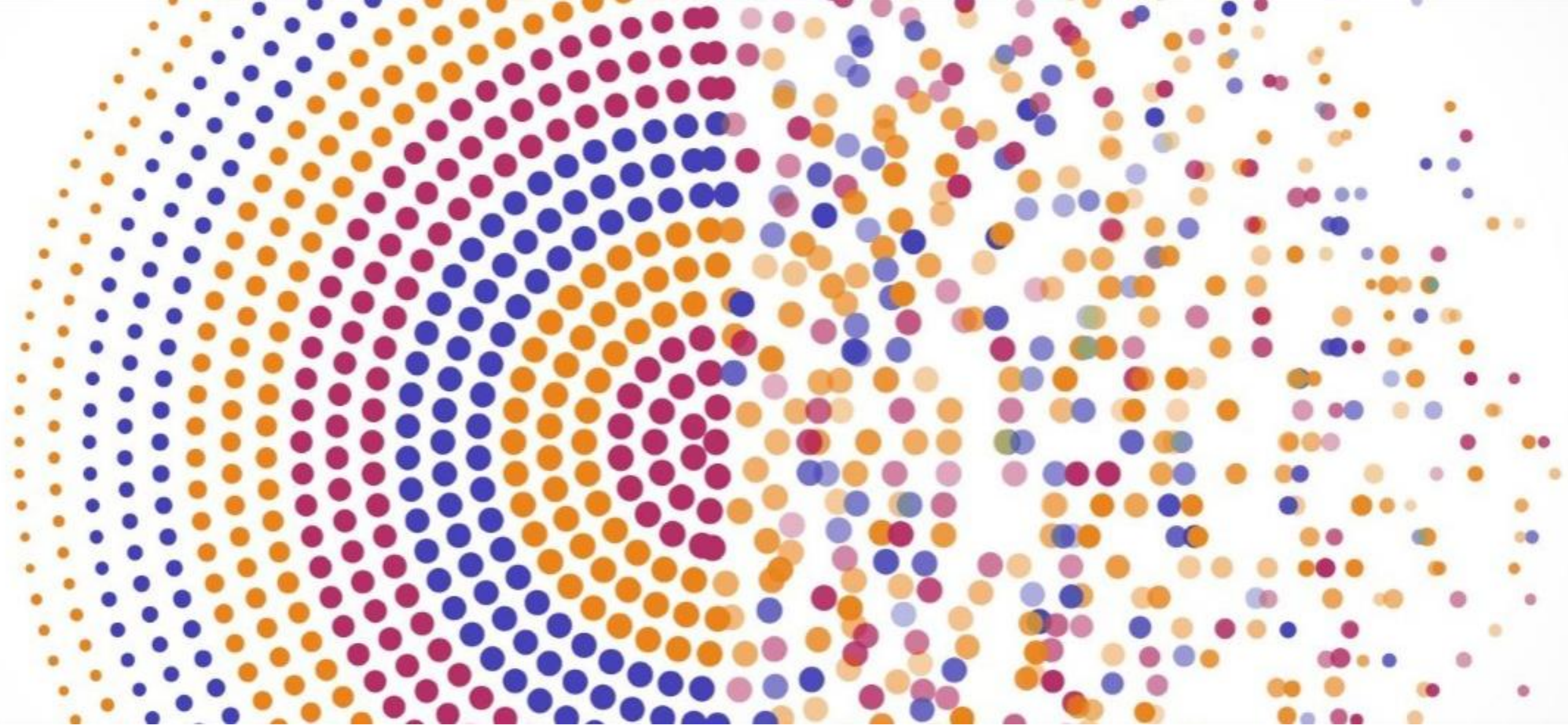




CITF: Rightholders' Meeting
5 May 2026

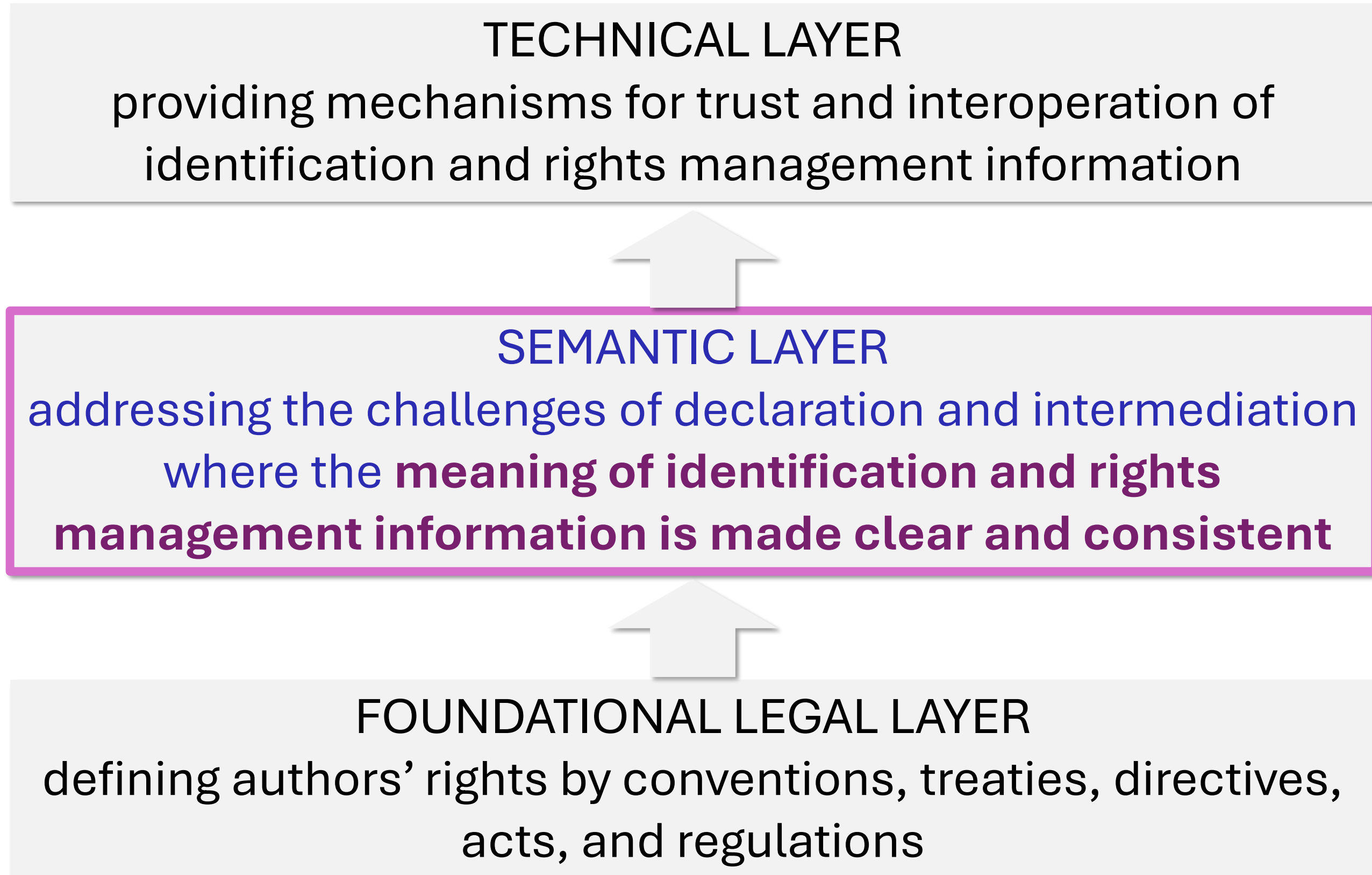
Meeting agenda (CEST)

- 
- 09:00 CITF intro and news by Anna Vuopala
- 09:10 Introduction of new participants / initiatives / use cases relating to copyright infrastructure, AI, etc.
- Guillermo Hernaez, EuroISPA
 - Daniel Antal, Reprex
 - JC Barat, Allfeat
- 09:20 Exchange with rightsholders' organizations and trade associations
- Anke Schierholz, Verwertungsgesellschaft Bild-Kunst, Germany
 - Luna Schumacher, Pictoright, The Netherlands
 - Verena Krawarik, The European Alliance of News Agencies (EANA), Europe
 - Nicole Schulze, Independent Music Publishers International Forum (IMPF), Worldwide
 - Noemí Planas, Worldwide Independent Network (WIN), Worldwide
 - Mark Douglas, Phonographic Performance Limited (PPL), United Kingdom
 - Nathalie Boyer, Adami Foundation, France
 - Tim Friedlander & Maria Pendolino, National Association of Voice Actors (NAVA), USA
- 10:45 A use case presented by Jaakko Suomalainen, Development Manager of Kaista, Audiovisual Producers Finland APFI
- 11:00 Panel discussion, moderated by Philippe Rixhon
- 11:40 The collaboration between rightsholders associations and societies and the CITF by Anna Vuopala
- 11:50 End of the meeting



1. State of Play, Anna Vuopala

— The three layers of the copyright infrastructure

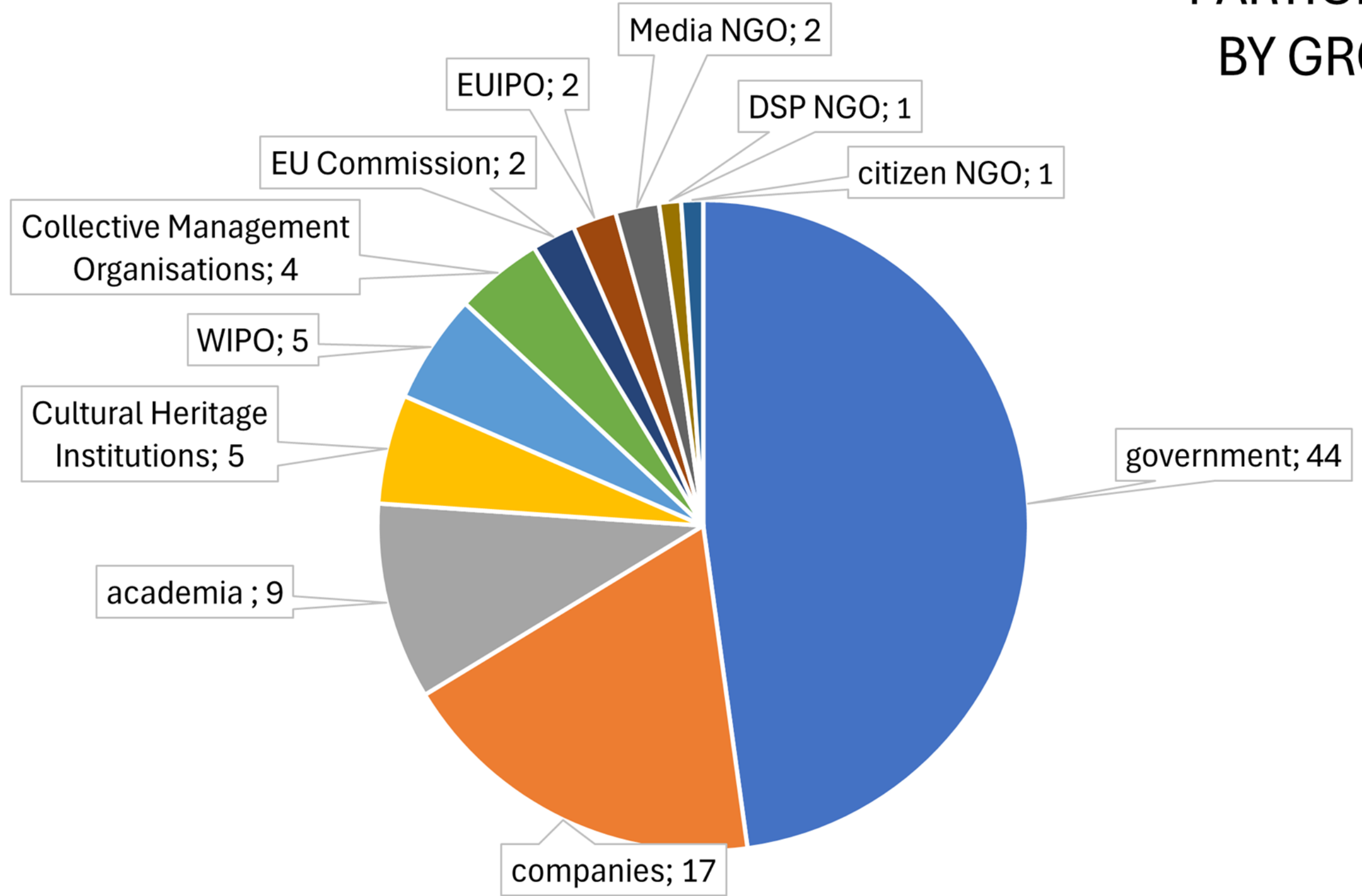




On LinkedIn by Rodolphe Wouters (EC):

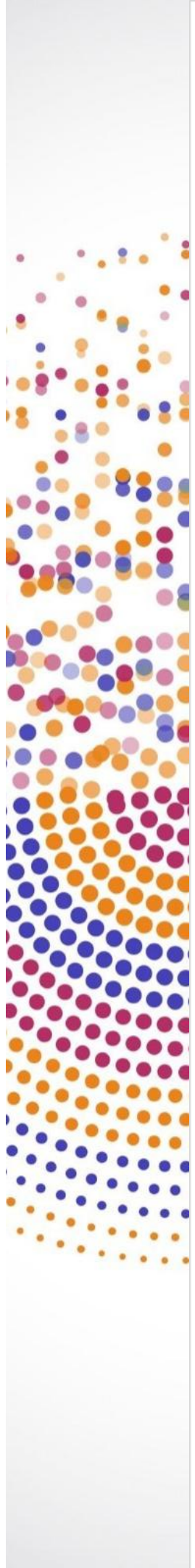
“As noted in the CRM Directive, the 'functions' of copyright (licensing, invoices, remuneration), and, ultimately, the enforcement of authors' or performers' exclusive rights, **do not work without accurate data**. **The CITF is the most important Member State-led initiative in the EU to discuss what can improve the management and exchanges of rights data across stakeholders.**”

PARTICIPANTS BY GROUPS

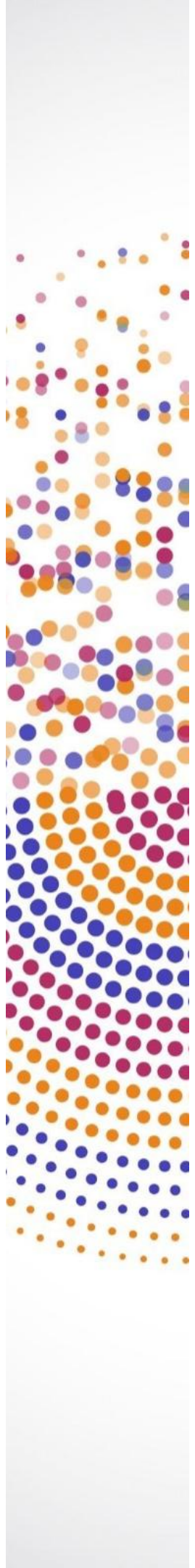
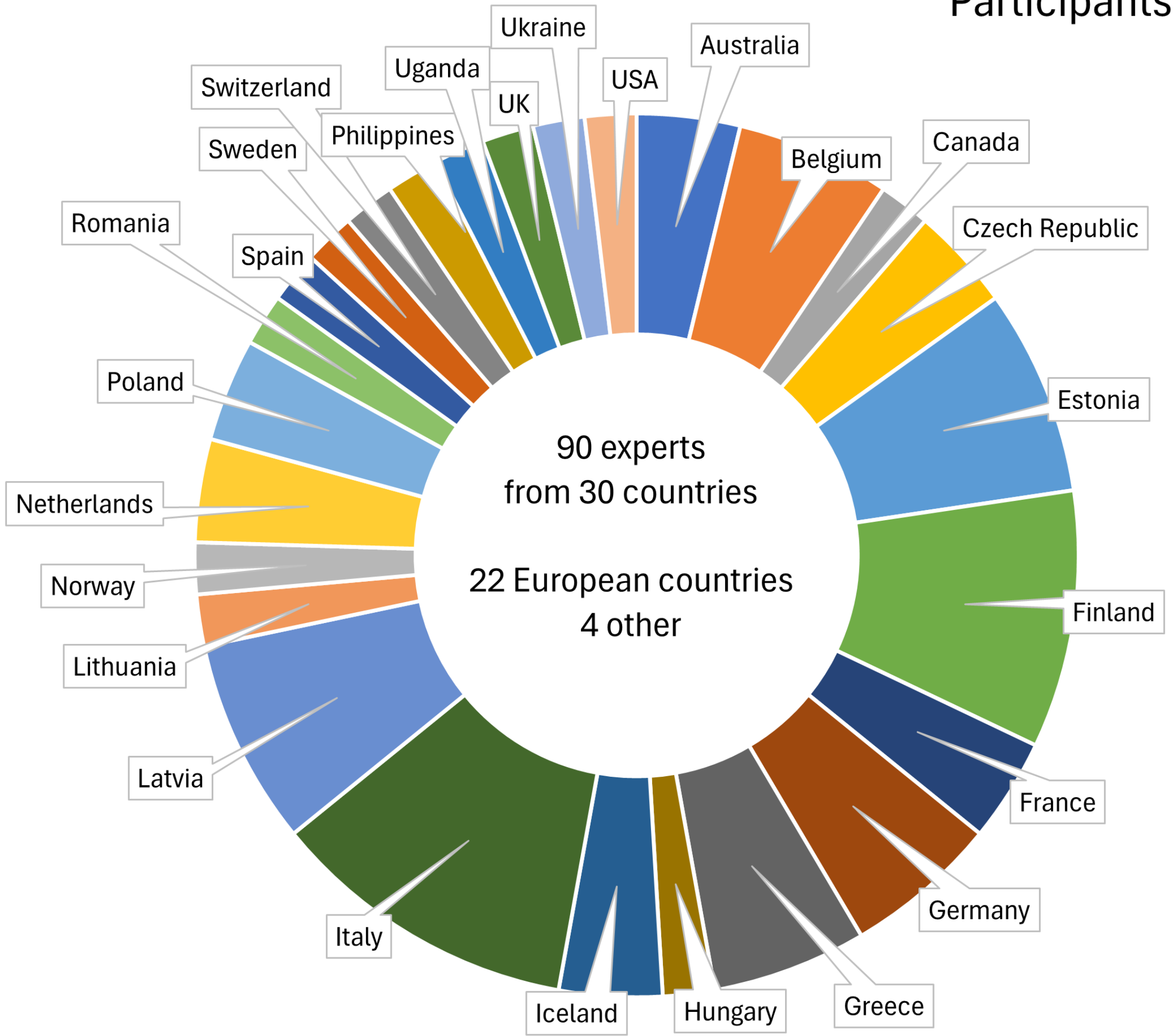


- government
- academia
- WIPO
- EU Commission
- Media NGO

- companies
- Cultural Heritage Institutions
- Collective Management Organisations
- EUIPO
- DSP NGO



Participants by countries



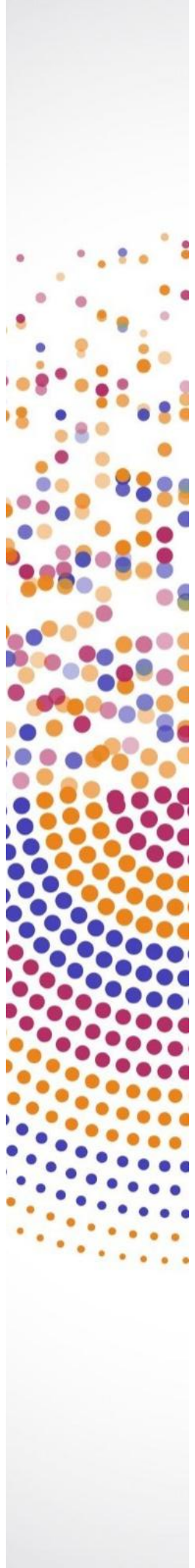


Focus of the CITF 2023 - 2026

The work of the Copyright Infrastructure Task Force (CITF), which cooperates with the EU institutions, emphasises:

- practices based on use cases in the cultural and creative industries,
- analysis of use cases,
- drafts of requirements, and
- definition of a copyright infrastructure at EU level.

