
PERFORMERS AND BROADCASTER'S RIGHTS

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ABSTRACT

Performers' and broadcasters' rights form a significant component of neighbouring rights under intellectual property law, aimed at protecting the creative, artistic, and organizational contributions of performers and broadcasting organizations. Performers, including actors, singers, musicians, dancers, and other artists, are granted rights over the recording, reproduction, distribution, and communication of their performances to prevent unauthorized exploitation and to ensure fair recognition and remuneration. Similarly, broadcasters' rights protect radio and television organizations against unauthorized rebroadcasting, fixation, reproduction, or public communication of their broadcasts. These protections are crucial in maintaining the economic interests of performers and broadcasters while encouraging cultural and artistic development.

With the rapid growth of digital technologies, online streaming platforms, satellite broadcasting, and social media dissemination, the scope and relevance of these rights have expanded considerably. Technological advancements have simultaneously created new opportunities for dissemination as well as increased risks of piracy, signal theft, and unauthorized commercial use. International legal instruments such as the Rome Convention, the TRIPS Agreement, and the WIPO Performances and Phonograms Treaty establish minimum standards of protection, while domestic legislations, including the Indian Copyright Act, 1957 (as amended), provide detailed legal safeguards and enforcement mechanisms. Strengthening performers' and broadcasters' rights is essential to balance the interests of creators, intermediaries, and the public, promote fair compensation, foster innovation, and sustain the integrity of creative industries in the digital era.

Keywords: *Performers' Rights, Broadcasters' Rights, Neighbouring Rights, Copyright Protection, Digital Media, Intellectual Property Law.*

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INTRODUCTION

The evolution of intellectual property law, particularly copyright, has expanded significantly over time to embrace not just authors and producers but also those who bring artistic works to life -the performers and broadcasters. These two classes of right holders are granted neighbouring rights, often referred to as related rights, because they exist parallel to copyright but are distinct in nature. Performers, such as singers, musicians, dancers, and actors, contribute skill and creativity in communicating artistic expression to the public, while broadcasters invest heavily in transmitting these performances through media such as radio, television, and digital networks.

‘Performers and broadcasters’ rights were formally recognized in India through amendments to the Copyright Act, 1957, notably the 1994 Amendment, which introduced statutory protection for performers under Section 38, and the 2012 Amendment, which expanded their rights under Sections 38-A and 38-B. These reforms were crucial to aligning Indian law with international treaties like the Rome Convention (1961) and the WIPO Performances and Phonograms Treaty (WPPT, 1996), ensuring parity with global standards.

Such recognition acknowledges that creativity does not end with authorship; it continues in the performance and dissemination of works.

The evolution of copyright law has expanded its ambit beyond authors and producers to include those who bring creative expressions to life — the performers and broadcasters. Performers’ rights, recognized under the Indian Copyright Act, 1957, as amended in 1994 and 2012, aim to protect the intellectual and moral interests of individuals such as actors, singers, musicians, dancers, and others who contribute to the communication of a work to the public. Similarly, broadcasters’ rights safeguard the investments of broadcasting organizations in transmitting programmes to the public through various media such as television, radio, or digital platforms. These neighbouring rights, often referred to as “related rights,” are designed to maintain a fair balance between the interests of creators, performers, producers, and the public. In an era dominated by technology and digital reproduction, these rights are essential to prevent unauthorized use, ensure adequate remuneration, and recognize the creative labour and commercial value embedded in performances and broadcasts.

ORIGIN AND DEVELOPMENT OF PERFORMERS’ AND BROADCASTERS’ RIGHTS

(a) International Perspective

The international recognition of performers’ and broadcasters’ rights began with the Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations, 1961. This was the first global treaty to provide legal safeguards to performers against the unauthorized recording and rebroadcasting of their performances. The Convention granted performers rights against reproduction of recordings without consent and mandated equitable remuneration when performances were used commercially. The Rome Convention of 1961, was the first international treaty to recognise the rights of the performers. The basic reason as to why performers needed protection was because with the passage of time, technology has also developed and is doing better which has enabled recording and broadcasting of performer’s work to build their way through. Other than the rights granted to the original maker of the work, treaty also recognised rights of the performers against the

unauthorized recording and broadcasting of the performer's work without providing the adequate compensation to the performer.²

Subsequent instruments, such as the WIPO Performances and Phonograms Treaty (1996), built upon this foundation by introducing protection for digital communications, including streaming and online broadcasting.³ These treaties collectively acknowledged the economic and moral dimensions of performance and broadcasting, emphasizing that technological advancement should not erode the personal and commercial rights of artists and organizations.

