



MUSIC IN THE DIGITAL AGE

INTERNATIONAL CONFERENCE | DIGITAL TECHNOLOGIES AND ARTISTS' RIGHTS

ATHENS, OCTOBER 22-24, STAVROS NIARCHOS FOUNDATION CULTURAL CENTER

KEYNOTES

Music in the Digital Age: Streaming & Artificial Intelligence has been a three-day international forum organized by APOLLON (Greek CMO for musicians' neighboring rights) and FIM (International Federation of Musicians). Against the backdrop of **AI-generated content and the dominance of streaming platforms**, the conference examined how **revenue models, legal frameworks and artistic labor are being reshaped** in a digital economy that prioritizes scale over sustainability.

Bringing together artists, journalists, industry professionals, legal experts, academics, policy makers and technologists, the event focused on three core questions:

- How to build **sustainable and equitable compensation** models in a saturated streaming market?
- How to protect creators' rights when **AI is trained on and competes with their work?**
- What role should legislation play in **securing ethical AI and fairer digital markets** without stifling innovation?

Professor Irene Stamatoudi (University of Nicosia) explores the complex intersection of Art, AI, and Copyright. Using the provocative case study of Damien Hirst's plan to "produce" art for 200 years after his death, Stamatoudi challenges traditional definitions of authorship and authenticity.



APOLLON
GREEK MUSICIANS'
COLLECTING SOCIETY



KEYNOTES | IRENE STAMATOUDI

How AI Will Shape Our Lives

Athens, October 23, 2025
Stavros Niarchos Foundation Cultural Center

Good morning to everyone

I would like to thank the organizers for their very kind invitation and congratulate them on a very successful conference. I was asked to deliver a keynote speech, but I thought I shall break tradition and refer to an actual case study instead. Damien Hirst, one of the world's famous artists, in an interview he provided in The Times in May this year, he revealed his plans to produce works for 200 years after his death. He's still alive, right? He's 60 years old. He said that in order to secure his artistic legacy, he'll write a set of instructions for 200 artworks into 200 notebooks with each one of them to be opened each year following his death. Collectors will be able to buy these notebooks along with the right to create the artwork contained in them. They will also receive a certificate signed by the artist's heirs declaring that each one of those works is an authentic Damien Hirst painting.

Authenticity certificates are not provided in law as un rebuttable presumptions concerning the authenticity of a work. They are customary in the trade of art and they can be used as proof that a work is authentic which can however be rebutted if proof to the contrary is also available. Theoretically speaking, one could insert the instructions found in the notebook in the form of prompts in an AI application and let it produce the painting Damien Hirst imagined or was ready to accept irrespective of its looks or its final outcome. Damien Hirst, in fact, is ready to accept this painting as authentically his.

The matter of authenticity is not necessarily one that relates to copyright. A painting may be authentic because it was truly created by a particular artist but the copyright in it may not exist because it may have expired, or the painting may be deemed authentic because it just bears an authentic certificate without the named artist having actually created it. These types of exercises do not always sit well with copyright and stretch its limits. If we add to that that an AI system produces such a painting with the consent of the deceased artist based on the prompts he drafted, who will be deemed to be the author of the painting? The artist? The user of the AI system? The AI system? Or none? And how ethical it is to sell on the market a work



that has been created on the artist's instructions but not by the artist himself and leave out the person, if it is a person and not an application, that actually created the painting?

And these, of course, are not the only issues that arise. Because copyright by nature embodies the principle of truth that only natural persons can create - because only natural persons can exercise creativity and thus produce original works. There are some exceptions, of course, as the computer-generated works in the UK copyright law, which have been called into consideration lately. Given also the fact that Damien Hirst's paintings are rather abstract and minimal in nature (they're just dot paintings), it would also be difficult for one to conclude whether the instructions in the notebooks are considered works rather than ideas and the extent to which they contributed creatively to the final outcome.

In addition, will the creator of this post-humous work be allowed to add her or his name to it, exercise their moral right of paternity and integrity? And how will that be combined with Damien Hirst's heirs' right to exercise the deceased moral rights of paternity and integrity? And how will the duration be calculated if not from Damien Hirst's death? This means that notebooks used after 70 years from his death will refer to works that are no longer protected by copyright. And that is only the start. Do we want AI creative outputs to be protected by copyright? Under what conditions? Who should be the beneficiary? Where do we draw the line between the idea and the expression?

Are prompts to be considered ideas or expressions? Is it ethical to name a work as yours when it has been created by AI? Can we stop AI from imitating even the style of works or music? I remember Bjorn Ulvaeus from ABBA saying that AI can imitate ABBA's style and he did not feel that that was right. Can we and should we stop this?

Now, this panel is not necessarily focusing on AI and copyright but on broader AI issues which we will discuss with two very prominent figures. I call them to take their seats. Our prominent figures are Professor Jean-Gabriel Ganascia, engineer and philosopher by training. He's currently professor emeritus of computer science at the Sorbonne University, a EurAI fellow and an honorary member of the Institut Universitaire de France. His current research activities focus on artificial intelligence, computational and computer ethics and digital humanities. He's currently chairman



of the Ethics Committee of France Travail, that is the French Employment Agency, and of the Steering Committee of the Cercle des autorités de la culture.

And we also have with us Rodrigo Alberto Carazo. He was elected in 1993 by the National Congress of Costa Rica to lead the nascent Ombudsman, this is People's Defender Institution. Carazo having been businessman, attorney, economist and academic emerged into a fully engaged defender of people's rights individually and as collectivities and evolved himself in promoting similar institutions in the Latin American region. He was later elected member of Congress in 2023, appointed as his country's ambassador to the United Nations and elected in the General Assembly as member of the UN Human Rights Committee. Let's begin...

**Irene Stamatoudi,
University of Nicosia**