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**SCCR/46/INF/STATEMENTS**

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## **Standing Committee on Copyright and Related Rights**

**Forty-Sixth Session**  
**Geneva, April 7 to 11, 2025**

STATEMENTS

*prepared by the Secretariat*

## GENERAL STATEMENTS/ STATEMENTS ON MULTIPLE TOPICS

Delegation of Ukraine. Dear Deputy Director General, Dear Madam Chair, Ukraine expresses its sincere gratitude to you, the Vice-Chairs and the WIPO Secretariat for the excellent preparation of this Committee session. We commend the important progress made within the SCCR, in particular on the Draft WIPO Broadcasting Organizations Treaty, on the framework for exceptions and limitations, and on emerging discussions related to Generative Artificial Intelligence. However, before turning to the substantive agenda items, we must draw attention to the ongoing blatant violations of international humanitarian law by one of WIPO's Member States. It has been over three years since the Russian Federation launched its full-scale, illegal, and unprovoked invasion of Ukraine on 24 February 2022 - an expansion of its armed aggression that began in 2014. Despite international calls for peace, including Ukraine's positive response to the US ceasefire proposals, Russia continues its brutal campaign against Ukrainian civilians, targeting residential areas and critical infrastructure. On 4 April 2025, Russian forces killed 20 civilians, including 9 children, in a single attack in the town of Kryvyi Rih. Another 74 civilians were injured, ranging from a three-month-old infant to elderly citizens. The strikes caused widespread destruction, damaging also 8 cultural and educational institutions. 6 April has been declared a day of national grief. This aggression has resulted in unprecedented destruction of Ukraine's cultural heritage, unseen in Europe since World War II. Over 2,100 cultural infrastructure objects have been damaged or destroyed. The historic centers of Odesa, Lviv, Kyiv, and Kharkiv - UNESCO-listed and other heritage sites - have suffered deliberate attacks, amounting to what falls under the definition of genocidal policy. Losses to Ukraine's cultural sector are now estimated at over USD 29.3 billion, due to the continued destruction and deterioration of cultural assets. Around 7 million cultural goods have been lost, with 1.7 million located in temporarily occupied territories. Additionally, 35,000 museum items were stolen from state museums under Russian occupation. The war took the lives of 149 Ukrainian artists and 97 media professionals. Just as the Stalinist regime destroyed generations of Ukrainian artists in the 1920s and 1930s, Russia is now deliberately destroying Ukrainian culture. As Russia continues its cultural genocide aimed at erasing Ukrainian identity, it must bear full legal responsibility for all internationally wrongful acts, including compensation for damage to Ukraine's intellectual property, innovation, and creative sectors. While continuing its war of aggression against Ukraine, Russia must also be denied any privileges or honors within WIPO. Madam Chair, distinguished delegates, we would like to thank the Secretariat and all WIPO members who continue to offer unwavering support and solidarity to Ukraine and its people and unequivocally condemned in the strongest possible terms Russia's war of aggression and its violation of international law, including the UN Charter. Thank you, Madam Chair.

CEBS. Note: This statement is delivered on behalf of the following CEBS members: Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Georgia, Estonia, Latvia, Lithuania, North Macedonia, Montenegro, Poland, Romania, Republic of Moldova, Slovakia, Slovenia and Ukraine. Madame Chair, distinguished delegates, colleagues. Estonia is honoured to deliver this statement on behalf of the members of the Central European and Baltic States Group. The CEBS members fully condemn the Russia's war of aggression against Ukraine, which is a clear violation of international law. We demand to immediately end the military invasion to the Ukraine's internationally recognized borders. The CEBS members express our grave concern at the alarming reports of continued attacks that are also targeted to destroy the civilian infrastructure and are causing devastating harm and suffering to the Ukrainian people, including the most vulnerable groups of society – the women and children. It's the 4th year of ongoing brutal full-scale war that has brought unprecedented damage and irreversible impact on the cultural, media and online activities within innovation and creativity ecosystems of Ukraine. The number of copyright applications received by their IP Office has drastically decreased compared to 2021. The Ukrainian music industry has reported remarkable decrease in the number of works created. The artists' revenues from concert activities have immensely fallen and almost half of the book publishers have lost their production capacity. The film production industry has experienced a

significant loss in the number of employees. At this moment, while undertaking the work of the Standing Committee on Copyright and Related Rights (SCCR), we would like to emphasize the necessity for assistance of WIPO to Ukrainian institutions and entrepreneurs from innovative sector, creative businesses, educational, research and cultural institutions as the previously blooming sectors and the IP ecosystem of the country must be rebuilt. This is particularly important in light of the decision Assistance and Support for Ukraine's Innovation and Creativity Sector and Intellectual Property System adopted by the General Assembly. We encourage WIPO to provide us with the information on the progress of the implementation of this decision. To conclude, the CEBS members reiterate our full support to the UN General Assembly Resolution ES-11/1, which deplored in the strongest terms the aggression by the Russian Federation against Ukraine. At the same time, we recall the UN GA resolution ES 11/4 condemning attempted annexation of Ukraine's territories being a clear international indication that no territorial acquisition resulting from the threat or use of force shall be recognized as legal. On behalf of the CEBS Group members, let me express our continuous support to the sovereignty and territorial integrity of Ukraine in its internationally recognized borders. We reiterate our solidarity with Ukraine and the Ukrainian people. Thank you!

Delegation of Jamaica. The Jamaican delegation welcomes the 46th Session of the Standing Committee on Copyright and Related Rights (SCCR). In Jamaica, copyright is a matter of critical importance as it safeguards the ownership of creatives and protects against infringements on their literary, dramatic, musical or artistic creations. This protection directly contributes to the ability of our creatives to collect revenue on their works and contributes to economic development through the orange economy, accounting for approximately 5.2% of GDP in 2024. Jamaica also has a Copyright Act enacted in 1993 and recognizes instruments such as the Rome Convention and the Beijing Treaty on Audio-Visual Performances. In this regard, the items at this SCCR are of keen interest, especially on the protection of broadcasting organizations and the Information Session on Generative AI and Copyright. A legally binding Broadcasting Treaty ensures that Jamaican creators maintain ownership of their works when broadcasted and affords additional protections to existing copyright instruments. Investigating the interlinkages between intellectual property and artificial intelligence complement our national efforts to harness AI for development, as reflected in our National AI Task Force Report, published in February 2025. The orange economy also has immense potential to boost our trade in services, especially in the light of current global tensions. Effective copyright measures in all dimensions of trade can unlock new business opportunities for our MSMEs which contribute more than 40% to our GDP. In closing, Jamaica maintains that copyright measures are vital to advancing developing in key sectors of the economy and looks forward to the delivery of tangible outcomes at the SCCR in its work. I thank you Chair.