(b) Indian Perspective

In India, the protection of neighbouring rights was initially absent. The Copyright Act of 1914, based on the British Act of 1911, did not acknowledge performers' contributions. This lacuna persisted for nearly four decades until the Copyright (Amendment) Act, 1994 introduced explicit provisions safeguarding performers' rights under Section 38.⁴ The amendment recognized performers' rights to prevent unauthorized recording and broadcasting of their work.

The Copyright (Amendment) Act, 2012 further modernized the framework by adding Section 38-A, granting performers exclusive economic rights, and Section 38-B, providing moral rights akin to authors' rights under Section 57.⁵ Additionally, broadcasters' rights were codified under Section 37, granting them the broadcast reproduction right. These developments collectively ensured that both creative labour and commercial investment were legally recognized in the digital age.

The first Copyright Act, in India, was passed in the year 1914 which formed the base for the current governing act, The Copyright Act of 1957 which has been amended several times since its formation as per the needs of the market. The rights of the performers were not recognised by the legislature for about thirty-seven years. An amendment act was brought in force in the year 1994 to protect the livelihood of the performers which was in danger due to lack of recognition of their work by the laws and another reason being, advancement in technology. This amendment of 1994 brought the rights of the performers in force under Section 38 of The Copyright Act. Later on, in 2012, further another amendment was made to increase the rights provided to the performers, being exclusive and moral rights under the Sections 38-A & 38-B, respectively.

DEFINITION OF PERFORMER AND PERFORMANCE

Section 2(qq) of the Copyright Act, 1957 defines a performer as "an actor, singer, musician, dancer, acrobat, juggler, conjurer, snake charmer, a person delivering a lecture, or any other person who makes a performance."⁶ The 2012 Amendment further expanded this to include "extras" and incidental performers, ensuring that even minor contributors to a performance enjoy moral rights.

² Rome Convention, Oct. 26, 1961, 496 U.N.T.S. 43

³ WIPO Performances and Phonograms Treaty, Dec. 20, 1996, 2186 U.N.T.S. 203.

⁴ The Copyright (Amendment) Act, No. 27 of 1994 (India).

⁵ The Copyright (Amendment) Act, No. 27 of 2012 (India).

⁶ The Copyright Act, No. 14 of 1957, S.2(qq) (India).

A performance, as per the Act, means “any visual or acoustic presentation made live by one or more performers.”⁷ The scope of the term includes dramatic, literary, artistic, and musical works as well as cinematographic films and sound recordings. This wide definition acknowledges the diversity of expressive acts that deserve protection.

- ▶ Before we begin with the performer’s rights, let us first know **who all will be considered as a performer under the Act and what will be considered as their performance.**
- ▶ Performers are the artist who display their art before the audience with their own skill set and knowledge.
- ▶ “The term “**performer**” includes an actor, singer, musician, dancer, acrobat, juggler, conjurer, snake charmer, a person delivering a lecture or any other person who makes a performance.”
- ▶ A proviso was added in the Amendment Act, 2012 to the definition of the performer to include the performers who play casual and incidental performance, known as “extras” so as to protect their moral rights.
- ▶ The term performance means, the work performed by any performer covered under Section 2(qq) of the Act. The term earlier included literary and artistic work only but later on it’s scope was broadened to include dramatic and musical work, cinematograph films and the sound recordings.
- ▶ “**Performance**” in relation to performer’s right means any visual or acoustic presentation made live by one or more performers.”

