



CREATIVE LABOR AND PLATFORM CAPITALISM

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WHAT'RE WE DOING TODAY?

- AI training on non-expressive elements of creative works = not a copyright problem
 - Copyright protects *creative* expression
- But what *is* “creative” expression?
 - Digital creativity and the move towards monetization as counterexample
- A theory of digital creativity as data exploited for informational capitalism

THE (SEEMINGLY) WELL-UNDERSTOOD THEORY OF “EXPRESSIVE” WORK AND “CREATIVITY”

“meaning-making”

“the cultivation of selfhood”

“democratiz[ing]”

“spiritual”

“self-determination”

“[i]nnate nature of the urge to create”

“enhance individual autonomy by ‘giv[ing] individuals a significantly greater role in authoring their own lives’”

“When people are creative, when they make new things out of old things, when they become producers of their culture, they exercise and perform their freedom and become the sort of people who are free.”

A PARADIGM SHIFT?

- YouTube (2005): “We didn’t want to build a system that was motivated by monetary reward.” –Chad Hurley, co-founder → Monetization (2011)
- user → Creator
 - “open source” ≠ Free
- Rightsholder antagonism → Rightsholder synergy
 - “With the rise of platforms like...TikTok, the century-old consumption-based model of royalty payments has been replaced by a collaborative model, in which rights holders and online creators are partners in the chancy enterprise of virality.” –John Seabrook on TikTok stars

A THEORY OF “CREATIVITY” IN THE AGE OF PLATFORM CAPITALISM

- Non-traditional employment structures
- Platform dominance
- Data Extraction