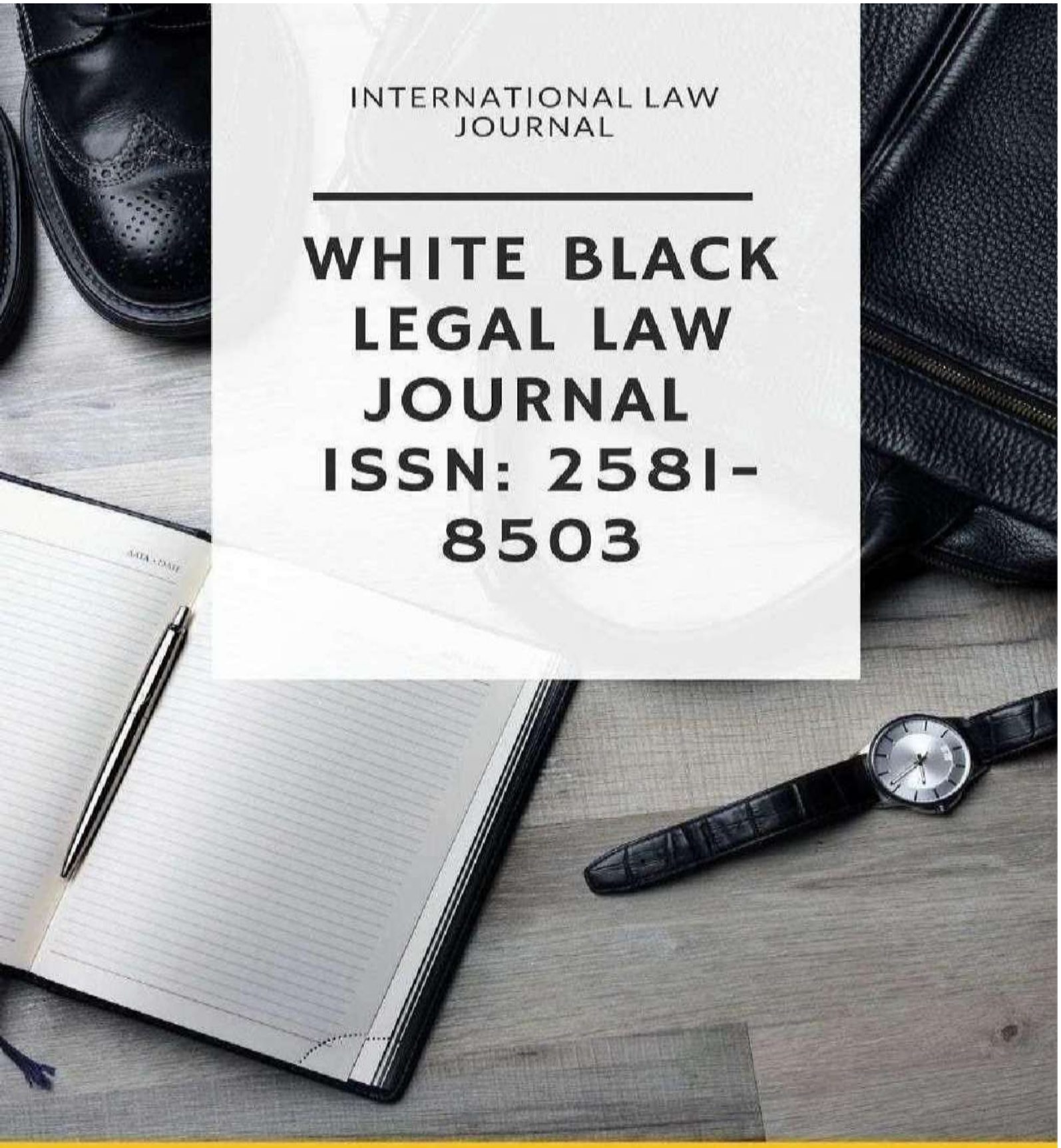

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WHITE BLACK LEGAL is an open access, peer-reviewed and refereed journal providededicated to express views on topical legal issues, thereby generating a cross current of ideas on emerging matters. This platform shall also ignite the initiative and desire of young law students to contribute in the field of law. The erudite response of legal luminaries shall be solicited to enable readers to explore challenges that lie before law makers, lawyers and the society at large, in the event of the ever changing social, economic and technological scenario.

