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Standing Committee on Copyright and Related Rights

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STATEMENTS

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OPENING STATEMENTS/ GENERAL STATEMENTS/ STATEMENTS ON MULTIPLE TOPICS

Delegation of Denmark. Madam Chair, I'm delivering this statement on behalf of a group of like-minded countries: Australia, Austria, Belgium, Bulgaria, Canada, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Ireland, Italy, Japan, Latvia, Lithuania, Luxembourg, Malta, Monaco, the Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, Switzerland and the United Kingdom. The group of like-minded countries express solidarity with Ukraine and support the sovereignty and the territorial integrity of Ukraine. We demand Russia to immediately stop its invasion of Ukraine and cease all violations of international law. Russia must instantly and completely withdraw its troops from the whole territory of Ukraine and fully respect Ukraine's territorial integrity, sovereignty and independence within its internationally recognized borders. The group of like-minded countries remain committed to seeing Russia and its leadership held fully accountable for waging a war of aggression against Ukraine and for other most serious crimes under international law, as well as for the massive damage caused by its war. The negative impacts on the Ukrainian IP ecosystem were again reported by WIPO in document A/66/8. We, therefore, welcome the decision made during the 65th series of meetings of the Assemblies of the Member States of WIPO (WIPO A/65/7) under agenda item 18, titled 'Assistance and Support for Ukraine's Innovation and Creativity Sector and Intellectual Property System'. The aligned Member States attach great importance to the proper implementation of this decision and invite the International Bureau to take steps to ensure that publications in WIPO resources and platforms comply with the principles of sovereignty, independence, and territorial integrity of Ukraine within its internationally recognized borders. Thank you.

Note: This statement is delivered on behalf of the following countries: Australia, Austria, Belgium, Bulgaria, Canada, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Ireland, Italy, Japan, Latvia, Lithuania, Luxembourg, Malta, Monaco, the Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, Switzerland and the United Kingdom.

Delegation of Pakistan. Thank you Madam Chair. At the outset, my delegation congratulates you and your vice chair for your continued stewardship of the SCCR and expresses its confidence in your leadership. We also thank the WIPO Secretariat and the Copyright and Creative Industries Sector for the preparatory work for this meeting. Pakistan aligns itself with the statement delivered by Saudi Arabia on behalf of the APG. My delegation places great importance on the work of the SCCR, including its work towards finalizing an agreement on a fair and balanced Broadcasting Treaty. We reaffirm our support for a Broadcasting Treaty wherein the existing gaps are narrowed and are in line with the implementation of the 2007 General Assembly mandate for enabling circumstances which can lead to the holding of a Diplomatic Conference. Pakistan is of the view that the scope of the Treaty must be confined to the protection of broadcasting and cablecasting organizations in the traditional sense and that the treaty should be narrowly focused on a signal-based approach. A determination as to whether and how intellectual property rights should apply with respect to broadcasting is a developmental issue that requires a delicate balance. We take note of the current revised draft text of the Broadcasting Treaty and look forward to further discussions on this matter under the relevant agenda item with a spirit of bridging divergent positions. Madam Chair. We believe that limitations and exceptions for libraries, archives, museums, educational and research institutions, as well as persons with other disabilities are of critical importance for access to knowledge and the collective development of societies. Pakistan supports working towards a consensus-based way forward on the Work Plan on Limitations and Exceptions. In this regard, Pakistan supports a binding international legal instrument on Limitations and Exceptions which enables and nurtures access to educational, cultural and research content. Pakistan also looks forward to constructively engaging with all delegations on the Draft Work Plan on Copyright in the digital environment and thanks GRULAC for their proposal. Last but not the least, we thank the Government of Indonesia for their proposal on

achieving fairness in the digital creative economy as a collective endeavour which addresses a shared global concern. We support the Indonesian proposal for a Legally Binding Instrument on the Governance of Copyright Royalty in the Digital Environment, recognizing its relevance to ongoing discussions on transparency, equitable remuneration, and coherent cross-border royalty frameworks. In closing, Madam Chair, we reiterate our commitment to jointly working towards achieving a balanced international copyright framework that fosters creativity, innovation and access to knowledge for all. I thank you.

Delegation of Panama. Señora Presidenta: La Delegación de Panamá agradece las intervenciones previas y hacemos eco a lo expresado por el GRULAC. Reafirmamos nuestra disposición a seguir trabajando de manera constructiva en todos los temas de la agenda, en especial aquellos vinculados al equilibrio entre protección, acceso y desarrollo. Para Panamá es importante que los avances del Comité sigan reflejando las distintas realidades de nuestra región y faciliten soluciones prácticas para todos los Estados miembros. Agradecemos a la Presidencia y a la Secretaría por su labor y reiteramos nuestro compromiso con un diálogo abierto y orientado al consenso. Muchas gracias.

Delegation of Ukraine. Dear Deputy Director General, Dear Madam Chair, Ukraine expresses its sincere appreciation to you, the Vice-Chairs, and the WIPO Secretariat for the excellent organization of this 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 AI. However, before addressing the substantive items on the agenda, the Delegation of Ukraine must once again draw the Committee's attention to the grave reality in which our creators, innovators, and cultural institutions are forced to operate. More than three and a half years have passed since the Russian Federation launched its illegal, unprovoked and unjustified full-scale military invasion of Ukraine. Every day, Ukrainian people continue to face missile and drone attacks targeting innovation infrastructure, cultural heritage and intensifying strikes on our civilian facilities. Just last week, on the night of 25 November 2025, the Russian Federation conducted another massive strike on Kyiv. A residential building in the very heart of the city was hit. Seven civilians were killed and dozens were injured. One of the impact sites was less than 400 metres from the Ukrainian IP Office. A few days earlier, on 19 November 2025, Russia struck the city of Ternopil, killing 35 civilians, including seven children, and injuring many more. Five people, including one child, are still considered missing. Residential areas, schools and civilian infrastructure were targeted without any military necessity. These consecutive tragedies demonstrate once again the cruel reality in which Ukrainian artists, educators, inventors, and cultural workers struggle to survive, create, and protect the cultural identity of our nation. The Russian Federation's war of aggression took the lives of more than 230 Ukrainian artists and 113 media professionals. Just as the Stalinist regime destroyed generations of Ukrainian artists in the 1920s and 1930s, Russia is now deliberately destroying Ukrainian culture. This aggression has resulted in unprecedented destruction of Ukraine's cultural heritage, unseen in Europe since World War II. Over 2,350 cultural infrastructure objects have been damaged or destroyed. 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.

Delegation of Qatar.

شكراً السيد الرئيس،

يود وفد بلادي أن يضم صوته إلى البيان الذي تقدمت به مجموعة آسيا والمحيط الهادئ، ونشيد قطر بالجهود التي يبذلها رئيس اللجنة ونوابه، وبالمعمل الفني الذي قُدمته الأمانة في الإعداد للدورة السابعة والأربعين للجنة الدائمة للحق المؤلف والحقوق المجاورة. وتؤكد قطر أهمية الدور المحوري للجنة في تعزيز منظومة حق المؤلف في العصر الرقمي، بما يحقق التوازن بين حماية المبدعين وضمان وصول الجمهور إلى المعرفة والثقافة.