Delegation of Trinidad and Tobago. The Delegation of Trinidad and Tobago wishes to congratulate Ms. Vanessa Cohen on her appointment as the distinguished Chair from Costa Rica of this Committee. We also wish to thank this Committee and the Secretariat for their tireless efforts. In Trinidad and Tobago, copyright is of significance to the creative industries as it protects the works of creatives and contributes to gross domestic product. In this regard, we are pleased to indicate that Trinidad and Tobago is involved in WIPO's Creative Economy Data Model pilot project to assess its creative economy ecosystem, having recognized the important impact of the creative industries on economic growth, job creation and innovation. Chair, the agenda items at this SCCR are of interest to Trinidad and Tobago, particularly the information session on copyright and generative AI. Trinidad and Tobago is involved in a, "*WIPO Regional AI and IP Project for Latin America and the Caribbean "Empowering AI Innovation for Policymakers, Intellectual Property Offices, and Innovators"* to determine how technology can be best leveraged to support our local innovation ecosystems. We are also pleased to indicate that Trinidad and Tobago has begun the legislative process to extend the duration of the term of copyright and neighbouring rights protection such that persons will have economic and moral rights in their work during their life and for a period of seventy years thereafter. We anticipate that local authors and artistes will be presented with several advantages, given our rich cultural and musical heritage encompassing

iconic music catalogues of calypso, soca, chutney and steelpan. Chair, Trinidad and Tobago is elated to report that pursuant to the implementation of the Marrakesh Treaty, our authorized entity, the National Library and Information Systems Authority of Trinidad and Tobago (NALIS) has worked with WIPO's Accessible Books Consortium (ABC), to complete the conversion of local educational texts to accessible format copies for beneficiary persons. Chair, we also wish to indicate that Trinidad and Tobago is entering the next phase of WIPO's COVID-19 Response Package for the Trinidad and Tobago's Carnival Museum. It focuses on recommendations for an intellectual property (IP) audit and inventory as well as the implementation of the "*Strategy for Managing Intellectual Property Assets for Trinidad and Tobago's Carnival Museum.*" Trinidad and Tobago looks forward to collaboration and technical assistance from WIPO in the execution of this phase. Chair, the delegation of Trinidad and Tobago further indicates that the regional Regulations concerning the governance and operation of Collective Management Organizations in the Caribbean Community are in the process of being incorporated into national law. In closing, we applaud the focus of the SCCR as it relates to the protection of broadcasting organizations, limitations and exceptions for libraries and archives, and limitations and exceptions for educational and research institutions and for persons with other disabilities. We are optimistic that these discussions will culminate into the conclusion of a balanced international instrument for broadcasting organizations in the near future. Thank you, Chair.

#### **AGENDA ITEM 4: PROTECTION OF BROADCASTING ORGANIZATIONS**

IFLA. IFLA, the international federation of library associations and institutions, is the global voice of libraries and a member of the Access to Knowledge coalition. We note that the current draft of the Broadcast Treaty does not include mandatory exceptions which would allow for libraries, archives, and museums to use broadcasted materials for the purpose of access to information, research and education. We must not cut the signal for valid uses of broadcasted materials for libraries and their patrons such as the Vanderbilt television news archive, which collects broadcasted news for widely accepted public policy goals such as research and learning. In summary, until exceptions in the Broadcast treaty are mandatory, libraries, archives, and museums will stand firmly against the Treaty.

COMMUNIA. Dear Delegates, I am speaking on behalf of COMMUNIA, a Brussels-based civil society organization advocating for progressive copyright reform, and my main message for you today is: "Don't cut the signal!" Don't cut access to broadcast signals by libraries, archives and museums. Don't cut access to broadcast signals by researchers, educators and other creators. We want to support you in your efforts to prevent the theft of broadcast signals, but this cannot be done at the expense of the Public Domain and usage rights. While we welcome the deletion of the three-step-test in Article 11(3), we note that none of the exceptions in Article 11 are mandatory. In countries following a rights-based approach, this would mean that broadcasters could be granted more exclusive rights over the content of the signal than creators have over that same content. We thus urge you to include in the text at least the same mandatory exceptions that already exist, at the international level, for copyrighted works (quotations, news of the days, and providing access for the visually impaired). Similarly, while we welcome the reinstatement of Article 12(3), which clarifies that anti-circumvention protection does not prevent users from benefiting from limitations and exceptions, we note that users of Public Domain programmes should be treated similarly, to ensure that technical protection measures are not used to prevent the use of content that is unprotected or no longer protected by copyright. We thus urge you to extend this flexibility to public domain content. Thank you.

The European Writers' Council. The EWC congratulates on your appointment and thanks the WIPO Secretariat for its excellent work. The EWC acknowledges that in times of societal disruption and growing inequalities between high-tech environments and countries under economic pressure, reliable information and broadcasting facts are essential factors of stability.

This is reflected on the agenda of this SCCR, its proposals and requests for acceleration of procedures. We trust in the existing procedures and hope member states keep this approach.

ARIPO. Madam Chair, thank you for giving me this opportunity. The African Regional Intellectual Property Organization (ARIPO) congratulates you on your stewardship and looks forward to having constructive and fruitful engagements on all agenda items in this Committee. ARIPO appreciates Deputy Director General Forbin and the WIPO Secretariat for the excellent preparation of this meeting and the work done so far by this Committee, which aims to make progress on the different items of the SCCR agenda. Madam Chair, ARIPO commends you and the facilitators for the refined document SCCR/46/3 that incorporates pertinent issues raised during the 45th SCCR Session. The revised draft text seeks to protect the broadcasting organizations on a signal-based approach. ARIPO appreciates the presentation made by the facilitators, highlighting some benefits of the draft WIPO Broadcasting Organizations Treaty, which includes giving States a basis for formulating national policies/laws that reflect the modern means of broadcast delivery and consumption. It would promote cross-border investment, sharing of sporting and other cultural activities and provide a market for the broadcasting industries. ARIPO encourages its Member States to continue engaging constructively and contributing to progress toward an agreed-upon text, which will lead to convening a diplomatic conference on the Broadcasting Organizations Treaty. Madam Chair, I wish you well as you Chair this Committee to have fruitful deliberations. Thank you.

Asia-Pacific Broadcasting Union (ABU). ABU urges WIPO member states to adopt the WIPO Broadcasting Treaty urgently – SCCR 46. The Asia-Pacific Broadcasting Union (ABU) urges WIPO member states to take decisive steps towards the adoption of the proposed WIPO Broadcasting Treaty by 2026. This treaty is essential to ensuring that broadcasters in the digital age receive the necessary legal protections against unauthorized signal piracy and misappropriation of content. The rapid advancements in artificial intelligence (AI) and digital technologies have transformed the broadcasting landscape, presenting both new opportunities and challenges. AI-driven content creation, deepfake manipulation, and evolving online distribution methods have heightened the risks of signal theft and unauthorized retransmissions. Without a robust updated international framework, broadcasters face increasing economic and reputational harm. For decades, broadcasters have played a critical role in delivering trusted news, educational content, and entertainment to global audiences. The proposed treaty will safeguard their ability to invest in high-quality programming and adapt to technological innovations. We commend WIPO and its member states for their continued progress and urge all stakeholders to accelerate negotiations for a final agreement. The ABU calls upon governments worldwide to recognize the urgency of modernizing broadcasting rights protection in a rapidly evolving digital era and to adopt the WIPO Broadcasting Treaty without delay.