With this thought, we hereby present to you

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THE CHALLENGES OF PROTECTING AI-GENERATED WORKS UNDER COPYRIGHT LAW

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Abstract:

The use of artificial intelligence (AI) as part of the creative process has generated a lot of legal uncertainty surrounding copyright and other legal rights relating to AI-generated authorship. Copyright is conventionally based on the attribution of ownership to humans, and that ultimately, to rely on copyright as a source of intellectual property or rights, there must be a creator as the identifiable individual. AI, especially those employing generative Artificial Intelligence models, produce tangentially from programming so originality, attribution, and ownership becomes a more problematic scenario.

One of the biggest issues is trying to assess who is the owner of AI-generated works? Is it the programmer who wrote the code in order to generate works? Is it the user, or targeted end-user who prompted the AI to generate a product? Or is it the corporate entity or academic institution that manages the software or hardware? Courts and international legal institutions are wrestling mightily with this issue and establishing precedents. AI-generated works are complications for a legal analysis of originality as some courts and jurisdictions say true creativity must flow from some human intent and intervention.

In addition, the ability of AI to modify existing styles and create derivatives raises concerns related to issues of infringement fair use. For example, as creators and enterprises, with no guardrails, we may be infringing copyright inadvertently, which can potentially lead to disputes about who owns what original intellectual property. With AI created works obviously on the uptake, we need to explore and develop laws and guidelines to ensure protections for these works while also encouraging creativity and innovation associated with the use of AI.

This paper will examine these evolving legal discussions related to AI and copyright law and provide possible models that legislators could utilize to balance innovation with authorship and

copyright protection rights in a potentially richer and larger world of AI created works.

Keywords: Artificial Intelligence (AI), AI-generated works, Copyright law, Intellectual property (IP), Authorship & Ownership, Originality & Creativity, Legal Challenges, Copyright Infringement, Fair Use Doctrine, Derivative Work, Judicial Precedents, AI-generated Content Protection, Machine Creativity

1. Introduction:

1.1 AI & Creativity

The creative industries appear to be undergoing a rapid transformation as a result of AI. Whether it's music, the visual arts, literature, or film, AI has now enabled tools which can produce outputs that closely reflect or even exceed creative capacity and capabilities commonly associated with human agents. Non-human agents are now using algorithms like, generative adversarial networks (GANs) and large language models, to produce original works including: original works of art, scripts, and songs, with only a small amount of human initiation or input. This new capability is raising questions, but it's also generating excitement, concern, and curiosity among creators, lawyers, and policymakers. It is critical that we understand just how the presence and use of AI as part of the creative process, alters the concept of originality, authorship, and ownership.

1.2 The Significance of Copyright Protection

Copyright law is fundamentally founded upon the incentivizing of creativity by providing a series of exclusive rights to authors in relation to their original work and their right to determine how and to what extent it may be used by others. Copyright law exists because it gives authors control over their intellectual output, and they are able to exploit these works for their gain. However, the rise of AI-generated content calls into question the assumptions copyright law is based on, as it is predicated on authorship being an exclusive human activity. If a machine produces a song or a painting, where no, or at the very least minimal human involvement exists, who holds copyright—the machine, or whoever wrote the algorithm? This inquiries are becoming increasingly urgent in the context of the massive flow of AI-generated content into the global marketplace. We have to define the legal status of these works for the purposes of establishing legal certainty, justifying the capital investments in innovation, and for the sake of copyright

1.3 Objectives and Coverage

The study examines the potential legal concerns arising from artificial intelligence (AI) as a producer of creative works under copyright law. The examination encompasses consideration of whether any copyright regimes already in place can engage the complexities of having non-human authorship. The primary content area of the study relates to copyright protection, although it will also encompass some discussion of related issues, including, mercifully not limited to, moral rights, public domain issues, and the desire for human authorship, and determination of ownership rights. In a somewhat larger context, this project is a step towards developing a more cohesive and future-oriented regime of intellectual property rights in an AI driven world.