وفي ضوء النقاشات التي شهدها اللجنة حول عدالة العوائد والشفافية في البيئة الرقمية، تعرب دولة قطر عن دعمها للتوجه نحو مواصلة دراسة المقترح الإندونيسي بشأن صك دولي ملزم لتنظيم عوائد حقوق المؤلف في البيئة الرقمية، باعتباره خطوة تسهم في معالجة فجوات قائمة وملحوظة في أنظمة التوزيع العابر للحدود، وتعزيز مبادئ الشفافية والإنصاف، وبما يراعي في الوقت ذاته خصوصية السياسات الوطنية للدول وحقوقها التنظيمية.

السيد الرئيس

تؤكد دولة قطر أهمية المضي قدماً في مناقشات البنود الأخرى المدرجة على جدول الأعمال، ولا سيما فيما يتعلق بموضوع حماية حقوق هيئات البث وصولاً إلى حل توافقي وعملي، وفقاً لولاية الجمعية العامة لعام 2007، بالإضافة إلى مسائل الاستثناءات والقيود للمكتبات والأرشيف والمتاحف ومؤسسات التعليم والأشخاص ذوي الإعاقة، لما لها من دور أساسي في دعم الإبداع والبحث العلمي ونشر المعرفة. وفيما يتعلق ببند الموسيقى والسوق الرقمية، تشدد قطر على ضرورة مواصلة تبادل التجارب الوطنية وأفضل الممارسات، وتؤكد دولة قطر استعدادها للعمل مع جميع الوفود ضمن إطار يقوم على الشفافية والشمولية ويعزز الطابع متعدد الأطراف لعمل المنظمة.

وشكراً جزيلاً

Creative Commons. The SCCR has two long-standing agenda items: (1) Broadcasting and (2) Limitations and Exceptions (L&Es). Together, these items represent a balance of interests and must thus be tackled in tandem. Therefore, any progress on the Broadcasting Treaty should be conditional upon equitable progress on L&Es.

AGENDA ITEM 5: PROTECTION OF BROADCASTING ORGANIZATIONS

Delegation of Canada. Thank you, Madam Chair. Our delegation looks forward to continuing our work together this session to advance this agenda item and the many other important matters before us. Colleagues: As you know, Canada has engaged constructively in our negotiations of a draft treaty on the protection of broadcasting organizations for many years – since the beginning of the negotiations more than 25 years ago, in fact. All along, Canada has supported the goal of combating broadcast piracy. As we have explained in previous sessions, Canada achieves this goal domestically by numerous effective means, including limited exclusive rights for broadcasting organizations in their signals coupled with many additional legislative measures. We have sincerely appreciated the openness of our partners here in developing a treaty framework that would allow Contracting Parties to rely on different but effective measures for combating broadcast piracy that are suited to our unique domestic policy environments. We believe that, as a committee, we have made significant breakthroughs in recent years, including significant improvements in our mutual understanding of each other, and congratulations and thanks all around are well-deserved. Even so, our delegation observes that there are increasingly clear limits on what objects of protection we are all able to agree on. We will leave the particulars to our technical discussions later today and tomorrow, but for now we would urge this Committee to focus its efforts on a draft text that reflects consensus that has emerged and to set aside issues where further consensus is at least for now impossible. With this goal in mind, Madam Chair, while we should continue to celebrate compromise where possible, we would suggest that in our discussions today and tomorrow we pause to note the issues on which there appears to be fundamental policy disagreements among Member States and then reorient the scope of what we are working to achieve. As I mentioned, these negotiations have gone on for more than 25 years. While we appreciate and even empathize with the reluctance to limit the scope of a treaty given this investment of time and energy and the many important interests at stake, we believe that we should also be realistic and mindful of present consensus and the other issues before this Committee. For these reasons, we recommend that the Committee work towards identifying and accepting existing consensus so we may complete our important work on this topic and move on to other topics where there is similar urgency and perhaps a greater possibility of agreement or collaboration. Thank you once again, Madam Chair.

Delegation of India. India would like to propose the following insertion in Article 3 of the Draft WIPO Broadcasting Treaty, to avoid any possible conflict between the interests of broadcasters and copyright owners of underlying content. "The protection granted under this Treaty shall be subject to necessary permissions or authorizations secured in respect of copyrighted subject matter carried by the programme carrying signal." The above language can be added either in

Article 3(5) or a fresh para i.e. Article 3(7). India's proposal may kindly be reflected suitably in the text documents.

Delegation of Zambia. Thank you, Madam Chair. The Republic of Zambia aligns itself with the statement delivered on behalf of the African Group. Zambia welcomes the continued work on the Treaty on the Protection of Broadcasting Organizations and reaffirms the importance of an instrument that effectively protects broadcasters from signal piracy, which as was highlighted in the presentation, remains a significant challenge for many African countries, including our own. We support a signal-based approach, consistent with the African position, as this ensures that the treaty remains focused on preventing the unauthorised use of broadcast signals without creating new or expanded rights over underlying content. In moving this work forward, Zambia emphasises the need for a treaty that upholds flexibility for Member States, safeguards limitations and exceptions for education, research, libraries, and access to information, and fully respects the national development priorities of developing and least developed countries. Any new obligations must remain technologically neutral and mindful of the diverse broadcasting landscapes across our regions. Zambia remains ready to engage constructively with all Member States to conclude a balanced, practical, and development-oriented treaty that addresses the real problem of signal theft while preserving access, innovation, and cultural participation. Thank you, Chair.

Asia Pacific Broadcasting Union. Asia Pacific Broadcasting Union is a broadcasting union representing the broadcasters in Asia-Pacific region. ABU takes this opportunity to thank for the hard work put in by the Chair, Vice-Chairs and Facilitators, in preparing the DRAFT WIPO BROADCASTING ORGANIZATIONS TREATY (document SCCR/47/3). Broadcasting organisations, being content creators, have played a critical and significant role of contributing to the development of culture by producing and delivering information essential and crucial to people's daily life as well as a variety of quality content. This role is getting ever more important in this era when people use both television and the internet to enjoy content and gather information. On the other hand, broadcasting organisations face unauthorised use of their signal on the Internet. At very this moment, also. Therefore, broadcasting organisations need to have the future-proof legal tools to act against the unauthorised use of the signal, and we also firmly believe that such protection will secure broadcasting organisations' stable fulfillments of the roles. In this regard, ABU greatly supports the work of the SCCR in view of adopting a WIPO Broadcasting Organizations Treaty, and believes that the new text (document SCCR/47/3) takes into account the legal traditions, the services and the technologically-neutral concept to provide efficient tools to fight piracy. ABU most humbly requests WIPO Member States to move forward the discussions and reach a consensus on key outstanding issues in order to finalise the text with the aim of calling upon the WIPO Member States to recommend the WIPO General Assembly to convene a Diplomatic Conference for its adoption as soon as possible. Lastly, ABU wishes the Chair every success in leading this SCCR and assures its full support in this connection. Thank you very much.