#### **AGENDA ITEM 5 AND AGENDA ITEM 6: LIMITATIONS AND EXCEPTIONS FOR LIBRARIES AND ARCHIVES, FOR EDUCATIONAL AND RESEARCH INSTITUTIONS AND FOR PERSONS WITH OTHER DISABILITIES**

ADAGP. Je vous remercie Madame la Présidente. En tant qu'organisme de gestion collective français, l'ADAGP gère depuis plus de 70 ans les droits d'auteurs de milliers de peintres, sculpteurs, photographes et autres artistes des arts visuels lorsque leurs oeuvres sont exposées dans des musées, reproduites dans des livres ou la presse, mises en ligne sur internet ou encore vendues aux enchères. Nous sommes ainsi témoins de la situation économique fragile de beaucoup d'entre eux et de l'importance que leur soit reversé une juste rémunération pour l'exploitation de leurs oeuvres grâce au droit d'auteur. En France, depuis sa reconnaissance en 1793, le droit d'auteur a toujours permis l'essor de nouvelles technologies. L'utilisation des oeuvres de nos membres au cinéma, à la télévision ou sur internet est encadrée par une autorisation sans que l'utilisateur soit freiné dans son projet. La protection des droits des auteurs ne s'oppose pas à l'innovation technologique, mais se doit de l'accompagner afin de conserver

un équilibre. Au contraire, la création de nouvelles exceptions et limitations au droit d'auteur peut mener à un déséquilibre dans le partage des ressources. Nous avons pu le constater avec l'exception de fouille de données à l'occasion de la transposition en droit français de la directive européenne de 2019 sur le marché unique numérique. Cette exception, qui permet l'entraînement des systèmes d'intelligence artificielle générative à partir d'images publiées en ligne, a un effet terrible dans le domaine des arts visuels. En effet, les oeuvres étant directement visibles et téléchargeables sans authentification, contrairement à la musique ou aux films, celles-ci ont été largement pillées par les systèmes d'IA. Non seulement les auteurs n'ont pas été rémunérés pour cette appropriation, mais en plus les images créées par ces IA constituent une véritable concurrence déloyale aux artistes des arts visuels, du fait de l'extrême rapidité de création et de leur gratuité. C'est pourquoi, au nom des auteurs et ayants droits que nous représentons, nous souhaitons encourager à une approche plus que mesurée vis-à-vis des exceptions et limitations discutées aujourd'hui, afin de ne pas pénaliser les créateurs. Merci.

Federation of Screenwriters in Europe (FSE). Nous souhaitons formuler une observation sur l'expression « autres institutions à but non lucratif fonctionnant comme un service d'archives ». Si elle n'est pas définie de manière précise, cette notion pourrait, dans les faits, englober des datasets qui agrègent des millions d'œuvres protégées, initialement à des fins de recherche ou de documentation — mais dont les contenus deviennent ensuite librement réutilisables à des fins commerciales. Dans une jurisprudence allemande LAION c/ Kneschke, de 2024, (Tribunal de Hambourg, 27 septembre 2024), un data set de liens URL vers des images, constitué au nom de la recherche, a été jugé légal, bien que réutilisable pour entraîner des IA commerciales. Aucune contrepartie n'a ainsi été accordée aux auteurs, selon nous en violation des articles 5 et 9 de la convention de Berne. Une situation similaire concerne Meta, dont l'IA aurait été entraînée à partir d'œuvres issues de plateformes comme LibGen, faute d'avoir trouvé des licences « à un coût raisonnable ». Nous pensons nécessaire, dans ce nouveau contexte, où la notion de « recherche » peut servir de cheval de Troie à des entreprises prédatrices de droits de propriété intellectuelle, de préciser clairement les notions de « recherche », d'« archives », et d'encadrer la réutilisation commerciale des œuvres agrégées sous exception.

International Authors Forum. Thank you, Madame Chair. Speaking for the first time at this session, the International Authors Forum, congratulates the chair and vice chairs on their appointment, and the WIPO secretariat for their work on this topic. Cultural heritage and educational institutions have an important role in facilitating access to cultural and creative works. This should, however, not come at the expense of authors through additional exceptions, especially when access is being enabled under current copyright frameworks, through voluntary schemes and licensing with authors' consent. Exceptions and limitations to authors' rights must fulfil the three-step test, to balance the legitimate interests at stake. This balance is essential to ensure the ability to authors to create in every country. The international copyright framework relies on this careful balance and has allowed rich and diverse cultural creation. This balanced approach should be engaged with by WIPO Member States. IAF opposes blanket expansions of copyright exceptions and limitations that disregard the needs of authors. Instead, we advocate for sustainable solutions that empower authors to continue producing creative and educational works. By drawing on best practices and considering the realities of the digital landscape, we can ensure a future where authors thrive, and their work remains accessible to all. Thank you for your attention.

International Federation of Journalists. We can avoid an information apocalypse only if we strengthen laws that protect authors' rights "No one but a blockhead ever wrote except for money," to update Samuel Johnson's statement of 5 April 1776. The International Federation of Journalists represents 600,000 media professionals who live by this dictum, from more than 140 countries. The IFJ asks you to consider the results if we were to leave reporting the news to the "blockheads" who write to promote a personal enthusiasm or a corporate interest and are thus happy to publish for free. Democracy is not possible unless members of the electorate have access to reliable news on which to base their voting decisions. That cannot happen without ethical, independent journalism.

And, for that matter, free markets are impossible unless buyers and sellers have access to truthful independent information, and journalism is the prime means of transmitting such information. As we approach the 250th anniversary of Johnson's remark, we are faced with new "blockheads", even less trustworthy than the hobbyists and lobbyists: so-called "artificial intelligences". Trained on the works of human authors without the permission and payment required by law, these are prone to confabulations that yet further imperil rational decisions in markets and democracies. The IFJ therefore insists that the laws that protect authors' rights must now be strengthened, not weakened. The IFJ recognises the importance of libraries and archives; but when these are making works available online and therefore globally, they are acting as publishers. Any discussion of exceptions to copyright must be balanced by simultaneous measures to strengthen defence of the livelihoods and moral rights of journalists and other creative workers. In these excessively interesting times, any action that weakens journalists' ability to make a living from independently publishing our work would add truth, force and blame to the recent street placard: "First they came for the journalists. We don't know what happened after that." It is lawmakers' responsibility to take action to avoid such an information apocalypse.