Global development by the World Intellectual Property Organization (WIPO) has been launched at the Artificial Intelligence Infrastructure Interchange (AIII) in March 2026.



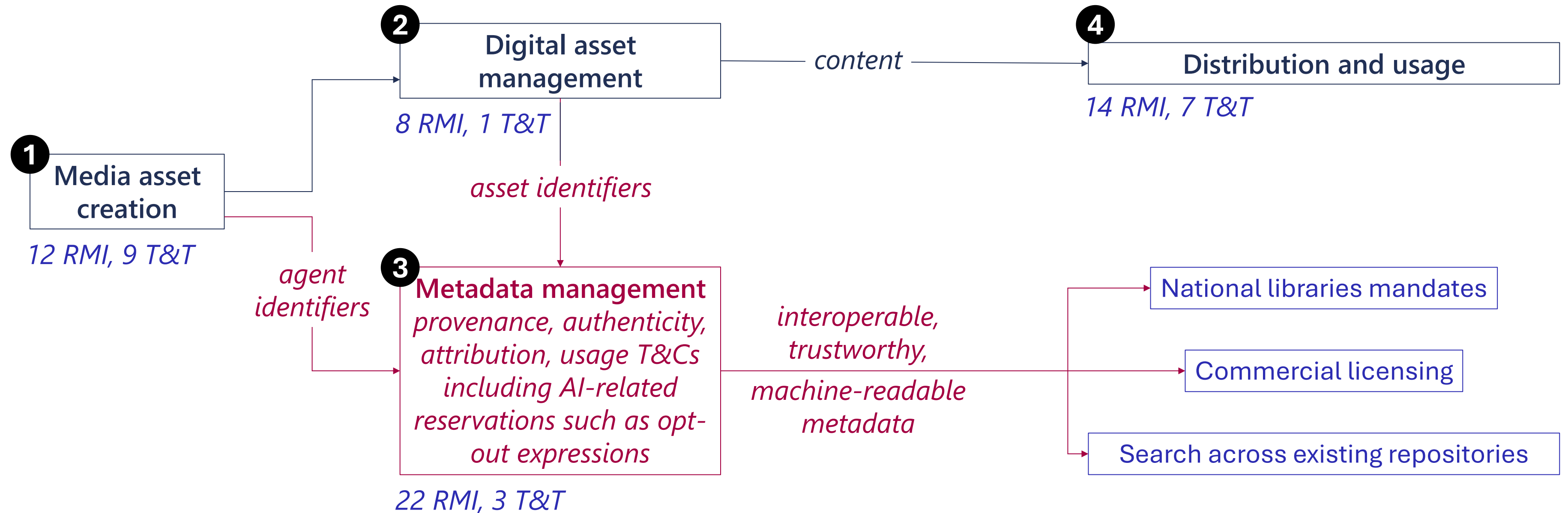
Interoperable, trustworthy, and machine-readable copyright data in the AI era

Report of the CITF First Project

Niko Partanen, Philippe Rixhon, Karina Bandere, Jānis Ziedīnš, Pawan Kumar Dutt, Matīss Bolšteins, Matias Frosterus, Mona Lehtinen, Irta Miklūna-Zukeviča, Deniss Ozerskis, Pēteris Pihlaja, Jogita Sauka, Katerina Sornova, Aija Uzula

The CITF First Project was published in October 2025; a seminar was held in Brussels in June 2025.

Context of 4 life cycle steps in 2030 and 3 main purposes across → 75+ requirements to discuss and validate



56 requirements related to rights management information (RMI)
21 requirements related to traceability and transparency (T&T)

Possible areas **to complement** Annex 3 of the report

- **Possible use cases:**

- Personality and publicity rights
- Orphan and unidentified works (+ IPLC/ minorities TK/TCEs)
- Relation of collective management to the copyright infrastructure
- Work with music sector highlights a significant opportunity

- **Recommendation of themes to be addressed:**

- Interoperability: How identifiers (ISBN, ISNI, etc.) connect to CMO repertoire databases
- Workflow: Process for GPAI providers to check opt-outs in CMO systems
- Data Exchange: Standards for National Libraries-CMOs metadata synchronisation

USE CASE QUERY

Sample of the project/use cases – DL end May!



Number of respondents: 15

Responses
MUSIC United Kingdom Industry Agreement on Music Streaming Metadata, commonly referred to as 'UK IPO Metadata Agreement'
MUSIC Copyright Delta
CULTURAL DATA - Four Projects in 2026 Pilot A – Governance for a Danish KulturData Space Pilot B – ISNI Implementation and Identifier Matching Pilot C – Trusted Data Intermediary Verification Model Pilot D – Cultural Heritage Data Enrichment & Minimum Viable Metadata (MVM)
AUDIOVISUAL: Contractual Practices and Machine-Readable Rights Modelling in the Finnish Audiovisual Sector
AUDIOVISUAL Kaista - A Finnish Audiovisual Copyright and Metadata Reporting Platform



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OPETUS- JA KULTTUURIMINISTERIÖ / [PROJECT AND LEGISLATION](#) / [COPYRIGHT INFRASTRUCTURE TASK FORCE](#)

Copyright Infrastructure Task Force

The Copyright Infrastructure Task Force is an expert forum between multiple countries that promotes standardisation with a view to improving the interoperability and trustworthiness of copyright data. Common data specifications will allow rightsholders to develop machine-readable licensing services and other solutions.



**COPYRIGHT
INFRASTRUCTURE
TASK FORCE**



2. Introduction of new participants / initiatives / use cases relating to copyright infrastructure, AI, etc.

- Guillermo Hernaez, EuroISPA
- Daniel Antal, Reprex
- JC Barat, Allfeat



3. Rightsholders' organisations and trade associations

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Mark Douglas, Phonographic Performance Limited (PPL), United Kingdom

Nathalie Boyer, The Adami Foundation, France

Tim Friedlander and Maria Pendolino, National Association of Voice Actors (NAVA), USA

CITF Study 2025 – A critical perspective on Building a copyright infrastructure on an open rights data framework

Bonn, 11. Mai 2026, Dr. Anke Schierholz

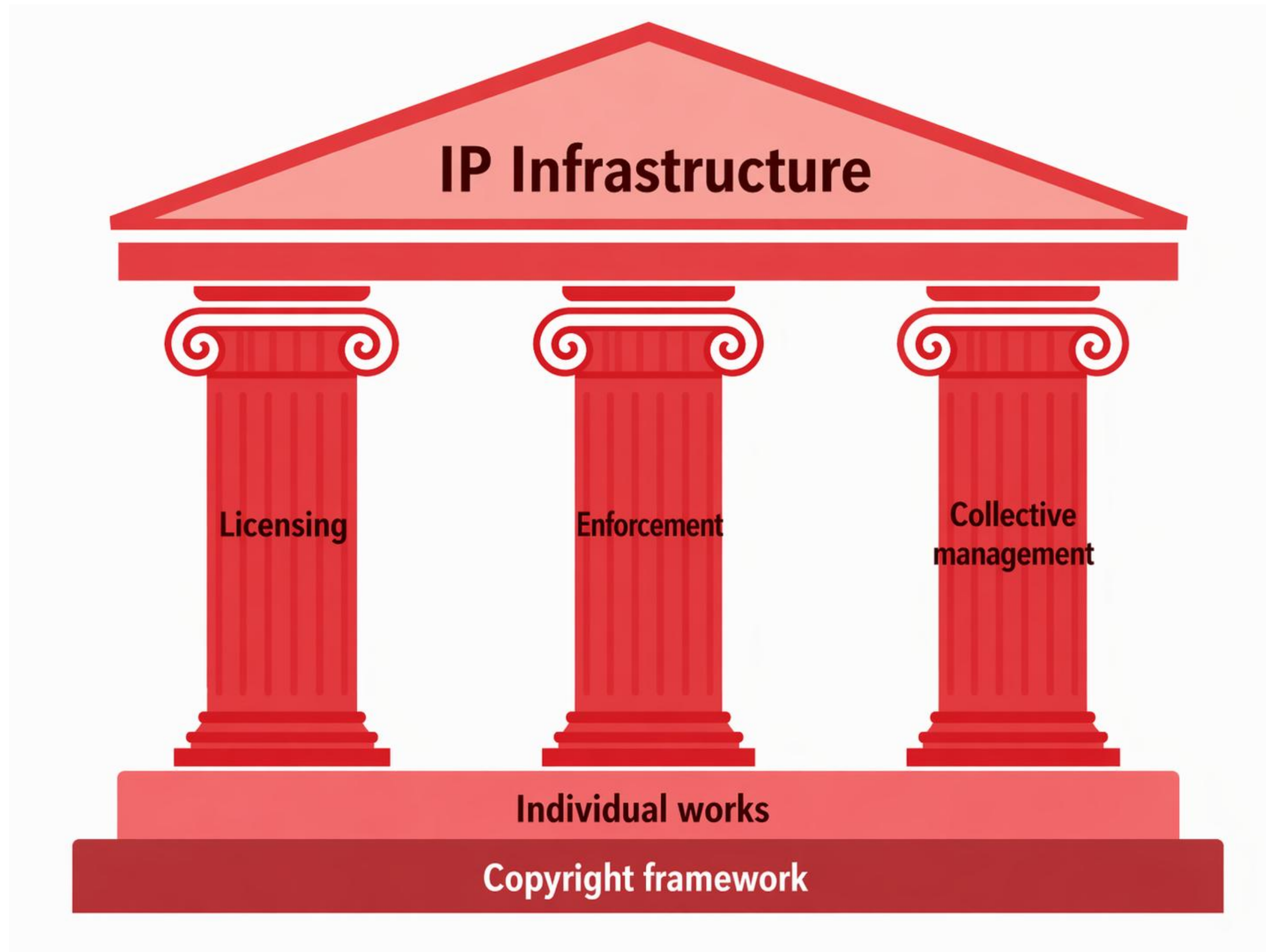
VG BILD-Kunst – mission



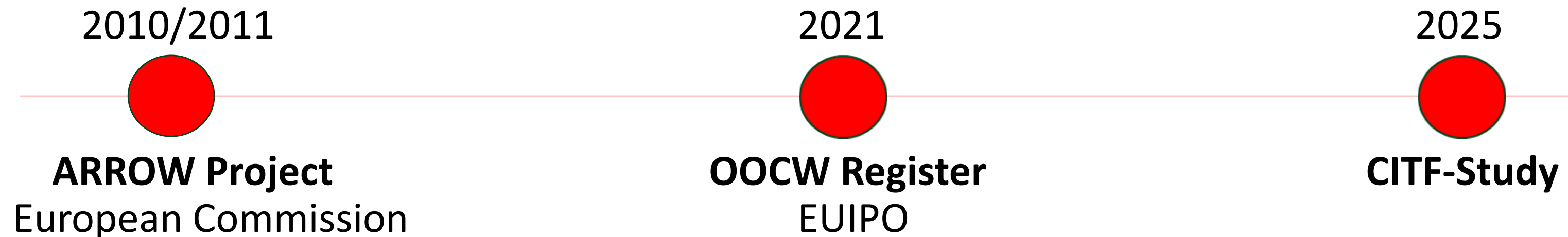
- Collective rights management organization for visual authors in Germany
- 73.000 direct mandates and over 300.000 mandates via sister societies
- Collective licensing and enforcement of rights in Germany
- Collective licensing and enforcement of rights world-wide via 74 sister societies world wide
- Primary rights (individual licenses) and collective rights (legal licenses, remunerated exceptions, ECLs for digital mass uses)
- Both title specific and blanket licensing
- Annual licesing volume: € 66 Mio in 2024, € 59 Mio in 2025
- International cooperation organized through CISAC, EVA and OLA, IFRRO as platforms for exchange of membership data (CISAC: IPI), common data formats for licensing and reporting (CISAC: CDF formats for the different repertoires), mutual support with cross-border tax issues
- Identifieres used: IPI, ISBAN and ISSN, IDA, ISAN, CDF AV and CDF AGP

- Social and cultural function beyond mere financial mandate
- One-stop-shop for users of all kind, enabling easy and unbureaucratic access to protected works, to commercial and non-commercial licenses
- Actively participating in domestic and European legislative and regulative discussions
- For artists
- For the cultural sector

The three classic Pillars of IP Infrastructure



Groundhog Day?



Main observation: Similar concerns already arose in the ARROW Project and in the EUIPOs OOCW Register:

Solutions based on Library metadata structure may work for monographic text publications, but they do not work well for visual and embedded works!

The Problem for the image sector with Systems focussed on text and publications:

- Library catalogues identify a publication, but not all works within it
- Only stand-alone images can be registered
- What cannot be identified/registered:
 - cover images
 - embedded visual works
 - individual contributions in anthologies
- **Result:**
 - good for the text author
 - poor for other rightsholders

**The structural limitation is evident in the CITF Study and it's use cases:
the stand-alone image fits the system, while embedded works remain invisible**

Centralized Registries and Common Identifiers: the Solution for what?

- No clear information deficit can be identified:
 - Solution for which problem?
 - Who profits from an open rights data framework and why?
 - Europe already has:
 - functioning licensing structures
 - collective management organisations
 - enforcement mechanisms
 - legal licences for many cultural and educational uses
 - Existing sectoral systems already function
 - The systems may not be centralized, but non-centralized does not mean dysfunctional!
 - Common European Dataspace for cultural Heritage
- > no need to abandon established workflows unless a new structure is easier**

Identifiers – Useful but not Essential

- Identifiers can be useful, but they are no precondition for licensing nor for rights enforcement
- They usually emerge where rightholders and users share a practical need
- Examples: IPI, ISWC, ISBN / ISSN

- **But:**
 - they are repertoire-specific
 - they do not meet every repertoire's needs
 - some identifiers never became universal

- What works for one repertoire does not automatically work for another!
- Where there are too many potential identifiers (like for photography) they neither help

Licensing Does not Depend on Identifiers

Where the user knows the work:

- identify the author / rightsholder
- request a licence
- licence terms are usually accessible

Where the user does not know in advance which works will be used:

- mass uses need blanket or collective licences
- low transaction costs matter more than item-level identifiers
- this is the traditional role of CMOs

The absence of identifiers is not a reason to avoid taking a licence

Collective Management already handles Complexity

- CMOs routinely distribute remuneration without title-specific reporting
 - Collective licensing is designed for:
 - mass uses
 - ephemeral uses
 - cross-border repertoire management
 - Examples:
 - private copying
 - public lending
 - out-of-commerce works
- The lack of perfect metadata is no obstacle to licensing
- Copyright does not need to undergo a profound revision to be fit for the digital environment

The Real Danger: Identifiers as an Excuse

- „Missing data“ has often been used to evade licensing obligations
- For decades, the tech sector has argued that:
 - identifiers are missing
 - micropayments would replace CMOs
 - better data would solve the licensing problem
- In practice, this has often meant:
 - delayed licensing
 - refusal of collective solutions
 - unfair remuneration models
- An open data structure will not change this, because identifiers will not convince industry all of a sudden to take to license!
- My prediction: if identifiers are available they will complain about transaction costs and bureaucracy!

AI Training: A Legal Problem, not a Technical One

- The core problem is not a technical one
- The core problem is that rightholders cannot enforce their rights – because AI industry is absolutely intransparent and no centralized data infrastructure will change this
- The real issue is the interpretation of Article 4 of the DSM Directive
 - It allows TDM unless rights are reserved in machine-readable form
 - AI training is more than the reproduction allowed under the TDM exception
 - This shifts the burden to rightholders
 - This raises a basic concern: copyright protection should not depend on additional formalities

The central debate should be about licensing and the scope of the exception
not about opt-out registries!

The only realistic solution: Extended collective licensing

Rightholders retain control over the use of their works

Low transaction costs through

- Blanket license for an entire repertoire
- Lump sum payment, based on robust statistical data and user surveys to monitor the extent of copyrighted works used

No discussion needed about data infrastructure, not with Art. 17 platforms, not for AI training!

