

Intellectual Property Rights in the Digital Era: Exploring the Legal Aspects of Copyright in the Context of Digital Content Sharing and Online Platform

Rahi Ajabe-Alhat¹, Divyanshu Priyadarshi², Urvesh Chaudhery³, Sharmila Devi Ramchandran⁴

Abstract

Protecting and enforcing intellectual property rights have become increasingly complex and challenging in the digital era. This article discusses the legal aspects of intellectual property, with a particular focus on copyright within the context of the digital era. It explores the evolving nature of intellectual property laws and discusses the importance of comprehensive legal frameworks that need to focus on the unique challenges posed by the digital age. One of the critical areas of concern is copyright protection in digital content-sharing. The rise of online platforms and digital technologies has revolutionised content creation and dissemination and has given rise to significant copyright infringement issues. This article examines the copyright challenges that creators, right holders, and digital platforms face and explores the legal mechanisms to combat copyright infringement in the digital realm. By shedding light on these topics, this article aims to contribute to a better understanding of copyright under intellectual property rights in the dynamic and rapidly evolving digital ecosystem. It emphasises the need for strong legal frameworks that balance protecting intellectual property and promoting creativity in the digital age.

Keywords: *Digital literacy, Educational Resources and Copyright, Economic Growth through IP Protection, Digital Infrastructure, Online Content Regulation, International IP cooperation.*

Introduction

With the evolution of the Internet, sharing data has become a part of everyone's life. Such A sharing process Everyone and anyone can access their data online, causing one of the most important legal battles as it is essential to make laws for its protection and prevention of misuse of data. Intellectual property rights have been considered one of the most important rights to protect ideas and innovations from any infringement. These rights enable a person to think and to use his knowledge to incur monetary gains. Copyright is one of the intellectual property rights that encourages every such person having any artistic, literary or dramatic work to share with the world, with an assurance that his work will be protected and only he can get monetary gains Out of his work.

Rapid changes in digitalisation and online platforms have made copyright one of the most critical IP rights available. Content creators nowadays are afraid of Faceless infringement online, because of which their material is copied and pasted, claiming to be someone else, which has indeed raised monetary losses for them. The digital landscape has given rise to issues such as online piracy, file-sharing platforms, and the complexities of determining fair use in a borderless online environment. As a result, legal frameworks and regulations, such as the Digital Millennium Copyright Act (DMCA), have emerged to address these challenges and balance the rights of creators' and users' interests.

The digital era continues to mould the data we create, share, or make, and we need To understand this change and make laws accordingly. Through this article, we aim to explore the legal frameworks, challenges, and developments within these realms. We also aim to shed light on the growing importance of copyrights in the context of digital content sharing. Through this exploration, we can gain insights into the dynamic interplay between intellectual property protection and the digital ecosystem, paving the way for informed discussions and potential reforms in this evolving legal landscape.

¹ Department of Law, Vishwakarma University, Pune; rahi.ajabe@vupune.ac.in.

² Department of Law, Vishwakarma, University, Pune; divyanshu.priyadarshi@vupune.ac.in.

³ Gitarattan International Business School, Delhi; chaudhery.urvesh@gmail.com.

⁴ INII International University, Nilai Malaysia; Sharmila.devi@newinti.edu.my.

Evolution of Copyrights

Property is connected to human life, and it's an inseparable right unless sold the same to some other person. There are two types of properties: tangible, which can be seen and felt like a house, car, etc. and intangible, the property that cannot be seen or felt, such as intellectual property. Intellectual property rights are the rights associated with intangible property such as trademarks, copyrights, patents, geographical indication, designs and semiconductors. Intellectual property rights are, as the name suggests, property created using one's intellect. When a man gets an idea, he may have the ability to convert it into a property. Such property, though, cannot be seen as such but still gives the same rights as other tangible properties.⁵

Copyright is one of the most important intellectual property rights, which is often used by almost every person working in innovative fields. Copyrights, when introduced to the world, were just for literary work only. Slowly, the territory of protection for copyright got extended to artistic, musical, cinematography, etc.