Electronic Information for Libraries (EIFL). I am speaking on behalf of Electronic Information for Libraries (EIFL) that works with libraries in developing and transition economy countries to enable access to knowledge. To implement the Work Plan on limitations and exceptions adopted by the Committee, there are many existing documents upon which the Committee can draw for text-based work, in line with the 2012 mandate, without prejudging the outcome. There are ample proposals and comments on, for example, limitations on liability, an important safeguard for information professionals who are required to apply copyright exceptions as part of their day-to-day work. These include proposals from the African Group, Brazil, Ecuador, Uruguay and India (SCCR/26/3), while the Updated Principles and Objectives submitted by the United States include a limitation on liability (SCCR/44/5). In addition, the Informal Chart for Libraries and Archives, prepared by the Chair in 2017, contains the principle, "Librarians should be able to fulfil their public interest mission in a responsible and prudent way without facing legal liability for good faith activities". The chart was designed to reflect consensus among Member States on each of seven topics, following extensive discussions by the Committee. Therefore, much of the groundwork required to implement the Work Plan has, in fact, already been done.

COMMUNIA. Dear Delegates, COMMUNIA would like to welcome the Chair's proposal to initiate consensus-building activities on limitations and exceptions between SCCR meetings, as well as the proposal by Group B to initiate Committee's discussions based on the US document on objectives and principles for libraries and archives. In our view these proposals are complementary and not mutually exclusive, and both advance the interests of our public interest institutions. This Committee should initiate substantive discussions on objectives and principles. This dialogue can start today. Delegations can start by offering their views on the US document, while taking into account other existing Committee documents such as the 2017 informal chair charts mentioned in paragraph 2 of the agreed work plan, as well as any future documents on objectives, principles and options that may be introduced by other Delegations. The Chair should support these exchanges in between sessions. Initially the Chair could be tasked with systematizing the commonly agreed objectives and principles. As the Committee discussions proceed, the Chair could then engage in further consensus-building activities with the support of facilitators. Advancing information sharing and consensus building between SCCR meetings is in line with paragraph 4 of the agreed plan and not allowing it would mean to draw back from the plan, which would be unacceptable. We recall that the position of our libraries, our schools, our archives is only worsening as the years pass without. They face serious challenges to fulfil their public service mission in the digital ecosystem, while rights holders are entrusted with excessive powers, often exploiting the digitisation of the knowledge market to the detriment of our institutions and their users. Only you can fix this imbalance, and we trust that implementing the proposals on the table will move this Committee in the right direction. Thank you.

KazAK. We congratulate you on your appointment and we thank Deputy General Director, Madam Sylvie Forbin, and the WIPO Secretariat for their excellent work. Kazakhstan Authors' Society (KazAK) is the leading collective management organisation in Kazakhstan representing more than 5 000 composers and authors. KazAK is a member of International Confederations of CISAC and IFRRO. The authors livelihood and their possibilities to create cultural works depends on a supportive environment and the authors right system forms the basis for such an environment. The authors depend on fair systems and the right to be compensated fairly when their works are used. KazAK acknowledges the system of exceptions and limitations to rights and believes it is the responsibility of Member States to implement a functional copyright system based on international treaties. These treaties have been carefully developed and are well-balanced. We see no need for amendments to the treaties. However, we see a clear need for a stronger environment supporting creators in a today's society where the largest users of authors' works refuse to take responsibility. The tech companies.

IFRRO. IFRRO, the International Federation of Reproduction Rights Organisations (IFRRO) congratulates you on your appointment and thanks the WIPO Secretariat for their excellent work. Over the last years, the WIPO Secretariat has conducted extensive work on Exceptions and Limitations (E&L). This includes regional consultations, studies, and toolkits. This work is comprehensive, and has shown, over and over again, that well-designed E&L, with precise context, including a compensation mechanism, can achieve the objectives established in the international copyright treaties, with the necessary safeguards of the three-step test of the Berne Convention. This international legal framework already exists and is at the disposal of all WIPO Member States. There is no need to consider any further binding norms. Most importantly, the international copyright framework, when implemented and enforced, relies on the careful balance of the interests of all parties involved, and, so far, has allowed a rich and diverse cultural creation to coexist with exceptions and limitations. This balanced approach can and should serve as an example for all WIPO Member States.

## **AGENDA ITEM 7: OTHER MATTERS**

Delegation of Canada. Thank you, Madam Chair. Further to our document SCCR/46/4 REV., Canada would like to propose that our Committee commission a study to identify the various approaches of Member States to the copyright protection of technical standards. We greatly appreciate this opportunity to present our proposal to you and our colleagues, especially now, near the end of a long but constructive week. We will try to be brief. To be clear from the outset, the purpose of this study is simply to gather factual information. While we would be happy to engage in any and all discussion of this topic with colleagues here, our proposal is not intended to lead to norm-setting or become an item of our agenda beyond the completion of the study. Similarly, the study is not intended to include normative assessments or recommendations concerning Member States' laws or practices. By way of background, I am sure we are all broadly familiar with the importance of technical standards. Many thousands of standards underlie products, services and processes across all areas of our economies and lives, including electronics, information technology, telecommunications, engineering and manufacturing, health and safety, environmental protection, construction and more. Our ability to rely on these standards helps us keep consumers safe, drive innovation and economic growth and facilitate international trade. Because of how important they are, standards are often incorporated into countries' legislation and regulations. We understand from our domestic stakeholders and conversations with colleagues here this week that the copyright protection of standards may vary by country. In Canada, for instance, standards may be entitled to copyright protection, owned by standards development organizations even where the standards are incorporated into legislation or regulations. In other jurisdictions, standards may not be protected by copyright in these ways. The extent and details of these global differences are presently unclear but potentially significant – you can see how countries' copyright laws on this issue bear directly on the control that standards development organizations may have over their standards, which in turn affects how



these organizations are able to fund their important work, such as by selling or licensing copies of their standards or requiring other forms of funding. In the same way, we can see how countries' copyright laws on this issue may also bear on public access issues. To look more closely at this issue, Canada proposes that we ask the Secretariat to commission an expert to prepare a study for Member State consideration on four key points relating to the copyright protection of standards that are incorporated into legislation or regulations, exceptions to or limitations of such protection, how standards development organizations across Member States variously fund their work and manage their rights and whether or how such protection affects the public access to such authorities. We are aware of other work by WIPO relating to standards but we have brought this proposal to the SCCR given the proposal's focus on copyright issues specifically and the unique copyright expertise of the Secretariat and our distinguished colleagues around the room. Once again, our hope is merely to gather information on these points through a study that would be strictly factual, not include any normative assessments or recommendations and not lead to norm-setting or add to our Committee's agenda items beyond the completion of the study. With this limited scope in mind, we hope this proposal will enjoy your support. We would be happy to answer any questions our colleagues might have on this proposal. Thank you once again, Madam Chair.