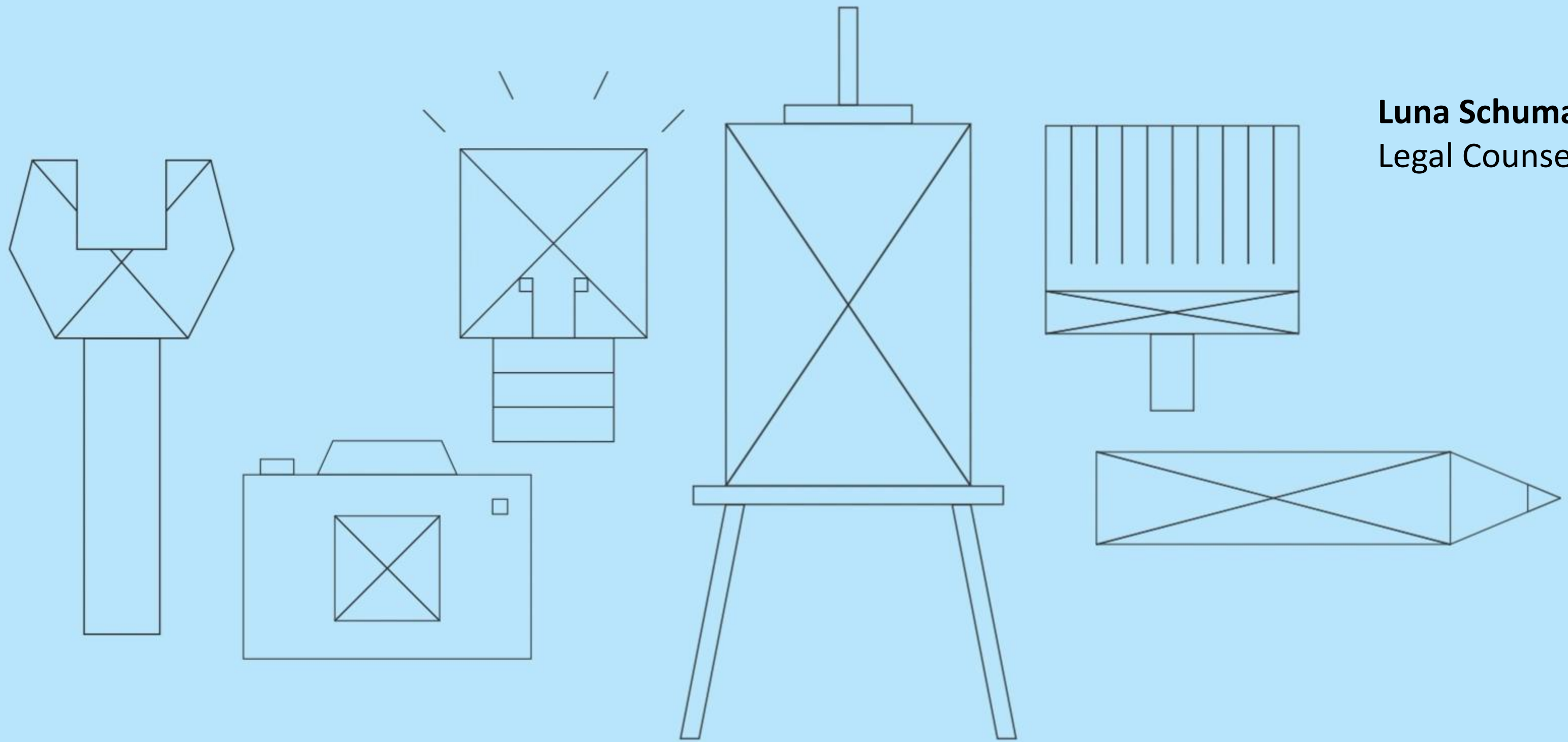
Policy Conclusion and Final Takeaway

- **Do not:**
 - see the answer to issues of mass digitization not only in a machine based solution
 - treat central registries as the solution to the opt-out problems
 - make identifiers a precondition for licensing
- **Strengthen:**
 - licensing
 - enforcement
 - collective management
- **Make clear:**
 - Identifiers may support copyright infrastructure, are a „nice-to-have“ but not a „must-have“
 - Opt-out mechanisms only try to cure the symptoms but do not solve the underlying problem
 - AI-Training is not covered by the TDM exceptions
 - Art. 4 of the DSM Directive should not be used as an excuse for unlicensed uses

Thank you for your attention!

Luna Schumacher, Pictoright, The Netherlands

Luna Schumacher
Legal Counsel



RIGHTS RIGHTS

CITF Meeting: Copyright Data Infrastructures for the Visual Sector

05 May 2026

**WHAT YOU WILL
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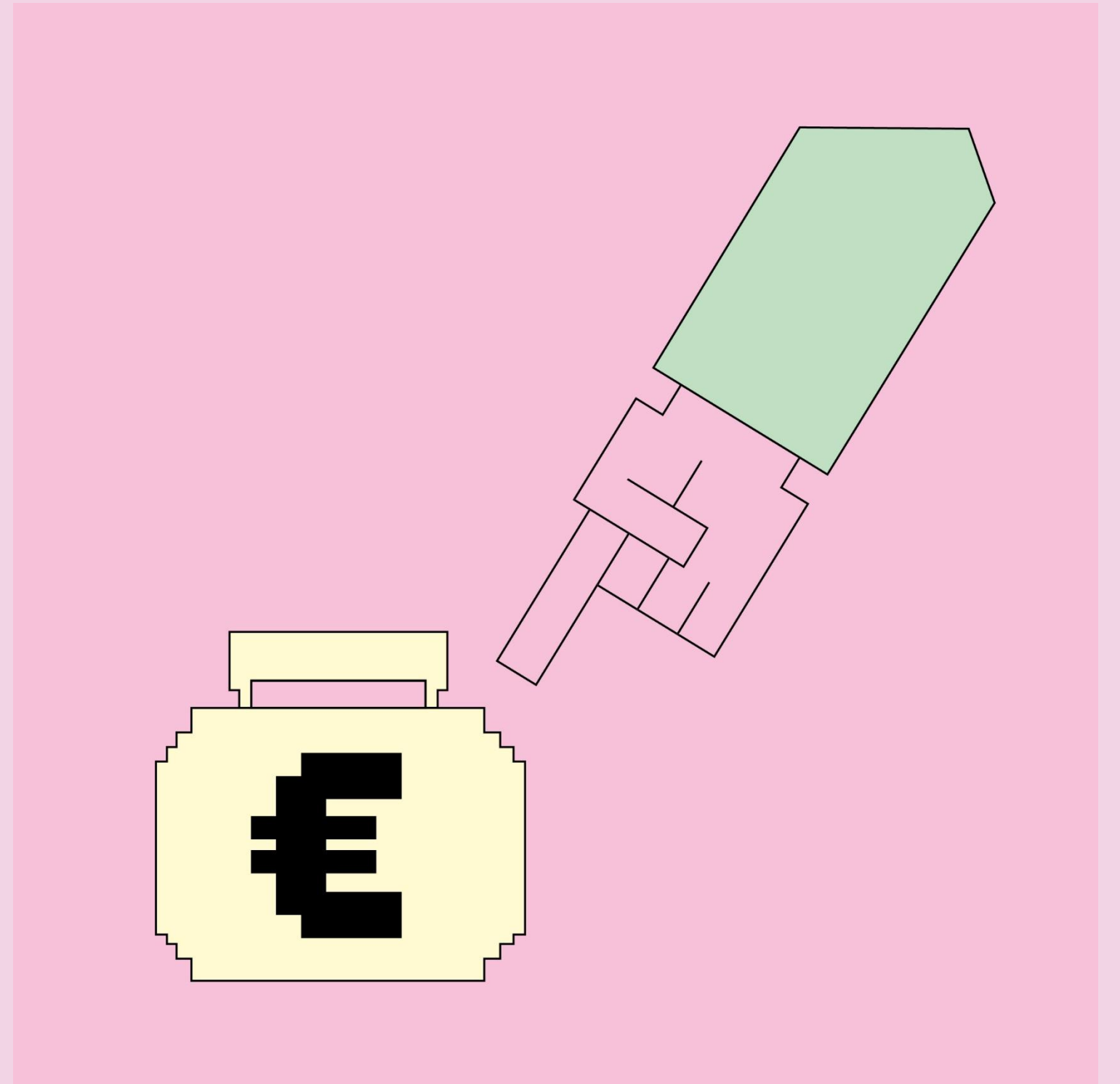
- 1. Introduction.**
2. Practical problems.
3. General fundamental problems.
4. AI/TDM rights reservation: Opt Out Now!
5. Conclusion and rightsholder solution.

ABOUT PICTORIGHT

Copyright organization for visual authors

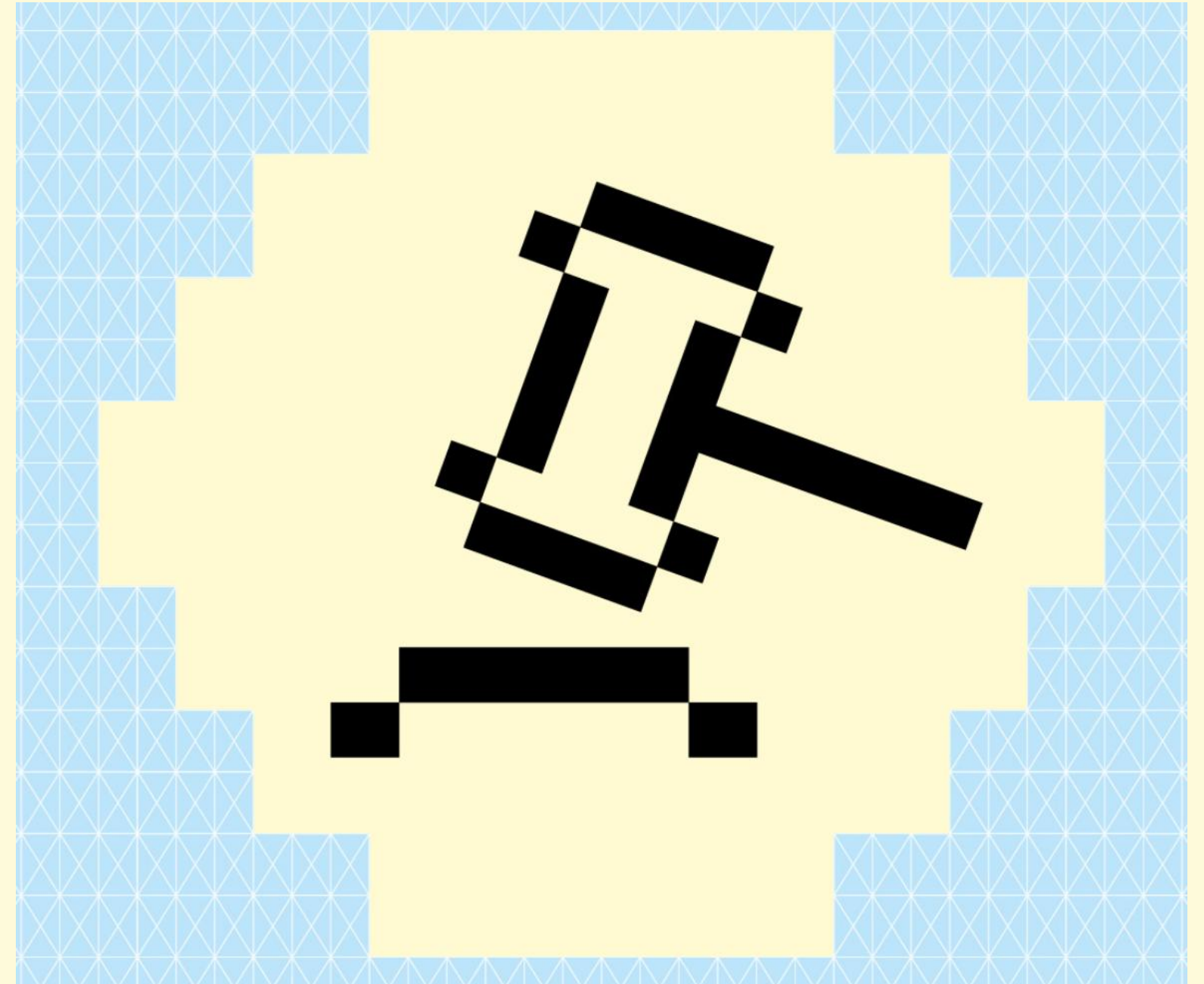
Illustrators, visual artists, graphic designers, photographers, architects, etc.

- Collective management of copyright
- Advocacy for visual artists (together with EVA, OLA, Federatie Beeldrechten)
- Also: Individual licences for visual artists and resale rights



INTRODUCTION

- Art. 17 CDSM: Court case against Meta
 - Verdicts Court of Amsterdam: use of reference files
- AI: Opt Out Now!
 - Collective rights reservation
- **Use cases:** general copyright management data + TDM/AI rights reservation



CHALLENGES OF METADATA INFRASTRUCTURE FOR VISUAL SECTOR

Visual authors do not control the distribution of their work.

- No central professional distributor & works spread out over web.
- Easy 'private' reproductions & metadata stripping.
- Possibilities of metadata inclusion limited.

Lack of control over distribution.

Visual works lack shared characteristics.

- 3Dimensional works (sculptures etc.) different from photographs.
- Various levels of 'digital' creation & database creation.

Lack of shared characteristics.

No correct vocabulary for use.

- Granularity of AI/TDM opt-out.
- Embedded works included in CC-status.
- Retroactive effect? New use cases?
- Contradictory statements?

Lack of proper vocabulary.

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PRACTICAL PROBLEMS

- 3Dimensional works
- No central distributor
- Distribution outside of author's control
- Inside control: not always facilitated
- Embedded & derivative works
- Metadata stripping
- No database of works

3D DIMENSIONAL WORKS

- Work from different angles
- Not possible to rely on 1 “central” reference file
- Example: photo of statue

NO CENTRAL DISTRIBUTOR

- Not like in music or book publishing
 - Usually available through limited number of channels/streaming platforms etc.
- More works on different platforms/websites
- Addition of metadata for a part dependent on third parties
- Example: photo of sculpture

NO CENTRAL DISTRIBUTOR

File information

Structured data

Captions

[Edit](#)

English

Add a one-line explanation of what this file represents

Summary [\[edit\]](#)

Description	Photographed in Amsterdam.
Date	19 June 2016, 09:29:01
Source	Own work
Author	Alf van Beem

Licensing [\[edit\]](#)



I, the copyright holder of this work, release this work into the **public domain**. This applies worldwide.

In some countries this may not be legally possible; if so:

*I grant anyone the right to use this work **for any purpose**, without any conditions, unless such conditions are required by law.*

DISTRIBUTION OUTSIDE OF AUTHOR'S CONTROL

- Connected to no central distribution: no control over distributed files on **websites** and **social media**.
- Both asset based and URL based metadata control (or opt-out) for a big part of not available for visual works in this context
- Example: art blogs/social media

INSIDE CONTROL: NOT FACILITATED

- Not integrated into platforms such as Wordpress
- Possibility of outside options: negative impact & whack-a-mole problem
 - Court of Amsterdam: HowardsHome

```
User-agent: GPTBot
Disallow: /

User-agent: ChatGPT-User
Disallow: /

User-agent: CCBot
Disallow: /

User-agent: anthropic-ai
Disallow: /
```

```
# Alle auteurs-, naburige en databankrechten die op de inhoud en opmaak van de DPG Media websites
# en DPG Media apps rusten, worden door DPG Media BV uitdrukkelijk voorbehouden. De inhoud van de
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# niet toegestaan om gegevens van de website of uit de apps door middel van screen scraping
# (of een andere geautomatiseerde werkwijze) te vergaren.
# Zie ook de Gebruikersvoorwaarden van DPG Media B.V. op www.dpgmedia.nl/gebruikersvoorwaarden

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# collect data from the website or from the apps by means of screen scraping (or any other
# automated method).
# See also the terms of use of DPG Media B.V. at www.dpgmedia.nl/gebruikersvoorwaarden
```

EMBEDDED & DERIVATIVE WORKS

- Imagine one newspaper or magazine
 - Endless amount of metadata
- Example: out of commerce database

← Back to results **Individual work1287694156792897536** [Request specific opt-out](#) [← Previous](#) [Next ▶](#)

File number ⓘ: 1287694156792897536

Metadata provider ⓘ: [Koninklijke Bibliotheek \(Netherlands National Library\)](#)

Holding institution ⓘ: [KB, national library of the Netherlands](#)


Status ⓘ: Out of commerce with possibility of uses

Internal reference ⓘ: 832697877

Category of work ⓘ: Literary work

Title ⓘ: De Volkskrant

Language: Dutch



EMBEDDED & DERIVATIVE WORKS

- Imagine one newspaper or magazine
 - Endless amount of metadata
- Example: out of commerce database

METADATA STRIPPING

- Metadata stripping is very common and easy



Pics.io

<https://pics.io> › metadata-remover · [Vertaal deze pagina](#) ⋮

Metadata remover - Online EXIF data remover

Online **EXIF metadata remover** will read the files and show their metadata: date, time, location, and other details hidden in your photos.



AI Metadata Cleaner

<https://aimetadacleaner.com> · [Vertaal deze pagina](#) ⋮

AI Metadata Cleaner — Free Metadata Remover & EXIF ...

Free online metadata cleaner & remover. Strip EXIF, GPS, C2PA, and AI tags from images in your browser. Works with DALL-E, MidJourney & Stable Diffusion.