2. Understanding Copyright Law:

2.1 Definition and Principles of Copyright Law

Copyright is a form of intellectual property law that provides authors or creators of original works right of access to use and distribute their creations. The rights associated with copyright ownership include the right of reproduction, right of distribution, right of public performance and right of adaptation of the original work. Copyright protection is automatic as soon as an author creates an original work and it's fixed in a tangible medium of expression.

The main principles of copyright law are as follows;

Originality - The work must be the result of the author's own intellectual effort and skill;

Fixation - The work must be fixed in a form that is perceptible, reproducible or otherwise communicable;

Authorship - Copyright sits with the human author who created the work;

Limited duration - Copyright is for a limited duration after which the work is available to the public domain.

The underlying aim of copyright law is to balance incentivizing authors to create work by rewarding them and balancing it with ensuring the public interest eventually is allowed unfettered access to this cultural and intellectual asset.

2.2 Historical Development of Copyright Laws

Copyright can be traced back to the Statute of Anne in England (1710), which is the first copyright law in any civil society. This law granted authors the exclusive right to publish their

work for a limited time. This law shifted the authority of the content from the printers to the authors. Over time copyright laws expanded and developed in response to new major technological advances the printing press, photography, film, and AIDS as well as DVD and digital formats.

International cooperation on copyright protection became formalized with arrangements like:

The Berne Convention for the Protection of Literary and Artistic Works (1886), which established the idea of automatic protection and national treatment

The Universal Copyright Convention (1952) and the TRIPS Agreement (1995) which brought copyright laws more in line with each other around the world and also incorporated copyright into international trade law.

These laws were built around the concept of human creativity, and many of the fundamental assumptions of authorship and originality have remained unchanged; this includes a quest to recognize and reward creative works.

2.3 Application of Copyright Law to Human Authors in the Traditional Sense

In the traditional context, copyright law protects the human author/facilitator as the main nexus for copyright protection, including novelists, artists, musicians, photographers, filmmakers, etc., whose creative work is based on original intellectual effort. Copyright law has always required courts/statutes to have some threshold of human creativity, judgment, or expression for a work to be protected by copyright.

For example, in Feist Publications, Inc. v. Rural Telephone Service Co. (1991) in the U.S., the Supreme Court emphasized that some minimal level of creativity must always be satisfied to have copyright, but completely rejected the idea that just effort or "sweat of the brow" could satisfy the threshold requirement. Likewise, in the UK, originality only requires that it be based on the author's skill, labor, or judgment.

The principles laid down in these cases highlight that copyright law is human-centric. However, AI-generated works or any works that lack direct attribution to a human authorship refer to creations that may not take into consideration the traditional creative intent or influence through typical human processes. These raises significant questions on the framework of copyright law and whether or how it will amend to allow for non-human authorship, or whether AI should approach copyright similarly to human authors, e.g., if the copyright law requirements will allow some nuance for non-human author but have the same minimum thresholds for protection.

3. AI-Generated Works and Copyright Challenges:

3.1 What is an AI-Generated Work?

AI-generated works refer to content (e.g. images, music, texts, design) produced with the help of artificial intelligence technologies—often with minimal, or no, human involvement in the creative process. AI-generated works are typically produced by algorithms (including machine learning models, generative adversarial networks (GANs) and large language models) which have been trained on large datasets and are programmed to imitate or replicate human creativity.

Almost all AI-generated works may be divided into two categories based on the level of human authorship:

AI-assisted works – Created by human authors with the help of AI as a tool (e.g. a human author may construct software to generate a work using an AI application to partially enhance a photograph, and the AI application has made some modifications to the photograph).

Fully autonomous AI-generated works – Created by an AI system with no, or only ancillary, involvement of a human author (e.g. a musical work, from composition to arrangement, generated by an algorithm and produced by the AI from scratch).

Identifying whether a particular work falls within one of these categories is important for analysis that determines whether the work is eligible for copyright protection according to common law and statute law.

3.2 Distinctions Between AI-Generated Content and Human-Created Content

The obvious distinction between the content of human creation as opposed to AI creation is the source of creativity and intent. Human creation is typically viewed as having individual creativity, founded in their personal experience, emotion, and originality. Copyright law is based on these human characteristics.

AI does not have consciousness and it does not have intent or personal expression. AI systems produce outputs as a result of processing incoming data and applying logic, typically based on existing works included in a training dataset. Therefore, the product may appear creative, however it does not have independent thought and originality, as it is legally constructed.