Fig. 1

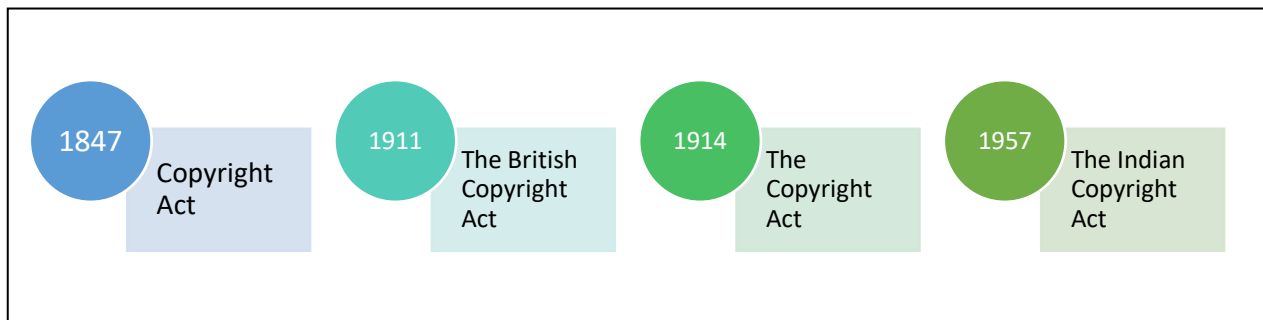


Figure 1 shows the years of the introduction of the Copyright Act in India.

The evolution of copyright laws in India can be traced back to the colonial era when the British introduced the Copyright Act of 1847, which was primarily based on the Copyright Act of 1842 of the UK. Then, some editions of the Act were made and reintroduced in 1911, which never addressed any issues that the original Act had. A similar attempt was made in 1914 when the new Act of 1914 was introduced, but it was merely an extension of the 1911 Act. Both 1911 and 1914 were merely introduced for the sake of having laws in India and making sure that the guidelines of the Paris Convention were followed. Copying of the acts from England in India in itself was copyright infringement, which was never considered wrong. The legislation was more than anything else designed to protect authors' works at that time, as it served the purpose of its creators, who were Western colonisers and their commercial interests. On the other hand, for instance, as a result of more than 1947, India had to change and reconstruct copyright laws in order to conform them to the socio-economic and cultural context that prevailed among the newly formed nation.⁶

In 1957, India replaced its old legislation with the Copyright Act, i.e. colonial-era legislation outlining an extensive regime for the protection of copyrights through a number of amendments to fit into the contemporary trends happening in creative industry and technology. However, one crucial amendment happened in 1994 when this law was made consistent with international standards by incorporating provisions for emerging issues relating to the digital age. Equally significant is an amendment that took

⁵ Bala, M., & Verma, D., "Analysis of Reforms in Intellectual Property Rights and their impact on Intellectual Property in India," in Meenu Jain (ed.), *Sensitizing and Imparting Awareness about Intellectual Property Rights among Students*, vol. 2, 36-44 (2020)

⁶ Dayananda Murthy, C. P. (2017). *Copyright and the Digital Media: Perspective and Challenges in the New Legal Regime in India. Copyright Law in the Digital World: Challenges and Opportunities*, 221-253.

place in 2012 broadening copyright protection for authors and related creators, mainly regarding piracy, digital rights and performers' rights.⁷

Digital Era and Copyright

The rise of the digital era has sparked a shift in the landscape of copyright and intellectual property rights, calling for substantial adjustments to legal systems across the globe. In India, this evolution was met with critical changes to the Copyright Act in 2012, aimed at tackling the hurdles posed by digital progress.⁸ These amendments not only expanded the scope of safeguarded works to encompass digital creations but also introduced provisions pertaining to digital rights management (DRM) and anti-circumvention measures. By safeguarding the integrity of digital content and deterring unauthorised access and reproduction, these measures aimed to keep pace with the rapidly evolving digital sphere.¹⁰

The concept of digital rights encompasses a wide range of crucial issues, including safeguarding digital creations and protecting the rights of consumers in the online realm. However, this has become a highly intricate and multifaceted topic in recent years as the digital landscape continues to evolve rapidly.¹¹ The ongoing dialogue around finding a harmonious coexistence between copyright protection and the public's entitlement to online information and material has only intensified with the rise of digital platforms and the Internet. Readily accessible technology has sparked contentious debates on matters such as online piracy, file-sharing, and effectively enforcing copyright infringement in the virtual world.¹² As lawmakers grapple with preserving the rights of creators while also ensuring public access to information, they face the ever-changing and challenging task of updating copyright laws to keep pace with technological advancements and address societal needs.