Publications Office of the EU

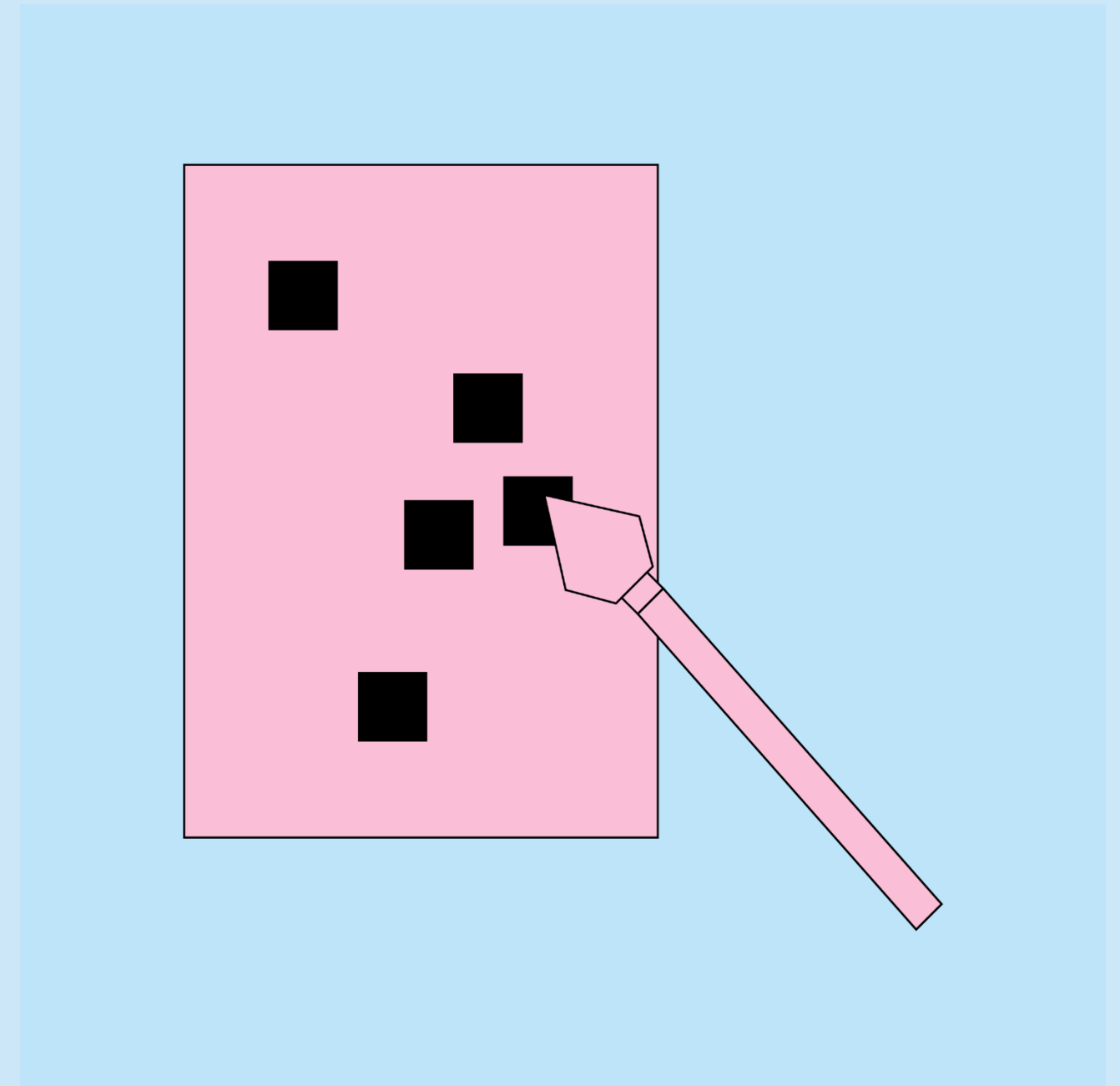
<https://op.europa.eu> › webguide · [Vertaal deze pagina](#) ⋮

Removing Metadata & Personal Information

16 jun 2025 — **Learn how to remove metadata and personal information from documents with the EU Publications Office Webguide best practices for privacy, ...**

NO DATABASE OF WORKS

- Enormous amounts of works, but not in a database
- CMOs work on the basis of name of the author
- Example: Meta court case



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5. Conclusion and rightsholder solution.

GENERAL FUNDAMENTAL PROBLEMS

- Retroactive effect?
- Granularity of metadata (specifically TDM/AI opt-out)
- Discrepancy/contradiction in metadata

RETROACTIVE EFFECT

- Both practically and legally: does new expression have retroactive effect?
- In practice: go back to all historic licensing partners?

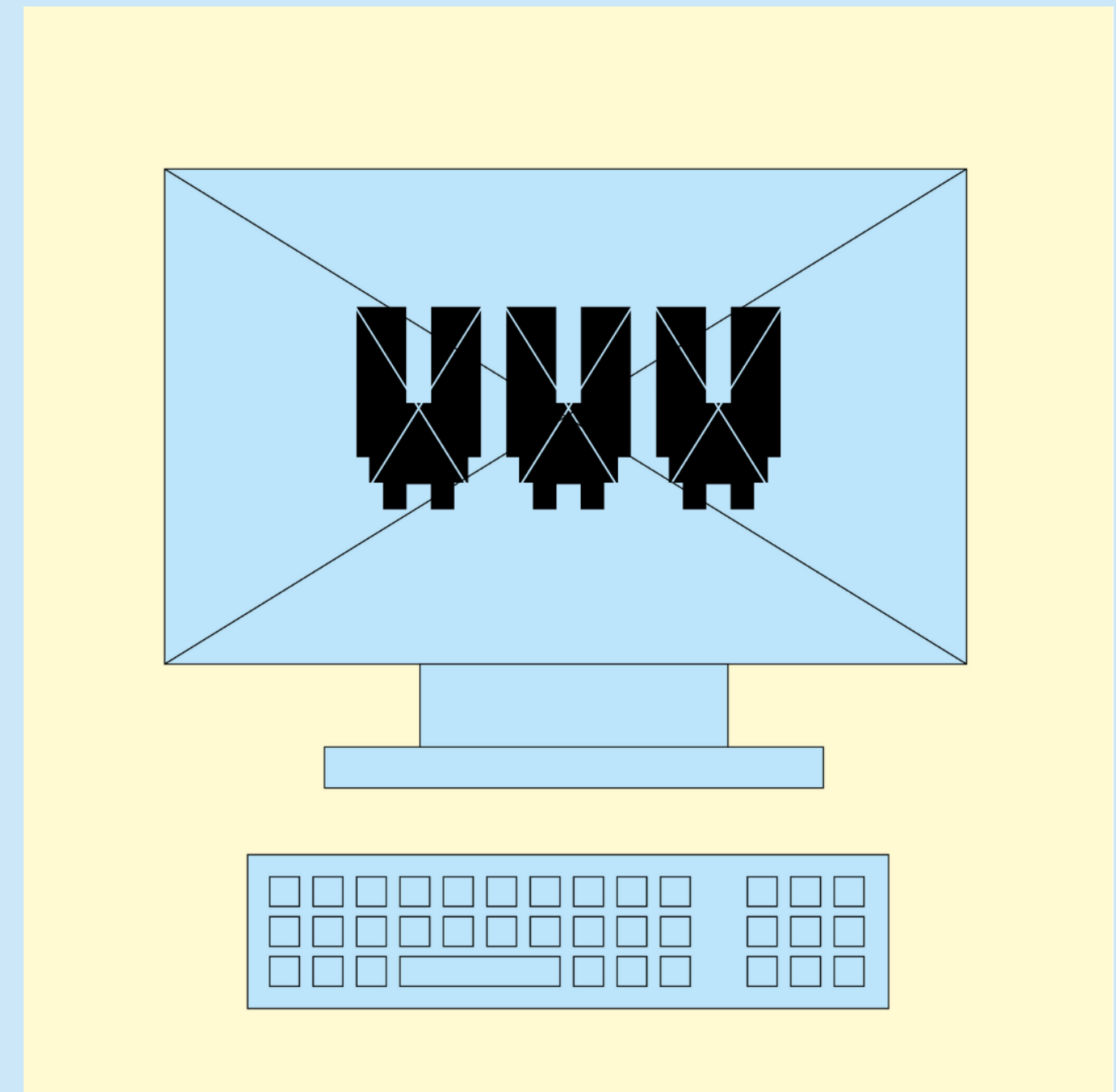
GRANULARITY OF METADATA (OPT-OUT)

Lack of shared and up-to-date vocabulary for use cases

- Example: TDM/ AI rights reservation
 - TDM → encompasses way more than users might want to opt-out
 - AI training → search includes AI
 - GenAI → Lot of AI is GenAI now
 - Inference → how?
- What if **new types of uses** added: go back again?

DISCREPANCY/CONTRADICTION WITHIN METADATA

- Asset metadata + web data can have **different owners with different wishes/requirements**
 - **Example:** does absence of e.g. opt-out in asset mean an assumption of no opt-out?



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YES, my image is mine NO, my image is not for AI

A collective of 100.000+ opt outs*



Collective

AI can only exist thanks to the billions of works scraped from the internet. Worldwide, more than



Opt Out Collective

More organizations have been working towards an effective collective opt out, adding up to 100.000+ visual creators opting-out in Europe. In this overview, we bring together the initiatives of various organizations to make clear that visual creators are opting out on a massive scale.



SABAM

www.sabam.be

Authors' society Sabam decided, in the interest and on behalf of the authors, composers and publishers it represents, to exercise its reservation for text and data mining of its repertoire by AI tools.

[read more](#)



Sofam

www.sofam.be

SOFAM opposes the use of visual artworks by systems of artificial intelligence (AI) within the framework of the exception for text and data mining (Article XI 190, 20° Code of Economic Law)

[read more](#)



ADAGP

www.adagp.fr

ADAGP formally opposes the use of works in its repertoire by artificial intelligence (AI) systems within the framework of the data mining exception provided for in Article 4...

[read more](#)



VG Bild-Kunst

www.bildkunst.de

VG Bild-Kunst reserves the rights necessary to reproduce and/or otherwise use the works of authors represented by VG Bild-Kunst for training of any AI application and for any commercial TDM application...

[read more](#)



Pictoright

www.pictoright.nl

Pictoright expressly reserves the right, on behalf of the image makers from whom it exercises the relevant copyrights, to reproduce or otherwise use the copyright-protected works produced by these creators...

[read more](#)



VEGAP

www.vegap.es

The works of the authors included in the repertoire of VEGAP published on this website (www.vegap.es) may not be reproduced or communicated to the public, in whole or in part, without the prior authorisation...

[read more](#)

PICTORIGHT

Sign up

Glad to welcome you as an author to Opt Out Now!

① Details ————— ② Confirmation ————— ③ Success

Name *

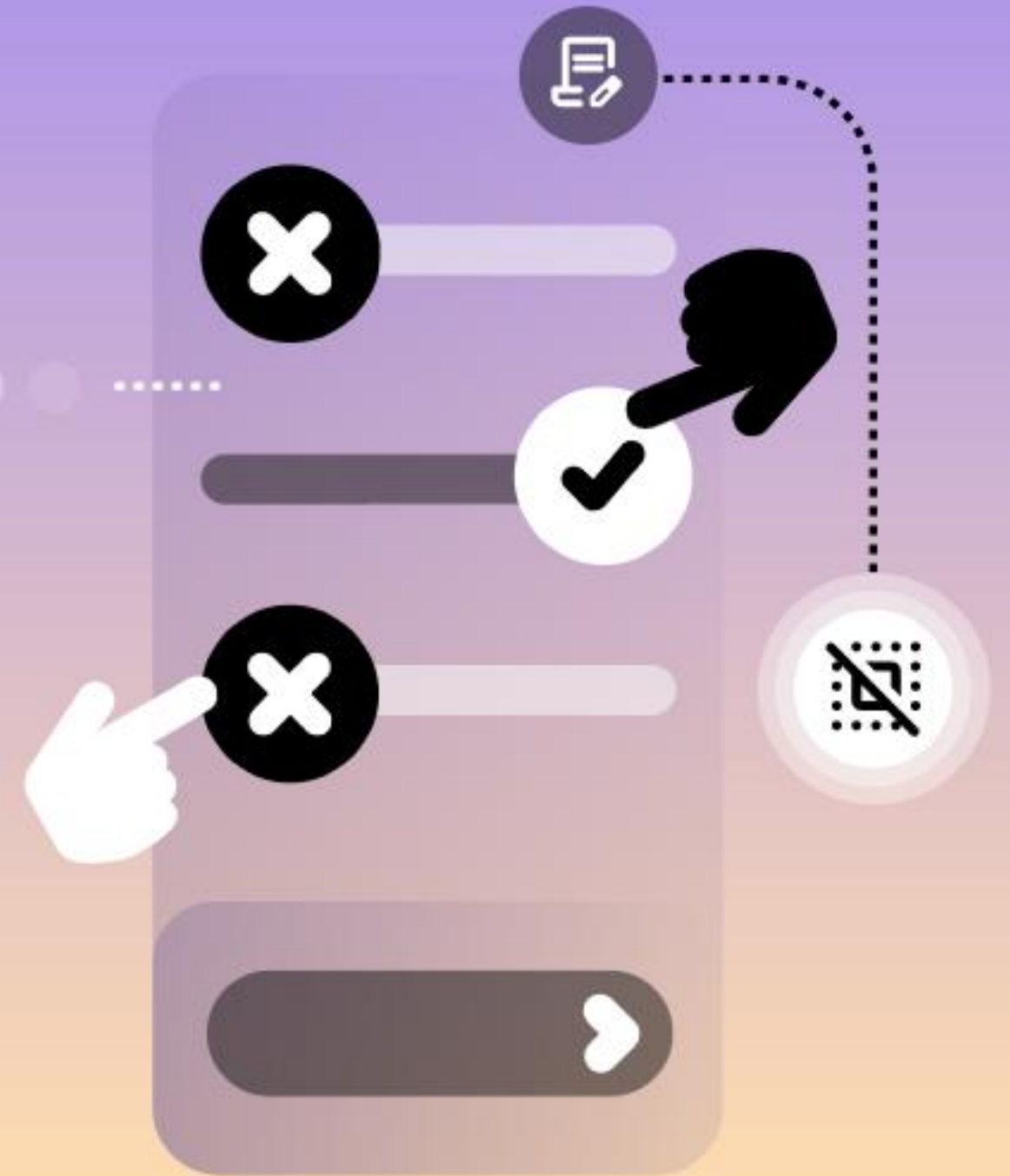
Email *

Type of creator *

Country of (working) residence *

Affiliated with (multiple choice, not public)

Next



These **4252** creators make a rights reservation for AI

Ria Groenhof
Visual Artist

Loes Schepens
Visual Artist

Tessa van der Waals
(Graphic) designer

Rob Westendorp
(Graphic) designer

C.A.Douwes
(Graphic) designer

Sanne
Photographer

Roel Venderbosch
Visual Artist

Amit Bar
Visual Artist

Roy de Haan
Visual Artist

Peggy I. Wong Loi Sing
Visual Artist

Eric de Kuijper
Photographer

Carol Winkel
Photographer

KK
anders

Cameron studio
Photographer

Mats Pilyser
(Graphic) designer

ineke oostveen
Photographer

Noortje van Roosmalen
anders

Liesbeth Doornbosch
Visual Artist

Willem Hanhart
(Graphic) designer

Gracia Khouw
Visual Artist

Mirelle van Beers
anders

Ruben van Peurseem
Photographer

Ruben van Peurseem
Photographer

frank ter horst
Visual Artist

Kekek Keukelaar
Photographer

Horizon of Creation
anders

Regine Bosch
(Graphic) designer

Regine Bosch
Visual Artist

Gerard van Oosbree
Photographer

Art Associates Amsterdam
anders

Linda Overgoor
anders

ernest laeven
Visual Artist

Edwin de Boer
anders

Rolina
Visual Artist

Jorieke Rottier
Visual Artist

penelope
Visual Artist

Nele Van Canneyt
Photographer

Manouk Hasebos
Visual Artist

evert bruinekool
Photographer

Antwan Hoedemakers
Visual Artist

EFFECTIVE OPT-OUT

An effective opt out is:

1. Accessible
2. Collectively managed
3. For the complete oeuvre

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FINALISE

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- Easy 'private' reproductions & metadata stripping.
- Possibilities of metadata inclusion limited.

Lack of control over distribution.

Visual works lack shared characteristics.

- 3Dimensional works (sculptures etc.) different from photographs.
- Various levels of 'digital' creation & database creation.

Lack of shared characteristics.

No correct vocabulary for use.

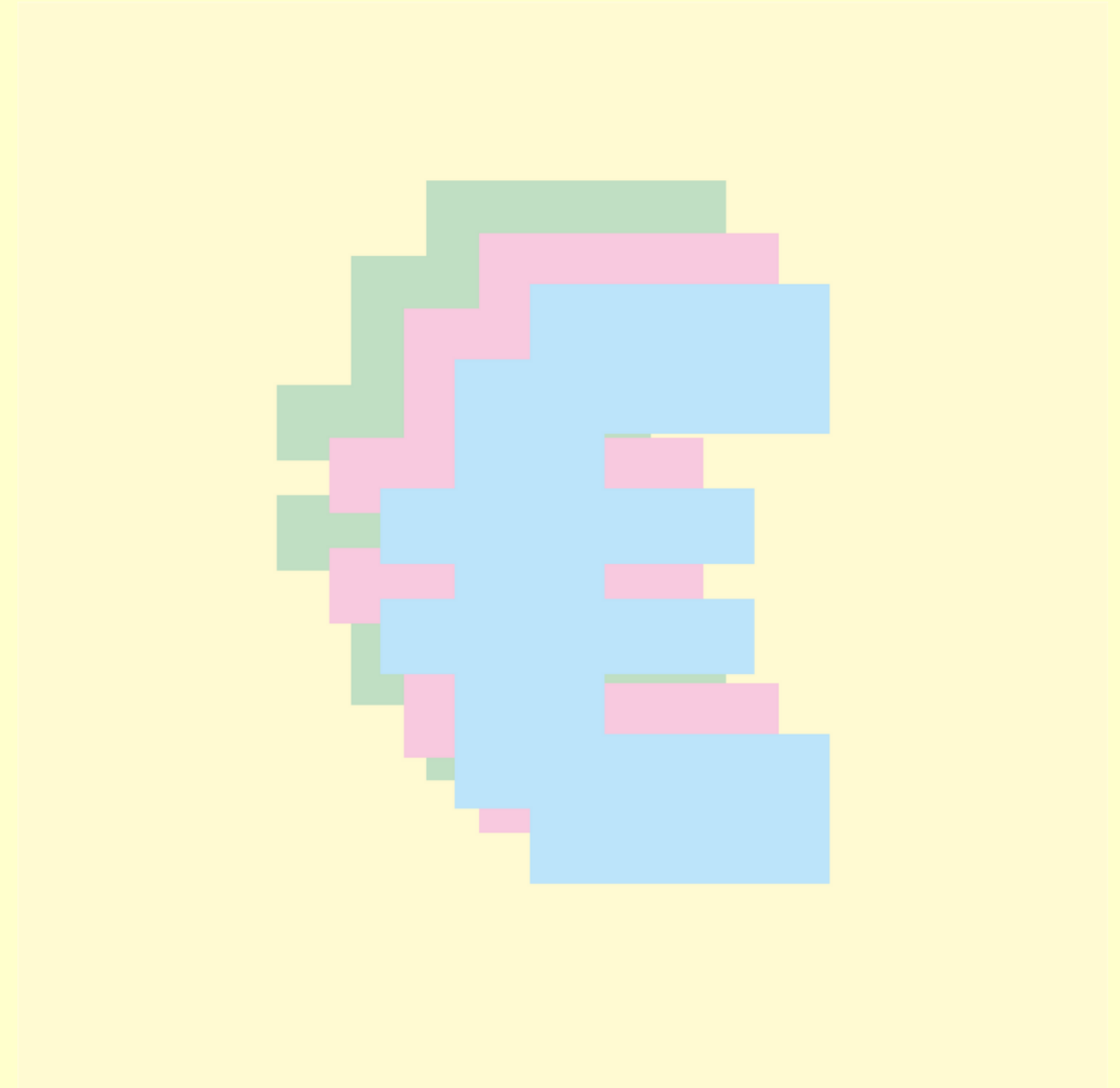
- Granularity of AI/TDM opt-out.
- Embedded works included in CC-status.
- Retroactive effect? New use cases?
- Contradictory statements?