Other differences can also be measured:

Authorship - Under copyright law, human are authors; AI is not an author.

Moral rights - Human authors can hold moral rights such as attribution or integrity of the work; AI cannot.

Incentive structure - Human creative expression is motivated by their own use and rights; AI systems have no need for nor respond to any incentive structure.

These differences create a tension between the prior nature of the law and what AI-generated content is.

3.3 Legal Gray Areas of Ownership and Authorship

One of the biggest hurdles facing copyright law today is identifying ownership of rights to exist in works that come from an AI source. Since most national and international copyright schemes require the copyright to have been created by a human author, most AI-generated works fall outside the scope of traditional copyright protection.

Can an AI be an author?

The majority of jurisdictions say no. For instance, U.S. copyright law (restated in 2023 in Zarya of the Dawn) does not allow protection if the work is created without human creative input. UK Copyright, Designs and Patents Act 1988 gives limited protection for computer-generated works, but the enactment assigns authorship of their published output to the, "person by whom the arrangements necessary for the creation of the work are undertaken."

Who owns AI-generated content?

Potential claimants include:

The programmer or developer of the AI system

The user/operator who directs prompts or enters data into the system

The entity (e.g. company) that owns the platform or training data of the AI

The lack of consensus and uniformity of legislation across jurisdictions means that there is uncertainty, and poor enforcement.

4. Ownership and authorship identification:

4.1 Programmers, Users, and Corporations

One of the most challenging issues currently facing copyright law is determining who, if anyone, has authorship and ownership rights over

AI-generated works. Given that existing case law does not usually consider a non-human entity to be an author, the question of very much authorship comes down to whom to attribute authorship of the AI outputs - programmers and developers; or the users/operating AI.

Programmers/developers:

The programmers or developers are the individuals (or teams) who design the AI algorithms and develop the AI software. They arguably create the "creative architecture" from which AI outputs are produced. Some researchers and practitioners are taking the view that these programmers and developers, in particular, should be credited with authorship, on the basis they are creating the tool which produces the content, similar to the credit a photographer receives after capturing images from a camera.

Users/operators:

Those users who are then provided input into the AI systems will also have some claims to ownership over the outputs, especially in cases where they have influenced the output as a result of a specific input into the process.

The legal community, scholars, and courts are also having a separate debate about whether their input into the AI system constituted enough "originality" or "creative contribution" to warrant attribution of authorship by existing legal standards.

Corporations:

When AI is developed and/or utilized in a corporate environment, it is possible for companies to claim ownership as a result of "work for hire" or employment agreements. Some jurisdictions already have the idea of AI-created works acknowledged under copyright, but, they still only exist in some-times-rare and inconsistent circumstances.

In general, we are not ready from a legal perspective to deal with authorship and ownership of AI-generated works clearly and the challenge is even greater when unsure whether there is any real human effort in the authorship/ownership.

4.2 Case Studies of AI-Generated Works and Copyright Claims

Case 1: Stephen Thaler v. U.S. Copyright Office (Zarya of the Dawn Case)

Stephen Thaler submitted an application to register a visual artwork generated entirely by an AI system known as “Creativity Machine.” The U.S. Copyright Office rejected the claim, citing the absence of human authorship. The court upheld the decision in 2023, emphasizing that under the Copyright Act, only human authorship qualifies for protection.

Case 2: *Monkey Selfie Case* (Naruto v. Slater)

While not an AI case per se, this case is often cited in AI authorship debates. A monkey took

a selfie using a photographer's camera, and a legal battle ensued over who owned the image. The court ruled that since the photo was not taken by a human, it could not be copyrighted. This case highlights the legal system's emphasis on **human authorship**, a principle still upheld in AI contexts.

Case 3: **UK Approach to Computer-Generated Works**

Under Section 9(3) of the UK's Copyright, Designs and Patents Act 1988, when a work is "computer-generated," the author is defined as "the person by whom the arrangements necessary for the creation of the work are undertaken." This unique approach allows for limited copyright protection of AI-generated content, albeit without recognizing the AI itself as the author.

These cases reflect a common trend, as AI cannot own rights, but there are still unresolved legal issues regarding access to rights and who is the author, which are highly dependent on the facts of the situation and subjective.

