



International Journal of Research Publication and Reviews

Journal homepage: www.ijrpr.com ISSN 2582-7421

Copyright in the Digital World

Apoorva Singh

Chandigarh University

ABSTRACT:

The expansion of the internet and other technical advancements in the 21st century have added to the copyright challenges that existed before. The proliferation of pirated copies of works has increased dramatically due to digitization, which has had a profound effect on copyright legislation. The necessity to safeguard writers' rights has grown over the past decade as more and more forms of information have shifted to digital formats that are accessible around the world. Unresolved problems with copyright in the digital age are discussed. In addition, this study examines the judicial reactions in the digital era, which have thus far gone ignored, and discusses the difficulties experienced by copyright holders as a result of people's attempts to illegally obtain content. In its final section, the report offers a few potential strategies for controlling digital copyright infringement.

Keywords— Copyright, Digitalization, TRIPS Agreement, Indian Copyright Act, Digital Rights Management.

1. INTRODUCTION

When an individual uses their skills and effort to create and disseminate an original idea, they earn the right to the intellectual property associated with that idea. Heritage works like literature, theatre, and music are protected by copyright. Copyright is the exclusive legal right granted to an author or group of authors to prevent others from copying, modifying, translating, distributing, or publicly performing their creative work without their permission. The copyrighted works in India are listed under Section 13 of the Copyright Act of 1957. The law states that the person who creates an original work gets the monopoly on reproduction for a set period of time. To begin with, copyright only applied to printed and distributed works. Inevitably, as the digital age progresses, new problems with copyright regulations will emerge. To capitalise on copyrighted works, technology has made digital material more readily available. The Internet and other forms of digital media allow for the instantaneous reproduction of previously created works. The issue of copyright is central to intellectual property rights in the modern digital era¹

2. COPYRIGHT IN THE DIGITAL DOMAIN- INTERNATIONAL FRAMEWORK

Technological advancement has had far-reaching effects on modern culture. While digitalization has undoubtedly played a major role in reshaping society, As the old saying goes, "it has also given rise to a number of issues, such as the infringement of a creator's or owner's rights in a variety of ways in the internet domain. The protection of these rights has been greatly aided by the work of international organisations like the World Intellectual Property Organization (WIPO). Designed specifically to protect works in cyberspace, the World Copyright Treaty of 1996 was drafted as an addendum to the Berne Convention. They are awarded three additional economic rights, in addition to the rights already recognised by the Berne Convention of 1885: the right to distribution, the right to rent, and the right to public communication". It guarantees the preservation of all digital works for at least the next half-century. The Copyright Convention will safeguard computer programmes and collections of data or other materials (databases). In India, authors' rights are safeguarded by the Copyright Act of 1957. Since then, numerous changes have been implemented to adapt for evolving societal needs and to assure the safety of authors' creations. The act's primary purpose is to prevent the unauthorised use of works owned by writers and copyright holders. Most recently, the Copyright (Amendment) Act of 2012 was passed into law. "The primary objective of this bill was to make the act compatible with the World Copyright Treaty of 1996 and the World Intellectual Property Organization's Performance and Phonogram Treaty of 1996". In order to further protect intellectual property in the age of digitization, the Copyright Amendment Act of 2012 introduced new provisions. Cover versions and broadcast plans were also granted statutory licenses, and there were provisions for management information rights, responsibility of internet service providers, infringement sanctions, and other similar measures. Another goal was to ensure that authors and owners received earnings equitably. The legislation's secondary purpose was to exempt specified behaviours from the definition of an infringement. The types of conduct protected by the fair use concept are specified in Section 52 of the Act. This clause considers both the 1885 Berne Convention and the 1995 TRIPS Agreement².