COMMUNIA. Dear Delegates, I speak on behalf of COMMUNIA, the International Association for the Public Domain, and I am here today to ask you not to let the Broadcast Treaty turn the Public Domain into collateral damage. The current text risks allowing broadcasters to take works that are firmly in the Public Domain and lock them up again. This must be prevented. Broadcast signals routinely carry Public Domain content that researchers, educators, and cultural heritage institutions depend on every day. Layering exclusive rights on top of Public Domain content would allow broadcasters to re-enclose material that is meant to belong to everyone, creating new obstacles for access to knowledge. The Public Domain should not be up for negotiation. The Treaty must guarantee that when the content of a signal is in the Public Domain, broadcasters cannot claim exclusive rights or restrict lawful uses. At the same time, the text still contains no mandatory exceptions. As already mentioned, broadcast signals routinely carry content that is vital for education, research, and democratic participation. The Treaty cannot be adopted without

at least the same mandatory exceptions that already exist for copyrighted works, including quotation and news reporting, for those following a rights-based approach. Without these minimum guarantees, broadcasters could obtain more control than copyright owners have over the same content. In sum, we urge the Committee to include clear Public Domain protections and a baseline of mandatory exceptions. Only then can this instrument be truly balanced and aligned with its stated objective: to prevent signal piracy, not to cut the signal for educators, researchers, and cultural heritage institutions. Thank you.

Creative Commons. The SCCR needs to make significant changes in the draft text to narrow its scope and include sufficient L&Es to address serious gaps in the draft text before the SCCR can recommend the calling of a diplomatic conference. In the event that a potential treaty creating new broadcast rights would be agreed, it would need to include at least the following mandatory exceptions: all copyright exceptions; all exceptions under the Rome Convention; and clear and coherent exceptions for preservation, online uses, and uses for libraries, archives, museums, education, research, and access for people with disabilities.

Electronic Information for Libraries. I am speaking for Electronic Information for Libraries, that works with libraries in developing and transition economy countries to enable access to knowledge. The broadcast treaty affects libraries. Academic libraries have collections of films and documentaries for research and study. Public libraries show broadcast material for civic education and community information. National libraries preserve works of national and historical importance. I will highlight two articles on which we have concerns - Article 7 Right of Fixation and Article 8 Protection of Signals used in making available to the public of stored programmes. These articles would affect access to the underlying content. Libraries would need to get a licence from a new group of rightsholders - broadcasters - to use material in their collections for social, educational and public interest purposes. The treaty should not create significant unintended consequences for public institutions by making rights clearance more time-consuming and complex, increasing transaction costs, or causing the activities to be stopped altogether because it is too expensive or legally risky. Since this is not the objective, our preferred option is to delete Articles 7 & 8. If they are to remain, the Limitations and Exceptions in Article 11 must be made mandatory.

International Federation of Reproduction Rights Organization. Thank you, Madam Chair. IFRRO has reviewed the latest draft text for a WIPO Treaty on the protection of broadcasting organizations, as submitted to the SCCR meeting in December. We note that the broad wording of the proposed exceptions to rights risks covering not only the transmitted signal, but also the broadcast program. Given that this program is likely to include copyrighted works or other protected elements, it is essential to avoid conflicts with international standards previously adopted by WIPO. As noted also by the Bureau of the Association Littéraire et Artistique Internationale (ALAI) in its recent communication, IFRRO joins ALAI's request that the well-established three-step test found in other international treaties on this subject should be fully incorporated into the new Treaty. Thank you.

Motion Picture Association. Thank you, Madame Chair, for giving us the floor. The Motion Picture Association is a trade association representing international producers and distributors of film and television content. We would like to re-state our strong support to the anti-piracy goals at the heart of the negotiations of a treaty to update the protection of broadcasting organizations on a signal-based approach, as mandated by the WIPO General Assembly, subject to the following principles: First, the integrity of copyright protection, as set out in existing WIPO Treaties, must be maintained, notably regarding the three-step test, optional narrow exceptions & limitations, and protection of technological protection measures. Secondly, a modern treaty shall seek to address signal piracy in a technologically neutral way, covering all forms of 'broadcasting', including online. Thirdly, broadcasters' rights cannot overlap or conflict with content owners' rights. A treaty should seek to address existing gaps in the fight against widespread signal piracy that cannot be

addressed by existing copyright protections. We encourage member states to continue discussions that can contribute to a future consensus being reached, including on fundamental issues, that could sustain diplomatic progress of this treaty. Thank you, Madam Chair.

AGENDA ITEM 6 AND AGENDA ITEM 7: LIMITATIONS AND EXCEPTIONS FOR LIBRARIES AND ARCHIVES, FOR EDUCATIONAL AND RESEARCH INSTITUTIONS AND FOR PERSONS WITH OTHER DISABILITIES

Delegation of Panama. Señora Presidenta: La Delegación de Panamá desea sumarse a la declaración presentada por el GRULAC. Reiteramos la importancia de avanzar de manera equilibrada en materia de limitaciones y excepciones, asegurando que se reflejen tanto los intereses legítimos de los titulares de derechos como las necesidades de bibliotecas, archivos, instituciones educativas, de investigación y de las personas con otras discapacidades. Valoramos el trabajo de la Presidencia y la Vicepresidencia en el documento SCCR/47/8, así como las contribuciones de otras delegaciones que buscan enriquecer este debate. Consideramos fundamental mantener un enfoque práctico y orientado a resultados que permita progresos reales en este tema sustantivo de la agenda. Panamá reafirma su disposición a seguir colaborando de manera constructiva y en línea con el espíritu de consenso promovido por nuestro Grupo. Muchas gracias.

Delegation of South Africa. We commend the way you have presided over the meeting thus far. Madame Chair, South Africa aligns itself with the statement delivered by the delegation of Namibia on behalf of the Africa Group. South Africa stresses the importance of copyright Limitations and Exceptions as an integral part of the international copyright system for as long as it has existed. L&Es play an important role of balancing the rights of creators of works and the right of the public to access the works. The WIPO General Assembly acknowledged in 2012 the desirability for norm-setting work on L&Es with special focus on Limitations and Exceptions for Educational, Teaching and Research Institutions and Persons with Other Disabilities. The core issue is to reach an agreement to begin text-based work. Despite some strides taken the work program on L&Es remains without a conclusive implementation approach. However, except for the successful agreement of the Marrakesh Treaty in 2013 – now WIPO's fastest growing legal instrument – discussions at the SCCR have not yet yielded satisfactory results on key issues such as Exceptions for Libraries, archives, and museums as well as for Education and research institutions, and people with other disabilities. South Africa is discouraged that normative work has not commenced in this critical area to date. South Africa strongly supports normative work to commence in this committee. With respect to the proposal of developing a soft law, this possibly undermines the spirit of multilateralism and the principle of consensus. Categorising the instrument as soft law is premature as it prejudices the outcome of the text-based negotiations which have yet to commence. This methodology of proceeding with this agenda item is concerning. More so, since the African Group has made pragmatic proposals to deal with the issues at hand. It is encouraging to see many countries' domestic frameworks including our own, make provision for some limitations and exceptions to ensure that access to knowledge and scientific and cultural goods are not hampered. However, despite many countries' efforts to develop balanced copyright systems inclusive of adequate L&Es, challenges still remain on areas such as cross-border and online uses, among others. Therefore, international action is necessary to deal with those challenges that transcend national borders. A coordinated international approach could in turn serve as a reference point for those countries that still need to develop and update their copyright systems to allow for adequate limitations and exceptions. South Africa urges the SCCR to expedite its work in this area with tangible outcomes to address the needs of ensuring a balanced Copyright system for both developing and developed Member States alike. Thank you.