The ever-changing digital landscape has brought about progress in digital rights and copyright legislation, but challenges continue to prevail. In particular, safeguarding intellectual property in the online sphere remains a complex task. The convenience of digital reproduction and distribution has resulted in a surge of piracy, unauthorised sharing, and fake content. The worldwide reach of the Internet also poses difficulties in effectively monitoring and enforcing copyright infringement, leaving creators and copyright owners vulnerable. Furthermore, the rapid development of technology constantly introduces fresh means to bypass existing measures, creating a constant struggle for legal frameworks to keep up. Therefore, the ongoing issue of inadequate measures to combat digital piracy and uphold copyright laws in the digital world is a pressing worry for those in the creative fields and industries heavily reliant on intellectual property. Effectively tackling these obstacles demands a united effort on a global level, creative legal solutions, and a holistic approach to preserving digital rights in the constantly evolving digital world.

The jurisprudential aspect of digital copyright

Through a jurisprudential lens, the development of digital copyright laws in India showcases a captivating interaction between long-standing principles of intellectual property and the revolutionary effects of digital advancements on the notions of ownership and authorship. The incorporation of copyright laws into the digital realm demands a careful equilibrium between safeguarding the creators' rights and acknowledging the public's right to information.¹³ The intricacies of fair use, digital rights management, and the

⁷ Thomas, Z. (2012). Overview of changes to the Indian Copyright law.

⁸ Joyce, C., Ochoa, T. T., & Carroll, M. W. (2020). *Copyright law* (p. 25). Carolina Academic Press.

⁹ Mathur, A. (2020). A Reflection upon the Digital Copyright Laws in India.

¹⁰ Devarhubli, G. D., & Patel, B. S. (2022). Copyright Law in the Digital Environment: Issues and Challenges in India. *Jus Corpus LJ*, 3, 272.

¹¹ Panda, S., & Chakravarty, P. (2022). An analytical overview of copyright status in India: concerning top economics of the world. *Journal of Library and Information Communication Technology*, 11(2), 1-18.

¹² Luhar, N. (2022). Protecting Literature under Copyright Law in India: Opportunities and Challenges. *resmilitaris*, 12(3), 4219-4229.

¹³ Sawlani, C. (2023). Copyright, Culture and Contemporary Debates: A Jurisprudential Analysis of Fair Dealing in India. *Journal of Intellectual Property Rights (JIPR)*, 28(3), 200-210.

complexities posed by the limitless reach of the Internet necessitate a sophisticated legal framework that can reconcile traditional copyright doctrines with the ever-evolving demands of the digital age. As we mould our legal system, Indian jurisprudence must not only stay updated with technological progress but also strive to harmonise legal interpretations with the larger goals of society and foster innovation in a fast-evolving, interconnected digital era.¹⁴

The "Doctrine of Fair Use" is a highly significant concept in India's legal system, particularly in the realm of digital copyright. Rooted in principles of fairness, this doctrine allows for the limited use of copyrighted material without seeking permission from the copyright owner. It recognises that specific uses, including criticism, commentary, news reporting, teaching, scholarship, and research, do not violate the rights of the copyright holder and serve the greater public interest. In the digital age, this doctrine is especially relevant as it offers a flexible framework to balance the rights of copyright holders and the importance of an open and dynamic exchange of ideas.¹⁵

The Copyright Act in India has incorporated the Doctrine of Fair Use, outlined in Section 52, which specifies situations where the use of copyrighted material would be deemed fair. These include personal or private reproduction, research, criticism, review, and reporting of current events. By incorporating this doctrine, Indian jurisprudence aims to strike a harmonious balance between safeguarding the rights of content creators and creating an environment that encourages the public to actively interact with and expand upon copyrighted works in a way that promotes originality, ingenuity, and the unrestrained flow of knowledge in this digital era.^{16 17}