¹ Copyright Act , available at [http://nopr.niscair.res.in/bitstream/123456789/44436/1/IJPR%2022\(6\)%20303-310.pdf](http://nopr.niscair.res.in/bitstream/123456789/44436/1/IJPR%2022(6)%20303-310.pdf) (last accessed on august 2022)

² "COPYRIGHT IN THE DIGITAL DOMAIN- INTERNATIONAL FRAMEWORK", available at [http://www.ijhssi.org/papers/v2\(4\)/version-3/B240615.pdf](http://www.ijhssi.org/papers/v2(4)/version-3/B240615.pdf). (last accessed on august 2022)"

3. COPYRIGHT ISSUES IN DIGITAL MEDIA

Copyright issues have been on the rise as a result of developments in digital storage and transmission technology. For instance, copyright law may be affected by the ease with which digital media can be duplicated and disseminated. The Internet has proven to be one of Copyright's most formidable adversaries. Different types of content on the internet have different levels of copyright protection. Works protected by intellectual property laws include, but are not limited to, essays, graphics, pictures, scripts, and videos posted on the internet. It can be difficult to tell if a work is a replica of a protected one due to the sheer volume of data available online. Commonly, people will assume that they can freely copy content from the internet if it is in the public domain. Until the copyright term has expired, the copyright holder has abandoned his claim, or the applicable government agency has made the information public, this is not the case. The illegal downloading of protected works is now the norm in the digital age. Concepts like digital rights management, technical workarounds, and encryption for computer software are gaining popularity. As per the Copyright Act, ISPs in India cannot be held accountable for any Digital Copyright violations. To combat this issue of ISP liability for infringement, the Information Technology Act of 2000 was passed into law. As long as the service provider took all necessary precautions, he won't be held responsible for any infractions that occurred without his knowledge³.

3.1. Fair dealing and anti-circumvention in India

"Section 52 of the Indian Copyright Act, as revised by the Copyright Amendment Act 2012", defines "fair usage" for the purposes of reverse engineering, and lays out the law in India as it pertains to the use of judicial discretion in defence cases. It is permissible to study, critique, or analyze any product that is not secret software, as well as report on market trends and events, publish a public speech, and so on. The interpretation of Section 52 (a) states that if you have a copy of a work stored electronically for the reasons described in the contract, you will not be in violation of the terms of the contract simply because you stored the work in a way that did not make it an infringing copy. This leads us to the conclusion that cache should be considered fair usage⁴.

3.2. Audio-visual Work

With the proliferation of audio-visual performances available online in the form of music videos, film adaptations, and other cinematic works, it may be necessary to extend protections on a global scale. Morphing, which simply involves the transfer of one image into another, is just one example of how digital technology may be used to edit and distort actor pictures and sounds. The film business is worried that pirated versions of movies would be widely available before the films' official release dates. Digital interactive television (iTV) allows viewers to pause live TV, rewind commercials, and record shows based on criteria such as genre or actor⁵.

3.3. Hyperlinked Text or Hot-linking

hypertext or a hyperlinked reference within websites make it possible to conveniently cross-reference related content on the internet. After being structured or designated differently from the rest of the page to indicate it is a link, a link becomes active when the user clicks on it. When a person is directed away from a site's main page and instead taken straight to its secondary content, a practise known as "deep-linking," which may violate the copyright of that content, is being committed. The purpose of an embedded hyperlink, also known as an in-line link, is to make the linked information appear to be a natural and integral part of the original page⁶.

3.4. Software Infringement

Software is a term used to describe a group of instructions or programmes designed to run on computers. Software piracy is a major contributor to illegal copying of intellectual property. It involves making and distributing copies of copy-protected software without permission. Software piracy includes activities including copying and selling software, exporting software, renting software, "selling computers with pirated software already installed, and replicating software programmes utilising CD-R technology".

