

## Summary

In 1969, Michel Foucault published the famous and widely discussed essay "Who is the author?", in which he asked the question of what a work is and in what relation it remains to its author. His answer at the time did already ignite the controversy in humanities and social sciences: it is the figure of the author that identifies the work, acts as a universe for the discourse on the interpretation of such a work, and thus communicates it to the public. Answering the same questions a few years later, Roland Barthes (in his notable yet ominous essay "The Death of the Author") desacralized the figure of the author by granting a greater role to the audience and communication than to the artefact and its author. And while this discussion taking place in the spirit of postmodernism and Derridean deconstruction is years old, it has not only failed to resonate sufficiently in copyright law, where the key point of reference has remained (and still remains) technology. The research objective is authorship, broadly understood, in legal, philosophical and cognitive terms, confronted with what we most desire and fear at the same time: artificial intelligence.

The aim of this project is to answer the key questions of who (or what?) is an author today? What defines them? What is co-authorship, multi-authorship and how (if so) can we distinguish it from machine authorship? Does the introduction and application of artificial intelligence (always) disqualify one from being granted copyright? Can philosophy and the cognitive sciences support the copyright system with appropriate tools or concepts to meet the challenge raised by technological developments?

These difficult but necessary questions have not yet been the subject of comprehensive reflection and this project aims to change this state of affairs. We will conduct the research in few steps.

We will first examine the status of the author in copyright law; how the familiar forms of multicreativity can manifest themselves in legal regulation; what influences this concept of authorship. We will then examine the philosophical and cognitive concepts relating to notions of authorship and creativity. We will consider whether concepts and ideas in these fields can help to improve the legal model. Afterwards the research will contrast all subsequent conclusions and investigations with contemporary AI programming models and practices relating to authorship. Finally, we will consider what lessons can be learned from all these analyses - and what relevance they may have for law and the courts.