The concept of Fair Use is based on the idea that specific uses of copyrighted material should be allowed without violating the copyright holder's exclusive rights, mainly if these uses benefit the public. In today's digital landscape, the ease of replicating and sharing content creates unique obstacles, making the doctrine crucial in preventing overly strict copyright regulations.¹⁸ The realm of Indian jurisprudence acknowledges the significant role of fair use in promoting transformative works, parodies, and educational purposes. This helps strike a harmony between the rights of copyright owners and the social advantages that come from sharing and modifying protected material. Moreover, the principle embraces a fluid and versatile set of legal guidelines. With the constant evolution of technology, the concept of fair use can be creatively utilised to cater to emerging modes of creativity and self-expression.¹⁹ This nimbleness is crucial in manoeuvring through the ever-shifting terrain of digital progress, empowering the law to adapt to fresh hurdles and possibilities brought about by advancements in technology, user-generated content, and the collaborative nature of digital platforms. Indian jurisprudence is keeping up with the times and promoting free speech, innovation, and the spread of knowledge in the digital era by embracing the Doctrine of Fair Use. This move also connects our legal system with international trends in intellectual property law.²⁰

Addressing Legal Challenges in the Digital Content-Sharing Landscape

With the increasing accessibility of online reproduction and distribution, copyright holders have taken swift action to safeguard their works through ingenious technological methods. In the 1990s, the European Union led the way in providing legal protection against the bypassing of such measures, particularly for

¹⁴ Sinha, P., Kumari, M., & Anees, M. (2023). Information seeking, sharing behaviour, and copyright violations among students in India in the digital age. *Global Knowledge, Memory and Communication*.

¹⁵ Litman, J. (2020). Revising copyright law for the information age. In *The Internet and Telecommunications Policy* (pp. 271-296). Routledge.

¹⁶ Craig, C. J. (2022). The AI-copyright challenge: Tech-neutrality, authorship, and the public interest. In *Research handbook on intellectual property and artificial intelligence* (pp. 134-155). Edward Elgar Publishing.

¹⁷ Raza, A., Alam, G., & Talib, M. A. (2023). Copyright law declared by the Supreme Court of India. *Journal of Intellectual Property Rights (JIPR)*, 28(2), 151-170.

¹⁸ Sharma, A. (2009). Indian Perspective of Fair Dealing under Copyright Law: Lex Lata or Lex Ferenda?.

¹⁹ Nair, L. R. (2009). How Fair Are the Fair Dealing Exceptions under Indian Copyright Law. *Indian J. Intell. Prop. L.*, 2, 171.

²⁰ Rahangdale, P. (2017). Fair Dealing Limitation to Copyright. *Global Journal of Multidisciplinary Studies*.

computer programs.²¹ The North American Free Trade Agreement followed suit in 1992 by expanding the range of criminal and civil consequences for any attempts to decode encrypted programs that transmit satellite signals.²²

The rise of the Internet has made it easier to create and distribute tools that can bypass copyright protection measures. As a result, copyrighted materials can now be easily shared and accessed globally, creating significant obstacles in protecting the interests of copyright owners. This prompted the 1996 WIPO Diplomatic Conference to adopt a comprehensive plan to safeguard the technological measures used by copyright owners.²³

In accordance with Article 11 of the WIPO Copyright Treaty (WCT), all countries must ensure sufficient legal safeguards and efficient remedies to combat the infringement of technological measures employed by authors. Furthermore, the WIPO Performances and Phonograms Treaty (WPPT) also features a corresponding mandate (Article 18) for the protection of technological measures utilised by performers and phonogram producers.²⁴

According to the WIPO Treaties of 1996, countries are required to offer sufficient and efficient legal safeguarding against the circumvention of effective technological measures. Moreover, they are expected to ban the production of devices specifically designed for the purpose of circumventing such measures. Nonetheless, there remains a heated discussion on whether the production and dissemination of devices that disable protection fall within the scope of anti-circumvention laws.²⁵

With the rise of circumvention acts in the digital realm, it has become increasingly challenging to detect and control them. However, solely focusing on these acts may not effectively enforce legal protections for technological measures. To combat this issue, it is essential for contracting parties also to prohibit preparatory activities in their national anti-circumvention regulations. The WIPO Treaties have set a standard for eligible technological measures, requiring them to be deemed "effective." These measures are differentiated into two categories: access control and rights control measures. The former restricts unauthorised acts by authors or acts not permitted by law, while authors utilise the latter to exercise their rights.²⁶

