



The Creation Premium

There was a time when the central question around artificial intelligence and creativity was whether machines could create.

That question is already becoming obsolete.

AI now writes, edits, composes, illustrates, voices, animates and increasingly participates across the creative production chain. For millions of creators, it is no longer an experiment sitting outside the creative process. It is becoming part of the infrastructure through which creative work gets made.

The more important questions therefore begin after adoption.

Who makes the final creative decision?

Who can license a face, voice or artistic identity?

How should audiences know when the person they are watching does not exist?

When does AI-assisted work remain human work?

Who gets paid when machines learn from culture?

And when platforms change the rules of discovery or monetisation, how much control does an individual creator actually possess?

Issue 2 looks at something that may prove even more consequential:

The institutionalisation of creative agency.

Because as content becomes easier to produce, the things that cannot be generated infinitely — identity, credibility, consent, judgment, originality and human connection — may become the most valuable assets in the creative economy.

alike.

This is where iOrange begins.

FEATURE ARTICLE

Creative AI Becomes Embedded in Indian Creator Workflows, Adobe Survey Finds

Creative AI is becoming increasingly integrated into the working practices of Indian digital creators, according to Adobe's 2026 Creators' Toolkit Report. The survey found that 96% of Indian respondents who use creative AI said it had contributed to growth in their business or audience, while 85% described such tools as either integrated into or essential to their workflows. Eighty-two percent expect their use of creative AI to increase over the coming year.

The findings also indicate that creators continue to place considerable importance on human involvement. While 98% said AI helps them produce content faster, 72% reported that AI-generated outputs generally require moderate or extensive editing before publication. In addition, 87% said the final creative decision should remain with the creator, and 77% considered human judgment essential to creative taste.

The report also points to emerging concerns around differentiation, transparency and ownership. Among creators who said it is becoming harder to stand out, 44% attributed this partly to the growing volume of AI-generated content. Ninety-three percent said audience expectations around AI disclosure were either increasing or remaining steady, although disclosure practices among creators continue to vary. Copyright protection for AI-assisted work was considered important by 96% of Indian respondents.

Adobe surveyed with The Harris Poll in May 2026, covering more than 16,000 creators across eight countries. The Indian findings suggest that creative AI is moving from experimentation towards routine use, while questions around creator control, attribution, transparency and intellectual property remain relevant as adoption expands.

[Read More](#)

Policy Watch



India Expands Its AI Governance Framework as Government, Courts and Regulators Take Parallel Action

In April 2026, the Ministry of Electronics and Information Technology established the **AI Governance and Economic Group (AIGEG)**, an inter-ministerial body tasked with coordinating AI policy across government, assessing the labour-market effects of AI adoption and developing a longer-term roadmap for deployment. A separate **Technology and Policy Expert Committee (TPEC)** was also constituted to provide technical and strategic advice. Together, the two bodies are intended to support implementation of the India AI Governance Guidelines.

At the same time, proposed changes to India's intermediary rules seek stronger disclosure requirements for AI-generated material. The proposals would require visual AI-generated content to carry continuous and clearly visible labels, while audio content would require an upfront disclosure. Platforms would also

be expected to embed persistent metadata or identifiers that could help trace synthetic content to its originating system. The proposals have attracted criticism from press and digital-rights organisations over possible implications for free expression and online censorship. Indian courts are also increasingly addressing AI-related disputes using existing legal frameworks. In April, the Bombay High Court moved to protect actor Kartik Aaryan against unauthorised deepfakes, voice clones and commercial use of his likeness, while the Delhi High Court issued similar interim protection for actor Allu Arjun. These cases indicate that personality and publicity rights are becoming an important part of India's emerging response to synthetic media even without a standalone AI law.