RIGHTS OF PERFORMERS UNDER THE COPYRIGHT ACT, 1957

(a) Exclusive Rights of Performers

Section 38-A of the Act confers upon performers a set of exclusive rights to control the commercial exploitation of their performances. These include:

1. The right to make sound or visual recordings of the performance.⁸
2. The right to reproduce such recordings in any material form, including electronic storage.⁹
3. The right to issue copies of such recordings to the public.¹⁰
4. The right to communicate the performance to the public.¹¹
5. The right to sell or rent copies of recordings for commercial use.¹²

⁷ S. Rajasekar, The Scope of Performers’ and Broadcasters’ Rights in India, 5(3) NUJS L. Rev. 211 (2012).

⁸Id. S.38-A(1)(a).

⁹ Id. § 38-A(1)(b).

¹⁰Id. § 38-A(1)(c)

¹¹ Id. § 38-A(1)(d), . Dr. M. Surya Prakash, Performers’ Rights under the Copyright Act, 1957: A Legal Analysis, 8(2) Indian J. L. & Pol’y 45 (2020).

¹² Id. § 38-A(1)(e)

These rights ensure that performers retain control over how their performances are used and distributed. Importantly, the Act distinguishes between the performer's rights and the producer's copyright, acknowledging that each involves separate creative contributions.

(b) Right to Royalty

One of the most progressive inclusions in the 2012 Amendment was the right to receive royalties.¹³ Performers are entitled to receive equitable remuneration when their performances are used for commercial purposes. Even after assigning rights to a producer, a performer may claim royalties unless explicitly waived by contract. This was a vital measure to prevent exploitation and to recognize the enduring value of performance beyond the initial act.

- ▶ Major amendment that has been brought to the rights of the performer through The Amendment Act of 2012 was the idea of introducing the concept of royalties for the performer so as to protect his livelihood and provide him the benefits for his work. As per the act, the performer shall be entitled for royalties, in case he takes the decision of giving his performance or work for commercial use in any form.
- ▶ It has also been provided that, if a performer once gives his consent, by the way of a written agreement, to incorporate his performance in a cinematograph film, he cannot afterwards object the enjoyment by the producer of the film of the performer's right, in the same film, unless there exists a contract to the contrary.

Where any performer appears or engages in any performance, he shall have a special right to be known as the "performer's right" in relation to such performance.

▶ **Exclusive Rights of The Performer –**

- ▶ The amendment act has introduced affirmative performers right by amending Section 38 which granted only negative rights by prohibiting acts in sub-section (3) and (4) which have now been omitted and a new section 38-A has been inserted which provides the performer's rights as the exclusive rights to do or authorize doing any of the acts in respect of the performance, without prejudice to the rights conferred on authors.
 - The law permits the performer to make a sound recording, visual recording, record his live performance as his exclusive right to his work.
 - The record will be granted the copyright under the law only when it does not includes any part which amounts to infringement of any other work and has been recorded lawfully, as per the provisions of the act.
- ▶ The term "sound recording" here means a recording of sounds from which such sounds may be produced regardless of the medium on which such recording is made or the method by which the sounds are produced."
- ▶ "The term "visual recording" above means the recording in any medium, by any method including the storing of it by any electronic means, of moving images or of the representations thereof, from which they can be perceived, reproduced or communicated by any method."

¹³ The Copyright (Amendment) Act, 2012 (India).

- ▶ The Copyright Act not only provides the performer with the right of recording his own performance but also provides him the opportunity to reproduce his own performance. The law states, reproduction of it in any material form including the storing of it in any medium by electronic or any other means.
- ▶ Other than reproduction his own work, performer can also issue copies of his work to the general public, keeping in mind that the copies that are being issued are not the ones that are already in circulation in the public.
- ▶ Moreover, the performer also owes the right to sell his work or can even give either of his entire work or copy of of his recording on commercial rent or can even offer the same for sale.
- ▶ Performer has been given the sole right to decide if he wants to communicate his performance to the general public.
- ▶ Performer can also choose to stop the broadcasting of his work, if the work been broadcasted is different from the work for which his consent has been taken to broadcast. Moreover, if the broadcast is without the consent of the performer, the broadcast will be considered illegal under the act.
- ▶ However, the work that is being broadcast or communicated to the public must not include entire or any part of the performance which has already been broadcasted by the performer or the broadcasting organisation.
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MORAL RIGHTS OF PERFORMERS

Section 38-B of the Copyright Act establishes moral rights for performers, inspired by authors' moral rights under Section 57. Even after transferring their economic rights, performers retain the right:

- (a) To claim authorship of their performance, i.e., to be identified as the performer; and
- (b) To prevent or claim damages for any distortion, mutilation, or modification of their performance that would prejudice their reputation.¹⁴

These rights endure even after the performance has been recorded, acknowledging that reputation and personal integrity are as valuable as economic gain. However, minor technical edits or adjustments for time constraints do not constitute prejudice under the Act.¹⁵

¹⁴ The Copyright Act, 1957, § 38-B (India).

