

WE ALL REJECT COUNTERFEIT PRODUCTS!

ARTIFICIAL INTELLIGENCE AND IP



TRAVEL JOURNAL OF THE WE ALL SAY NO TOUR #2:
THE STUDENTS CONTEMPLATIONS ON ETHICS AND PIRACY.



Supported by:



INTRODUCTION: IP, ARTIFICIAL INTELLIGENCE, AND YOUNG PEOPLE



INTELLECTUAL PROPERTY RIGHTS AND YOUNG PEOPLE

The widespread adoption of artificial intelligence (AI) among the population has sparked the rapid expansion of services relying on generative AI.

Over 70 years after the famous Turing test by the scientist Alan Turing, artificial intelligence is advancing significantly.

Although not recent (as previously mentioned, the concept of artificial intelligence originated in the 50's), this concept has gained

significance for the consumer citizen in recent years.

The rapid expansion of this tool has generated significant interest from governments, businesses, and the public.

The potential is limitless, both for improvement and for harm, which is why, in addition to the technical-scientific approach, it is also crucial to cultivate the regulatory and ethical dimensions.

In brief, artificial intelligence should complement human intelligence without overpowering it.

In this report, the focus will be on the connection between youth, artificial intelligence and intellectual property. Enjoy your reading!

DESCRIPTION OF THE PROJECT

The "We All Say NO 2 Fakes" (Wall-NO 2) project focusing on education in the protection of Intellectual Property (IP) is targeted at primary and secondary school children as well as university students. It represents the third edition following the projects "Peers Say NO", "Peers2Peers Say NO", and "We all Say No". This initiative was introduced by Adiconsum in 2017 and acknowledged as a best practice for educating young individuals about IP.

The collaboration involved CISL University, School, and Research.

We all say no 2 fakes is **supported by EUIPO, the European Patent and Trademark Office.**

GOALS

The objective is to help young individuals comprehend the significance of safeguarding intellectual property for scientific and medical research, technological advancement, cultural creation, fashion, design, entertainment and Made in Italy.

- **Identifying genuine products from fake ones, understanding the variances and risks concerning health and safety for consumers, recognizing the societal impacts, and exploring how organized crime benefits from counterfeiting.**
- **Piracy risks and ways to legally obtain lawful content (music, movies, software, video games) without damaging intellectual property.**
- **The effect of Artificial Intelligence on the population and intellectual property**





EXPOS, CONCEPTS, AND SETS

THE 2023-2024 EDITION OF "WE ALL SAY NO 2 FAKES" FEATURES STANDS AND WORKSHOPS DISCUSSING INTELLECTUAL PROPERTY.

Throughout the 2023-2024 academic year, the "We all say no 2 fakes!" tour engaged with students, teachers, professors, parents, and aspiring educators. This was achieved through a blended training approach that included face-to-face interactions at the national fairs "Fa la cosa giusta" and "EXPO-Villaggio 2023". Additionally, free training kits were distributed via the website ioscelgoautentico.net and through the communication channels of supporters within the education sector and specialized press.

THE LABS

AN EMPHASIS ON ARTIFICIAL INTELLIGENCE AND INTELLECTUAL PROPERTY

The workshops focusing on Artificial Intelligence applied to intellectual property were highly successful right from the start. They provided us with a chance to engage with students on these subjects and offer insights to start discussions.

The debate has enabled us to gain a deeper understanding of the perspectives of both young and very young individuals.

Alongside advancements in artificial intelligence, the project also encompassed the traditional themes that have defined it for years.

On the upcoming pages, we will showcase some of the most intriguing ideas submitted by the students.

CAN GENERATIVE AI BE UTILIZED IN SCHOOL?

WHAT ARE THE THOUGHTS OF YOUNG INDIVIDUALS ON THIS MATTER?



Most of the youthful attendees in the workshops stated that they engage in generative AI as a hobby, with some even daring to confess to utilizing it as a tool for school.

Teachers do not automatically disapprove of the use of these tools as long as they support studying and do not substitute the student's effort.

When it comes to the mindful and respectful utilization of copyright, there are still issues: utilizing a generative AI to produce an output that is the result of nothing more than a remix derived from vast amounts of data.

The issue lies in the lack of assurance that these images / texts were obtained with the author's consent.

The students participating acknowledged that they had never pondered this fact prior to discussing it in the workshop.

The students reviewed the terms and conditions of certain platforms for creating AI-ART. It was observed that many platforms provide users with a non-exclusive license to utilize the creations, retaining the right to use them without needing the user's consent. If the created works infringe on artists' copyrights, users are typically advised to remove the material.

THE POTENTIAL COPYRIGHT INFRINGEMENT BY GENERATIVE AI

The response stems from the requirement for generative AIs to create images by being "trained" using extensive datasets of "labeled" images, enabling them to understand the key features for depicting objects, animals, and individuals.

Individual developers utilize these extensive datasets to create various generative AI algorithms.