3.5. Social media

More and more people from all over the world rely on social networking sites to keep in touch with one another. Using these platforms, it is simpler to disseminate works that may be subject to intellectual property laws. The widespread practise of disseminating media files, including images, on social networking sites has led to an increase in cases of infringement of copyright. Many people wrongly believe that anything posted on social media platforms is freely available for anybody to use, which leads to copyright breaches in this field. Copyright infringement on social media platforms might manifest

³ <http://docs.manupatra.in/newsline/articles/Upload/040BB5AA-DE9A-4895-AA66-C82590E7BFF2.pdf>.

⁴ "Shubhangi Taneja. *Implementing the Digital Learning* 72-74 (International Research Journal on Advanced Science Hub, 2, 6, 2020)"

⁵ "Sandy Ariawan; STIPAK Malang. *Building Critical Thinking in Covid-19 Pandemic Era: Impossible or I am Possible?*. (International Research Journal on Advanced Science Hub, 2, 6, 2020)"

⁶ "Primavera de Filippi. *Copyright Law in the Digital Environment: Private Ordering and the regulation of digital works*. (LAP LAMBERT Academic Publishing GmbH & Co. KG, 116, 2012, 978-3-8484- 2022)"

as follows. The reposting, storing, or distribution of content that has been copyright protected is strictly prohibited. Using the platform's content without permission, including reposting and modifying previously copyrighted work, is prohibited⁷.

3.6. Piracy

To make and sell copies of something without the owner's permission is considered piracy. The right to reproduce an original work is being violated when pirated works are circulated or sold. It makes no difference whether the original copy was stolen or if the pirated copy was made from a stolen copy. Therefore, it is an act of infringement to make copies of an author's work and sell those copies. Whether or not the essence of the production is stolen is what constitutes piracy, not the use of identical language. The "cycle of piracy" describes the situation in which a country's population is driven to resort to piracy because legitimate copyright holders refuse to sell in the country because of the pirate problem. That's why it's much more appealing to copyright holders to avoid doing business there.

3.7. Infringement of Copyright

It is against the law to profit from the labor, ideas, or resources of another person without their consent, according to copyright law. When it comes to copyright and performance rights, the author of a work enjoys special protections against certain prohibited actions. If the person does any of these things, with or without the publisher's consent, they are infringing on the copyright to that work.

"Section 2(m) of the Copyright Act of 1957 defines infringement as":

- reproduction of something that isn't a film, such as a book, play, musical, or painting;
- Any additional recording, recorded with any medium, that has the same sound recording;
- This regulation safeguards any audio or video recording of a broadcast or concert for which there is a broadcast reproduction right or artist policy.

Changes in copyright law and the rise of digitalization have combined to shake both judicial philosophy and practise. Discussions and information sharing amongst individuals began to flourish on the Internet. Many challenges are plaguing the digital copyright protection system. Intellectual property infringement involving audiovisual works, hyper-linked text, software, and social media provide their own unique set of problems, as do copyright concerns and online involvement⁸.

4. "PREVENTIVE MEASURES AGAINST DIGITAL COPYRIGHT INFRINGEMENT AND CIRCUMVENTION OF LAWS"

Given the ease with which works can be reproduced and spread online, copyright holders have turned to technological solutions to manage the dissemination and reproduction of their protected works.

The three most pressing copyright issues in the modern era are as follows:

- (i) "The creation of databases, multimedia works, and computer programmes are all instances of completely novel forms of labour".
- (ii) Investigations into digital duplication, distribution, and broadcast.
- (iii) Questions of administration and copyright management in the digital age⁹.

4.1. Novel works

Historically, innovation in the visual industries has spawned new forms of artistic expression that are vulnerable to copyright infringement because of the nature of their underlying technologies. As a result, the development of photography gave rise to "photographs," the advent of analogue technology spawned "phonograms," and the advent of filmmaking gave rise to an entirely new canon including cinematographic films, movies, and so on. Concerns over the scope of copyright protection for works like computer programmes, databases, and multimedia productions arose in tandem with the rise in popularity of digital technologies.