¹⁵ Id. § 38(7)

Another major amendment made in the performer's right by The Amendment Act of 2012 was brought by the way of Section 38B, which replaced the earlier provisions under the section 38(3) & 38(4). Section 38B states, even after the assignment of his right, may it be wholly or partially, the performer still has the rights to the following under the Act :

- ▶ a) Right to claim to be identified as the performer of his performance unless where the omission has been dictated by the manner of the use of the performance
- ▶ (b) Right to restrain or claim damage in respect of any distortion, mutilation or other modification of his performance that would be prejudicial to his reputation.
- ▶ However, it has also been clarified in the same section that mere removal of any portion of a performance for the purpose of editing, or to fit it within a limited duration, or any other modification required for purely technical reasons shall not be deemed to be prejudicial to the performer's reputation.

DURATION OF PERFORMERS' RIGHTS

Under Section 38(7), the performer's rights subsist for 50 years from the beginning of the calendar year following the year of the performance.¹⁶ This long duration ensures sustained protection against unauthorized use and allows heirs or legal representatives to benefit from the commercial value of performances long after their creation.

- ▶ The act not only provides with the copyright and protection of performer's right during the life of the performance but also for a long time period after the performance. The performer's right shall subsist until 'fifty years' from the beginning of the calendar year next following the year in which the performance is made.
- ▶ The performer has the right to be identified for his work even though he has given all his rights to the producer of the cinematograph film. The performer, even after giving up their rights over the work, have the right to be recognized for their work.
- ▶ They also have the right to object, in case any alteration is made in the work performed by them. In case, the producer of the cinematograph film shortens the length of the performance or removes some portion of the work because of some technical issues or time constraints then the moral right of the performer is not said to be prejudiced.
- ▶ Moral rights of the legal representatives of the performer and legal representatives of copyright owners are different and cannot be exercised in the same manner.

BROADCAST AND BROADCASTING ORGANIZATION

Section 2(dd) defines "broadcast" as the communication to the public by any means of wireless diffusion (including signs, sounds, or visual images) or by wire, and includes rebroadcasts.¹⁷

¹⁶ Id. § 2(dd)

¹⁷ Id. § 37.

Broadcasting organizations, such as television or radio stations, thus act as intermediaries in disseminating creative expressions. They invest heavily in acquiring, transmitting, and maintaining content, and therefore deserve protection for their efforts and infrastructure.

- ▶ Literal meaning of the term “broadcast” is the transmission or distribution of programme or information or audio or video content to a dispersed audience via radio or television.
- ▶ As per the section 2(dd) of The Copyright Act, “broadcast” means “communication to the public—
- ▶ (i) by any means of wireless diffusion, whether in any one or more of the forms of signs, sounds or visual images; or
- ▶ (ii) by wire, and includes a re-broadcast.”
- ▶ Broadcasting organisation, such as radio or television are also popularly known as electronic media, play a vital role in the society. They are powerful media for entertainment, dissemination of information, knowledge, art and culture. Such broadcasting organisation have also been provided with the rights to protect their interest after the Amendment of 2012 in The Copyrights Act, other than the performers.

RIGHTS OF BROADCASTING ORGANIZATIONS

Under Section 37, broadcasting organizations enjoy a special right known as the “broadcast reproduction right”.¹⁸ This right protects their transmission from being unlawfully copied, rebroadcast, or commercially exploited without authorization. The right lasts for 25 years from the beginning of the calendar year following the first broadcast.¹⁹

Infringement of this right occurs when any person, without license:

- (a) rebroadcasts the program;
- (b) causes the broadcast to be heard or seen in public for profit;
- (c) makes a recording of the broadcast;
- (d) reproduces such recording; or
- (e) sells or rents such reproductions.²⁰

These provisions ensure that broadcasters are compensated for their role as conduits of creative content.