Federation of Screenwriters in Europe (FSE). Merci, Madame la Présidente, Je représente la Fédération des Scénaristes d'Europe, soit près de 10 000 auteurs qui écrivent pour vivre, chaque jour. En 2016, la Cour de justice de l'Union européenne, dans l'arrêt *Soulier et Doke*, a rappelé que, selon l'article 5 de la Convention de Berne, aucune formalité ne peut conditionner l'exercice des droits exclusifs des auteurs. Pourtant, l'Union européenne a instauré un régime d'opt-out, qui oblige les scénaristes à agir œuvre par œuvre pour protéger leurs droits — une charge impossible à assumer. En outre, aucune étude d'impact préalable n'a été conduite pour vérifier la conformité de cette exception au triple test posé par l'article 9 de la Convention de Berne. Nous souhaitons faire observer qu'il est extrêmement préoccupant, au regard de l'esprit même de cette Convention, de voir coexister des régimes aussi opposés qu'opt-in et opt-out — sources d'insécurité juridique pour tous, mais surtout préjudiciables aux auteurs, dès aujourd'hui privés d'une part essentielle de leurs revenus d'écriture. Je vous remercie.

International Authors Forum. Thank you, Madam Chair. IAF would also like to thank and congratulate the WIPO Secretariat and Sabine Richly for the revised 'Study on Public Lending Right', and its Annexes. IAF supported the proposal from Sierra Leone, Malawi, and Panama for a WIPO-led study on Public Lending Right. We congratulate their leadership in advocating for a right that is essential to supporting authors' and promoting cultural diversity. PLR is a meaningful form of recognition that ensures authors, creators, and rightsholders receive fair remuneration when their works are borrowed from libraries, and it supports a basic principle: that creators should be fairly remunerated for the use of their work. IAF supports concrete PLR examples which are inclusive of the diverse legal and administrative models for its implementation from large and small Member States, developed and developing. They provide flexibility for countries to develop systems that align with their own needs and priorities. The Study serves as both a strategic and a practical guide to implement PLR schemes. This initiative was another important step towards ensuring that creators globally receive the recognition and support they deserve for their contributions to society. IAF will support WIPO on any future work on this issue. Thank you for your attention.

International Publishers Association. The International Publishers Association would like to again thank the author, Doctor Sabine Richly, for her work preparing this 'Scoping Study on Public Lending Right'. The IPA supports the statements of PLR International and IFRRO on this matter. IPA does not believe a Treaty targeted approach is necessary. However, this scoping study provides a solid foundation for developing WIPO support for functioning systems, like the Public Lending Right, that do not undermine library budgets while effectively compensating authors, publishers and other rightsholders for the lending of copyrighted works by libraries.

International Authors Forum. Thank you, Madame Chair. IAF would like to thank Côte d'Ivoire for bringing forward this very important proposal for a study on the rights of the audiovisual authors. In a rapidly changing international creative industries, it is important to better understand the challenges audiovisual authors face in their profession and the role of copyright, related rights and collective management in their creative work and remuneration. We welcome the proposal from Côte d'Ivoire and we believe that Committee members and observers would benefit from a study of legal frameworks for an exchange of knowledge and practices on this issue, which is of critical importance to the global community of audiovisual authors. IAF believes this study will provide valuable information for Member States to understand and identify practical and effective solutions to strengthen audiovisual authors and ensure their fair remuneration. In addition, it will lay the groundwork for future capacity-building, further collaboration and policy development in this important area. The International Authors Forum remains ready to support WIPO's follow-up activity. Thank you for your attention.

The International Affiliation of Writers Guilds welcomes the proposed study by our colleagues from Cote D'Ivoire. We would like to remind the room that not every country has a CMO, including my own in Ireland and that we must ensure that all writers have the same protections, whether represented by a CMO or not. When discussing and analysing the protections available for audiovisual authors worldwide, it's important to acknowledge and include the important work of writers guilds globally. Secondly, apart from the professional screenwriters whose works are being produced for the multi-national streamers, YouTubers are reporting their work is being copied without authorization and repackaged by generative-AI programs, including AI-generated "hosts" to directly compete with them. Whose responsibility is it to protect their rights? What is the remuneration on YouTube and how is Gen-AI eating into that? Jennifer Davidson, Chair, IAWG.

Society of Audiovisual Authors (SAA). The Society of Audiovisual Authors reiterates its gratitude to the Côte d'Ivoire delegation who tabled the proposal for a study on the rights of audiovisual authors in 2023 and who, since the last SCCR meeting engaged with other delegations to address their comments. My thanks extend to all the regional groups and countries who expressed their support to the study. Such a study will be indeed an essential tool for WIPO countries to gain knowledge about the legal systems in place that protect audiovisual authors' rights in the world. Audiovisual authors' rights have not been addressed by this committee yet, while screenwriters and directors are at the heart of the creation of audiovisual works and the engine of the creativity of this industry worldwide. In the face of the challenges the audiovisual industry is going through, such as streaming and artificial intelligence, such a study would fill a gap by providing a mapping of the legislation in place in the different regions of the world that deal with screenwriters and directors' copyright protection. A factual study would be perfectly aligned with the mission of this committee. We therefore urge you to launch this study as soon as possible.

Society of Audiovisual Authors (SAA). The Society of Audiovisual Authors reiterates its gratitude to the Côte d'Ivoire delegation who tabled the proposal for a study on the rights of audiovisual authors in 2023 and who, since the last SCCR meeting engaged with other delegations to address their comments. My thanks extend to all the regional groups and countries who expressed their support to the study. Such a study will be indeed an essential tool for WIPO countries to gain knowledge about the legal systems in place that protect audiovisual authors' rights in the world. Audiovisual authors' rights have not been addressed by this committee yet, while screenwriters and directors are at the heart of the creation of audiovisual works and the engine of the creativity of this industry worldwide. In the face of the challenges the audiovisual industry is going through, such as streaming and artificial intelligence, such a study would fill a gap by providing a mapping of the legislation in place in the different regions of the world that deal with screenwriters and directors' copyright protection. A factual study would be perfectly aligned with the mission of this committee. We therefore urge you to launch this study as soon as possible.

Federation of Screenwriters in Europe (FSE). Merci Madame la Présidente, Je représente la Fédération des Scénaristes d'Europe, qui regroupe plus de 10 000 scénaristes à travers le continent. Le considérant 73 de la directive européenne de 2019 prévoit, en faveur des auteurs et artistes-interprètes, une rémunération appropriée et proportionnée à la valeur économique réelle ou potentielle de leur œuvre. Mais sur le terrain, deux problèmes majeurs persistent. D'abord, de nombreux exploitants continuent à imposer des contrats de buy-out, parfois déguisés (la doctrine parle de *Hidden Buyouts*) malgré les nouvelles obligations légales. Ensuite, dans les pays qui ont proprement intégré ces principes dans leur droit national, on observe que les droits perçus sur les plateformes de streaming sont calculés selon la valeur économique de l'œuvre dans son pays d'origine — et non pas en fonction de sa valeur réelle sur les marchés mondiaux. Dans un contexte d'exploitation numérique globalisée, il est crucial de disposer d'un panorama international complet sur les modèles de rémunération. Le programme de travail proposé permettrait de mieux documenter les pratiques actuelles, d'éclairer les débats et d'offrir des repères concrets, tant pour les scénaristes que pour les producteurs, afin de renforcer la sécurité juridique et d'encourager la circulation des œuvres dans des conditions équitables et vertueuses pour tous. Je vous remercie.