⁷ "Kavita, Jilova, C. R. . *Copyright in the digital age internet issues*, (Department of Law, Kurukshetra University 2015)"

⁸ "The Impact of the Internet on Intellectual Property Law , available at [H'im'. wipo.int/copyright/en/ecommerce/ip.../chap3.html](http://www.wipo.int/copyright/en/ecommerce/ip.../chap3.html) (last accessed on august 2022)"

⁹ Gharami, Pradip, Ahmed, I G. A *critical study on infringement of copyright and its protection under the Copyright Law in WTO Regime*, (Department of Law, University of Calcutta 2013)

4.2. Computer works

Computers can be instructed to carry out particular tasks by use of code. Data processing with a clear meaning that, when integrated into a machine-learning system, produces a desired outcome. A computer program is one type of text.

For quite some time, experts from all around the globe have been debating the merits of various intellectual property rights regimes with regard to the protection of computer programs. Both proponents and detractors of patent and copyright regimes were discussed, as was a novel approach to ensuring the security of computer systems. The Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) was implemented as a result of the Uruguay Round of multilateral trade talks, and There's a clause in there about how programmes (in either source or object code) deserve the same legal protection as books.

A later WCT statement reiterated this, emphasising the security of any method of transmitting computer programmes. "While the TRIPS Agreement of 1994 did not take a stance on protecting computer software as components of fiction under copyright legislation, India passed one of the earliest laws guaranteeing ownership rights to software programmes". According to the Berne Convention, "any creation in the artistic, academic, or innovative sector, regardless of style or manner of interaction," falls under the umbrella of "creative works."¹⁰.

4.3. Databases

Database administration is another field that has been profoundly altered by technological developments. A database is a compiled set of information that is organised in a way that makes it easy to find what you need using digital or technological means in the virtual space. Both gathering information and creating databases by hand were time-consuming and inefficient. The advent of digital technologies has made database construction simpler and more accessible than ever before. One of the most crucial aspects of a database management system is the software that operates it, while the other is the data itself. The application will be archived as a work of literature and will therefore be protected. The script will unquestionably be kept for future generations to enjoy. Many people were sceptical that the content element was protected by the Berne Convention's provisions on compilations. The TRIPS Agreement specifically mentioned this outcome as a result "Compilations of information as well as other materials that, as a result of this situation or organization of underlying contents, comprise artistic works must be safeguarded as being such, whether it be in computer-readable and perhaps another format."

4.4. Multimedia Works

A work may include a phonogram or cinematic film in addition to literary, artistic, musical, or dramatic elements. The user has the option of making changes to the existing workout or creating an entirely new one. Text, sound, still images, and moving images are only some of the creative forms that can be found in electronic works. The resulting works are difficult to label. The situation wouldn't have been as contentious if rights for all works were the same. However, there are many categories of works with different rights under Indian law. Rights to ownership of a written work are very different from those of a film. A rental right does not exist for a literary work but does for a film. However, there is a potential issue with the ownership requirement, which varies among works of literature, theatre, music, and art. As digital goods, multimedia works have been argued to belong in the same category as computer programmes. Because of the fact that This could be a viable option since the Act sets different standards for copyright and authorship of computer programs as opposed to literary works. Many new multimedia pieces are being created by reusing components from older ones. When too many complicated audiovisual compositions are produced, the situation will worsen. Since there is a significant risk of copyright infringement in the digital sphere, many precautionary measures have been put into place to protect the rights and interests of the author or artist. The term "digital rights management" is used to describe a set of procedures intended to control the copying, modifying, and distribution of creative works. Authors and creators of creative works believe that digital rights management (DRM) systems are essential to protecting their rights by limiting the unrestricted distribution and reproduction of their work. In order of importance, here are a few essential DRM methods: Technology advancements in the areas of blockchain, digital watermarking, and copy protection¹¹.