- ▶ Just as performer’s rights have been protected by the legislature under the Section 38 of the act, similarly, broadcaster’s rights have also been protected by the Act under section 37.
- ▶ Every broadcasting organisation shall have a special right to be known as “**broadcast reproduction right**” in respect of its broadcasts.

¹⁸ Id. § 37(2)

¹⁹ Id. § 37(3)

²⁰ Id. § 38-A(2)

► **Right to The Broadcasting for A Term –**

Just like performer's right has been granted for an entire term, similarly, broadcaster's rights have also been provided for an entire term. The broadcast reproduction right shall subsist until 'twenty-five years' from the beginning of the calendar year next following the year in which the broadcast is made.

- The Amendment Act of 2012 have introduced the affirmative rights for the performer by omitting the provisions in which negative rights were given but the same is not the case with the rights of the broadcasting organisation. Rights protecting the broadcaster are given in the form of the infringements that would be considered during the continuance of the broadcast reproduction right, with regards to the broadcast.
- Any person who has not obtained the licence from the owner of the work and does any of the following acts, in regards to the broadcast or any substantial part of it will deemed to have **infringed broadcast reproduction right** of the broadcaster :
 - re-broadcast the broadcast
 - (b) causes the broadcast to be heard or seen by the public on payment of any charges
 - (c) makes any sound recording or visual recording of the broadcast.
 - (d) makes any reproduction of such sound recording or visual recording where such initial recording was done without licence or, where it was licensed, for any purpose not envisaged by such licence
 - (e) sells or gives on commercial rental or offer for sale or for such rental, any such sound recording or visual recording referred to in clause (c) or clause (d), subject to the provision of Section 39.

INFRINGEMENT OF PERFORMERS' RIGHTS

Section 38-A(2) outlines acts that constitute infringement of a performer's rights. The following acts, if done without consent, amount to infringement:

1. Making sound or visual recordings of a performance;
2. Reproducing recordings in any material form;
3. Issuing copies of recordings not already in circulation;
4. Communicating the performance to the public;
5. Selling or renting unauthorized recordings.²¹

Such acts undermine the performer's economic interests and moral integrity, and thus attract civil and criminal liabilities.

- 1. Making a sound recording or a visual recording of the performance (without permission)

²¹ Id. § 39(a), N.S. Gopalakrishnan & T.G. Agitha, Principles of Intellectual Property (2d ed. Eastern Book Company 2019). Page 43

- ▶ 2. Reproducing the recording in any material form, including storing it in any medium (i.e. copying)
- ▶ 3. Issuing copies of the recording to the public (if not already in circulation)
- ▶ 4. Communicating the performance (or recording) to the public (other than by authorized broadcast)
- ▶ 5. Selling or offering the recording on commercial rental / making the recording available for sale or rental

EXCEPTIONS TO INFRINGEMENT

Section 39 enumerates certain exceptions to infringement:

1. Private Use: Recordings made strictly for personal use are exempt.²²
2. Reporting of Current Events: Use of brief excerpts for news or current affairs is permitted.²³
3. Teaching or Research: Use of small portions for educational or research purposes is allowed.²⁴
4. Judicial Proceedings: Reproduction for legal proceedings is exempt.²⁵
5. Lawful Incorporation: If a performance is lawfully incorporated into a film or recording with consent, its later use does not constitute infringement.²⁶

These exceptions maintain a balance between private rights and public interest.

- ▶ 1. Private use – Making any sound or visual recording of the performance strictly for personal or private use is not infringement.
- ▶ 2. Reporting of current events – Using a short excerpt of a performance in connection with the reporting of current events or for bona fide news broadcasting is not infringement.
- ▶ 3. Teaching or research – Using a short portion of a performance for the purpose of education, teaching, or research is allowed.
- ▶ 4. Judicial proceedings – Reproduction of a performance for the purpose of judicial proceedings or for reporting such proceedings is exempted.
- ▶ 5. Inclusion in a cinematograph film or sound recording made under lawful authorization – When the performance has been lawfully incorporated into a film or sound recording with the performer's consent, subsequent use of that authorized version does not amount to infringement.