International Federation of Musicians (FIM). Thank you, Madam President. Allow me to congratulate you on your election. I would also like to thank the Secretariat for the information session on AI held yesterday. We followed with great interest the intervention of the representative of Brazil and his presentation of the Brazilian AI bill, which stands out for its attention to creators and its high level of ethical standards. We hope that this approach can serve as a reference in other countries and regions around the world. The analysis of copyright in the digital environment has been a subject of this committee's work for nearly twenty years. The work plan proposed by the GRULAC offers the SCCR the opportunity to finally address the concerns expressed by representative organisations of performing artists. During previous sessions, a broad consensus emerged in favour of ensuring that all performing artists are remunerated when their recordings are used online. We believe that a Recommendation is an appropriate tool to meet these expectations. Such an instrument could indeed be adopted within a relatively short timeframe, as its development offers more flexibility than reforming existing treaties. The International Federation of Musicians therefore encourages all member states concerned with meeting the expectations of performing artists to support the principle of the work plan proposed by the GRULAC.

Canadian Copyright Institute. The authors, creators, publishers and others who participate in the work of the Canadian Copyright Institute applaud Dr. Sabine Richly for her work preparing the Scoping Study on Public Lending Right. We thank Sierra Leone, Panama and Malawi for bringing this subject to the agenda of SCCR, and we thank member states, observers and the Secretariat for their contributions to the study since it was proposed in 2021. We welcome this study as a useful, constructive and tangible product of SCCR. We note with approval that the study is fact-based, non-normative, clear, and comprehensive, and that it catalogues the many flexible, collaborative, and impactful approaches that members states and regions have brought and can bring to this issue within the existing international legal framework. We note also with approval that the study is careful to delineate both what a PLR is, and what it is not. As a publicly funded instrument for incentivizing and rewarding the creative sector, a well-constituted PLR does not compromise library funding, and it does not provide a Trojan horse for introducing limitations and exceptions that appropriate exclusive rights of copyright holders, such as so-called "controlled digital lending". We encourage states and groups skeptical of PLR to engage with writers and other creative workers on a personal as well as political level, to better understand the important difference a well-constituted PLR can make in the lives of those workers, as well as in the tone and quality of those workers' relationship with user communities, particularly library systems. We believe strongly that encouraging and remunerating creative workers and industries can be assumed by SCCR to bring societal benefits—this concept is or should be axiomatic to the work we do in this standing committee. We believe PLR and other positive measures that reinforce creation and the creative economy (such as Artists' Resale Royalty Right) are appropriate topics

for this committee. We strongly supported PLR's inclusion on SCCR's agenda under Other Matters when this study was first proposed, and we are grateful for all the efforts that brought the study to this successful result. Thank you for the opportunity to add this perspective to the record of SCCR 46, and for all the good work done on this issue.

International Authors Forum. We would like to thank Professor Ricketson for his work on the revised version of the toolkit about the Resale Right. We strongly support that the updated version of the toolkit reflects in a better way several aspects of the issue. Resale Right, through its global application, not only helps creators receive fair payment for work that will be sold before its value is known to them but can also be a medium of fairness to artists when their work is resold into an international market. IAF strongly supports the proposal to further establish Resale Right as a standing item on the future agenda of the SCCR. It is essential that artists in all countries can benefit from the resale of their creations. The International Authors Forum remains ready to support WIPO's follow-up activity. Thank you.

International Authors Forum. The International Authors Forum (IAF) appreciates the Secretariat's efforts in organizing another informative session on Artificial Intelligence (AI). As the digital environment and AI rapidly evolves, it is essential that future WIPO discussions prioritize fair remuneration models for creators in the digital space and help to better understand them. AI systems are increasingly disrupting the creative value chain, yet they rely on the work of creators as their foundation. We must ensure that these developments respects and preserves the unique contributions of human creators. A licensing-based approach is crucial for enabling AI while safeguarding copyright and related rights. Licensing solutions offer a legal and ethical safety. Such frameworks accelerate AI innovation while ensuring that creators are fairly compensated for their work. To help navigate these challenges, IAF—in consultation with experts and author representatives—has developed guiding principles for the ethical and sustainable development of AI. These principles emphasize on transparency, accountability, and fair compensation for creators whose work is used in AI training and outputs. IAF wishes to further discuss the impact of the digital environment's diffusion on writers and creators globally. We stand ready to support WIPO's ongoing work on this critical issue. Thank you.

International Affiliation of Writers Guilds. We welcome and support the important work done by GRULAC on this draft work plan. The IAWG's 15 member Guilds, from 13 countries sitting on this Committee, operate under different copyright laws with different associated remuneration practices: work for hire, license fees with retention of copyright in scripts, and collective licensing. It is those laws that have influenced how contracts have evolved and how writers are paid for the exploitation of their work, be it residuals, royalties, license fees or a combination. Yet in the digital environment, these well-functioning norms are being disrupted by buyout contracts and a lack of transparency around the success of our creations. Apart from talent and skill, copyright is our best negotiating tool, and so we think GRULAC's emphasis on remuneration is most relevant to the work of this committee. Despite limited resources, we welcome their recommendation that this body meet twice a year in order to maintain momentum on these important issues. We agree that copyright in the digital environment deserves a permanent space on the Committee's agenda, as well as specific information sessions on licencing. We believe that the voices of writers must be heard in any conversation around the development of new technologies and their impact on the creative sector. The IAWG is happy to facilitate conversations and consultation with our international members. We also attend UNESCO's IGC on the protection and promotion of the diversity of cultural expressions which has recently published strong recommendations from an expert reflection group on culture in the digital environment. Mindful that both UNESCO and WIPO specifically highlight the need to co-ordinate across bodies, we are happy to also facilitate any collaboration that might be helpful in that regard.