5. JUDICIAL RESPONSES

As the internet has expanded rapidly, the traditional legal system has had trouble keeping up. Many countries have passed legislation to deal with the effects of the digital revolution. Neither the legislature nor the courts will be able to quickly enact adequate remedies. However, the aforementioned issues with copyright in the digital domain have been resolved in part by revisions to current laws and harmonisation for developed and developing countries. In "*Syed Asifuddin and ord v The State of Andhra Pradesh & Anr*"¹², Under Section 65 of the Information Technology Act, 2000, Tata Indicom workers have been indicted for allegedly attempting to breach computer source code that was intended for use on Reliance Infocomm's internet services. The court has ruled that the new law is a criminal offence. The court has ruled that computer programmes fall under the copyright protections of Sections 2(o), (ffc), 13, and 63, as they are considered works of literature. However, the court did emphasise explicitly that the trial judge would make the ultimate decision once all the evidence was presented. Given that it was not made in retrospect to fit under one of the exclusions stated in Section 65A of the

¹⁰ Computer works , available at <https://files.eric.ed.gov/fulltext/EJ1221248.pdf> (last accessed on august 2022)

¹¹ Multimedia works , available at <http://docs.manupatra.in/newslines/articles/Upload/040BB5AA-DE9A-4895-AA66-C82590E7BFF2.pdf>. (last accessed on august 2022)

¹² [2005 CRLJ 4314]

Copyright Amendment Act of 2012, a change of this kind does not qualify as fair use under Section 52 of the Copyright Act of 1957. **“SUPER CASSETTES INDUSTRIES LTD. V. YAHOO INC. & ANR¹³”**, A complaint seeking a judicial judgement alleges that SCIL's copyright was infringed upon by Yahoo's website multimedia streaming without authorization. Yahoo had asserted that it was protected under the DMCA, saying that it could remove contributory infringement if content producers contacted it; however, the DMCA does not apply in India. The defendant's website, www.video.yahoo.com, is not authorized to host the plaintiffs' cinematograph films, audio recordings, and/or underlying literary or artistic works for distribution, adaptation, copying, or any other use. Defendants also are not allowed to interfere in any way with the plaintiffs' cinematograph films, audio recordings, and/or underlying literary or artistic works.

SUPER CASSETTES INDUSTRIES LIMITED V. YOUTUBE & GOOGLE

“YouTube's policy, according to SCIL, encourages and profits from the use of copyright content placed online without a permit, authorization, or pay from the original content providers. In a recent injunction, the High Court has ordered Google and YouTube to stop using any audio-visual works that belong to SCIL and prevent them from being copied, altered, disseminated, transmitted, or displayed on their respective platforms”.

“SUPER CASSETTES INDUSTRIES LTD v. MY SPACE INC. & ANR,¹⁴”

Their copyrighted property had been violated by the unauthorised dissemination and streaming of music and other content on websites, so an injunction was sought to prevent this. The Supreme Court's guidelines for granting preliminary injunctions were relied upon in upholding the ruling. “These guidelines state that the court should consider the plaintiffs' case based on three criteria: (a) prima facie case, (b) efficiency balance, and (c) catastrophic injury”. The defendant placed complete faith in its publications as a source of income, reaped benefits from its interests when making investment decisions, etc.

THE CHANCELLOR, MASTER AND SCHOLARS OF THE UNIVERSITY OF OXFORD & ORS. v. RAMESHWARI PHOTOCOPYING SERVICES AND ANR., CS (OS) 2439/2012

Copier shops at Delhi University have been sued for a practise that has become widespread: making copies of book lists from required reading materials and reselling them at low costs. “Rameshwari Photocopy Service and the University of Delhi were sued in 2012 for allegedly violating the copyrights of Oxford University Press, University of Cambridge Press (UK), Taylor & Francis Group (UK), Cambridge University Press India Pvt. Ltd., and Taylor & Francis Books India Pvt. Ltd. The plaintiffs in the lawsuit were the Association of Students for Equitable Access to Knowledge (ASEAK) and the Society for Promoting Educational Access and Knowledge (SPEAK)”. After discovering that the store possessed a valid permit to operate in the Delhi University Campus Area, the writers dropped their cases against the plaintiffs. Rameshwari Photocopy Services could not have operated legally without first obtaining a reprographic licence. The University of Oxford withdrew their cases after hearing that copying for the purpose of information exchange and educational assistance did not constitute copyright infringement.