Delegation of Zambia. Thank you, Vice Chair. Zambia aligns itself with the statement delivered by Niger on behalf of the African Group. Zambia attaches great importance to meaningful and modern limitations and exceptions for libraries and archives, recognising their essential role in education, research, preservation of cultural heritage, and inclusive access to knowledge. For developing countries and LDCs such as Zambia, these institutions are critical public infrastructure that support lifelong learning, digital transformation, and socio-economic development. We note that existing international norms do not sufficiently address the realities of the digital environment, where libraries and archives must increasingly preserve, digitize, share, and provide remote access to works. Zambia therefore supports continued work toward balanced, flexible, and development-oriented international frameworks. Zambia encourages the Committee to maintain momentum on this agenda and to advance practical solutions that respond to the needs of all Member States. We stand ready to engage constructively towards outcomes that support access to knowledge while respecting the legitimate interests of rightsholders. Thank you, Chair.

COMMUNIA. Dear Delegates, At SCCR/47 you have, for the first time in many years, a set of proposals that clearly point in the same direction. The African Group's "Proposal on Limitations and Exceptions" (SCCR/47/5) and the Chair and Vice-Chair's "Text Proposed in the Framework of Work Towards an Appropriate International Legal Instrument or Instruments on Limitations and Exceptions" (SCCR/47/8) — which COMMUNIA strongly welcomes —, together with the U.S. Objectives and Principles for Exceptions and Limitations for Libraries and Archives", show that many of our core issues are not in dispute. In fact, what is most striking among these documents is not their differences, but their overwhelming alignment on what can be done, by whom, and with what materials. What remains disputed is form: whether the instrument will ultimately be binding or non-binding. But on the form the General Assembly mandate is absolutely clear – discussions must not prejudge the nature of the instrument. So we urge you to stop using form as an excuse for paralysis. For more than a decade, this Committee has heard, session after session, about the growing pressures on researchers, educators, and cultural heritage institutions. The Committee must therefore not allow disagreements about form to block agreement on substance. The existing proposals give this Committee exactly what it needs to finally move from circular debates to concrete progress. The Committee should immediately consolidate them into one working document. Only then can you begin substantive text-based negotiations that deliver for the public-interest institutions you repeatedly claim to support. Thank you.

Creative Commons. At the outset, we wish to reiterate the importance of L&Es for libraries, archives, and museums, both to enable preservation and access to knowledge, culture, and science, as well as more generally to ensure they can legitimately fulfil their missions. The various texts on the table, far from representing adverse perspectives, actually point to several areas of convergence. Indeed, the African Group's "Proposal on Limitations and Exceptions" (SCCR/47/5) and the Chair and Vice-Chair's "Text Proposed in the Framework of Work Towards an Appropriate International Legal Instrument or Instruments on Limitations and Exceptions" (SCCR/47/8), together with the "U.S. Objectives and Principles for Exceptions and Limitations for Libraries and Archives," all include core issues that benefit from broad consensus. In line with its mandate set by the General Assembly, we thus urge this Committee to undertake substantive, text-based negotiations on the basis of a consolidation of existing texts, without prejudging the nature of the final instrument. Let us not sacrifice substantive discussions on the altar of procedural protraction.

Electronic Information for Libraries. I am speaking for Electronic Information for Libraries, that works with libraries in developing and transition economy countries to enable access to knowledge. We welcome the new proposals from the African Group and the Chair and Vice-Chair. They draw upon previous substantive work of the Committee, help implement the workplan on L&Es adopted at SCCR/43, and respect the mandate to work towards an appropriate international instrument in whatever form. Both documents reflect issues of concern identified by member

states, such as the importance of maintaining the balance between rightsowners and the larger public interest, and on topics such as preservation by cultural heritage institutions, especially across borders. These complementary proposals contain many common elements. They provide a solid basis for advancing text-based discussion on L&Es. We look forward to engaging on the concrete way forward so that libraries everywhere have the rights they need to undertake their missions.

European Writers Council. Thank you, Mr. Vice Chair. My name is Nina George. I'm an author and today representing the European Writers Council standing for more than 260,000 writers from 35 countries publishing globally. We would like to echo the interventions by the IAF and by IFRRO. We thank also the Vice Chair and the Chair for preparing the paper on the framework how to move forward. For now, we will only mark two observations in the framework document. First, the unpaid uses: As authors are dependent that every use is remunerated, we ask you to take it very carefully and to go in exchange with authors and the federations why an unpaid use should not be the favoured position which is taken now in the document. Second: The observation we did that E and L for non-commercial purposes oversees that also libraries and archives are participants of markets. Please go in exchange with authors' federations. Thank you, Madam Chair and Mr. Vice Chair.

European Writers Council. The European Writers' Council reminds Member States on the core scope of standing for copyright, the intellectual property of authors as the originators of the entire cultural sector. We are aware of the challenges of libraries, archives and educational and research institutions. However, we are missing a real-balanced approach on how to protect the intellectual property of authors. The so-called balance is since decades to the detriment of authors' rights. Instead of undermining even more rights, a healing balance needs to be introduced that protects the innovative power of human work, and the originators of a global value chain with millions of employees, all depending on authors' private risk investments. We hope that this Committee will get back to reflect on better protection of copyright instead of negotiating further solutions on exceptions and limitations on the cost of the vulnerable authors.

International Affiliation of Writers Guilds. Thank you, Chair. I speak on behalf of the International Affiliation of Writers Guilds - a global organisation that represents some 64,000 screenwriters worldwide. I also speak as a working screenwriter myself who has a practical understanding of the actual implications of what we're discussing here today. We gratefully acknowledge the time and consideration all parties have put into the careful deliberations on these important matters, and we appreciate you taking our previous remarks onboard. The stark reality of what we are seeing is that Generative AI and the handful of wealthy businessmen who are behind those companies are exploiting existing copyright legislation at the expense of our cultural, artistic and scientific heritage. If we want to preserve global access to culture, we also have to preserve the ability of our artists to create future works and to sustain a career. We must explicitly define what we mean when we talk about publicly accessible libraries and archives to ensure that this only refers to non-commercial entities and that machine learning is specifically excluded from any such provisions.

International Federation of Reproduction Rights Organization. Thank you, Mister Chair. IFRRO, the International Federation of Reproduction Rights Organisations warmly congratulates you on your recent 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. This includes regional consultations, studies, and toolkits, including the WIPO Preservation Toolkit and, more recently, the WIPO Access Toolkit. IFRRO is truly grateful for having been part of this collaborative effort. The long-standing international copyright framework, when implemented and enforced, relies on the careful balance of the interests of all parties involved, and allows a rich and diverse cultural creation to coexist with E&L. This balanced approach should continue to serve as an example for all WIPO Member States. Against this background, we would like to

remind this Committee to focus on the agreed SCCR workplan for E&L, and the related inclusive procedure. Thank you.