PLR International. Thank you, Madam Chair. PLR International renews its gratitude to Ms. Sabine Richly for the 'Scoping Study on Public Lending Right', upon the initiative by Sierra Leone,

Panama, and Malawi, and to the Secretariat for organising feedback by Member States. The study assessed advantages and challenges of global systems of Public Lending Right to a fair remuneration; categorised PLR mechanisms by institutions, materials, and authors and further rightsholders eligibility, highlighting the three main legal approaches to PLR. The study emphasized the adaptability of PLR systems and the importance of international collaboration. Without authors works and investment by their publishing partners, libraries would not be able to fulfil their societal mandates; however, ensuring appropriate remuneration without compromising library budgets is key. In any society, cultural diversity through a rich offering of creative and informative works reflecting nation culture and traditions is key. In this ecosystem, it is paramount that public libraries receive appropriate funding - and that authors and further rightsholders receive a fair remuneration, to ensure the sustainability of library collections. As the study is not meant to introduce a binding legal instrument. PLR International supports joint capacity-building efforts by WIPO Secretariat. As Member States broadly welcomed the study, PLR International remains ready to support the goal to establish a global commitment to fairness towards authors and further rightsholders. Thank you, Madam Chair.

FILAIE. Gracias, Señora Presidenta, permítame que la felicite, en nombre de FILAIE, por su desempeño estos días de reuniones. Igualmente, agradecemos a la Secretaria la sesión informativa sobre inteligencia artificial de ayer. FILAIE apoya el PLAN DE TRABAJO SOBRE DERECHO DE AUTOR EN EL ENTORNO DIGITAL presentado por el Grupo de Países de América Latina y el Caribe en la Cuadragésima quinta sesión de este comité y su petición de que el punto derecho de autor en el entorno digital sea un punto permanente. En concreto, creemos que se debe priorizar el punto contenido en el estudio sobre el “Debate y estudio de soluciones sobre un posible marco legal internacional para el tema del derecho a una remuneración equitativa para los derechos de autor y derechos conexos en el entorno digital”, puesto que diez años después de la primera propuesta del GRULAC sobre derechos de autor en el entorno digital la inmensa mayoría de los artistas musicales siguen recibiendo CERO euros de las plataformas de música en streaming. Es urgente que la OMPI trabaje en una recomendación abierta para el reconocimiento de un derecho remuneración de gestión colectiva, para aquellos países que se quieran adherir, y que sea objeto de discusión en la próxima reunión del Comité Permanente de Derechos de Autor y Conexos a celebrar en diciembre de este año.

ARIPO. Madam Chair, we commend you for your leadership. We thank Prof. Ricketson for a great presentation on the revised toolkit, which is a source of invaluable information on artist's resale rights for countries to consider. The African Regional Intellectual Property Organization (ARIPO) reiterates its support for Senegal and Congo's proposal on Resale Rights. ARIPO encourages its Member States that are yet to include resale rights in their national legislations to do so and put in place or strengthen the institutional structures to administer the resale rights. Thank you, Madam Chair; I wish you well as you Chair this Committee for fruitful deliberations.

ARIPO. Thank you, Madam Chair. We commend you for your leadership. The African Regional Intellectual Property Organizations aligns itself with the African group statement and supports the Revised Proposal of Côte d'Ivoire for a Study on the Rights of Audiovisual Authors and their Payment Mechanisms for the Exploitation of their Works, which has extended its scope to include the audiovisual performers. Audiovisual authors and performers play a vital role in audiovisual works, and having this study undertaken will give policymakers evidence-based information to make informed decisions for this sector. ARIPO encourages its Member States to support the revised proposal by Côte d'Ivoire. Thank you, Madam Chair.

ARIPO. Thank you, Madam Chair. The African Regional Intellectual Property Organization (ARIPO) appreciates the Secretariat and the author, Dr. Sabine Richly, for the updated scoping study. This will go along way to help countries on PLR. ARIPO will continue to support initiatives geared towards improving the livelihood of creators and rightsholders, promoting balanced copyright systems, and shaping the intellectual property landscape as a whole that considers the

interests of developing and least-developed countries. ARIPO encourages its Member States to continue engaging constructively. Thank you, Madam Chair.

ARIPO. Madam Chair, the African Regional Intellectual Property Organization thanks the secretariat and the panelists for a very insightful information session on Copyright and Generative Artificial Intelligence. This area is dynamic, touching many different sectors, some positively or otherwise. The digital landscape is evolving with unprecedented geographical reach and capacity to exploit one's work digitized and distributed online with global audiences. AI raises several questions on authorship, ownership, liability, remuneration, protection, and enforcement, among other things. This challenges conventional copyright systems, and we need to look at these issues with an open mind to see how we can leverage AI's opportunities to minimise the challenges in copyright and related rights systems. We appreciate WIPO's efforts to provide this platform to discuss and engage on pertinent Copyright and Generative AI issues to keep abreast of the developments. Madam Chair, I commend you for your leadership and wish you well as you Chair this Committee, ensuring fruitful deliberations. Thank you.

ALCS. I speak again today on behalf of the Authors' Licensing and Collecting Society—ALCS—which represents more than 128,000 writers, including many working in the field of audiovisual storytelling. We would like to express our strong support for the proposal submitted by the Delegation of Côte d'Ivoire for a WIPO-commissioned study on the rights and remuneration of audiovisual authors. Scriptwriters and directors are central to the creative heartbeat of the audiovisual sector. They craft the stories that captivate audiences, shape culture, and generate substantial economic value across borders. Yet, as the proposal rightly identifies, their legal recognition and economic rights are inconsistent and, in too many cases, inadequate. In a world where online and on-demand consumption is growing exponentially, this inconsistency has real and damaging consequences. Audiovisual authors are often left without fair remuneration or control over the use of their work, especially in the face of practices like buyout contracts. These contracts frequently strip creators of their rights in exchange for one-off payments, with no share in the long-term success of the work they helped bring to life. The situation is even more precarious in some jurisdictions where legal recognition as authors is either poor or non-existent. Without recognition, there is no protection. Without protection, there is no negotiation. Without negotiation, there is no fair payment. We strongly support this study's proposed aims: to examine legal frameworks around the world, to assess the impact of recent legislative developments in regions such as Europe, Latin America, and Africa, and to better understand the role of collective management in supporting audiovisual authors' rights. The study would also be timely in addressing the fast-evolving digital landscape, particularly the impact of artificial intelligence and new modes of exploitation. **ARTIFICIAL INTELLIGENCE POSES AN EXISTENTIAL THREAT TO CREATORS.** Without a robust framework for ongoing remuneration, the sustainability of authorship in the audiovisual sector is at risk. We believe this study will provide valuable insights for Member States and help them identify practical and effective solutions to strengthen the rights of audiovisual authors and ensure fair remuneration. It will also lay the groundwork for future cooperation, capacity-building, and policy development in this critical area. We urge the Committee to support the inclusion of this important study in the SCCR's future work.

KazAK. Kazakhstan Authors' Society (KazAK) is the leading collective management organisation in Kazakhstan, representing more than 5 000 composers and authors., including writers, illustrators and photographers affected by the PLR. The PLR system provides professional writers and visual authors with a secure and regular income based on the lending of their books. It contributes to diversity in the book market and fosters the creation of more books by professional authors and visual creators. It is fundamental to creation, publication and reading. KazAK welcomes the PLR scoping study and thanks Ms. Sabine Richly for the excellent study. KazAK supports further work by this committee on the PLR issue with the aim that Member States could take informed decisions on the issue of implementation of a PLR system nationally. We are

convinced that PLR contributes to development and that a richness of culture leads to a richness of social standards.