6. SUGGESTIONS AND CONCLUSION

The proliferation of digital tools has made copyright enforcement increasingly challenging. It is important to find a middle ground between the potential consequences of international litigation and the expenses of a little offense vs the potential consequences of a costly prosecution. The necessity for global protection is increasing as a result of technological improvements that make it necessary to move copyrighted materials across international borders with the owner's permission. The current fundamental rules would be supplemented by a procedure framework for cross-border litigation.

Copyright laws in India are woefully unsuitable and counterproductive, particularly with regard to "digital material" like software and computer programmes. Big "digital media" companies are now playing a pivotal role, but the law isn't keeping up. It is possible to deal with this by enacting new laws or revising current regulations, so long as they are in line with international law.

- A mechanism for international litigation will be useful in enforcing present substantive provisions, since works can be easily transferred across countries without the owner's permission. To reduce data theft and piracy, an online licencing scheme may be useful.
- Instances of alleged copyright infringement committed via the Internet can benefit from more definitive information regarding jurisdiction. No provision in the legislation specifies the factors that must be considered when determining jurisdiction.
- In order to decrease unintentional infringements, it is important to educate the general public on copyright protection and infringement.
- To create universal rules for internet challenges, states should standardise their procedures and regulations regarding copyright infringement.
- There is a serious problem with the implementation of these laws, and there is an urgent need to strengthen the judicial system in order to implement the requirements of the legislation, which in turn requires well-oiled enforcement technology.
- A highly trained and specialised police force is necessary for the creation of copyright violation statutes, their enforcement, and the modification of judicial attitudes regarding copyright offences.

¹³ CS(OS) 1124/2008

¹⁴ 2011(48)PTC49(Del)