[Read More](#)



India Answers the AI Training Question — For Now

Delhi High Court refuses ANI's injunction against OpenAI, 24 July 2026

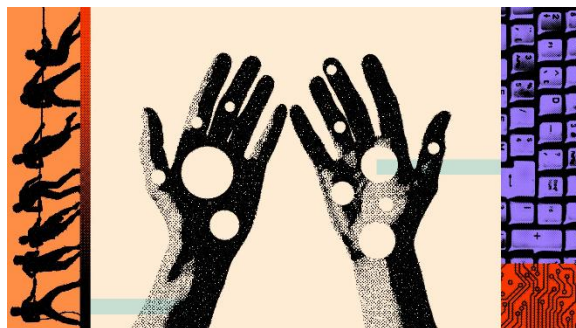
On 24 July 2026, Justice Amit Bansal of the Delhi High Court declined to grant Asian News International an interim injunction against OpenAI, in a judgment running to roughly 135 pages. It is the first substantive engagement by an Indian court with the central legal question of the generative AI era: whether ingesting copyright-protected material to train a large language model infringes the rights of the owner of that material.

ANI filed the suit in November 2024, the first action of its kind by an Indian media organisation against an AI company. Its case rested on two limbs. The first was that OpenAI had used ANI's news content without a licence to train the models behind ChatGPT. The second was that ChatGPT sometimes reproduced ANI's work in its responses and, separately, attributed fabricated statements to the agency — a reputational harm ANI framed as distinct from the training claim.

The Court held, on a prima facie basis, that OpenAI's storage of ANI's articles for training purposes fell within the fair dealing exception in Section 52(1)(a)(i) of the Copyright Act, 1957, treating AI training as a form of research. It weighed the public-interest benefits of developing and deploying large language models. It placed the burden on the publisher to demonstrate that the model had memorised or regurgitated protected work, and found ANI had not discharged it. On jurisdiction, the Court held that Indian courts could hear the matter under Section 62(2) of the Copyright Act and Section 20 of the Civil Procedure Code, noting that ANI's principal office is in New Delhi and that OpenAI actively markets to and collects subscription fees from Indian users.

Two things are worth holding onto. First, this is an interim order refusing injunctive relief, not a final ruling on the merits — the suit continues, and the hallucination-and-attribution claim is unresolved. Second, the judgment reads existing provisions in light of present technological reality while explicitly observing that Parliament must address the legislative gaps. The Court has not closed the question. It has described its shape and handed it back.

[Read More](#)



Eight Days Later, Munich Goes the Other Way

GEMA v. Suno, Munich Regional Court I, 31 July 2026

On 31 July 2026, the Munich Regional Court decided the first European case concerning a generative AI music tool, largely upholding the claims of GEMA, the German collecting society representing composers, lyricists and music publishers, against the US service Suno. In relation to six well-known compositions, the Court prohibited reproduction for training purposes carried out in the United States, reproduction through memorisation in the model, communication to the public through the offering of the model, and reproduction through the outputs themselves.

The jurisdictional reasoning is the part that travels. The Court took jurisdiction over training conducted entirely in the United States, relying on a venue rule available to collecting societies, applied US copyright law to those acts, and rejected the fair use defence. It also held that memorisation of works in models hosted on German servers is itself an infringing reproduction, that liability sits with the provider of the AI system rather than the user, and that compliance with the EU AI Act is not a defence. Suno was ordered to disclose the scale of its use and found liable in damages. The judgment is not final and an appeal is expected.

Read alongside the Delhi ruling, the contrast is stark and instructive. Delhi placed the evidentiary burden on the rightsholder and found the training use excused. Munich placed the burden of disproving market harm on the AI provider and found the training use infringing. Same technology, same underlying commercial practice, opposite outcomes — decided a week apart. GEMA had also launched a licensed music dataset for AI training shortly before the judgment, which is its own signal: litigation and licensing are being run in parallel, not sequentially.

iOrange Insights

- Where a model is trained is becoming less relevant than where its outputs are served. Territorial structuring is a weakening defence.
- Collecting societies are emerging as the most effective enforcement vehicle for fragmented rightsholders — a model India's copyright societies may find newly relevant.
- Disclosure orders may matter more than damages. Knowing the scale of use transforms a rightsholder's negotiating position.
- Divergent outcomes across major markets create arbitrage, but also compliance cost. Global platforms will increasingly build to the strictest applicable standard.
- For Indian labels and publishers, the practical lesson is that the licensing conversation and the litigation conversation are the same conversation.