IPA and APNET. Thank you Chair. The following statement has been endorsed by our member and WIPO observer the African Publishers Network (APNET). We thank those Member States who have stated clearly that the provisions and exceptions in the current instruments are sufficient. This view is shared by our 107 members from 85 countries. In Africa between 70 and 95% of all publishing is education publishing. These are African owned companies supporting African authors, and they curate and produce materials that are specific to African students. Our members tell us that they have not been consulted by their governments and are surprised and concerned about the proposals here. Copyright is the mechanism that enables this industry. To weaken copyright by broadening exceptions and imposing a global treaty would risk destroying the African book sector and any prospects of self-sufficiency. It would shift value away from the African continent and into the pockets of the biggest corporations that have ever existed. Rather than this massive appropriation of African wealth and innovation, we ask instead that Members States support their indigenous creative industries by enhancing the exclusive rights of creators and publishers, by focusing on enforcement and by eliminating piracy. Thank you

Society of American Archivists. I represent the independent Society of American Archivists and its thousands of members who desperately need cross-border and preservation exceptions for our never-in-commerce works. Archives are a bulwark against **mis**information coming from the dominance of generative AI in search results. That makes global access to authentic archives documents more important than ever. That can't happen without exceptions for preservation and cross-border access. Archives must be able to digitize authentic records of institutions and governments to make them available online. Only WIPO can set standards to enable this across national borders, but SCCR has become lost in a dead-end process that ignores urgent issues. Now, the Committee has the opportunity to escape that black hole. The Chair and Vice-Chair created a framework combining process with substance to break the stalemate. Meanwhile, the African Group's comprehensive draft will help the Committee avoid future process quagmires. Can WIPO afford to wait any longer?

STM. Thank you for the floor. STM would like to provide some hopefully constructive thoughts regarding this document, based on our observation of the trajectory of this issue in the SCCR context over the past many years. Our deepest concern is that the document seems to fuel forward an exercise that does not benefit from consensus, any more than consensus existed for this effort in the past several years. Indeed, in the wake of the Regional Seminars that were conducted before 2020, the first takeaway in the final report (SCCR/40/2) was: General Principles and Ideas 391. It is important to recall the essential role of copyright to support and reward creativity. Creators have an indispensable role in providing what will become cultural heritage as well as what is at the core of education and research. 394. The topic of limitations and exceptions to copyright is an issue shared by all countries, as limitations and exceptions are a natural part of any balanced copyright system. Copyright should not be seen as an obstacle but as a facilitator. 398. The Berne Convention offers significant leeway to Member States for interpretation and implementation of its provisions. Limitations and exceptions are guided by the three-step test. In STM's view, the Framework document (SCCR/47/8) seems to favor exceptions to the detriment of rights, departing from the conclusion of the Regional Seminars. For example, at the bottom of its section on "core guiding considerations," it frames rapidly evolving digital technologies as solely favoring an argument for a new instrument on L&Es instead of acknowledging that evolving technology cuts both ways. In other words, there is no mention that these new technologies risk massive and wholesale use of copyrighted works without consent, compensation, or credit, and the deleterious effect that would have on the entire copyright ecosystem. STM respectfully brings these concerns to your attention.

AGENDA ITEM 8: OTHER MATTERS

Delegation of Canada. Thank you, Madam Chair. The Government of Canada recently announced its intention to implement an artist's resale right. Canada is pleased to share this development with the Committee and expresses its appreciation for the Committee's past work on this topic, which has proved helpful during the policy development process. Canada looks forward to continued discussions and to engaging further with Member States as work on this issue progresses. Thank you once again, Madam Chair.

Delegation of Canada. Thank you, Madam Chair. You will recall that during our last session Canada proposed a study on the copyright protection of technical standards – detailed in document SCCR/46/4 REV. This issue remains of interest to Canada, and we hope the proposal will find support among our partners here to proceed. To review, the study would examine Member State experiences on four key points: first, whether or how copyright applies to technical standards that are incorporated into legislation or regulations; second, exceptions to or limitations of such protection; third, how standards development organizations across Member States variously fund their work and manage their rights; and fourth, whether or how such protection affects the public access to such authorities. To be clear, this study would not lead to any normative work or even favour any approach among Member States. It is strictly intended to be an empirical information-gathering exercise using the unique reach and expertise of our committee. We understand very well that national approaches to this issue vary. Some jurisdictions, including Canada, provide copyright protection for technical standards in order to support the organizations that develop and publish them, while other jurisdictions prioritize public access and use. We would simply like to know more about these differences, and we believe these questions are of interest to other Member States as well. We would also like to emphasize that, if adopted, this study would be conducted by a commissioned expert with the guidance of the Secretariat outside of our committee sessions. This study would not take time away from other issues on the agenda, including broadcasting, limitations and exceptions and other matters, including copyright in the digital environment. Canada is available to answer any questions and hopes the Committee will be in a position to adopt this proposal. Thank you once again, Madam Chair.

Delegation of Kazakhstan. The Delegation of Kazakhstan extends its sincere appreciation to the Chairs for their excellent work. We also thank the WIPO Secretariat and the Copyright and Creative Industries Sector for the preparatory work for this SCCR meeting. Kazakhstan welcomes the forthcoming official launch of the Artificial Intelligence Infrastructure Interchange (AIII) on 18 March 2026 and expresses strong support for this important WIPO initiative. As AI systems increasingly operate across sectors and borders, the need for effective, trusted, and technically informed dialogue becomes essential. In this regard, Kazakhstan appreciates WIPO's work in establishing AIII as a valuable, neutral forum for creators, rights-holders, innovators, AI developers, and technical experts to exchange practical insights on the operational challenges and opportunities arising for the intellectual property system in the age of AI. We particularly appreciate that AIII is not a norm-setting forum, but focuses on technical systems and tools that support creators, rights-holders, and innovators, while promoting transparency and enabling the development of sustainable infrastructure solutions. We believe that preserving this technical and practical orientation will be essential for AIII's effectiveness and for ensuring broad, meaningful engagement from all relevant stakeholders. Kazakhstan notes with interest the planned Technical Exchange Network and the mechanisms foreseen for ensuring constructive expert engagement alongside clear channels for input by WIPO Member States. Kazakhstan considers AIII to be a timely and forward-looking initiative that complements WIPO's broader work on AI and IP, including the WIPO Conversation. We look forward to participating actively in the launch and in the future work under AIII, and we reiterate our commitment to supporting dialogue that strengthens the effectiveness and resilience of the global IP system in a rapidly evolving technological landscape.