These are derived from Section 39 of the Copyright Act, 1957, which provides the limitations on performer's rights.

²² Id. § 39(b)

²³ Id. § 39(c).

²⁴ Id. § 39(d) .,B.L. Wadehra, Law Relating to Intellectual Property (Universal Law Publishing 2020). Page 54

²⁵ Id. § 39(e)

²⁶ Id. § 55.

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REMEDIES FOR INFRINGEMENT

The Act provides multiple remedies under Sections 55 and 63–70:

1. Civil Remedies: Injunctions, damages, or accounts of profits may be sought.²⁷
2. Criminal Remedies: Offenders may face imprisonment (6 months–3 years) or fines (₹50,000–₹2,00,000), or both.²⁸
3. Anton Piller Orders: Courts may permit plaintiffs to enter the defendant's premises to seize evidence, ensuring that infringing materials are not destroyed.²⁹

These remedies collectively ensure effective enforcement and deterrence against infringement.

- ▶ The remedies are available against the infringer of performer's right in Section 55 and also from Section 63 to 70 of the Copyright Act.

The following remedies may be availed:

1. **Civil Remedies:** The owner of the performer's right or his exclusive licensee may go to the court and obtain the injunction either temporary or permanent or they may also claim damages.
2. **Criminal Remedies:** Not only civil remedy but criminal remedy is also available against the infringer. The infringer may be sentenced for six months which may extend up to three years or may be liable to pay a fine of Rs. 50,000 to Rs. 2,00,000 or both.
3. **Anton Pillar Order:** Sometimes the court gives permission to the plaintiff, on an application by him, to enter into the defendant's place along with the attorney and inspect the relevant documents. This is necessary because the defendant may remove

²⁷ Id. § 63, V.K. Ahuja, Law Relating to Intellectual Property Rights (5th ed. LexisNexis 2022)page no.28

²⁸ Id. § 55. P. Narayanan, Copyright and Industrial Designs (5th ed. Eastern Law House 2021)page 39

²⁹ Anton Piller KG v. Manufacturing Processes Ltd., [1976] 1 Ch. 55 (U.K.)

the documents from his premises if he knows beforehand that the inspection is going to happen or any search warrant is released by the court.

JUDICIAL PRONOUNCEMENTS

Several landmark Indian cases have shaped the understanding of performers' and broadcasters' rights:

- ▶ **Fortune Films International v. Dev Anand** — The Bombay High Court held that actors in films did not possess separate copyright in their performances under the pre-1994 law, illustrating the historical gap in performer protection.³⁰ The issue of whether the copyright of the work of the actor has been recognised or protected by the Copyright Act was raised in the Bombay High Court. The Honourable Supreme Court held that an actor in a film has no rights over his performance in the film and thereby denied the existence of the rights of the performers under the Indian copyright laws back then.
- ▶ **Super Cassettes Industries Ltd. v. Bathla Cassette Industries (2005)** — The Delhi High Court affirmed that performers' rights are distinct from copyright, and unauthorized re-recording without consent constitutes infringement.³¹ The Delhi High Court stated that since the incorporation of the Amendment Act of 2012, performer's right and copyright are two different concept. This case established a step ahead towards the recognition of the performer's rights by stating that the rerecording of any work or song without the consent of the original maker of the song is an infringement to the performer's rights.
- ▶ **Neha Bhasin v. Anand Raj Anand (2006)** — The Court ruled that unauthorized use of live recordings infringes performers' rights, emphasizing that every performance must be live in its original instance.³² The issue in matter was related to the live performance. The Delhi High Court held that every performance has to be live in the first instance, whether it is before an audience or in a studio. If this performance is recorded and thereafter exploited without the permission of the performer, then the performer's right is infringed.
- ▶ **Star India Pvt. Ltd. v. Piyush Aggarwal (2013)** — The Delhi High Court recognized that cricket matches constitute "performances" under the Act, extending performer status to cricketers, commentators, and umpires.³² The issue that was raised was whether a cricket match would constitute a "performance" or not under the copyright act. The Delhi High Court observed that a cricket match will be considered a "performance" and therefore, cricketers, commentators and umpires are performers under the Act.³³

These judgments collectively reinforce the legitimacy and evolving interpretation of performers' rights in India.