Lack of proper vocabulary.

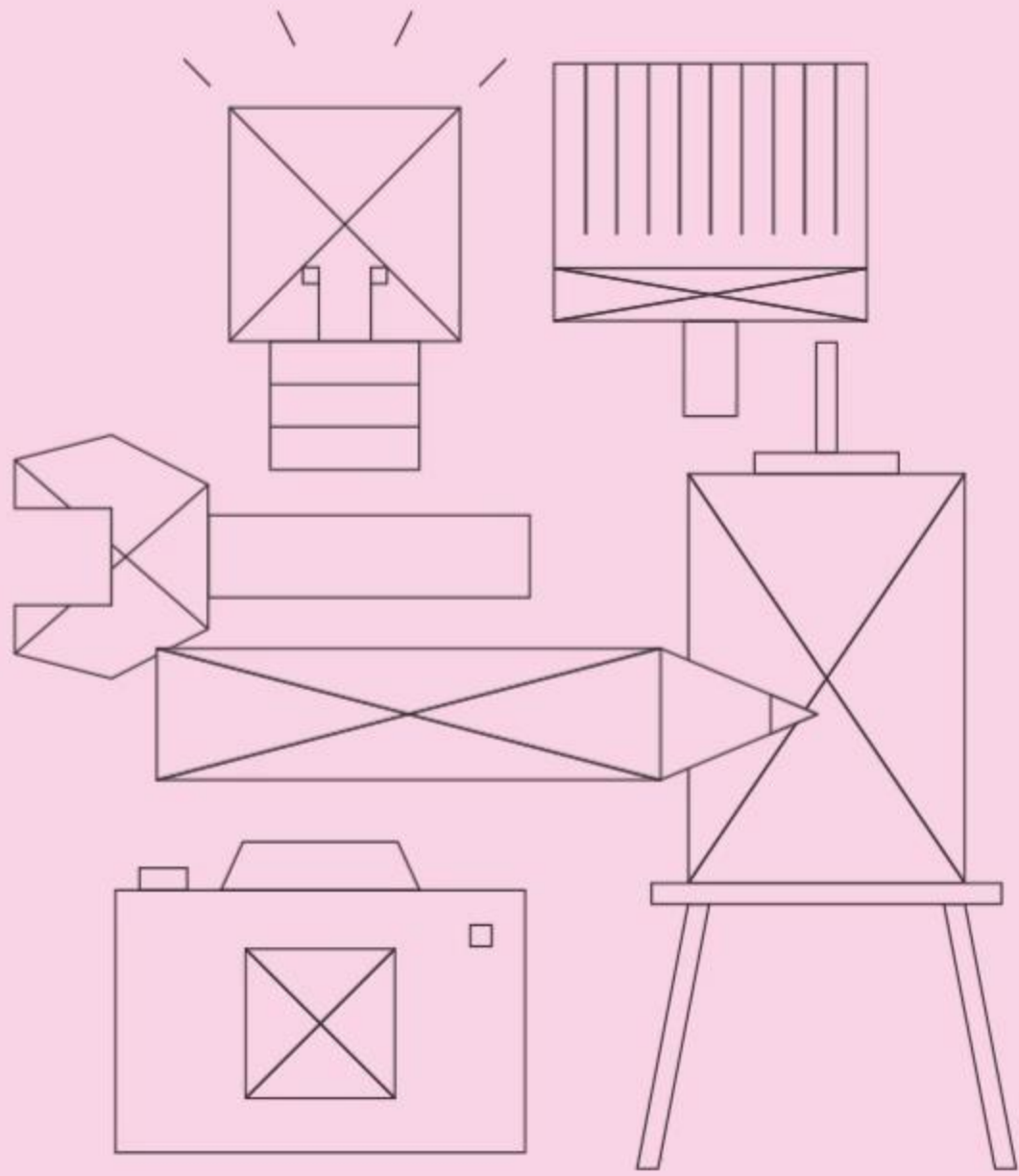
Consequence: rights management (solely) based on metadata is not a workable option for the (entire) visual sector.

THAT IS WHY OUR SECTOR REITERATES:

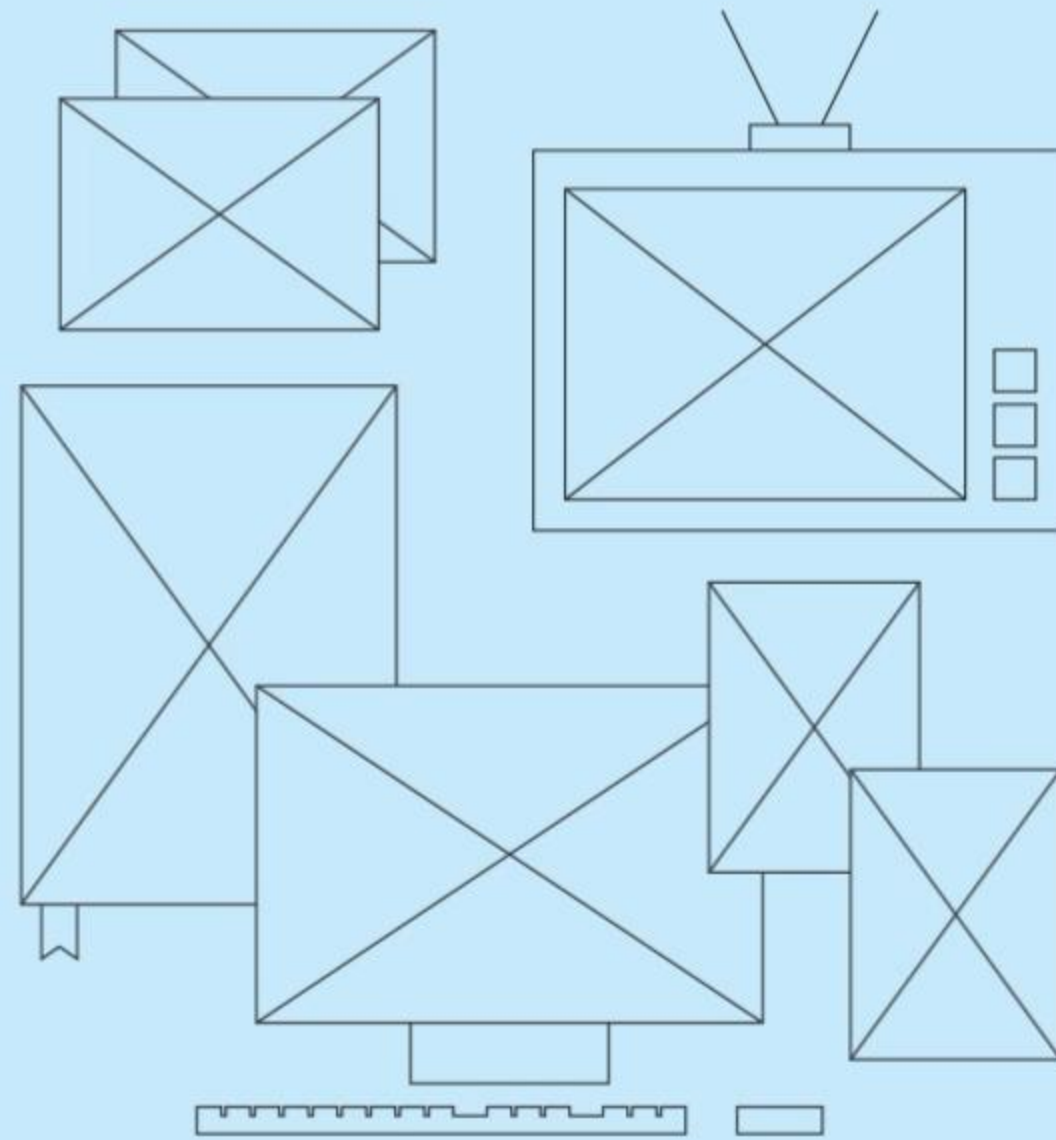
1. **The importance of a shift in thinking,**
from a tech perspective to a rightsholder perspective;
2. **The importance of collective licensing,**
e.g. using existing licensing methods such as Extended Collective Licensing.



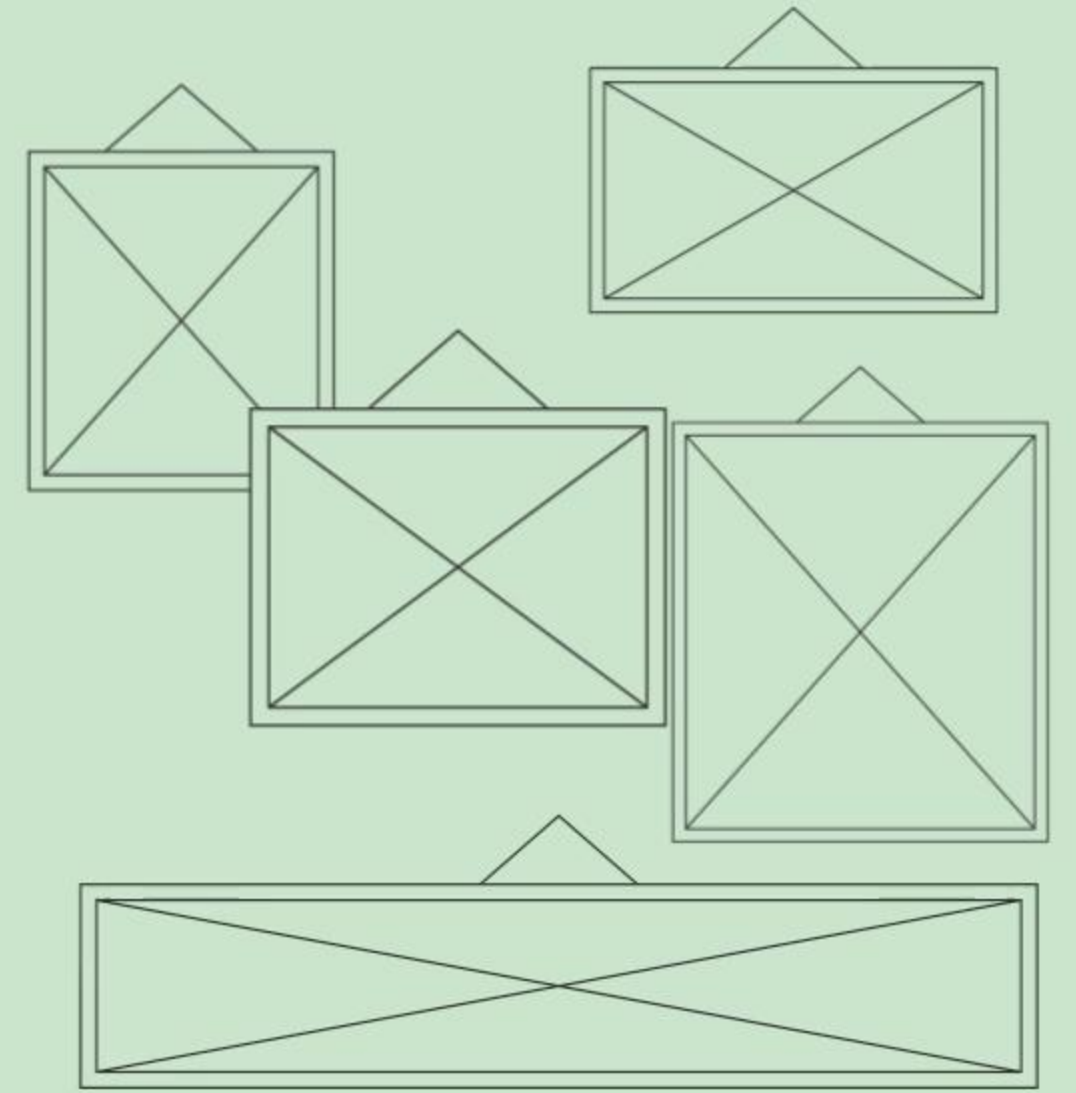
PICTORIGHT /Conclusion and proposed way forward.



VOOR MAKERS



VOOR GEBRUIKERS



VOOR VERKOPERS

PICTORIGHT

VISUELE AUTEURSRECHTEN NEDERLAND

PICTORIGHT.NL

Verena Krawarik, The European Alliance of News Agencies (EANA), Europe

EANA Presentation for CITF

Presented by Verena Krawarik, Member of the EANA Copyright Group

5.5.2026

Copyright Infrastructure from a News Agencies Perspective



33 national
news
agencies

FROM **Lisbon** TO **Baku**

AND FROM **Helsinki** TO **Nicosia**



EANA Overview

INTRODUCTION TO EANA

The European Alliance of News Agencies (EANA) **promotes collaboration** among news agencies, ensuring high standards of journalism and fostering a united European media landscape that addresses current challenges.

Key Focus Areas

Copyright & intellectual property protection
Ethical use of AI in news production
Combating disinformation
Sustainability of the news ecosystem

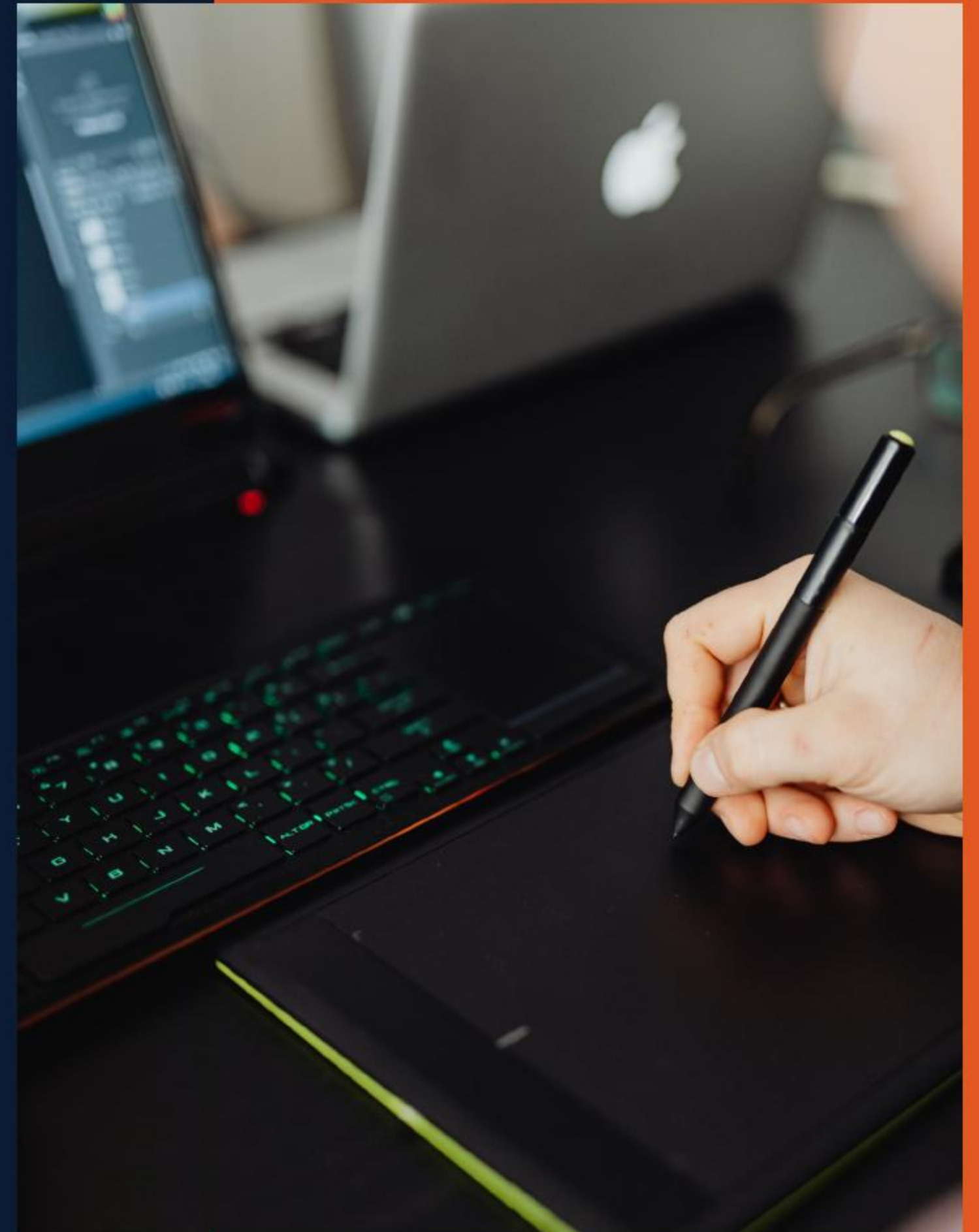
FUTURE OUTLOOK

EANA envisions a future where **cross-border cooperation** is prioritized, empowering news agencies to tackle misinformation, address emerging trends, and strengthen their influence in the global journalism community.