REFERENCES

1. 5 Leading Cases of Intellectual Property Rights (legalbites.in).
2. JIPR 2(1) (Copyright Enforcement in India).pdf.
3. [http://nopr.niscair.res.in/bitstream/123456789/44436/1/JIPR%2022\(6\)%20303-310.pdf](http://nopr.niscair.res.in/bitstream/123456789/44436/1/JIPR%2022(6)%20303-310.pdf)
1. [http://www.ijhssi.org/papers/v2\(4\)/version-3/B240615.pdf](http://www.ijhssi.org/papers/v2(4)/version-3/B240615.pdf).
2. <https://www.oecd.org/sti/ieconomy/Chapter5-KBC2-IP.pdf>.
3. <https://files.eric.ed.gov/fulltext/EJ1221248.pdf>
4. <http://docs.manupatra.in/newsline/articles/Upload/040BB5AA-DE9A-4895-AA66-C82590E7BFF2.pdf>.
5. Indian Copyright ACT 1957 as amended in 2012.
6. Mittal, R. (2006). From Printing Press to the Internet: The Stride of Copyright along with Technology, Intellectual Property and Technology Law Journal, 1, 21-46.
7. Hugenholtz, P.B. (1996). The Future of Copyright in a Digital Environment. Hague: Kluwer Law International. [4] Ficsor, M. (2002).
8. The Law of Copyright and the Internet. London, Oxford University Press.
9. Gulla, R. K. (2007). Digital Transformation of Copyright Laws and the Misty Indian Perspective, Icfai Journal of Intellectual Property Rights, 6(3), 1-26.
13. ShubhangiTaneja. "Implementing the Digital Learning". International Research Journal on Advanced Science Hub, 2, 6, 2020, 72-74. doi: 10.47392/irjash.2020.39
14. Sandy Ariawan; STIPAK Malang. "Building Critical Thinking in Covid-19 Pandemic Era: Impossible or I am Possible?". International Research Journal on Advanced Science Hub, 2, 6, 2020, 127-130. doi: 10.47392/irjash.2020.49
15. <https://99designs.com/blog/tips/5-famous-copyright-infringement-cases>.
16. Primavera de Filippi. Copyright Law in the Digital Environment: Private Ordering and the regulation of digital works. LAP LAMBERT Academic Publishing GmbH & Co. KG, pp.116, 2012, 978-3-8484- 2022-3. fflal-00713403f.
17. WIPO, Model Provisions on the Protection of Computer Software, quoted in Steawart, supra, p 305.
18. Article 10.1 of TRIPS Agreement.
19. Article 4 of WCT.
20. The definition proposed in Draft Article 2 of Basic Proposal. WIPO Document No CRNR/DC/6. This treaty has not yet been finalized.
21. Kavita, Jilova,C R (2015). Copyright in the digital age internet issues, Department of Law, Kurukshetra University. [<http://hdl.handle.net/10603/100920>]
22. Article 7(1)(2), Berne Convention, Berlin Text 1908.
23. Article 6bis, Berne Convention, Rome Text 1928.
24. Berne Convention for the Protection of Literary and Artistic Works (as amended on September 28, 1979)
25. Texts. Geneva: World Intellectual Property Organization, 1982. Print.
26. Irina Atanasova, 2019. "Copyright Infringement In Digital Environment," Economics & Law, Faculty of Economics, SOUTH-WEST UNIVERSITY "NEOFIT RILSKI", BLAGOEVGRAD, vol. 1(1), pages 13-22.
27. WIPO General Information, WIPO Publication No 400 (E).
28. World Intellectual Property Organisation. (1967). Inside WIPO. WIPO. [<https://www.wipo.int/about-wipo/en/>]
29. World Intellectual Property Organisation. (1996). WIPO administered treaties. WIPO Performances and Phonograms Treaty. [<https://www.wipo.int/treaties/en/ip/wppt/>]
30. Thomas Z, Overview of changes to the Indian Copyright Law, Journal of Intellectual Property Rights, 17(2012) 324-334.
31. Zingales N, Digital copyright, "Fair access" and the problem of DRM misuse, Boston College Intellectual Property & Technology Forum, 2012, 1-36.
32. <http://cs.furman.edu/digitaldomain/themes/copyright/copyright4.html>

-
33. Infringement of Copyright Law – An overview by Basharat; Heena, Kashmir University Law Review 2006 12(12): Pages 232-244.
 34. Section 79, Information Technology Act, 2000,
 35. The Impact of the Internet on Intellectual Property LawH'irn'. wipo.int/copyright/en/ecommerce/ip.../chap3.html
 36. A linkage between a word, sentence, character, or graphic in a hypertext document and another element.
 37. A link to a resource that is embedded within text or is associated with an image or an image map. Supra n.9
 38. WIPO. (1998). Intellectual Property Reading Material, WIPO, Geneva.
 39. Gharami, Pradip, Ahmed, I G (2013). A critical study on infringement of copyright and its protection under the Copyright Law in WTO Regime, Department of Law, University of Calcutta. [<http://hdl.handle.net/10603/172481>]
 40. Austin, Graeme W. (1999). Domestic Laws and Foreign Rights: Choice of Law in Transnational Copyright Infringement Litigation, Columbia - VLA Journal of Law & the Arts, 23, 1-46.
 41. Schlachter, E. (1997). The Intellectual Property Renaissance in Cyberspace: Why Copyright Law Could Be Unimportant on the Internet, Berkeley Technology and Law Journal, 14, 1-25.
 42. Ricketson, S. (1987). The Berne Convention for the Protection of Literary and Artistic Works: 1886-1986. London: Centre for Commercial Law Studies, Queen Mary College.