

Foreword

People at all ages are creative. The expression of creativity is diverse in nature and scope. Creativity is a now a discipline for neuroscientists, psychologists, sociologists and artists alike. Creative works have pervaded the digital medium with improved access across borders. There is a universal appeal of some creative works which transcends regions, age, gender, race and religion.

The use of emerging technologies for generating creative works opens new opportunities for individuals, communities and the creative industries. Digital technologies and artificial intelligence have brought a definitive transformation in the creative industries. However, this has also led to newer and complex legal issues. The involvement of a wide range of players and availability of creative works on digital medium has presented challenges such as digital piracy, unauthorized use of creative works, violation of personality rights, lack of effective remuneration mechanisms among many other issues. The increased use of social media and content generation creates a compelling need for a relook at the context of rights and obligations in this area.

The Special Issue on 'Creative Works and IPR' draws inspiration from the World IP Day theme of 2025- 'IP and music: Feel the beat of IP'. While music is diverse and specific to regions, its evolution signifies its universal value for mankind. The reliance on music in every day routine is common to all cultures. Indigenous music, classical music, pop music, fusion etc., provide different archetypes of music. Creative works are an extension of a personality of the authors. It is worth watching the videos (at <https://www.wipo.int/en/web/ipday/2025/video-competition>) of the winners of the World IP Day 2025 Youth Video Competition that embody a confluence of innovation and creativity. This Special Issue provides the readers insight into research work in several areas; Orphan Works, mass-digitisation of cultural heritage and licensing barriers, performers rights in India with respect to Indian Singers and Musician Rights Association, legal status of satire in Copyright law in India and the comparative international scenario, branding in the sports arena and protection of IPR and personality rights, examining the intersect between non-fungible tokens, geographical indications and cultural heritage objects, examining the legal challenges of e-lending under the independent Secure Digital Lending (iSDL) model and its compatibility at the national, European and international levels, the need for protection indigenous music under a statutory framework for the collective interest of local communities, analysis of destination branding and its ability to improve cultural exchange from a cross country context and the protection of script writers under the Indian copyright law.

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