CONCLUSION

³⁰ Fortune Films Int'l v. Dev Anand, AIR 1979 Bom 17.

³¹ Super Cassettes Indus. Ltd. v. Bathla Cassette Indus., 2005 (30) PTC 647 (Del).

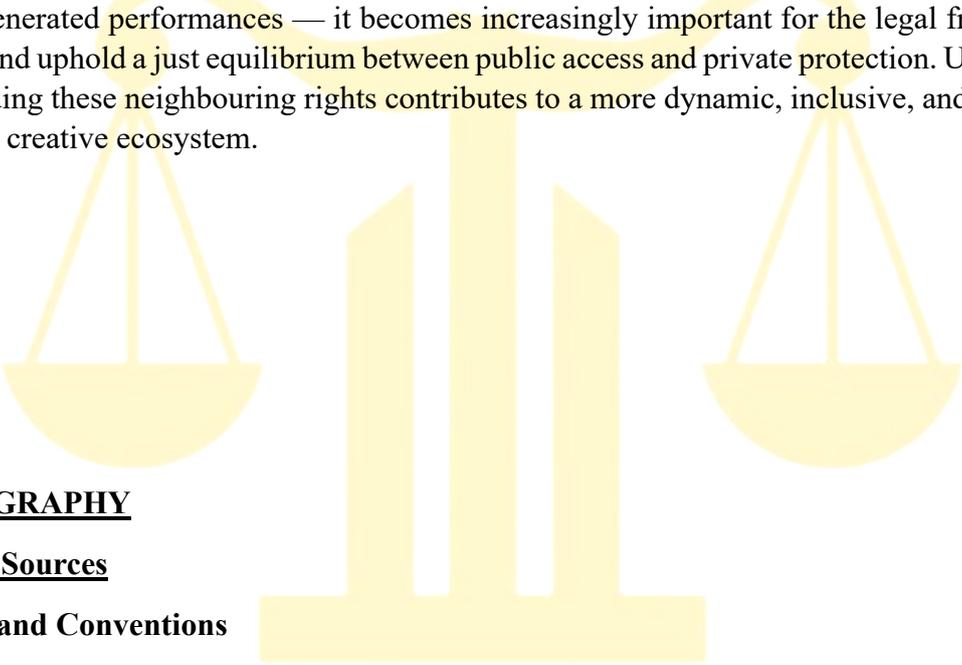
³² Neha Bhasin v. Anand Raj Anand, 2006 (32) PTC 779 (Del).

³³ Star India Pvt. Ltd. v. Piyush Aggarwal, 2013 SCC OnLine Del 1432.

Performers' and broadcasters' rights form the backbone of modern neighbouring rights in intellectual property law. Their recognition ensures that creativity, skill, and financial investment receive due protection. While performers breathe life into artistic works, broadcasters amplify their reach to the public. Together, they form a symbiotic chain sustaining the cultural and entertainment ecosystem.

In an era dominated by digital platforms, streaming, and artificial intelligence, the boundaries of performance and broadcast are constantly evolving. It is therefore essential that legal frameworks continue adapting to ensure fair remuneration, prevent misuse, and safeguard moral integrity. The ongoing dialogue between innovation and regulation will determine how effectively neighbouring rights uphold justice for creators and investors alike.

Performers' and broadcasters' rights stand as vital pillars of modern intellectual property law, ensuring that creativity, skill, and investment are duly rewarded and legally protected. While performers infuse life and emotion into artistic works, broadcasters act as channels that deliver these expressions to the masses. The recognition of these rights not only strengthens the cultural and entertainment industries but also encourages innovation, professionalism, and accountability. As technology continues to evolve — through streaming, digital broadcasting, and AI-generated performances — it becomes increasingly important for the legal framework to adapt and uphold a just equilibrium between public access and private protection. Ultimately, safeguarding these neighbouring rights contributes to a more dynamic, inclusive, and ethically grounded creative ecosystem.



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