The Copyright Ecosystem

News agencies role within the system

- News agencies are primary rightsholders of real-time news content: Our texts, images, videos, graphic and structured data is distributed to thousands of media outlets worldwide, indirectly reaching hundreds of millions of citizens daily
- Operate structured licensing models
- Ensure traceability, attribution and accountability in content use



Key Challenges

- Unauthorised scraping and reuse of content (including by AI models)
- Weak enforcement and fragmented implementation of EU frameworks
- Imbalance in value exchange between creators and platforms

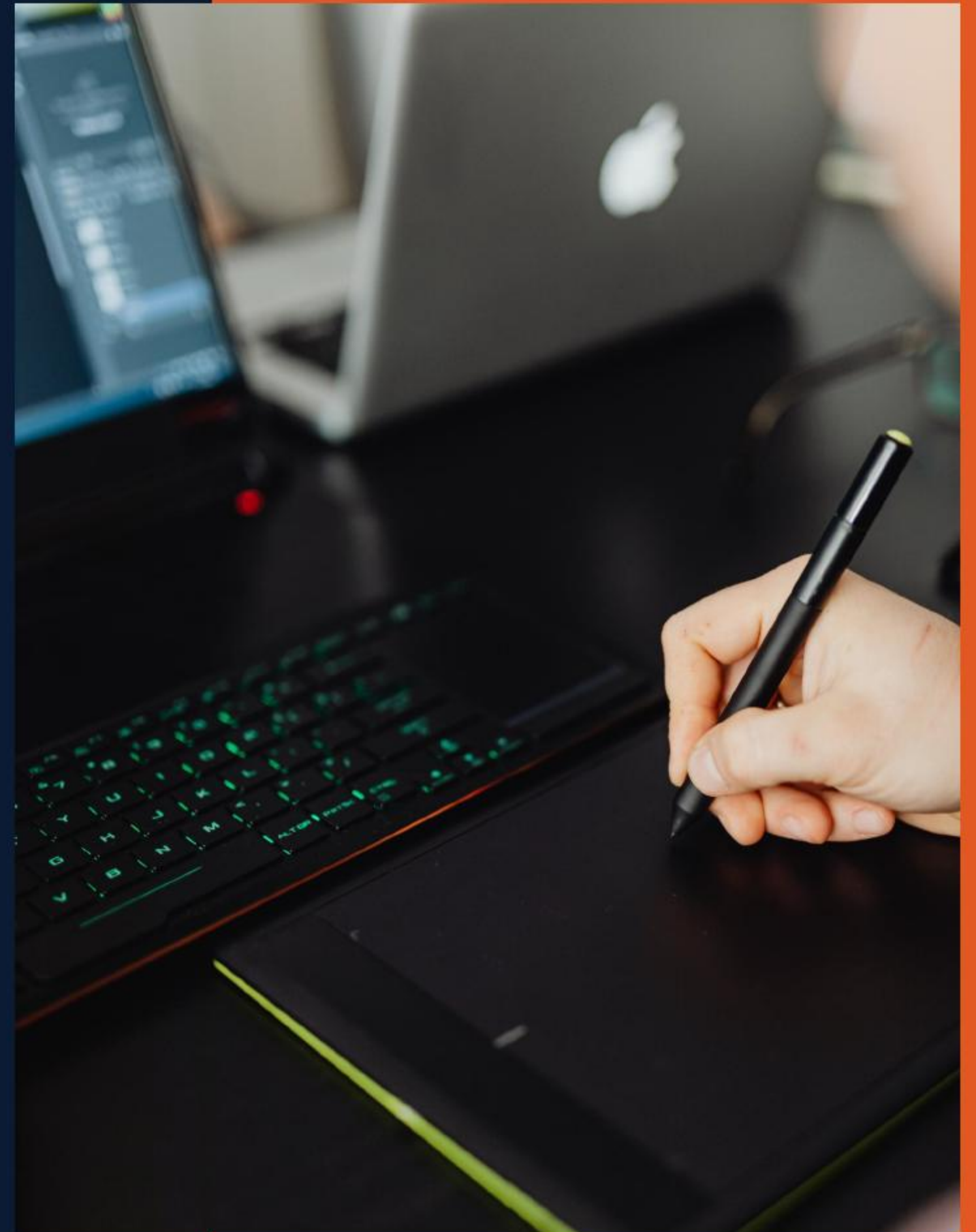
Key IP Priorities

- Implement a mandatory opt-in system for AI training on journalistic content,
- Introduce immediate remuneration obligations for all GPAI providers,
- Establish transparency requirements,
- Build an EUIPO based rights reservation register,
- Create a dedicated legal framework for AI training that protects content creators.

Copyright Infrastructure

A "copyright infrastructure" should be a technical framework that moves beyond static legal documents into an active, interoperable ecosystem.

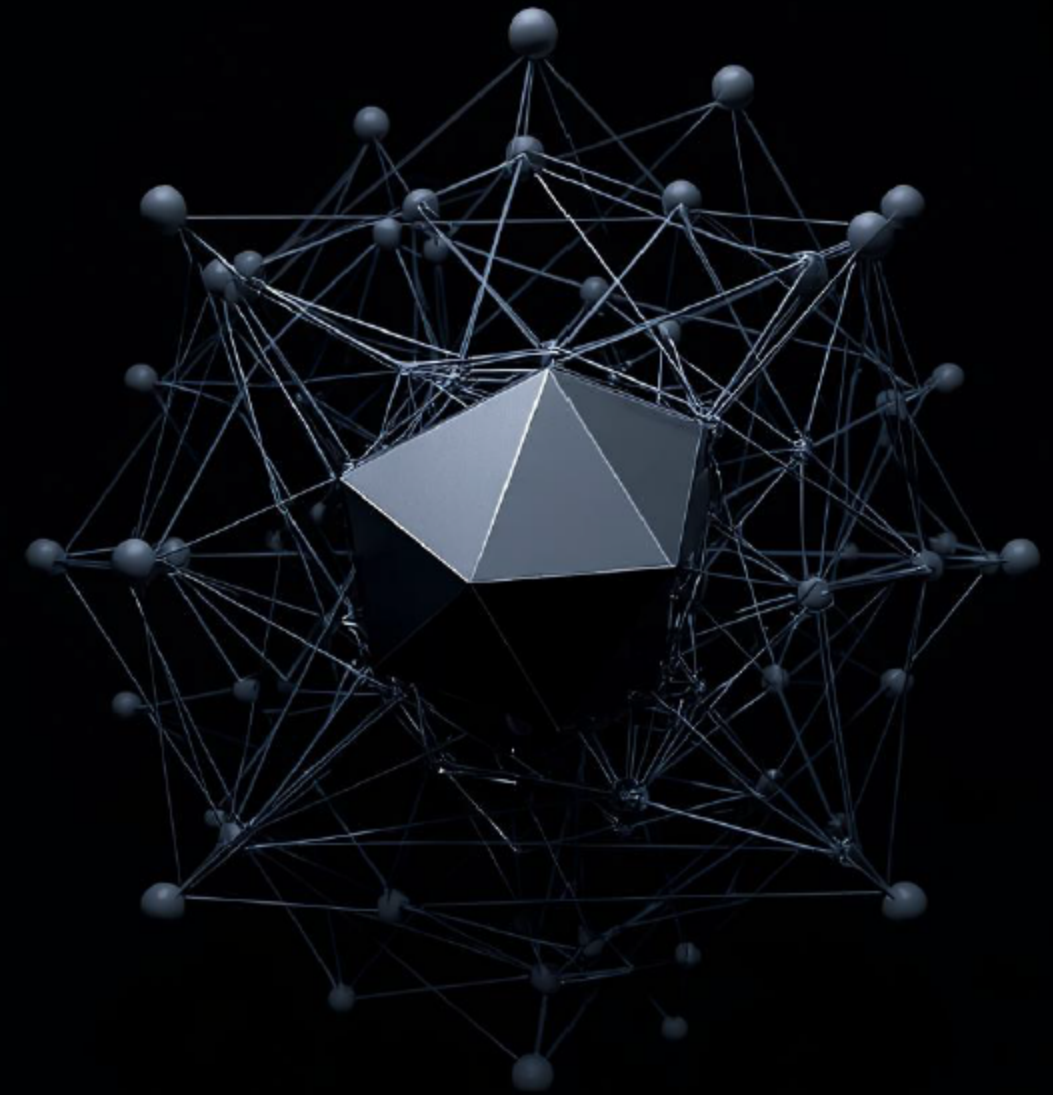
- **Machine-Readable Licensing:** Protocols that allow AI crawlers and platforms to instantly identify usage rights and "no-go" zones for training.
- **Automated Tracking & Attribution:** A system that maintains the "chain of custody" for content, ensuring our news reports are attributed correctly across platforms.
- **Micro-Licensing Facilities:** Tools to facilitate high-volume, low-friction transactions for individual assets.
- **Verification & Provenance:** Integration of methods to distinguish authentic news content from AI-generated misinformation.



Current Measures in Place

Traditional B2B Infrastructure

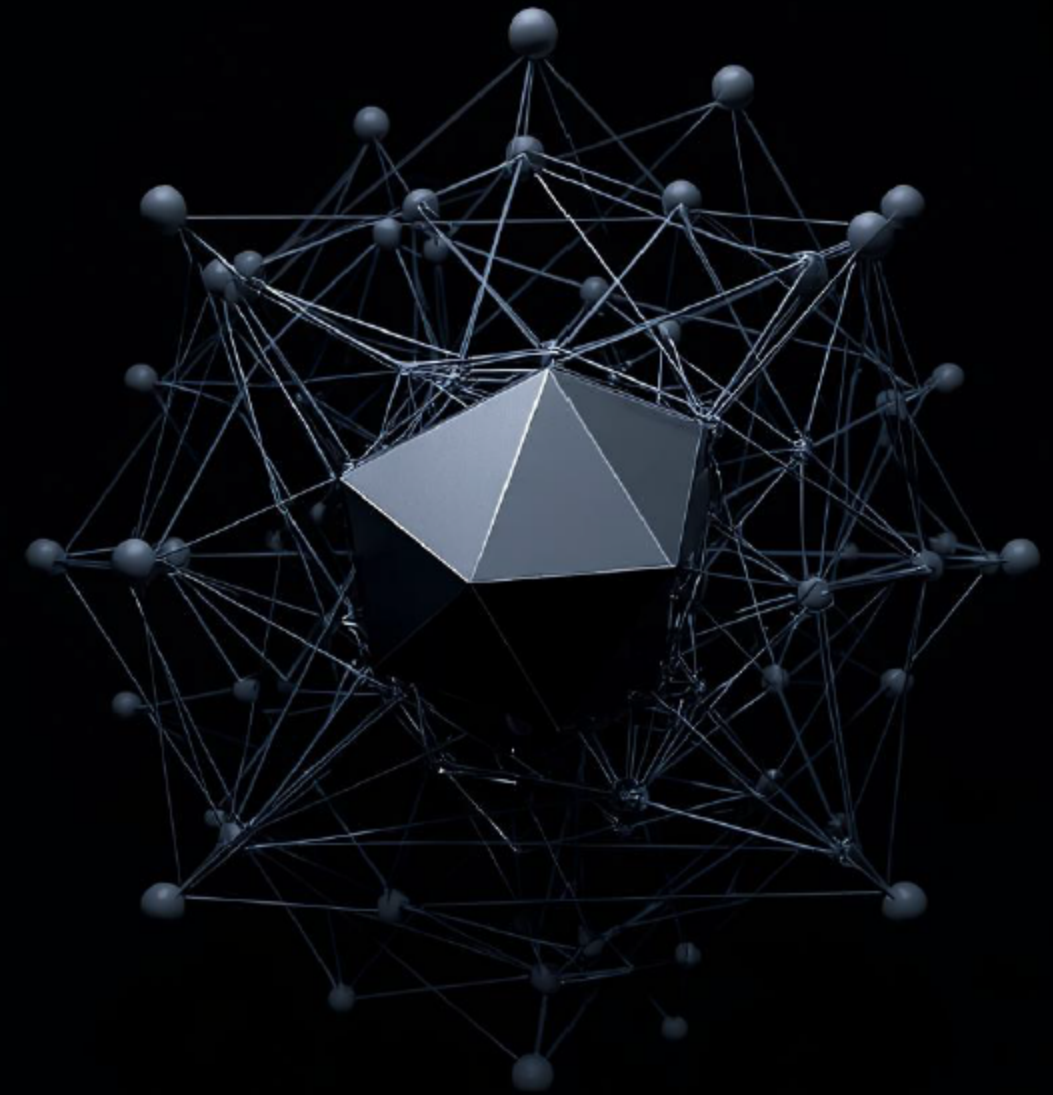
- News Agencies often operate in B2B environments, therefore there are machine readable practices in place that work on the level of usage rights and system level (content routing). On this level the following issues are defined:
 - Who is permitted to sell content in a specific country?
 - Which content must not be displayed in a certain country?
 - Which content can be stored for a certain time period or must not be archived?



Current Measures in Place

Other machine readable instructions

- **IPTC Metadata:** Embedding standardized rights information directly into the metadata of our photos and videos to ensure copyright persists even when shared
- **Protocols:** Most agencies have implemented protocols like robots.text, tdm.rep or ai.txt f.e. <https://www.anpfoto.nl/ai.txt>, <https://www.anpfoto.nl/robots.txt> and <https://www.anpfoto.nl/.well-known/tdmrep.json>, where terms of use are linked
- **Blockchain:** At least one EANA member (ANSA) uses blockchain technology
- **Watermarking:** First experiments with watermarking of pictures and text has started
- **Content Provenance Standards:** Some agencies are members of C2PA and investigate implementation often combined with CAWG



Member Quotes on Copyright Infrastructure: EFE

EFE's immediate priorities:

- **Sustainability/Profitability Priorities:** Implementing scalable revenue models to ensure our journalism remains profitable even in an AI-summarized web which does not lead to any traffic for the producer.
- **Regulatory Priorities:** Push for international standards that ask transparency from AI developers regarding their training datasets.
- **Technical Integration:** Integrating robust watermarking across our video and audio content to prevent "deepfake" manipulation of our news anchors or reporters. Create standards that verify watermarking and promote its fair use and visibility in the media.

ANP

- Ideally it should start with a centralized file on the domain/root level (something like tdmrep.json but then supported by ISO). Preferably opt-in. If and only if this centralized file allows for any permission.

APA

- APA is Member of IPTC, where the topics of C2PA, CAWG and, in that context, “soft bindings” are currently under discussion. In this context, the first two are linked to the reliable transmission and updating of metadata (trust chain). Regarding the issue of copyright tracking and traceability, two topics are relevant that can and should be combined: Watermarking, which remains intact even if f.e. an image is altered, provides the ability to reference the original image. Linked to this — at least when it comes to trust — would be a registry for verifying image metadata (e.g., capture date, caption, possibly thumbnail).

Copyright Infrastructure: Our Requirements

We need a standard, that is

- ❖ confirmed, established and legally accepted
- ❖ easy-to-implement for all sorts of content types
- ❖ machine-readable

and can be used along the content supply chain – and thus the copyright chain

This standard must be designed so

- ❖ that it can be read,
- ❖ persisted,
- ❖ enhanced in editing processes

by various partners within the ecosystem and along the supply chain.

Main EANA Topic

“EANA stands ready to collaborate closely with EU institutions in shaping a regulatory environment that strengthens Europe’s information ecosystem, safeguards democratic values, and ensures the long-term viability of professional and fact-based journalism.”

– EANA POSITION PAPER ON COPYRIGHT & GEN-AI



EUROPEAN ALLIANCE OF NEWS AGENCIES

EANA

WEBSITE

newsalliance.org

EMAIL

secretarygeneral@newsalliance.org

Nicole Schulze, Independent Music Publishers International Forum (IMPF), Worldwide

IMPF

the global trade body for independent
music publishers

IMPF



Co-funded by
the European Union

the global trade body for independent music publishers

IMPF Membership

IMPF is a community of 300+ companies worldwide representing publishing entrepreneurs and music lovers who believe that the song and the composition are at the heart of the music industry.

IMPF's mission is to stimulate a more favourable business environment in different territories and jurisdictions for artistic, cultural, and commercial diversity for its music publisher members and the songwriters and composers they represent. IMPF ensures that independent music publishers remain the powerhouse of the music world.



the global trade body for independent music publishers

Value and Size of the Global Independent Music Publishing Market

Independent publishers generated €2.7 billion in global revenues, growing by more than 5%. At 26%, our global market share remains robust and as a collective, independents are larger than any one major *

*Data Source: IMPF Global Market View December 2025



the global trade body for independent music publishers

What is Music Publishing

Music publishing is the process of managing and protecting the rights in musical works on behalf of songwriters.

This includes:

- Helping our songwriters develop and build their careers
- Registering new musical works with CMOs
- Pitching, promoting, and marketing our songwriters' musical works
- Licensing musical works for use in films, TV shows, and commercials
- Collecting royalties, for example from streaming services

When we say musical work, this refers to the written music and lyrics, not the sound recording. They each have different rights, administered separately.

What Music Publishers Do

- Music publishers sign contracts with songwriters that allow publishers to exploit the songwriters' musical works and provide services to the songwriters. These contracts sometimes also provide financial support in the form of advances on future royalties.
- Music publishers then help develop a songwriter's career, taking care of administration, promoting and registering their musical works, and ensuring they are properly credited and paid.
- Music publishers collaborate with many areas of the music industry ecosystem, from record labels, to music producers, and CMOs. They also work with the wider entertainment industry, managing licenses with audio and video streaming platforms, movie and TV studios, and anyone wanting to use their songwriters' musical works.
- Music publishers often offer support during the creation process, among other things, by arranging collaborations with other songwriters for so-called co-writes and helping to pitch the creative work of their songwriters to other creators, record labels, and advertising agencies. This is usually done by the publisher's A&R representatives.
- For example, a music publisher might pitch a musical work written by one of their songwriters to an artist signed to a record label. If the artist decides to record it, this will benefit the songwriter, who would typically receive the agreed royalties and a songwriter credit.
- If the songwriter also has a manager some parts of this work may be done together and in consultation with the publisher.

Copyright Infrastructure for Independent Music Publishing

Systems and processes that ensure:

- Correct credits
- Efficient licensing
- Timely royalty payments

Must work across:

- Multiple countries
- Digital services

Key question:

- Does it work for **independent publishers**, not just major players?