In contrast to the Basic Proposal, the WIPO Treaties of 1996 do not specify a necessary level of knowledge in the anti-circumvention provisions. The Basic Proposal proposed punishment for individuals who were aware or had a valid reason to believe that a device would be utilised for unauthorised access or use of works. Additionally, contracting parties are obligated to establish efficient measures for combating technological circumvention. While the WIPO Treaties do not outline specific standards for assessing the effectiveness of these measures, national enforcement systems should implement swift remedies as a means of preventing infringements and serving as a deterrent and adequate penalty against unlawful circumvention.²⁷

²¹ Olsen, J., & McCormick, J. (2018). *The European Union: politics and policies*. Routledge.

²² Villareal, M., & Fergusson, I. F. (2017). *The North American Free Trade Agreement (NAFTA)*.

²³ Davies, G., & Ricketson, S. (2020). WIPO: a brief institutional history and overview. In *Research Handbook on the World Intellectual Property Organization* (pp. 48-67). Edward Elgar Publishing.

²⁴ Senftleben, M. (2022). Compliance of national TDM rules with international copyright law: an overrated nonissue?. *IIC-International Review of Intellectual Property and Competition Law*, 53(10), 1477-1505.

²⁵ Ayyar, R. V. (2023). WIPO's Policy Environment and Performance (1997–2021). In *The WIPO Internet Treaties at 25: A Retrospective* (pp. 251-298). Singapore: Springer Nature Singapore.

²⁶ Ibid

²⁷ Ibid

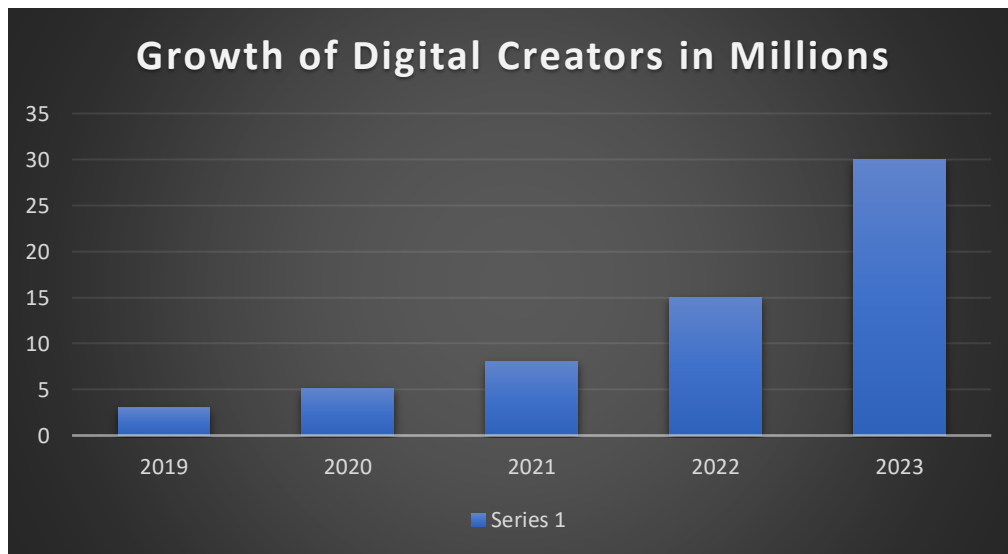


Figure 2: The statistics show the growth of digital creators in India since 2019²⁸

In a digital renaissance, Indian content creators have witnessed a staggering annualised growth rate of 115%, surpassing the global average sixfold. This exponential surge highlights the profound impact of influencers on India's economic landscape as they transition from mere sources of fame to dynamic drivers of economic expansion. With over 80 million creators, the digital creator economy is projected to swell to 580 million individuals by 2025, showcasing the immense potential for sustained growth and transformative contributions to the Indian economy.^{29 30}