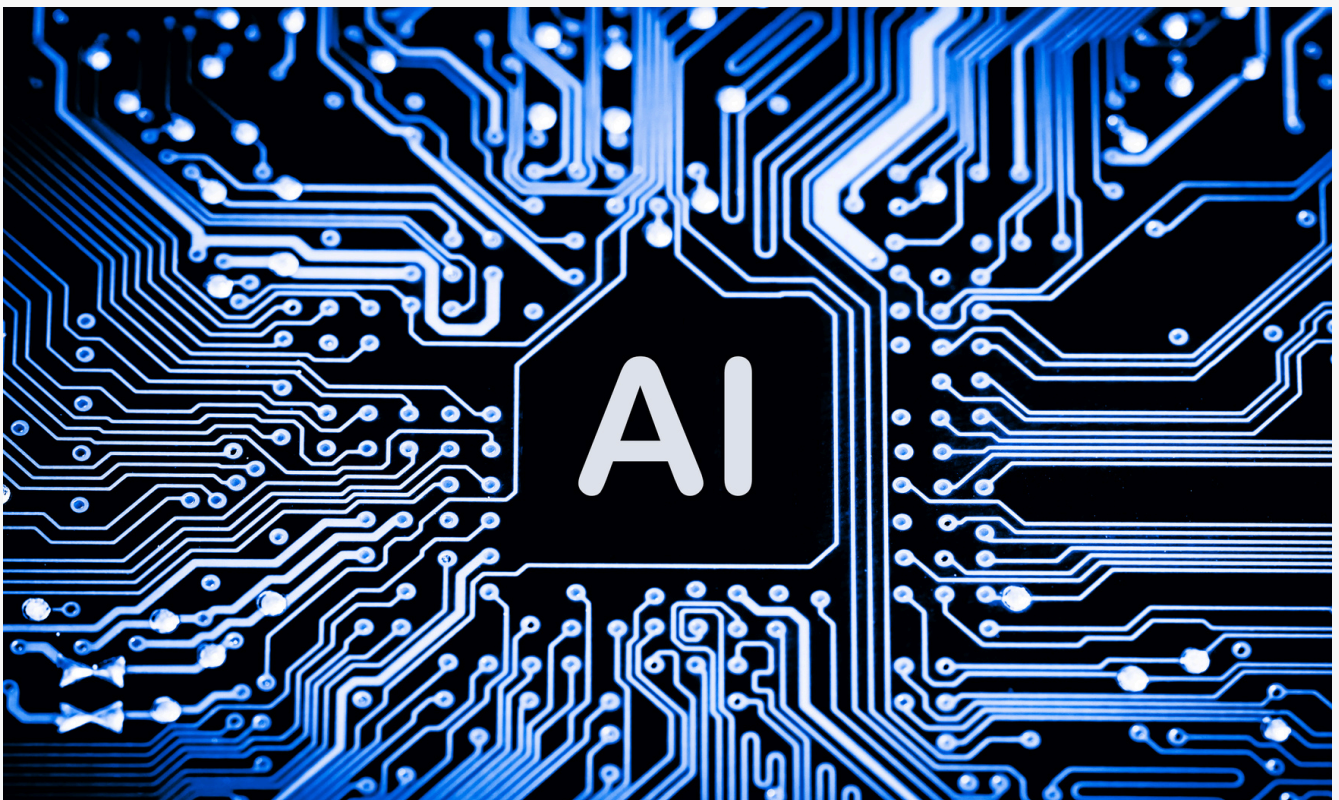
These images are sourced from various locations.

Frequently, the data for training AI is obtained through scraping, which involves the unselective gathering of images and photos from the internet.

This procedure disrespects the authors by utilizing their works without consent.

The youth attendees at the workshops showed interest in learning about safeguarding their creations, especially students focusing on producing content like graphics, drawings, and comics. They displayed particular interest in this area. Mention was made of certain non-profit organizations in the technology sector that are creating tools to search through training databases to request the exclusion of original works from the results.

Another crucial step, as mentioned by the students, involves compensating artists for utilizing their creations in the training datasets. In certain industries like the music sector, generative AI firms have established particular agreements with musicians for this purpose.



IS ARTIFICIAL INTELLIGENCE ART?

The discussion topic originated from a news article: can a machine generate unique works with such expertise that they are nearly indistinguishable from human creations?

That is likely what artists participating in the fine arts competition at the Colorado State Fair thought when Jason M. Allen's AI-powered artwork won the top prize.

The occurrence sparked significant controversy and demonstrations from the other participants; nevertheless, the award was validated.

The consensus in the workshops conducted with students is that AI art is art in every way and should be acknowledged as such, as long as it is genuinely distinct.

Among the attendees, an art history professor highlighted that artistic innovations have not always been immediately understood and appreciated throughout history. It often took several generations for great authors to be acknowledged as such.

Another intriguing subject relates to the utilization of artificial intelligence in reviving deceased celebrities for on-screen appearances. In show business, the concept of a "deleb" (a celebrity who remains profitable even posthumously) has been around for a while. However, artificial intelligence is breaking new ground with "Generative Ghosts" that can have late actors perform once more or replicate their persona for engaging with audiences.

The subject, although controversial, has been under discussion since 2012 when a hologram of the rapper 2PAC appeared at the Coachella festival.

The feedback from students and teachers regarding this subject was highly critical, particularly due to the lack of involvement of the individual directly affected in the decision-making process, which was instead made by family members or third parties responsible for managing image rights.



Would you like to engage your school in Adiconsum initiatives? Get in touch with us!

CONCLUSIONS:



CONCLUSION

After a lengthy journey across Italy from south to north, including the new educational kits and a website with fresh content tailored for students at all levels, the project successfully met its objective of engaging young people with the concept of intellectual property from a youth-friendly perspective.

Beginning with counterfeit shoes, we transitioned to exploring the subject of artificial intelligence, the main theme we primarily focused on for this travel journal.

From this experience, we have gathered numerous insights about a world in constant flux that is gearing up to confront another technological challenge.

The project experience has been highly positive, partly due to the significant involvement of schools that visited us at events or engaged in a tailored learning journey on our website to explore further details on intellectual property, including interesting facts and activities.

This marks the end of our journey. See you next school year and remember: WE ALL SAY NO 2 FAKES!