4.3 Global Perspectives on AI Authorship Rights

United States

The U.S. Copyright Office enforces a strict human authorship requirement. Even in various recent cases, AI-generated works are not copyrightable when they are not produced by a human (even if some human interaction and/or planning is necessary). The requirement remains only that original expression must come from a human mind. Moreover, current efforts legislatively have not widened their applicability.

European Union

The EU does not give copyright to AI-generated works, but there is advancing legal and academic interest, particularly around the construction of some regulations of AI creativity, in the Digital Single Market and AI Act. Most EU states still have human authorship as a requirement.

United Kingdom

The UK has a unique legal provision that permits copyright in computer generated works and authorship is automatically given to the person who arranged for its completion. But this is an authorisation of authorship derived from the human aspect of the transaction and there are disquisitions about the applicability of this rule in cases where generative AI involvement is

more advanced.

China

China seems to be one of the more progressive jurisdictions. In the recent cases, the courts have extended copyright protection to AI generated works, however, only with sufficient evidence of human involvement prior to and in the training of the AI, or in guiding the AI in a substantially creative process.

India

India does not have any specific legislation on AI generated works. The law applies human authorship principles to works without copyright law or policy providing guidance on how to integrate AI into the Copyright Act of 1957, where this is currently debated.

5. Originality and Creativity in AI-Generated Works:

5.1 Legal Definitions of Originality

Originality is a core requirement of copyright. Originality means that a work must be the result of the author's own intellectual effort and not simply copied from another. However, the legal definition of originality varies from jurisdiction to jurisdiction.

United States:

In Feist Publications, Inc. v. Rural Telephone Service Co. (1991), the U.S. Supreme Court distinguished originality as requiring "independent creation" and a "modicum of creativity". It must also be noted that mere effort, mere labour, and the like, without any creativity do not amount to originality.

European Union:

The European Union is bound by the Infopaq International A/S v. Danske Dagblades Forening (2009) case, wherein the Court of Justice of the European Union (CJEU) adopted that a work is original where it constitutes the author's "own intellectual creation". This allows for emphasis on personal expression and creativity.

United Kingdom:

UK courts have historically required the "skill, labour, and judgment" jurisdiction; however,

recent developments before and after Brexit, and the CJEU's influence, naturally have moved UK simply to the author creatively choosing.

5.2 Arguments For and Against Recognizing AI Creativity

The question of whether or not to recognize AI-generated works as "creative" under copyright law has drawn intense debate. Proponents argue that AI systems that use advanced machine learning and generative models, are capable of generating outputs that are highly original and that approach or exceed the level of complexity and uniqueness of human-created works. They claim those outputs are original and creative, as they conform to traditionally understood standards of originality and creativity. The premise of this argument is that it does not matter what the source is (to include a human or a machine) when determining whether it is copyright protectable. The increasing possibility of either AI-generated works or originals may not generate truly new works, but may lead to new levels of human creativity and exploration if AI-works are recognized as creative. Furthermore, if legal recognition of AI-generated "creativity" is available, it could further innovation and economic investment in creative technologies by making the legal liability situation clearer and providing positive incentives for the developers, and for any potential users of AI-generated content in the future. Some theorists have suggested that a new, sui generis rights regime could take the form of some sort of alternative rights that would acknowledge the qualitatively different form of AI generated content, without treating it fully as authorship by humans.

5.3 Judicial Interpretations and Emerging Precedents

U.S. Jurisprudence

In Thaler v. Perlmutter (2023), the United States District Court upheld the Copyright Office's refusal to register an image created by the AI system "Creativity Machine." The court upheld that copyright only protects works of "human authorship" based on both statutory language and historical judicial interpretation.

UK Approach

The Copyright, Designs and Patents Act 1988, which was developed for the communication technologies of the late 1980s, provides statutory recognition of computer-generated works in limited circumstances, and confers authorship to the person "by whom the arrangements necessary for the creation of the work are undertaken." Courts have yet to provide thorough guidance on the practical applicability of this limited clause with respect to generative AI

technologies.

China

Chinese courts have started to show an increasingly willingness to protect AI-generated works, particularly when the AIs were trained, prompted, or guided by a human. For instance, in a 2019 decision by the Beijing No. 1 Intermediate People's Court, the court found in favour of a media company's copyright claim in regard to an AI-generated article, citing human involvement with respect to the curation and editing of the data.