The cornerstone of the Indian Copyright Law is the Copyright Act of 1957, with its latest revision being the Act of 2012 (also known as the 27th Act), which went into effect on June 21, 2012. In light of technological advancements in communication, such as broadcasting, telecasting, and the rise of computer software, the 1994 amendments were implemented.³¹ These changes were essential to keep the law up-to-date and relevant for modern times. Furthermore, additional amendments were made in 1999 to bring the Indian copyright law in alignment with the Trade-Related Aspects of Intellectual Property Rights (TRIPS) Agreement. Of particular significance is the Copyright Amendment Act of 2012, which specifically addresses the issues posed by the Internet and aligns the law with two essential treaties - the WIPO Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT). This proactive approach reflects India's commitment to staying abreast of international treaties.^{32 33}

The 2012 Amendment has successfully aligned the Indian Copyright Law with international norms, making it progressive and able to handle copyright issues in the modern age. The updated definition of 'publication' in the Indian Act now covers electronic publishing and distribution through the Internet. The 2012 Amendment also introduces significant changes, including the updated definition of "communication to the public," which now extends to performances as well as works. This expansion explicitly includes on-

²⁸ Swarup, A. (2023). *Content Creator Success: Creating a Successful Business Strategy*.

²⁹ Florida, Richard. "The rise of the creator economy." (2022).

³⁰ Arora, P. (2019). *The next billion users: Digital life beyond the West*. Harvard University Press.

³¹ Das, J. K. (2021). *Law of Copyright*. PHI Learning Pvt. Ltd..

³² Helfer, L. R., Land, M. K., & Okediji, R. (2020). Copyright exceptions across borders: Implementing the Marrakesh Treaty.

³³ Selvadurai, N., & Matulionyte, R. (2020). Reconsidering creativity: copyright protection for works generated using artificial intelligence. *Journal of Intellectual Property Law & Practice*, 15(7), 536-543.

demand services like video-on-demand and music-on-demand as forms of "communication to the public."³⁴

According to Section 57 of the Act, authors are entitled to certain moral rights, such as being recognised as the creator and having the power to prevent any misrepresentation, damage, or change to their work that could harm their reputation. In 2012, an amendment was made to the Act, eliminating the previous restriction and granting legal representatives the ability to protect the author's right to claim authorship, including after their passing. Furthermore, the right to prevent distortion is now applicable even after the copyright term has ended, providing long-lasting protection for authors.³⁵

Section 52 of the Copyright Act incorporates the principle of limitation and exception, aligning with Article 10 of the WCT. Permissible acts under Indian law include fair dealing with literary, dramatic, musical, or artistic works for private and personal use, research, criticism, or review. The making of copies or adaptations of computer programs is allowed for specific purposes, such as utilising the program for its intended purpose or creating temporary backup copies.³⁶

Balancing Copyrights and User Rights

The rapid advancement of technology has sparked a contentious debate between safeguarding intellectual property rights and safeguarding user rights, including the freedom of speech and access to information. In this segment, we delve into this delicate balance, delving into how the use of digital rights management (DRM) technologies affects user rights and the continuous discussions regarding fair use and transformative creations. Our focus on the Indian landscape will be further illuminated by analysing four pertinent legal cases that showcase the obstacles and intricacies of striking a harmonious equilibrium.

In 2015, the Supreme Court of India heard a significant case: *Tata Sons Ltd. v. Greenpeace International & Anr.*³⁷ This groundbreaking lawsuit tackled the intricate relationship between freedom of speech and intellectual property rights, specifically in the realm of environmental activism. At the centre of the dispute was Greenpeace International, an environmental group, and Tata Sons, a prominent business conglomerate. The former had published a campaign accusing the latter of causing ecological damage. As a result, Tata Sons filed a defamation and infringement lawsuit, sparking a crucial discussion about the intersection of free expression and the boundaries of intellectual property protection. Ultimately, this case raised significant questions about the appropriate limits on public discourse and critical speech.³⁸

Safeguarding Intellectual Property Rights is paramount in promoting creativity, driving innovation, and disseminating knowledge. Copyright, patents, and trademarks serve as vital mechanisms for creators and inventors to protect their works and fully reap the rewards of their intellectual pursuits. However, in the modern digital era, the simplicity of digital reproduction and content sharing has posed a threat to conventional approaches to safeguarding intellectual property, resulting in rampant acts of copyright infringement, unauthorised copying, and piracy. In tackling these apprehensions, holders of intellectual property often turn to advanced technological safeguards, as demonstrated in the *Eastern Book Company & Ors. vs. D.B. Modak & Anr. (2008)*³⁹ dispute brought before the Supreme Court of India. At the heart of this legal controversy between the two parties was the issue of reproducing law reports. The court deliberated on the utilisation of DRM technologies and their efficacy in preventing the unlawful reproduction and dissemination of copyrighted material. This landmark case underscored the significance

³⁴ Raza, A. (2021). Theoretical Underpinnings of Copyright and Design Laws: Decisions of the Supreme Court of India. *Aqa Raza, Theoretical Underpinnings of Copyright and Design Laws: Decisions of the Supreme Court of India*(2021), 26(4), 220-234.