Delegation of Ukraine. Dear Madam Chair, Vice Chair, Distinguished Delegates, Ukraine aligns itself with the statement delivered by the distinguished Delegation of Estonia on behalf of the CEBS Group. We join others in expressing our appreciation to the proponents and to the Secretariat for their continued efforts under this agenda item. Discussions on copyright in the digital environment remain essential, providing a much-needed forum for Member States, stakeholders, and market participants to share insights on the fast-evolving dynamics of the digital sphere. Ukraine would also like to briefly share elements of our national practice that may be relevant to the broader conversation on copyright, AI, and digital identity. On 5 November 2025, the Parliament of Ukraine adopted in first reading amendments to Book II of the Civil Code that, for the first time, define digital human rights. These include the right to one's image, voice, and digital identity in the context of artificial intelligence. Under these amendments, creating or using an artificially generated image or voice of a person without their consent – including through AI technologies and deepfakes – would be considered unlawful, except in cases expressly provided by law. Such use would require informed consent. Any distribution of synthetic content would need to be accompanied by clear and visible labelling indicating its artificial origin. Importantly, these rights are proposed to continue to apply after the individual's death. These legislative efforts reflect Ukraine's response to a worrying rise in harmful deepfake incidents. We have also seen deepfake videos involving well-known Ukrainian television presenters, circulated widely on social media with the intent to mislead audiences and damage reputations. These examples illustrate the very real risks that unregulated AI-generated content poses both for individual rights and for the functioning of the creative sector as a whole. Ukraine is simultaneously expanding its broader regulatory and institutional framework for the use of generative AI. This August, the Government of Ukraine developed draft amendments to the copyright legislation, intended to implement Articles 3 and 4 of the EU Directive on Copyright in the Digital Single Market, as part of Ukraine's wider implementation of the EU copyright acquis. These amendments would introduce exceptions for text and data mining for scientific research and for other permitted purposes. This approach is designed to support the development of AI by Ukrainian researchers, enterprises, and public bodies, including in the context of developing Ukraine's first large national language model. We underline the importance of ensuring that technological development goes hand in hand with the protection of creators, performers, rightsholders, and individuals' fundamental rights. In conclusion, Ukraine remains committed to a constructive and balanced dialogue on copyright in the digital environment. We thank all delegations for their thoughtful contributions and look forward to continuing this discussion. Thank you, Madam Chair.

Delegation of Zambia. Thank you Madam Chair and good morning! Zambia aligns itself with the statement delivered by the African Group and expresses strong support for the proposed studies on the rights of audiovisual authors and performers. We welcome the Group's constructive approach in separating the work into two focused studies, which will help address Member States' concerns while ensuring meaningful progress on this important agenda item. The studies will provide valuable insights for countries like ours as we strengthen policies that support our growing creative and audiovisual sectors. Zambia encourages the Committee to adopt the proposals by consensus, and we stand ready to contribute to the work ahead. Thank you!

AEPO-ARTIS. Dear Madam Chair, Dear Vice-Chair, AEPO-ARTIS is the European association of performers organisations. Our members are the collective management organisations of actors, musicians and dancers and represent them as right holders of neighbouring rights. We thank the Secretariat for yet another interesting information session on AI. However, we would like to request the delegations in the room to refrain from requesting to organise additional information sessions, which does not only unnecessarily burden the Secretariat but also takes up a significant amount of time in an already overloaded week. While these sessions are particularly interesting and we have high regard for the energy and dedication the Secretariat puts into organising them, we do not see their added value to WIPO's own series of Conversation on Intellectual Property and Frontier Technologies. Nine of the twelve sessions organised so far concerned AI and were organised as a two full day meeting bringing together specialists from

both the sector of intellectual property and the sector of artificial intelligence. They all had a large representation of policymakers and stakeholders from all over the world and have proven to be an ideal platform for creating a better understanding of the challenges we face in the field of artificial intelligence. In addition, WIPO has now also rolled out the new AIII project. Instead we would like to put focus again on the new GRULAC work plan, in which AI is properly incorporated and in which focus is put on “the proper use of works protected by copyright and related rights in generative AI, transparency in contractual relations and fair remuneration or payment”. The GRULAC paper is not about AI. It is not about streaming. It is about fair remuneration and the fact that the WIPO treaties that provide our performers neighbouring rights have not been implemented in such a way that this principle, is respected in today's world. We still see some delegations oppose putting the GRULAC work plan into motion because they fear it will result into norm-setting. As performer organisations we repeat that we are not looking for a norm setting exercise. The concern that we have been repeating here in this room for then years now is not that we don't have international norms. The concern is that we are faced with national legislations that are not properly reflecting the objectives of these treaties. The work plan is aimed at finding the best way to further implement existing norms and not develop new ones. And we are happy to see that with every standing committee there is a growing support to put the plan in practice. We would also like to thank the African group for having worked out a compromise on the studies on the audiovisual sector. We are delighted to see that this compromise solution received support by almost every delegation that took the floor. We agree with the delegation of the United States pointing out that the situation of audiovisual authors and performers is dealt with by separate sets of national and international rules. However, we do want to insist that performers are not treated as subordinates of the authors. Yes performers can earn from authors, just as authors can learn from performers. We are not in a teacher – student relationship. We therefore oppose the timing where the study on performers would only start after the study on authors has been finalised. Postponing the study on performers will without a doubt result into postponing any agreement on a solution for authors. We believe that both studies must be performed in parallel and thank the European Union delegation for sharing this opinion. We thank you for the time given to address the floor.

FIAPF. Regarding the proposals for an examination of Copyright in the digital environment and of a study on the rights of authors of audiovisual works, FIAPF would like to emphasize the fact that the audiovisual work is the collaborative work ‘par excellence’. In order to imagine, conceive, finance, produce and connect such works with their public, the mobilisation of hundreds of professionals – in a process of multidisciplinary cooperation – is indispensable. We are also talking therefore, about a type of work that demands considerable financial investment at high risk, from the market actors, including producers, international sales companies and national distributors. The most important responsibility of those who create, produce and distribute such works therefore, is to do everything they can to ensure sufficient financial returns; this in order to safeguard the viability of the sector and employment opportunities for creators, artists and technicians. Any study envisaged here to analyse this sector and its remuneration mechanisms should therefore take into account the economic constraints that are idiosyncratic to the audiovisual work and avoid a focus on the specific issue of individual remuneration to the detriment of the broader issue of the economic sustainability of the works. Merci Madame la Présidente. Mon intervention concerne les propositions d'études sur les droits des auteurs et artistes-interprètes de l'audiovisuel dans l'environnement numérique – à ce sujet la FIAPF souhaite simplement rappeler que l'œuvre audiovisuelle est l'œuvre de collaboration par excellence. Pour imaginer, concevoir, financer, produire et amener de telles œuvres vers leurs publics, la mobilisation de centaines de professionnels dans un processus de coopération pluridisciplinaire est indispensable. Il s'agit également d'un type d'œuvre exigeant des investissements financiers très importants et très risqués, de la part des acteurs du marché, y compris les producteurs, agents de vente et distributeurs. La responsabilité prioritaire de ceux qui créent, produisent et distribuent de telles œuvres est donc de tout faire pour tenter d'en assurer la rentabilité ; cela afin de sauvegarder la viabilité du secteur et les opportunités d'emploi pour

les créateurs, artistes et techniciens, seuls vrais garants de leur prospérité. Tout projet d'étude considéré ici devrait donc prendre en compte l'ensemble des contraintes économiques propres à la fabrication de l'œuvre audiovisuelle et éviter une focalisation rigide sur la question particulière de la rémunération individuelle de certains ayants-droits, au détriment de la question générale et stratégique de la viabilité économique de l'œuvre, laquelle doit être considérée comme le premier garant des intérêts pécuniers de tous les participants à l'œuvre.