European Union

There is currently no precedent that defines the copyright status of works generated by AI, but as part of the wider framework of the Digital Single Market and future proposed AI Act, the European Parliament has at least acknowledged the growing role of AI in creative expressions and the legal implications that may arise. So far, no court in the EU has recognised copyright in respect of a wholly autonomous work created by AI.

6. Copyright Considerations and Infringement - "Fair Use":

6.1 AI Output is Copying Existing Works

AI systems, especially the machine learning models used to create, teach and program AI, are constantly generating content after analyzing a large data set that consists of existing works, frequently copyright protected work. Machine learning enables the AI to copy styles, motifs, and structures of human-created works, which sometimes results in practical copies or works that directly reference parts of copyright-protected works. The copying aspect creates substantial copyright infringement issues when creating AI-generated works because AI is copying what is only protected in the copyright work, thus requiring permission to recreate those elements.

Of course, AI is generating images or music creators do not knowingly copy, which may include distinctive copyright original features. The issue here is found in determining if the final product is unlawful copying, fair use, and/or transformation. Laws regarding infringement generally apply human defending cases, while AI does not intend the product; thus, making assesses of liability complicated.

6.2 Ethical & Legal Issues of Derivative Works

AI-generated derivative works - works that use copyright material as the foundation of the work - have ethical and legal implications. There is the possibility of copyright infringement if the derivative work is unauthorized by the original rights holder. Not all derivative works are authorized, and like so much of AI, derivative works and authorization can be made with great speed and scale, creating potential issues for enforcement, if those derivative working are deemed inappropriate by the rights holder.

Ethically, there are concerns regarding the potential for essentially mass producing derivative works of a creator's work and/or original creator's labor in the digital economy. There is also the issue of transparency: users and audiences may not even know that a work is AI-generated creation, and this can affect their opinion of authenticity and values as art. Additionally, if an AI uses copyrighted data to train on without consent, this can create additional issues of fairness, compensation, and respect for creators/rights holders within the digital economy.

6.3 Comprehending Fair Use Policies within AI Generated Work

Fair use doctrines (or fair dealing in some jurisdictions) provide that limited use of copyright protected materials without permission in certain circumstances, such as, criticism, commentary, research or transformative use. The application of fair use principles to AI-generated work is new and unsettled.

On one hand, supporters say that AI's use of copyright materials to train, may be considered fair use, especially in instances in which the works are being used to create new and transformative outputs that can also add value or insight. Some courts have recognized that using copyright protected materials as an input for a training input for AI may be fair use, as courts consider the data processing "phase" as non-expressive in nature.

On the flip side, there is a valid reason to fear that unlimited copying for AI training and output production could compromise the original authors' economic rights, especially if the outputs end up constituting a direct substitute for human-generated work. Fair use depends on a consideration of many factors including the purpose and character of the use, nature of the copyrighted work, amount used, and the market effect. Each case involving AI generated content may warrant an individual investigation that is context-specific.

7. Policy and Legal Changes:

7.1 Current Copyright Rules and AI-Specific Issues

Copyright laws in many countries currently exist as laws designed for human creators. Many current copyright schemes rely on ideas such as authorship by humans, moral rights of a creator, and the individual creator's rights—things that are very difficult to conceptualize when considering artificial intelligence. Many of the current copyright statutes, including the U.S. Copyright Act, EU directives, and Berne Convention, have no basis for non-human authorship. Because of this gap in copyright law, many AI-generated works exist in a grey area where they cannot be afforded the protections detailed in copyright law without some tangible involvement by a human creator.

This gap leads to a number of issues: first, there is no determinable method or consensus on whether and how authorship can be attributed in the context of AI-generated works; second, developers and users are unsure what they are entitled to, or liable for; and, finally, enforcement becomes very difficult when infringing works can be generated autonomously by AIs, and in vast quantities removed from traditional means of control. Without any regulation, courts are left to interpret laws that are often outdated, leading to case decisions that are, inconsistent and unpredictable.

7.2 Proposed Solutions for AI Copyright Protection

In light of these obstacles, legal theorists and policymakers have provided a range of possible remedies to revamp copyright frameworks for the suitability of AI.