³⁵ *Ibid* at 26

³⁶ *Ibid*

³⁷ I.A. No.9089/2010 in CS (OS) 1407/2010

³⁸ Dayananda Murthy, C. P. (2017). Copyright and the Digital Media: Perspective and Challenges in the New Legal Regime in India. *Copyright Law in the Digital World: Challenges and Opportunities*, 221-253.

³⁹ (2008) 1 SCC 1

of technological measures in safeguarding intellectual property rights while also recognising the importance of striking a balance with the rights of users.⁴⁰

DRM technologies play a crucial role in controlling access to digital content and preventing unauthorised copying and distribution. However, this impact on user rights cannot be dismissed. In fact, DRM technologies often present challenges and limitations on user rights that cannot be ignored. An illustrative instance is the 2016 case of *Super Cassettes Industries Ltd. v. Myspace Inc. & Anr.*⁴¹, which was brought before the Delhi High Court. T-Series, the plaintiff, accused Myspace Inc. of permitting the hosting and distribution of copyrighted music without proper authorisation. The court examined the role of DRM technologies in preventing such unauthorised distribution and emphasised the importance of striking a balance between intellectual property rights and user freedoms.⁴²

As technology continues to advance, the issue of fair use and transformative works has become a hot topic of debate. Fair use, which allows for the use of copyrighted material in certain situations, is critical for educational, research, commentary, and artistic purposes. However, in the digital era, there is much uncertainty and discussion around the extent and relevance of fair use. In the matter of *India TV Independent News Service Pvt. Ltd. v. Yashraj Films Pvt. Ltd.* (2017), the Delhi High Court shed light on the matter at hand. The case focused on a disagreement relating to the utilisation of film clips for news coverage. The court delved into the nuances of fair use and explored the boundaries of transformative creations and commentary that fall under its purview. It served as a prime example of the importance of comprehending fair use in the ever-evolving digital landscape.⁴³

Conclusion

To summarise, we can conclude that copyright has become one of the most important intellectual property rights for people who want to create content online. As we are progressing in digitisation, the laws related to the same also need to be progressive laws to suffice the needs of content sharing online. Plus, the laws should also create faith in content creators so that they can share data without any fear of infringement.

Throughout history, the ever-changing landscape of copyright has mirrored humanity's continuous effort to keep up with advances in technology while also finding a harmonious compromise between safeguarding creators' work and allowing for access by others. Starting with ancient societies recognising the importance of authorship and leading to the present-day copyright laws in place, this journey highlights the recognition of creators as rightful owners and the need to promote their ongoing contributions to the greater understanding of our world and cultural legacy.

The emergence of the digital era has brought about significant obstacles for copyright. With the effortless replication of digital content, the widespread use of online platforms, and the proliferation of user-generated material, safeguarding traditional copyright has become increasingly complex. In response, legal structures like the Digital Millennium Copyright Act (DMCA) have been created to tackle challenges such as online piracy, fair usage, and the delicate equilibrium between creators' rights and the interests of users. Ongoing dialogues and revisions are vital in adapting copyright regulations to the dynamic digital landscape, promoting a just and equitable approach that encourages innovation and artistic expression in the future society.

⁴⁰ Ibid at 33

⁴¹ AIR ONLINE 2019 DEL 1322, (2019) 260 DLT 690

⁴² Panda, S. (2021). Digital Rights Management (DRM) in the Libraries of Digital-era: Concepts, IPR Issues & Concerns of LIS Community. *Library Philosophy and Practice (e-journal)*, 6645, 1-20.

⁴³ Das, J. K. (2021). *Law of Copyright*. PHI Learning Pvt. Ltd..