KazAK. Kazakhstan Authors' Society (KazAK) is the leading collective management organization in Kazakhstan, representing over 5,000 authors, including visual creators. We express our gratitude to Prof. Sam Ricketson for the comprehensive toolkit and to the WIPO Secretariat for making it available. ARR, introduced in Kazakhstan's copyright law, is a vital element in any legislation aimed at protecting and advancing the rights of visual artists. We urge all Member States to introduce ARR into their national legislation. ARR is important as it demonstrates that a country has a structure where authors are fairly compensated for their works based on the value it generates. The art market benefits from ARR, as it strengthens the creation of more visual works and fosters a more robust and vibrant art landscape. Research into how artists use ARR remuneration shows that a significant portion is reinvested into creating new art, purchasing materials, covering studio costs, and preparing for exhibitions. ARR is, ultimately, an investment in creation! We support making ARR a standing item on the agenda and to begin constructive discussions on the proposals put forward by Senegal and Congo, with the aim of achieving a tangible and impactful result.

KazAK. Kazakhstan Authors' Society (KazAK) is the leading collective management organisation in Kazakhstan, representing over 5 000 authors. We are the member of the International Confederations, CISAC and IFRRO. We thank DDG, Madam Sylvie Forbin, and the WIPO Secretariat for the excellent information sessions organized on AI topic. As digital environment and AI reshapes our world, we believe it must evolve in a way that acknowledges the essential contributions of authors and respects their rights. We believe that it is possible to build a future where copyright and digital advancement progress hand in hand, built on fairness and legal clarity. Flexible licensing solutions—whether individual or collective—play a key role in minimising legal uncertainty. Licensing can offer comprehensive permissions, aligning with the needs of tech companies while respecting authors' rights. We see a clear need for enhanced support for creators in today's digital society, where the largest users of authors' works, tech companies, refuse to take responsibility. That must change. Thank you.

IFRRO. Thank you, Madam Chair. The International Federation of Reproduction Rights Organisations (IFRRO) welcomes this information session on the opportunities for generative AI to drive innovation and discoveries while also respecting copyright law, authors and publishers. We also agree that the aim should not be to develop norms or standards, but to provide a global forum for a structured exchange of experiences. As AI continues to transform society, tech companies are purchasing enormous amounts of power, requiring massive infrastructure investment. These same companies are purchasing computing chips, driving exponential growth in this sector of the global economy. They are also using immense amounts of content, cultural and scientific works, created by author/creator/researcher entrepreneurs from every country on earth, often with no remuneration or license. It is essential that the development, deployment and commercialisation of AI respects the foundational role of authors, creators, and publishers. IFRRO advocates for a future in which AI and copyright coexist harmoniously—where AI innovation is supported through fair, ethical, and lawful use of content. Licensing options, including direct and collective licensing in all of their iterations, are essential to improve and accelerate AI outcomes and to respect copyright and related rights. Unlike exceptions and limitations, a licensing-based approach would encompass the undertaking of a broader range of restricted acts which are required to train, develop and use AI systems and place them on the market, thus offering greater safety, and opportunity, to AI developers, providers, and users alike. IFRRO would be pleased to share concrete experiences by IFRRO members, and that being pro-AI and pro-copyright can go hand in hand. Thank you. Thank you, Madam Chair.

IFRRO. IFRRO thanks the Canadian delegation for the proposal to conduct a study on copyright and technical standards. A significant part of the work of Collective Management Organisations (CMOs), IFRRO's members, is managing data – data about the works in their repertoire and data about the rightsholders represented. Matching that data with information about the works that have been copied under the licences managed by CMOs is critical to efficient fee distribution. Rights and money flows between and amongst CMOs also depend on data exchange and data matching. These data flows are important to the effectiveness and efficiency of CMOs. Standard identifiers not only underpin the data flows, but also enable their automation. For these reasons, unambiguous identification of the work and of the parties involved (authors, visual artists, publishers, CMOs, etc.) is essential to the IFRRO community. IFRRO supports its members by engaging in the development of industry standard identifiers to ensure that the needs of CMOs are taken into account as current standards are developed and new standards are established. With respect to the proposed study related to standards and identifiers and their copyrightability, this topic has already been discussed in various jurisdictions. The purpose of standards is to drive deployment, as intended; if there were a possibility that copyrightability could hamper deployment of standards, it could also impact on the attitude towards them. Possible consequences of standards being copyrightable, therefore, should be carefully examined. IFRRO remains ready to share concrete experiences as regards technical standards in the text and image-based sector. Thank you.

IFRRO. IFRRO thanks and congratulates the WIPO Secretariat and Ms. Sabine Richly for the excellent revised 'Scoping Study on Public Lending Right', and its Annexes. This scoping study provides a factual, comparative analysis of PLR systems across different countries, with the aim to uncover similarities, differences, and practices within these global systems. It pinpoints the importance of libraries, while, at the same time, highlighting the need to provide funding for writers, visual artists, publishers and other rightsholders. As highlighted in the study, the objective of it is to provide information, with no intention to set new international norms. IFRRO is of the opinion that this scoping study has now reached this goal. With WIPO being an important convener of all stakeholders involved, IFRRO remains ready to support follow-up activities, including technical and other assistance. Jointly with WIPO, IFRRO already has on-going capacity-building projects in developing countries around the world. This currently includes a joint reprography project for 30 countries in Africa. PLR could easily be added to this project. IFRRO also fully supports the further deployment of the WIPO-developed software for CMOs, WIPO Connect, which could be piloted to include PLR for CMOs administering PLR. With its members based in 90 countries around the world, IFRRO's mission is to develop and promote effective collective rights management to ensure that the copyrights of authors and publishers are valued through the lawful and remunerated use of text and image-based works, including PLR. Thank you.

IFRRO. We thank the WIPO Secretariat and Professor Ricketson for the comprehensive updated toolkit on the management of the Resale Right. We believe that the updated toolkits are very valuable and shed more light on the different aspects of this issue, including practical aspects of collective management. We are also pleased to know that WIPO Connect, the WIPO-developed software for CMOs, is ready to be deployed and piloted by CMOs administering the Resale Right. Madam Chair, we fully agree that the time has come for giving the Resale Right the attention it deserves. We encourage this Committee to include the Resale Right as a standing item on the agenda, and to start as soon as possible substantive discussions towards a meaningful outcome. What is at stake is the livelihood of a fragile community, the community of visual artists, which is also represented broadly within the IFRRO family. Thank you, Madam Chair.

## **AGENDA ITEM 8: closing of the session**