FILAIE. FILAIE (Federación Ibero-Latinoamericana de Artistas Intérpretes o Ejecutantes) agradece al Grupo Africano su propuesta que creemos muy necesaria y que debe incluir el estudio de los derechos de los artistas a través la propuesta de derechos de autor en el entorno analógico y digital. Como dijimos ayer los artistas, actores y músicos, son los grandes perjudicados en los modelos de negocio del mundo digital, tanto en el ámbito musical como audiovisual. Compartimos plenamente el diagnóstico realizado por la representante de Namibia, en representación del Grupo Africano, pero apoyamos firmemente también la posición de Brasil. Valoramos profundamente la iniciativa del Grupo Africano de promover un estudio sobre la situación de los artistas intérpretes o ejecutantes audiovisuales, que proporcionará información comparativa sobre los marcos jurídicos y económicos y contribuirá a fortalecer la posición de estos profesionales. En este contexto, solicitamos respetuosamente una rectificación en el marco del estudio de los artistas incluidos para no excluir de manera injusta e injustificada a un grupo muy relevante de intérpretes y ejecutantes musicales cuyas interpretaciones fijadas preexistentes están incorporadas en obras y grabaciones audiovisuales.

Por tanto, concretamente, el marco subjetivo propuesto, según el cual «los artistas intérpretes o ejecutantes —incluidos actores, locutores, bailarines y músicos que interpretan la banda sonora compuesta para la obra audiovisual— son esenciales para la creación y la recepción pública de las obras audiovisuales», excluye a un amplio grupo de creadores cuyas contribuciones son igualmente esenciales: los artistas intérpretes y ejecutantes cuyas interpretaciones fueron previamente fijadas y posteriormente incorporadas mediante sincronización a obras audiovisuales. Toda la música que forma parte de la obra o grabación audiovisual es una parte esencial para la construcción de la narrativa audiovisual. Por lo tanto, las decisiones sobre quién se incluye o se excluye del estudio tienen implicaciones que van más allá de los aspectos técnicos: afectan al reconocimiento de la dignidad y el valor económico del trabajo creativo de quienes aportan su contribución musical a la obra audiovisual o a la grabación. Solicitamos respetuosamente al Grupo africano y las delegaciones que adopten la inclusión de la música tanto la realizada ad-hoc como la preexistente, en este estudio que se propone. Gracias.

International Affiliation of Writers Guilds. Chair, IAWG We welcome the African groups proposal on this crucial remuneration study for audiovisual authors. Particularly in this era of global streamers, it's more important than ever that all writers, whether represented by a CMO or not, whether in the Global North or the Global South, have the same protections - and the same level of transparency when it comes to remuneration. The proliferation of buyout clauses, lack of data transparency and non-disclosure agreements, are of immense concern to many of our members and the individual writers they represent. We would welcome the inclusion of an assessment of the role played by guilds, trade unions, and collective bargaining agreements to help remedy the unfair exploitation of audio-visual works at the contracting stage. Additionally, we believe the identification of barriers, legal or otherwise, for creative labour to unionize and/or effectively organize would be of great value, and are happy to provide any assistance that we can.

International Affiliation of Writers Guilds. We welcome and support GRULACs continued efforts on this detailed work plan. We recognise the concerns of writers and artists in the global south. 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. We urge you to move towards international legislation, we cannot see any other long term solution to the threat that Generative AI poses to our work and our livelihoods. We welcome the proposed studies on market practices and regulatory challenges and the emphasis on both minimum guarantees and fair and equitable remuneration. We urge you to include the voices of writers and their Guilds 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.

International Affiliation of Writers Guilds. Thank you Madam Chair for the vital conversations around AI and its impact on copyright that have occurred this week. It is important that we listen to voices of artists, and voices from the Global South, and don't assume that we in the Global North have all of the answers when it comes to copyright and remuneration. We are witnessing the degradation of the digital information ecosystem in real time. Generative AI may never reach the point of reliability. Recent experiments using it for official reports and even textbooks are an expensive failure, the financial burden for which falls on government, publishers, and institutions - not the peddlers of education modules. Without regulation, ongoing action and global co-operation, the continued theft of creative works for the development of these large language models will continue unchecked. I urge you not to allow that to happen.

International Alliance for the Rights of Musical Artists. Firstly, **IMARA thanks the SCCR** for approving its accreditation as an observer on the committee. You can count on our support and collaboration in all activities aimed at the development and protection of artists' rights. Regarding the **African Group's initiative to promote a study on the situation of audiovisual performers**, while we value it positively, the proposed scope is limited to "performers, including actors, announcers, dancers and musicians who perform the soundtrack composed for the audiovisual work, as they are essential for its creation and reception by the public." This means that a large group of creators whose contribution is equally essential is excluded from the study and therefore at risk of being unprotected: performers whose performances were fixed previously and later incorporated through synchronization into audiovisual works. We maintain that **all musicians whose fixed performances are synchronized in a recording or audiovisual work are protected under the Beijing Treaty**, regardless of the mechanism for transferring their rights, and their economic and moral rights must be recognized. Therefore, the correct approach would be to reproduce Article 2(a) of the Treaty in full, without introducing any modification that alters it, as included in the African Group's proposal: << (a) "performers" are actors, singers, musicians, dancers, and other persons who act, sing, deliver, declaim, play in, interpret, or otherwise perform literary or artistic works or expressions of folklore. >>

International Authors Forum. Thank you, Madame Chair. IAF would like to thank the African Group for bringing forward the updated 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 important proposal from the African Group, 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 better 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 IAF remains ready to support WIPO's follow-up activity on this issue. Thank you.

International Federation of Musicians. FIM supports the revised work plan proposed by the GRULAC (SCCR/47/7), which offers a pathway to address the issue of performers' remuneration

