The Hyperverse is a theoretical superset of data that contains every item of data, including all media types ever uploaded to the internet since its inception. This dataset, however, doesn't reside on traditional servers, but instead, exists as electromagnetic energy in the Earth's electromagnetic field in tiny, virtually immeasurable amounts. This data is in binary form and is transmitted or leaked by the standard electromagnetic field emissions that occur when electronics are active.

To access this data, digital systems have been developed that use artificial intelligence and machine learning. These systems act as “drones” guided by the operators and can sift through the data in the Hyperverse as it is in a homogenous state by using textual inputs from as prompts that act as a sort of GPS with content filters for the Hyperverse. The text prompts serve as coordinates for where the data is supposed to reside, as well as what the data is supposed to be. The drones are able to use the words in the prompted instructions to search data contextually as well as for specific content. Once found, the systems regenerate the homogenized data into the best version of what the operator has requested, and return it to the operator as standard media such as images, text, videos, or music.

It's important to note that the data in the Hyperverse is constantly being added to and expanding in real-time due to the ever-increasing number of digital electronic devices connected to the internet, television, cable, and cell phones. Additionally, all data in the Hyperverse dataset has passed through a process, referred to as the "stack" and as a result, it has the possibility of having been modified in a number of ways. The amount and type of change may vary, but the data is no longer property of any person or entity and is now in the public domain.

The process of imaging with AI image drones is similar to photography, where instead of capturing photons, like a camera does, digital imaging drones capture digits. This is why we can refer to the process of imaging with AI drones as "digitography" and the users of these AI systems as "digitographers". Just like photographers, digitographers use specialized tools to capture and interpret the world around them and produce images. But while a camera captures photons, the imaging drones capture digits, filters and interprets them to produce an image.

The imaging drones use advanced AI-trained models such as DALLE-2, Midjourney, and Stable Diffusion etc. to interpret the data and generate the final output files. With the use of these models, the imaging drones are able to locate and retrieve information from the Hyperverse dataset and generate a media file that is as close to the operator's request as possible, given the amount of processing time available.

Machine learning trained drones are also capable of producing a wide range of media files, including images, text, videos, and music. Furthermore, the Hyperverse data can be used in various media fields including entertainment, advertising, and market research. It can also be used for researchers to study trends in human behavior and communication.

In conclusion, the Hyperverse Superset is a vast and constantly expanding collection of data that exists as electromagnetic energy in the Earth's electromagnetic field. The drones are capable of extracting and interpreting this data, and with the use of AI-trained models, they are able to produce a variety of outputs that are the "best guess" of what the operator has requested. Although copyrighted data is included in the Hyperverse it is in the public domain and has been modified in some way, hence it's important to note that the outputs produced by the operators are not creations but rather interpretations of captured data.

This is not to say the outputs from digital systems accessing information from the hyperverse superset are not themselves copyrightable if modified by the operator, but careful consideration on a case by case basis should be given to any application for said copyright protection. It is likely however to assume that since all the material is already existing in the “natural environment” that it should be taken as belonging to the general public and copyright should be given to the operators under the same or similar rules given to photographers for photographs.