Priorities for Independent Music Publishers

- **Interoperability that works:** align standards and processes so data can move across markets
- **Better data at the start:** make sure credits and identifiers are complete and correct when music is released
- **Stronger links between works and recordings**
- **Transparency and licensing for AI use:** develop practical reporting and licensing pathways that are auditable and workable at scale

For more information have a look here:

<https://www.impforum.org/>

<https://goclip.org/en/music>

Noemí Planas, Worldwide Independent Network (WIN), Worldwide

Copyright Infrastructure in Music: A Record Label Perspective

CITF, May 2026



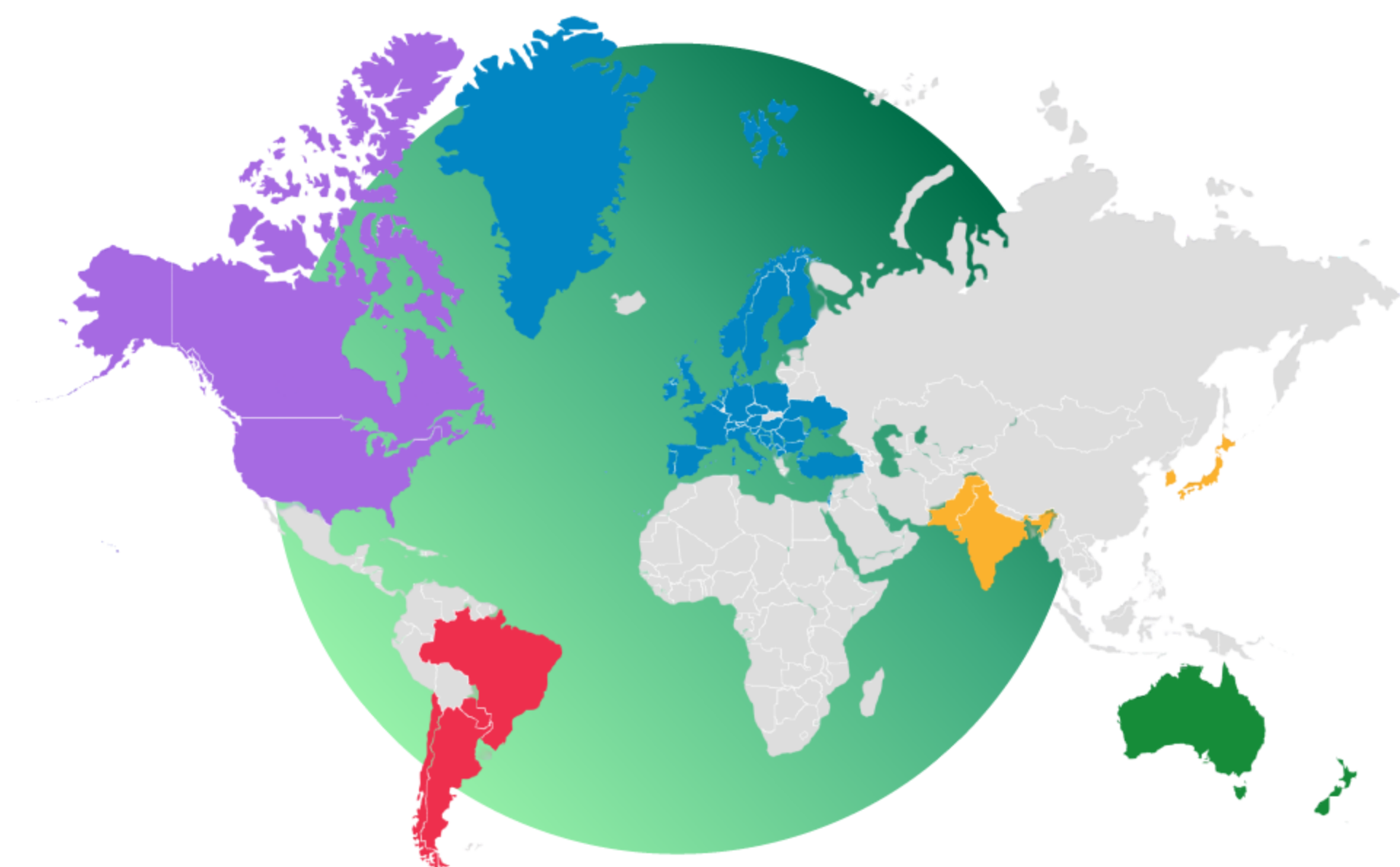
worldwide
independent
network





Who We Are and Why Infrastructure Matters

The Voice of Independent Labels Globally



40 MEMBERS
46 TERRITORIES

The Role of Record Labels



Record labels and distributors are the **primary interface** with the digital supply chain

We are **infrastructure users and operators**: we assign identifiers, populate metadata, and deliver data to DSPs and CMOs

The **remuneration chain** depends on the quality of the semantic layer (identifiers, metadata) and the technical layer (databases, exchange formats, matching systems)

Owners of Music Rights



COPYRIGHT



NEIGHBOURING RIGHTS



Authors/Songwriters
(Composers, Lyricists)
Music Publishers

Performers
(Featured Artists,
Session Musicians)

Producers
(Record Labels, Self-
released Artists)

MUSICAL WORK

PERFORMANCE



MASTER

SOUND RECORDING



Where is the
infrastructure working
and where is it broken?

The Identifier Landscape



On the Sound Recording side record labels are the source of truth:

ISRC (International Standard Recording Code):

- Assigned by labels at the point of release, typically via national ISRC agencies or self-registration.
- Recordings arrive at DSPs with an ISRC
- ISRC is used by MLCs (CMOs) as the primary element to match usage reports against their members' repertoire and allocate royalties



SEARCH 🔍

ADVANCED 🔍

LOOK UP BY CODE 🔍

Artist Name

Title

Release Name

Year Of Release

Version (Radio Edit, Acou

Year Of Recording (P-Lin

All File Types ▼

SEARCH



SEARCH 🔍

ADVANCED 🔍

LOOK UP BY CODE 🔍

ISRC

or

UPC/EAN

SEARCH



<https://isrcsearch.ifpi.org/>

Welcome to the official website for the International Standard Recording Code (ISRC). Here you'll find clear guidance on how ISRC codes work and why they matter.

For self-releasing artists: if you are a self-releasing artist, a creator of sound recordings, or are beginning your journey with ISRC, you may wish to start here.

[Self-Releasing Artists : Assign ISRC Online →](#)

For Labels: If you are a record label, help and guidance on obtaining an ISRC Prefix and using it in compliance with the ISRC standard is here.

[For Labels: Get an ISRC Prefix →](#)

For Platforms: You can learn about appointment and operation as an ISRC Manager here.

[For Platforms: Manager Application →](#)

The ISRC website provides authoritative information on every aspect of ISRC. Have you got a question we haven't answered? Please [get in touch](#).

<https://isrc.ifpi.org/>

The Exchange Layer



On the Sound Recording side record labels are the source of truth:

RDx (Repertoire Data Exchange): the industry hub for label-to-CMO data exchange

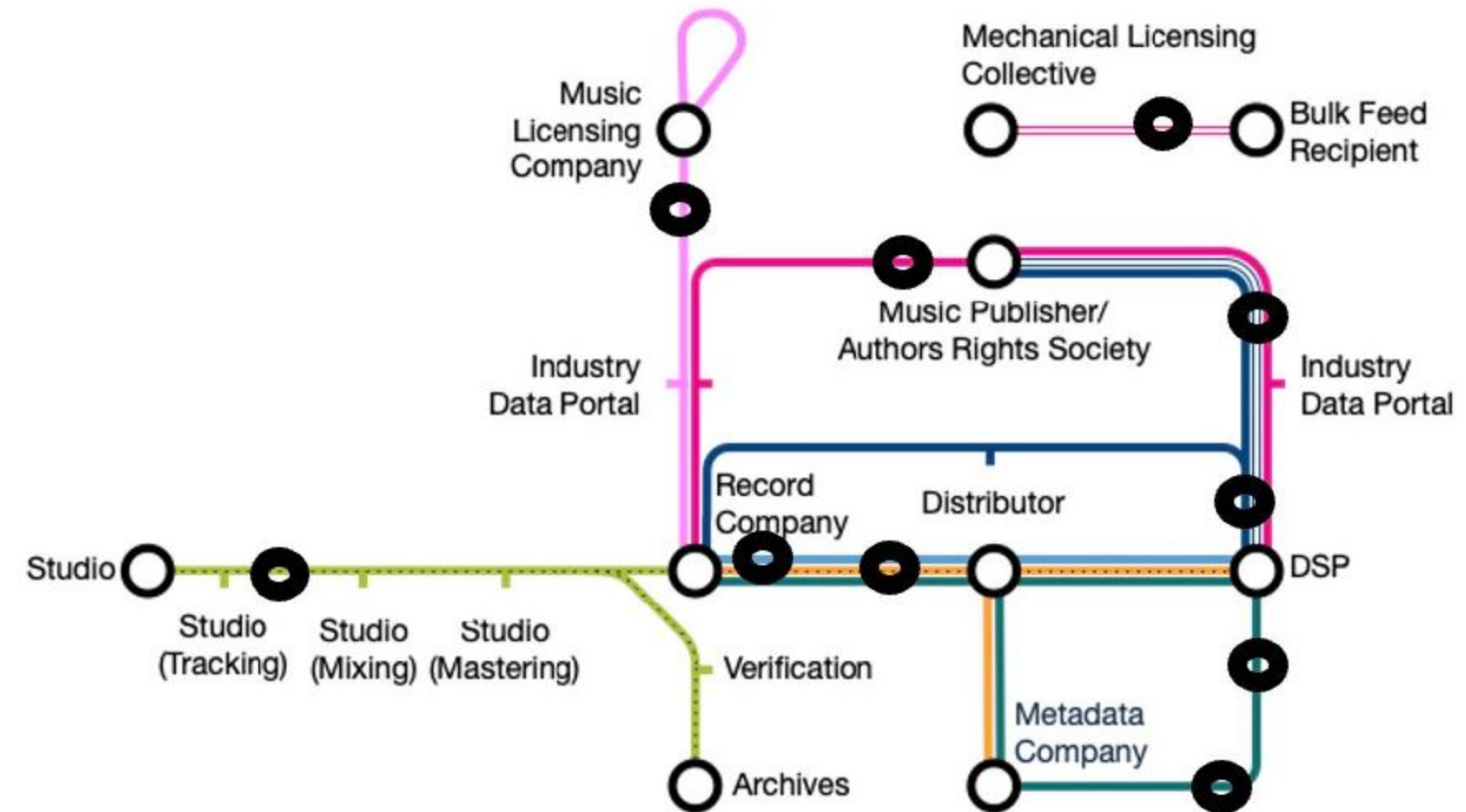
- Labels use RDx to notify neighbouring rights CMOs of new sound recordings
- Built on DDEX standards
- A best practice in cross-sector data sharing developed and supported by IFPI and WIN



The Standards



DDEX is a standards setting organisation focused on the creation of digital value chain standards to make the exchange of data and information across the music industry more efficient



Electronic Release Notification Message Suite (ERN)	Orange line	Musical Work Notification and Licensing (MWN/MWL/LoD)	Pink line
Media Enrichment and Description (MEAD)	Green line	Bulk Communication of Work and Recording Data (BWARM)	Red line
Party Identification and Enrichment (PIE)	Teal line	Recording Data and Rights (RDR-N, RDR-R and RDR-C)	Purple line
Catalogue Transfers (CT)	Blue line	Recording Information Notification (RIN)	Yellow-green line
Digital Sales Reporting Message Suite (DSR)	Dark blue line	Delivery of binaries (as part of another message)	Dotted line
Claim Detail Message Suite (CDM)	Light blue line		

© DDEX

<https://ddex.net/>

Remaining Challenges



ISRC is the most reliably assigned identifier in the music value chain. Labels and distributors assign it locally and rapidly. It anchors digital platforms ingestion, neighbouring rights matching, and fingerprinting / MRT services.

Challenges:

- Decentralized allocation
- No central registry
- Duplications

RDx enables standardized delivery of sound recording data from labels to neighbouring rights CMOs

Challenges:

- Not widely adopted yet
- Data not available to third parties
- Incomplete performer data
- No linkage to works

The Identifier Landscape (II)



Performer Data: The Neighbouring Rights Blind Spot

- Lack of commonly used performer identifiers
- IPN sits with performers' CMOs
- ISNI database populated from non-authoritative sources
- Labels rely on what artists supply

On the Musical Works side labels are NOT the source of truth:

- ISWC sits with publishers and authors' CMOs
- Labels do not generally hold IPI numbers in their systems
- No ISRC–ISWC linkage

Metadata Challenges



UK Music Streaming Metadata Report (April 2026). Main findings from record labels:

- labels cannot provide authoritative works information beyond what artists supply - they often do not have access to writer identifiers and rely on names, which can cause errors
- the timeline for releasing new recordings is usually faster than the timeline for agreeing metadata about the underlying work
- labels are not the 'source of truth' for works information and are concerned about pressure to provide more data to DSPs
- there is no central registry for ISRCs, leading to duplication and confusion
- better integration of tools and databases is needed to improve performer information

Source: <https://www.gov.uk/government/publications/music-streaming-metadata-report-and-project-update/executive-summary-music-streaming-metadata-report>

A Joined-Up Approach

Policy interventions, revenue distributions, AI transparency obligations are all weakened if the identifier and exchange layers cannot reliably link a usage to the people who created it

WIN stands ready to work with other stakeholders on practical infrastructure improvements



noemi@winformusic.org



<https://winformusic.org/>



Nathalie Boyer, The Adami Foundation, France

COPYRIGHT INFRASTRUCTURE FROM A PERFORMER'S PERSPECTIVE

Nathalie Boyer

Actress & Voice-over Artist
President, ADAMI Foundation
ADAMI Board Member

THE PROBLEM

- No consistent identification
- No structured metadata
- No persistent link to performances
- No traceability, no control, no remuneration

NEIGHBOURING RIGHTS

- Depend on identification and data
- Link performance to performer
- Link usage to remuneration
- No data = no effective rights

AI & NILV

- Voice cloning
- Image replication
- Performance simulation
- NILV: Name, Image, Likeness, Voice

INFRASTRUCTURE

- Semantic layer: identifiers, metadata
- Technical layer: databases, data exchange
- Identification, attribution, traceability
- Control and remuneration

UNMET NEEDS

- Economic: no link usage/payment
- Value not distributed
- Regulatory: rights not enforceable
- Lack of data transparency

PRIORITIES

- Standardised identifiers & metadata
- Transparency in AI/data use
- Interoperable systems
- Enable neighbouring rights

CONCLUSION

- **Visibility = existence**
- **No data → no rights → no remuneration**

**“IF PERFORMERS ARE NOT IN THE DATA,
THEY DO NOT EXIST IN THE SYSTEM.”**

— Nathalie BOYER

Tim Friedlander and Maria Pendolino, National Association of Voice Actors (NAVA), USA

NAVA NATIONAL ASSOCIATION OF VOICE ACTORS



NZAVA – Association of Voice Artists

MEET THE TEAM

Tim Friedlander, President

CBS PBR (Pro Bull Riding)
Hunter x Hunter
One Punch Man
Record of Ragnarok (Netflix)
Like A Dragon (Sega)
Ace Combat VII



Maria Pendolino, Secretary of the Board

Identifies as disabled voice actor

- Commercial Voice (Xfinity, Geico, HP)
- Documentary Narrator (Mariah Carey, Ariana Grande, Brad Pitt)
- Animation, Video Games, Industrials, Imaging
- The voice of your bank saying "I'm sorry, I didn't get that." when you scream Agent! Representative!





Current **US** Voice Rights & Legislation



In the US, you don't own the rights to your voice.
Yet.

On a federal level, there are no explicit voice rights, for voice actors, politicians or regular folks, and not all states currently have right-of-publicity laws that offer robust protection.



Rothman's Roadmap
<https://rightofpublicityroadmap.com/>



NO FAKES Act *Federal*

This proposed federal bill would make it illegal to use someone's voice or likeness in AI without permission. It means you'll need explicit consent and clear contracts before using synthetic or cloned voices.

Proposed



AB-412 *California*

This law demands transparency. Anyone building or using AI in California must be ready to show what data trained their models, including voices and performances.

Proposed



AB-2602 & S7676B *CA & NY*

California and New York now require explicit, informed consent before using someone's voice or image to make a digital replica. If your company works with voice AI, contracts must be clear, specific, and fair.

Enacted



SB 942 *California*

Also known as the California AI Transparency Act. This content provenance and watermark bill would ensure that in California AI-manipulated material with a performer's image or voice is identifiable through permanent watermarks.

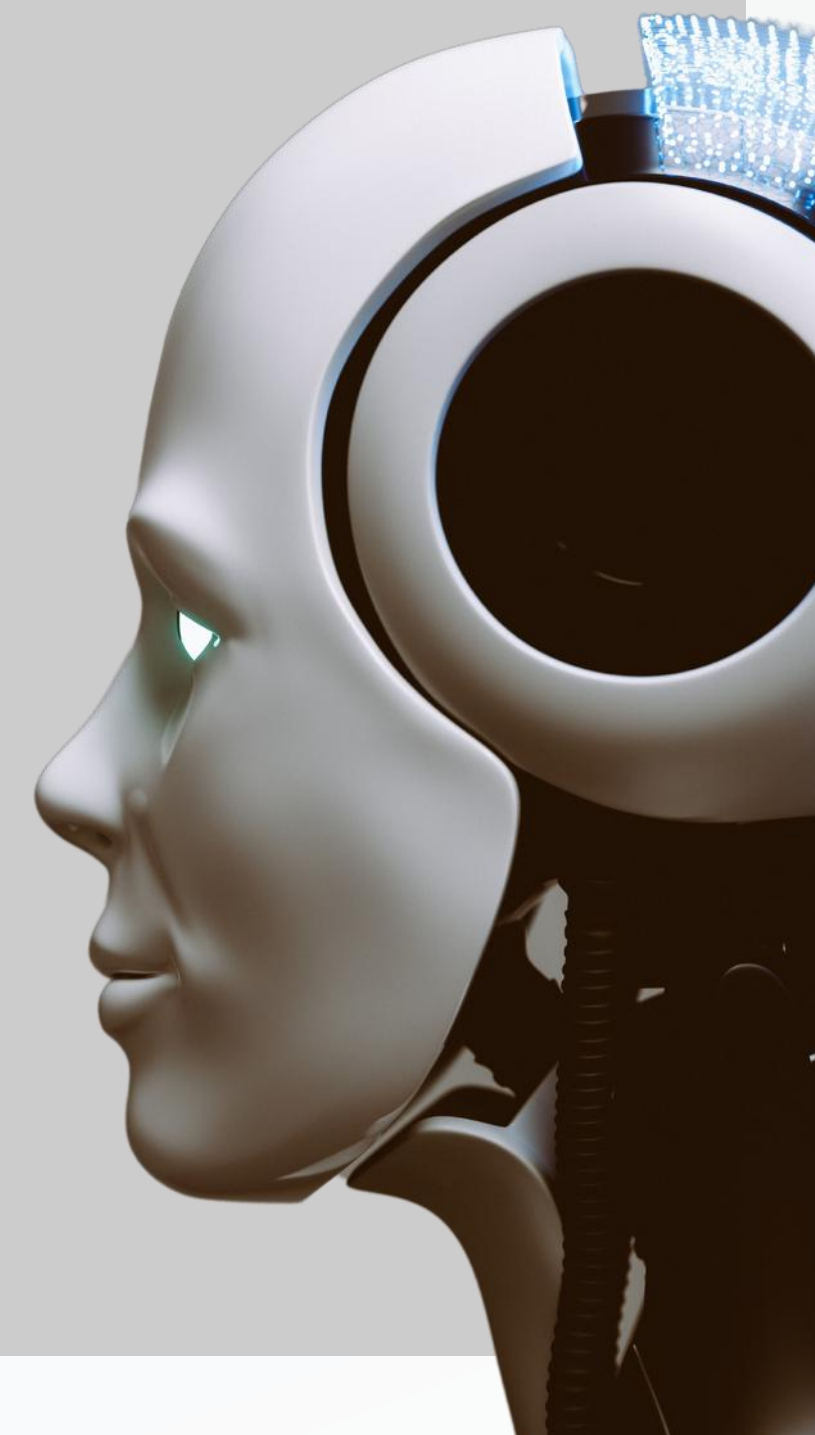
JAN 2026

WHAT WE'RE SEEING IN THE VO INDUSTRY

Hundreds of AI tech companies have sprung up. They are trying to sign performers to contracts directly through P2P sites.