in the digital environment. As we all know, online music business models continue to provide only marginal compensation for performers' work, talent, and creativity, even though they form the very foundation of the entire value chain. We cannot rely solely on market forces or contractual practices to resolve this systemic injustice, which stems from a negotiating landscape outrageously unfavourable to performers. The GRULAC work plan would enable the SCCR to adopt a balanced, pragmatic and dynamic approach to this issue. We also wish to thank Indonesia for its initiative concerning the governance of royalties in the digital environment (SCCR/47/6). Without prejudice to the choice of the most appropriate legal instrument to resolve the issue of performers' remuneration, FIM encourages all Member States to give careful and open-minded consideration to any proposals designed to promote progress in this respect. Finally, we support the African Group's proposal to conduct a study on the rights of audiovisual performers (SCCR/47/4). However, we wish to draw the attention of Member States to the fact that music performers whose fixed performances are later incorporated into an audiovisual work (commonly referred to as synchronisation) are presently excluded from the scope of this study. It is essential to correct this blind spot. La FIM soutient le programme de travail révisé proposé par le GRULAC (SCCR/47/7), qui offre un chemin pour répondre au problème de la rémunération des artistes interprètes dans l'environnement numérique. Comme nous le savons tous, les modèles économiques de la musique en ligne ne rémunèrent qu'à la marge le travail, le talent et la créativité de ces artistes, alors qu'ils sont la source même de toute la chaîne de valeur. Nous ne pouvons nous en remettre ni au marché, ni aux pratiques contractuelles pour résoudre cette injustice systémique, qui découle d'un rapport de négociation outrageusement défavorable aux artistes interprètes. Le plan de travail du GRULAC permettrait au SCCR d'adopter une approche équilibrée, réaliste et dynamique de cette question. Nous souhaitons par ailleurs remercier l'Indonésie pour son initiative en matière de gouvernance des redevances dans l'environnement numérique (SCCR/47/6). Sans préjudice du choix de l'instrument juridique le plus approprié pour régler la question de la rémunération des artistes interprètes, la FIM invite l'ensemble des États membres à examiner avec un esprit ouvert toute proposition visant à promouvoir des avancées en la matière. Enfin, nous soutenons la proposition du groupe africain d'entreprendre une étude sur la situation des artistes interprètes du secteur audiovisuel (SCCR/47/4). Toutefois, nous attirons l'attention des États membres sur le fait que les artistes interprètes de la musique dont l'interprétation déjà fixée est ultérieurement incorporée dans une œuvre audiovisuelle (également appelée synchronisation) sont actuellement exclus du champ de cette étude. Il est indispensable de corriger cet angle mort.

International Federation of Reproduction Rights Organization. Thank you, Mister Chair. We thank the WIPO Secretariat for the comprehensive updated toolkits on the Resale Right, as well as for the series of regional meetings in Africa, Asia-Pacific and Latin America. IFRRO will be delighted to contribute to the upcoming regional meetings. 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. As outlined earlier, 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. Thank you, Mister Chair.

International Federation of Translators. The International Federation of Translators would like to express our sincere appreciation to the Chair, the Directorate and the Secretariat for coordination of these sessions, and for repeatedly recognising the important role of Translation Interpreting and Terminology in ensuring that important multilateral discussion and cooperation forums such as these can go ahead and run smoothly. We also thank the committee for recognising and recalling the rights and positions of translators, interpreters and terminologists in copyright discussions, particularly in relation to the implementation of AI, and its effects on their work and livelihoods, as well as their status as creators and authors of derivative texts. The International Federation of Translators broadly supports the statements of the International Affiliation of Writers Guild and the International Authors Forum. As one of first and most deeply affected professions, we are grateful for forums and discussions, such as yesterday's panel, to explore the threats,

benefits and impacts of AI on creative professions such as ours. We look forward to participating in future discussions. While the way forward may not be clear, we support the statement of the IWAG that inclusion of the voices of both the global south and north is vital, as the answers will come from true global collaboration and discussion on such a complex and nuanced topic. There is a need to avoid the pitfall of becoming blinded by AI-hype and placing more trust in the technology than we do in human accomplishment and agency. Remember, AI still effectively translates only a small fraction of the world's languages. Collectively promoting strong frameworks and solutions that support ethical, inclusive development are crucial. Thank you very much, Madam Chair.

Society of Audiovisual Authors. The Society of Audiovisual Authors warmly thank the African group for having tabled two separate proposals for studies on audiovisual authors' rights on one hand and audiovisual performers on the other hand to address the comments made at the last meeting of this Committee. The SAA was already supportive of the first proposal for a study on audiovisual authors' rights and remuneration tabled by Côte d'Ivoire in 2023 and followed with high interest the discussions since then. We welcomed in particular the adaptation of the proposal to consider the comments made by the US delegation and to build a large consensus on the need for such a mapping study on the rights and remuneration mechanisms for audiovisual authors in the different regions of the world. We hope that this SCCR meeting will be able to agree on the launch of the study. My gratitude extends to the Côte d'Ivoire delegation for their initiative in 2023, their tireless support and dedication to address the comments of the other delegations and to the delegations in the African Group, Group B, CEBS and GRULAC who understood the need for such a study to gain knowledge about the legal systems in place that protect audiovisual authors' rights and provide remuneration for the exploitation of their works. Screenwriters and directors are at the heart of the creativity of the audiovisual industry and for the first time in the history of this forum, their legal protection and payment mechanisms will be explored. In the face of rapid changes of the audiovisual industry, including the rise of artificial intelligence, streaming services and online platforms, such a study will address a gap in knowledge by mapping the legislation in place in the different regions of the world that deals with the copyright protection of screenwriters and directors. Thank you again for your support.

AGENDA ITEM 9: CLOSING OF THE SESSION

GRULAC. Señora Presidenta: La Delegación del Ecuador tiene el honor de intervenir en nombre del Grupo de países de América Latina y el Caribe (GRULAC). Valoramos su liderazgo para guiar esta sesión y su eficacia en la orientación de nuestros trabajos. Reconocemos plenamente el esfuerzo de la presidencia y la vicepresidencia por conducir y fomentar un diálogo constructivo en nuestras deliberaciones. Extendemos nuestro agradecimiento a la Secretaría de la OMPI por sus esfuerzos incansables y apoyo continuo que ha sido fundamental en la facilitación y preparación de las actividades de este Comité. Señora Presidenta: El Grupo lamenta que, a pesar del arduo trabajo realizado, el Comité siga sin registrar avances significativos en el tema de radiodifusión. Esta situación compromete la eficiencia del tiempo y los esfuerzos dedicados por este Comité. El SCCR tiene una oportunidad valiosa para orientar los trabajos del Comité hacia los desafíos actuales que enfrentan los Estados Miembros en materia de derechos de autor y derechos conexos. Desafíos que se vuelven cada vez más urgentes, especialmente para los países en desarrollo. En relación con el tema de las Excepciones y Limitaciones al Derecho de Autor y Derechos Conexos, el GRULAC agradece el esfuerzo de la presidencia y la vicepresidencia en dar cumplimiento al mandato del comité del SCCR 46, mediante la presentación del documento propuesto SCCR/47/8. Reconocemos que las propuestas presentadas mantienen puntos de convergencia importantes que deben ser estudiados. El GRULAC celebra que las delegaciones hayan aceptado avanzar en la propuesta de realizar un "estudio sobre los enfoques políticos o normativos de la relación entre la formación en IA y los derechos de autor y las normas conexas, así como las prácticas aplicables en materia de

autorización, observancia y compensación por el uso”, tal y como se proponía en el Plan presentado por nuestro Grupo. Confiamos en que dicho Plan, que también aborda otros temas de interés y formula propuestas para seguir avanzando en el debate sobre el entorno digital, sea analizado en profundidad y aprobado en la próxima sesión. El GRULAC también desea agradecer a las delegaciones, que han hecho gala de flexibilidad y espíritu constructivo, esto ha contribuido a avanzar en nuestro trabajo y llegar a un acuerdo que permite construir consensos. Deseamos agradecer, además, la participación y contribución de numerosas organizaciones y a la sociedad civil por sus valiosos aportes. Finalmente, no podemos dejar de mencionar la importante contribución al desarrollo de esta sesión por parte de los intérpretes, al personal de sala, los técnicos del área de imagen y sonido y todo el personal de la OMPI que de manera directa o indirecta han apoyado en el éxito de esta reunión.