One option would be to acknowledge AI-generated works under a brand-new category of protection, one that could be addressed via sui generis regime, whereby AI-generated content would be granted limited rights, and would be acknowledged for its creative components, and distinguish them from works written by a human. This would enable protection of investment into AIgenerated content, while avoiding disruption to existing legal and philosophical values of copyright law.

Another option would be to grant authorship to the human that had the most contribution towards the AI generated work, most likely the developer, operator or curating of data. This is already found in certain forms of law, for example, "work-for-hire doctrine" or the way the UK provision affords authorship of someone who has made the necessary arrangements for a computer-generated work.

Some suggest a licensing system, or some type of compulsory remuneration scheme that

compensates original creators, whose works were used within training datasets. The result of the framework would be a fair value redistribution impetus to ensure future innovation.

Finally, clearer guidelines on fair use, and data use in regard to AI training could reduce vagueness and litigation risk especially in relation to research and development.

7.3 Legislative Activities and Continuing Legal Discussions

Many countries around the world, and legal authorities, are beginning to address the copyright questions raised by artificial intelligence; however different countries have begun in different ways, and continue at varying velocities. While it is true that in the United States, the Copyright Office has so far taken the position in various forms of official policy statements, and in case law, that copyrightability cannot occur without human authorship, there is evidence that we are beginning to understand we need to update our current law to include the new works and authorship from AI systems. Thus the promotion of public comment periods, the introduction of legislative proposals and drafts, and a more general sense of consistency in workflows suggest we are beginning to recognize AI in the copyright system. As of the time of this writing, the European Union had yet to legislate on AI-specific copyright issues, yet was engaged in multiple other legislative endeavors. The EU had also been, at time of writing, engaged in other legislative discussions both explicitly related and not to AI; chiefly the Digital Services Act, and the EU's AI Act. Discussions were happening regarding transparency around datasets related to AI training and possible proposals for suitable compensation of original rights holders.

The United Kingdom takes a rather unique approach in which computer-generated works are recognized under the Copyright, Designs and Patents Act 1988 with authorship placed on the person that arranged for the creation. The use of this provision for contemporary generative AI is still a point of contention. In 2021, a government consultation exercise showed there was divided public and professional opinion on whether existing laws are adequate or whether reform is required. China has demonstrated a considerably more active legal approach, with courts granting copyright protection to AI-generated outputs, provided considerable human input was present. Chinese authorities are also engaged in longer-term policy development through their National Intellectual Property Administration, assessing the increasing presence of AI within creative industries.

The UK has a somewhat unusual regime in which computer-generated works are protected by the Copyright, Designs and Patents Act 1988 but are attributed to the person who commissioned the work. This approach's utility for contemporary generative AI remains

unclear. In 2021, the consultation exercise undertaken by government showed public and professional splits regarding the adequacy of legislation changes. China has demonstrated a much more active legal approach, particularly with its courts providing copyright protection for AI-generated outputs, provided there was considerable human involvement. The Chinese authorities are also engaged in long-term policy work through their National Intellectual Property Administration, looking at the growing role of AI in creative industries.

Conclusion

The rapid development of AI could potentially disrupt the creative industries and raises legitimate issues regarding copyright law and works made by AI. This study has suggested that most copyright systems are still attempting to framework authorship in a human-centered consideration, and then subsequently is causing problems with works generated simply by AI in which there is no protection. The ambiguity of authorship, ownership, originality, and similarity certainly means there has remained quite a bit of significant legal uncertainty of protection, especially regarding AI systems developed from identifiable works that have very little or no human input.

There are different approaches being taken by countries, to varying degrees of overlap. Some countries like the UK and China have made adjustments to their law to include computer-generated works under copyright, while other countries like the U.S., are still saying copyright requires human engagement or input. This difference highlights the larger need for an international dialogue, and reform.

The broader challenges are also outside the domain of law. Developers require a framework to build and apply AI systems and artists require ethical clarity when it comes to originality, attribution, and commercial use of AI-generated materials.

In summary, copyright law must develop to encompass the use of AI in creative practice. Whether by using legislative change, or simply rethinking existing law, the legal system must balance innovation and the rights of human creators. The transition must happen for a fair and progressive future in intellectual property

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