Broad range of rates and terms

Some producers are familiar with the entertainment industry (video games, industrial, commercials) and are open to bargaining favorable terms.



Key Principles of **fAIr Voice** Use

▶ **Consent**

▶ **Control**

▶ **Compensation**

▶ **Training**

▶ **Security**

▶ **Sourcing**

▶ **VINL Rights**

-Voice

-Image

-Name

-Likeness



Our "fAIr Voices" framework informs the industry and is also expanding into ideas like PRAC3.

Does your company have an official legal position on the fair use doctrine?



Voice consent means that a person agrees in full awareness of how their voice will be used and what the limits of that usage are.

Under our “fAIr Voices” framework, consent covers not only recording, but also whether the voice may be used for AI-training, synthesis or cloning.



Consent is not a blanket license: rights to use a voice for Project A don't automatically cover Project B.

What's purchased is a usage license, not ownership of the voice itself. You are NOT buying the rights to the biometric data contained within the performance.

What is Voice Consent?

6 TENETS FOR CONTRACTS

- 1** Ability for the performer to **consent to use**.
- 2** **Explicit limits on use** of the results and proceeds of an AI/Synthetic voice and Machine Training.
- 3** **Ability to opt out or term limits** for AI/Synthetic voice use and Machine Training.
- 4** Appropriate **payment** for use.
- 5** Clearly denoted **exclusivity**.
- 6** **Safe Storage and tracking** of the performer's voice, likeness, performance and all products created from them.



WE ARE WORK FOR HIRE

- We give up our rights to our performance, not our voice print.
- Copyright does not directly benefit us but we have a vested interest in the protection copyright affords our employers who are the rights holders.
- “LearnRight”*, “CreatorRight”, the right for all parties to benefit from the companies built from our contributions, not just the copyright holders.



www.NAVAVoices.org/synth-ai

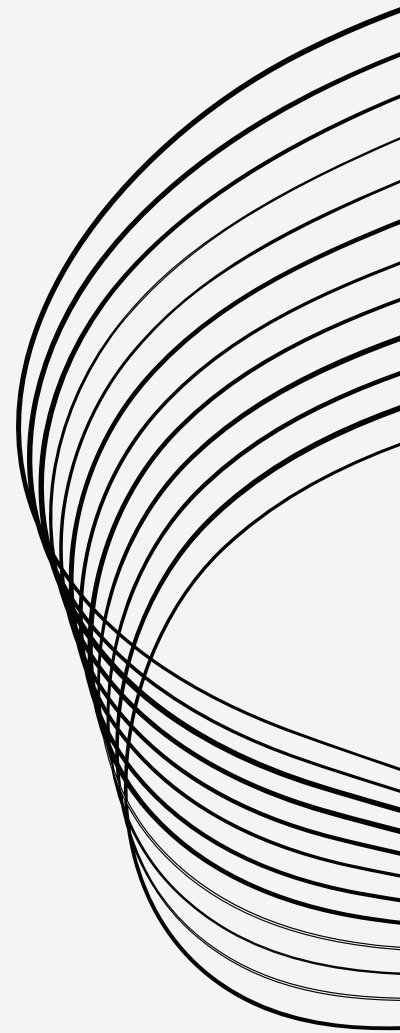
*Frank A. Pasquale, Thomas W. Malone, and Andrew Ting, **Copyright, Learnright, and Fair Use: Rethinking Compensation for AI Model Training** (December 03, 2025)



NOTE ON FAIR USE EXEMPTION (REGULATORY)

Since voice is not protected by copyright, a copyright exemption cannot be used to justify using voice files to train and create AI systems.

Specifically, the creation and sale of AI voices on the marketplace is counter to #4 of the Fair Use Doctrine.





TECHNICAL REQUESTS FOR VOICE FILES (SUSTAINABILITY/PROFITABILITY)



- Independent Third-Party **Verification**
- Mandatory **Labeling** of AI Generated Voices
- Provenance** data embedded in the metadata and the sound wave
 - Ability to **Track** audio files once they leave our possession.
- Usage** and **Duration** embedded in audio file to ensure proper payment for usage easily accessible by end client.
- Offensive **Protections** to keep voice files from being uploaded to voice generation and cloning systems without consent.



We Can Help



NAVA Headquarters
+1-323-892-7173



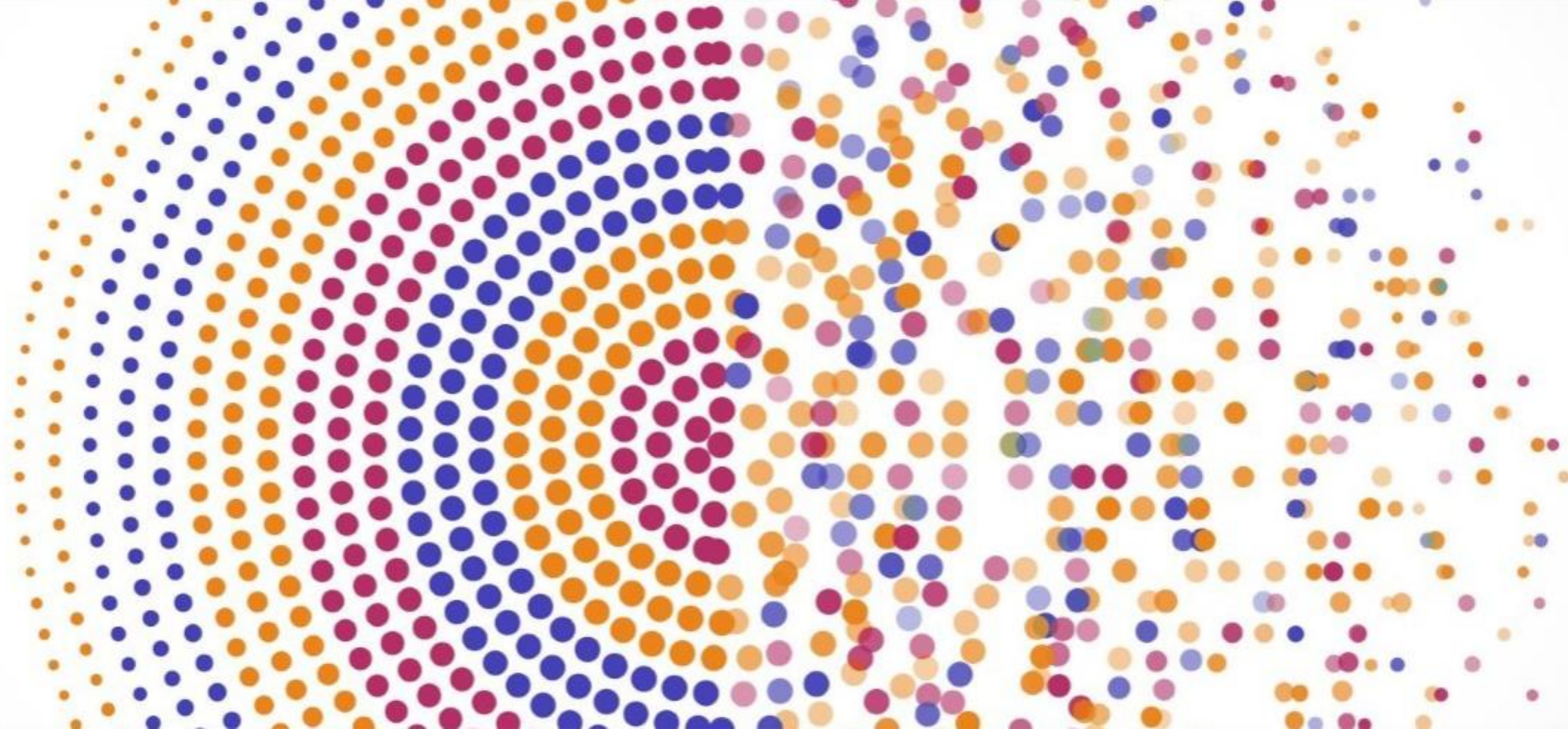
Email NAVA
contact@navavoices.org



About NAVA:

NAVA is a social impact non-profit association for professional voice actors, created to advocate and promote the advancement of the voice acting industry.





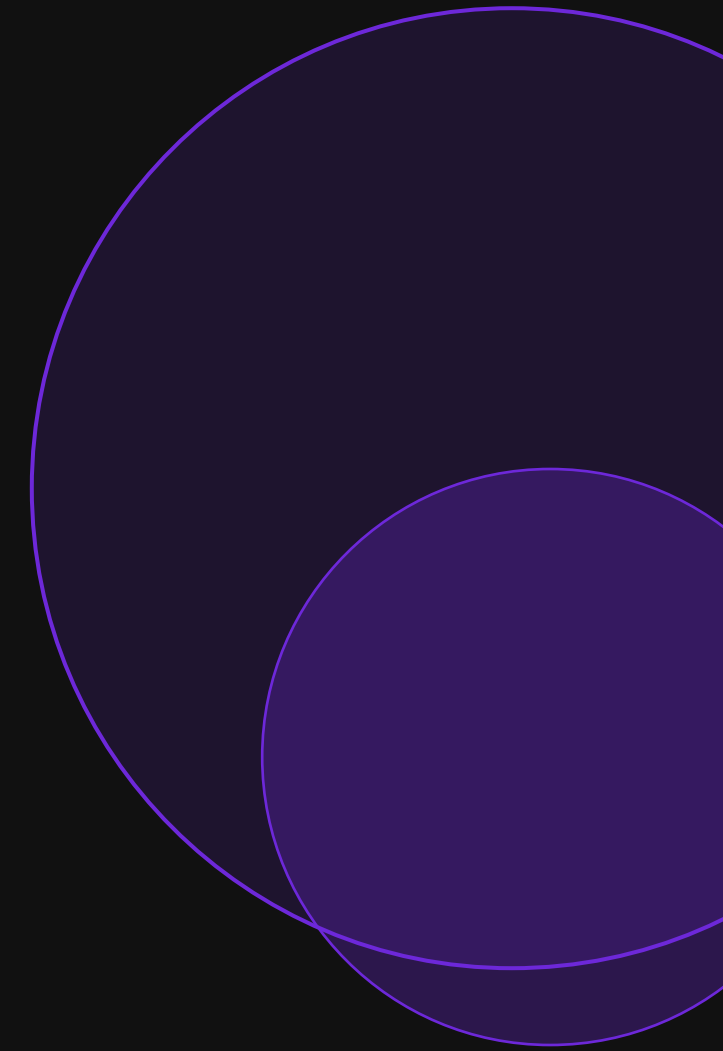
4. A use case: Kaista
by Jaakko Suomalainen,
Audiovisual Producers Finland (APFI)

Kaista

Powered by APFI

Copyright Infrastructure in Practice

How Finnish audiovisual production companies manage rights
rights reporting at scale



The challenge we set out to solve

Inefficient reporting

- Manual, time-consuming process
- Reporting obligations growing year on year (Kopioisto, music rights, CSRD...)
- Same data entered repeatedly across systems

Fragmented data

- No centralised data collection for the industry industry
- Decisions made without reliable metrics
- No common production identifiers across domains
- Difficult to demonstrate industry value to policymakers

Kaista

An agile reporting platform integrated into audiovisual production workflows

ONE PLATFORM

All reporting within a few clicks

AUTOMATION

Automated copyright registration & music reports

INTEGRATIONS

Data delivered in the exact format each recipient's system requires

STATISTICS

Industry-wide data accumulation for evidence-based advocacy

Reports and registrations handled by Kaista

Copyright & royalties

- APFI production registration
- Kopiosto report (creators & performers)

Music licensing

- NCB/Teosto music report
- CISAC cue sheet
- Music report for channels (YLE/MTV)

Identifiers and others

- ISAN application
- Sustainability tools
- Employment and financial data

How it works

AUTOMATION

Reports generated from production data — no manual re-entry

EASE OF USE

One platform, one login, easy usability, efficient UI

TECHNOLOGY

Software integrations deliver data directly to anybody

Example: music licensing flow

1

Editor or sound designer exports EDL/XML/CSV/TXT - file from preferred software



2

File uploaded to Kaista — track list parsed automatically



3

Music data enriched via catalogue API where available



4

NCB, CISAC and any other reports generated and sent

Traction & impact

Launched 7 October 2025 — figures from the first seven months

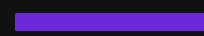
300+

producers
registered



120+

production companies
on board



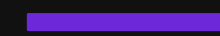
~80%

of Finnish production
companies
covered



200+

productions
added



”

Before Kaista, music reporting meant filling in 100+ rows manually across multiple separate systems — almost a week's work for a season of a TV-series. Now it's done before lunch.

- Warner Bros International Television Production Finland

Up to 1 FTE saved / year in largest organisations

Roadmap

1

Production analytics

Dashboards giving producers and the industry visibility into production data at scale

2

Reporting for broadcasters

Extend the platform to serve broadcasters' reporting needs

3

Sustainability functions

Various ESG data collection and reporting tools

4

AI use reporting

Structured logging of AI tool usage in productions

5

Towards full infrastructure

Unified production ID across domains · machine-readable contract details · integrated AI tools

Metadata can be a burden — unless the system works for you

Some challenges for the industry

- Rights holders need accurate metadata to get paid
- Metadata creation is a cost and burden for producers
- Data is siloed: one production, multiple separate databases
- No common identifier links data across music, copyright and broadcast domains

What Kaista accumulates automatically

Genres	Production years
Directors & creators	Composers
Performers & roles	Music catalogues
Broadcasters	Production companies
Identifiers	Rights holders



Producers get a tool that saves time. The industry gets high-quality, structured data. Rights holders get paid more accurately.

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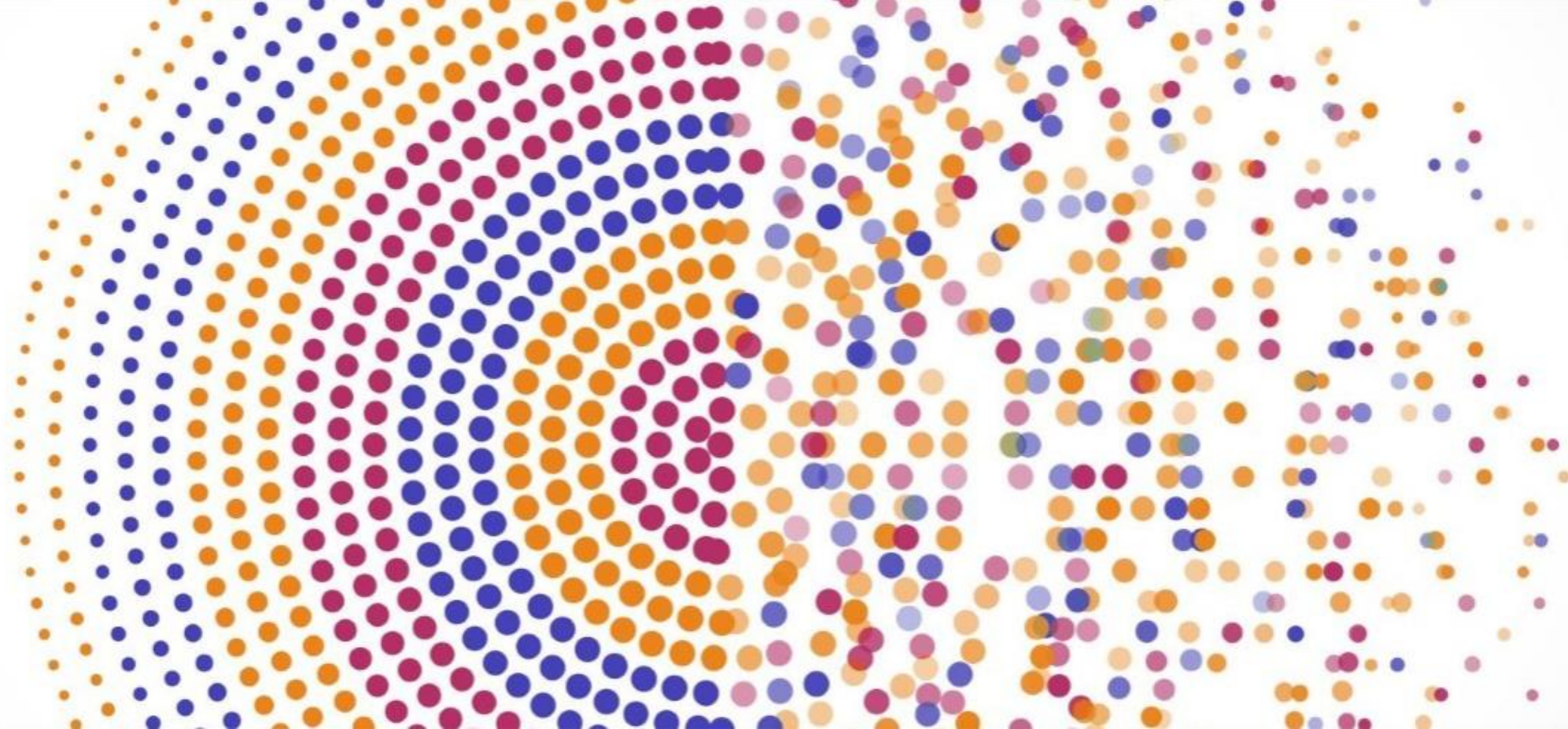
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5. Panel discussion moderated by Philippe Rixhon