive innovation, while heightened competition might decrease incentives to innovate unless intellectual property rights are upheld. In contrast, Arrow argues that increased market competition spurs the drive to innovate.

Conversely, competition laws may limit the scope or duration of IPRs. The synergy between IPR and competition law liesin their shared promotion of innovationand consumer welfare. IPR provides incentives for inventors and creators to invest in research and development, while also encouraging the dissemination of knowledge to the public. Competition law, in turn, fosters market efficiency, diversity, and quality, safeguarding against the misuse of market power by dominant firms. Both IPR and competition law serve as catalysts for dynamic competition, which encompasses the vital process of innovation. The application of both IPRand competition law, if overly strict oroverly lenient, can yield adverse effects onsocial welfare.

There is no simple or universal solution to resolve these conflicts, as they depend on the specific facts and circumstances of each case. However, some possible approaches are:

Adopting a balanced and flexible policy that recognizes the complementary natureof IPR and competition law, and avoids over-regulation or under-regulation of either domain

Encouraging cooperation and consultation between different regulators and authorities that deal with IPR and competition law issues, such as the Competition Commission of India (CCI), the Intellectual Property Appellate Board (IPAB), the Patent Office, the Trademark Office, etc. This may help to avoid duplication, inconsistency, or contradiction of decisions, and to foster a better understanding of the interplay between IPR and competition law.

In conclusion, the relationship between Intellectual Property Rights (IPR) and competition law is like a complex puzzle that needs careful study. Finding the right balance is a tricky task, influenced by many factors, and it requires a complete approach that benefits innovation, protects consumers, and helps society move forward.

AI-Generated Art and Copyright Law

Sion Vasisht
5BALLB

Step back in time to 1928 when magic was born, and an iconic character emerged from the ink and imagination of The Walt Disney Company. Meet Mickey Mouse, the timeless sensation that first graced the silver screen in the unforgettable short film 'Steamboat Willie.' For over 90 years, Mickey Mouse remained safeguarded from the world's grasp, shielded by the cloak of copyright protection. This diligent watch was maintained to prevent any misuse
of this beloved creation by unauthorized hands. Now, as we step into the year 2024, we witness a historic moment as the copyright for this iconic short film finally expires after an enduring 95-year journey.

In the year 2023, the influence of AI reached every corner of humanendeavour, and one realm that deserves special recognition is the world of art.
Thanks
to advancing technology, AI now plays a pivotal role in crafting innovative artwork through the creative power of algorithms.

The surge in AI-generated art has sparked a profound debate, probing the very essence of human creativity and the role machines play in this intricate process. Opponents argue fervently against the integration of machines in creative production, particularly in the realm of art, contending that art is inherently a human endeavour infused with a unique human touch. They assert that AI, governedby algorithms, remains incapable of replicating the profound wellspring of human emotion—an integral force in the art-making process.

Detractors maintain that AI, by its nature, is not genuinely creative or artistic. It depends heavily on existing data to craft variations of original works, thus lacking the innate ability to generate wholly autonomous creations, free from the influence of predecessors. In their view, AI falls short of possessing genuine artistic agency.

Matthew Allen's remarkable artwork, Théâtre D'opéra Spatial, claimed the top prize at last year's Colorado State Fair. However, the intriguing twist lies in the fact that this award-winning masterpiece cannot be neatly tied up by the laws of copyright due to its collaborative genesis with AI. The focal point of contention revolves around the very essence of the algorithm itself.

In its nascent stages, this AI entity is nourished with a vast array of images pulled from diverse sources, some of which hail from personal origins like blogs of budding artists, amateur art sites, and the portfolios of various creators, some of whom have sadly departed from this world, often without due accreditation for their contributions. The Review Board of the United States Copyright Office in the end denied permission for artwork created with the help of AI to qualify as a copyright

The Copyright Act of 1957 governs creative works in India. However, India's legal system does not cover all aspectsof AI-generated works. The definitionof "author" under Section 2(d) of the Copyright Act states that AI systems are not considered to be writers of works. This approach, according to which AI systems do not possess authorship rights over works protected by copyright, has been routinely maintained by Indian courts. Additionally, under some conditions, the fair use doctrine, which was imported from the United States, permits limited use of copyrighted content without prior written consent.

In summary, both the US and Indian legal systems have adopted the stance that AI-generated artworks should not be subject to copyright protection. This position stems from the belief that while AI may provide the foundational elements for creating art, the essence of art itself is deeply rooted in human emotion and cognition. This essential human touch, absent in AI-generated works, further underscores the distinction. Moreover, AI algorithms often rely on vast datasets that may include materials from sources that potentially infringe upon the rights of lesser-known or amateur artists. Consequently, the consensus is that artworks generated by AI do not qualify for copyright protection, and no legal safeguards are extended to such creative outputs.

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