[Read More](#)



Synthetic Content Rules Move from Notification to Enforcement

The Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Amendment Rules, 2026, notified on 10 February and in force from 20 February, brought synthetically generated information formally within the due diligence framework. In a written reply to the Lok Sabha on 5 August, the Minister of State for Electronics and Information Technology set out how the framework is operating: intermediaries must ensure that permissible AI-generated content carries clear labels and traceable metadata so users can identify synthetic material, alongside compressed compliance timelines for platforms. The

Ministry has stated that the revised framework expressly covers AI-generated child sexual exploitation material, non-consensual intimate imagery and impersonation.

For creators, the operative detail is that the definition of synthetic content is technology-neutral and broad. It does not distinguish between a deepfake built to deceive and an AI-assisted edit in an ordinary reel. Labelling obligations attach at the platform layer, but the practical burden of disclosure lands on the person uploading.

iOrange Insights

- Compliance has shifted from a drafting question to an operational one. Platforms are now building detection and labelling into upload flows.
- The breadth of the synthetic content definition means routine creative editing may attract disclosure obligations designed for deception.
- Parliamentary replies are becoming the most reliable public record of how these rules are actually being implemented.

[Read More](#)

India's creative economy meets the recommendation engine

As streaming and social platforms increasingly determine which releases surface at all, a layer of promotion intermediaries is retooling around algorithmic discovery. Ghanchi Media, a 13-year-old Indian entertainment marketing firm, says in a company release that it now uses AI and audience-behaviour data to identify which listener and viewer segments are likely to engage with a given song or film, rather than pushing releases to broad audiences. The firm reports work across Bollywood, Punjabi, Telugu, Tamil and other regional markets, and says OTT-premiere campaigns are a growing share of its business as titles bypass wide theatrical runs. The underlying shift is worth watching: discoverability is becoming an infrastructure question for India's creative economy, not just a marketing one.

[Read More](#)



Meghalaya moves from film location to creative economy

Meghalaya is attempting to convert its appeal as a scenic filming location into a durable creative-sector economy. The state's first feature film backed by its Film Tourism Policy 2025, *Baa Baa Black Sheep*, was shot entirely in Meghalaya over 25 days and created work for close to 2,000 local young people. The government is pairing its OTT platform 'Hello Meghalaya' with a set of production incentives so that value from the sector reaches artists, musicians, technicians and content creators rather than stopping at individual shoots. The approach was pitched at Film Expo India in New Delhi, where the state pavilion drew roughly 300 visitors on day one and interest from filmmakers as well as technology and AI representatives. Incentives run to ₹1 crore or a quarter of production costs, with single-window clearance through the Invest Meghalaya Portal.

[Read More](#)

India protects AI-generated art but won't name the AI as author



The Indian Copyright Office has held that artwork produced by Stephen Thaler's DABUS system meets the originality threshold under Section 13 of the Copyright Act, 1957, while refusing to record DABUS as its author — Thaler was instead entered as the person who caused the work to be created. Speaking to MediaNama, Thaler called the outcome a partial recognition rather than an outright refusal, and argued India has gone further than the US Copyright Office, which in his account has treated absence of human authorship as grounds to deny protection altogether. He credits Section 2(d)(vi), which expressly contemplates computer-generated works and has no direct American equivalent. MediaNama notes his characterisation of the US position is contested, and that no adjudicating body in the US, UK, Australia or the EPO has accepted his claim that DABUS conceived the work independently.

[Read More](#)