



Joint Advocacy for Operational Guidelines under the 2005 Convention that Fully Protect Human Creativity in the Age of Generative Artificial Intelligence

This advocacy document aims to present, in a concise manner, the main concerns as well as the general recommendations that have reached consensus among the civil society organizations that are signatories to the letter. These are considered essential to achieving the objectives of the 2005 Convention and should guide the Proposal for the revision of the Operational Guidelines for the implementation of the Convention in the digital environment, as set out in the annex to document DCE/26/19.IGC/7.b Rev.

At the outset, we wish to reaffirm that these Guidelines should be technologically neutral (i.e. all the principles adopted should remain valid irrespective of any possible technological change or evolution) and should primarily aim to foster the flourishing of human creativity in a context where artificial intelligence (AI), particularly generative AI, is playing an increasingly prominent role. **In this regard, we consider that the Operational Guidelines fulfill their purpose when they contribute to protecting and promoting human creativity in the digital environment, rather than when they encourage or incentivize the adoption of AI tools or systems.**

In this context, the signatory organizations wish to bring the following elements to your attention:

- 1. The policy framework governing the use of AI in the cultural sector should be anchored in clear conditions that ensure respect for copyright and related rights and the protection of human creativity¹**

The revised Guidelines should clearly affirm the principles of authorization, remuneration and transparency (ART), in particular by ensuring that:

- the use of protected works for the development and operation of AI systems is subject to prior authorization from rightsholders;
- creators are remunerated where their works contribute to the functioning and outputs of such systems; and

¹ It is essential to clarify that the notion of “cultural expressions” explicitly includes intellectual property rights, the importance of which is recognized in the preamble of the 2005 Convention. This notably includes copyright and related rights, whose protection must be ensured by UNESCO Member States, in line with the commitments reaffirmed in the Outcome Document of Mondiacult 2025.

- transparency obligations are placed on those developing and deploying AI systems, including regarding the protected content used, the modalities of use, and the value generated. Transparency is a precondition for both, as it enables creators and right holders to identify how their works are used and to exercise their rights effectively.

These conditions should be clearly set out from the outset in the Operational Guidelines, in order to ensure that the development of AI systems remains consistent with the protection of human creativity and the objectives of the Convention.

2. Major concerns regarding Principle 1.2 on a “right to use AI”

Principle 1.2, which establishes a “right [...] to use AI in the name of artistic freedom,” does not respond to an identified need and appears to be inconsistent with the purpose of a text aimed at implementing the 2005 Convention in the digital environment, whose objective is notably to protect and promote artists and cultural professionals, as well as to strengthen the diversity of cultural expressions. Moreover, such a provision could, conversely, undermine the freedom of artists and cultural professionals not to use AI, particularly in contexts where its use could be imposed for reasons such as efficiency, including economic considerations. **This principle should therefore be removed from the Operational Guidelines.**

3. Inclusion and Bias Reduction: Focus on Governance and Models Diversity Rather Than Supporting the Development of LLMs Without Adequate Safeguards

Whether from the perspective of inclusion, bias reduction (priority domain 2), or cultural exchange (priority domain 6), the Operational Guidelines should not “support the development” of specific language models, and, by extension, specific business models, such as large language models (LLMs) (2.2.1). It should be recalled that LLMs are controlled by a small number of very large private companies, often in monopolistic positions.

Encouraging the inclusion of high-quality data (2.1.1, 6.1.4) in lightly regulated companies that develop according to market rules is not the way to address issues of homogenization or discrimination, which indeed deserve Parties’ full attention.

4. Remove Measures That Encourage the Replacement of Creative Professions

The Operational Guidelines must not include provisions that could encourage or legitimize the replacement of creative professions by generative artificial intelligence systems, for example in areas such as dubbing or translation (2.2.3). Professional translators and audiovisual adaptation specialists are essential to the protection and promotion of a diversity of cultural expression and linguistic integrity. As drafted, provision 2.2.3 risks promoting their replacement by AI without sufficient respect for their copyright and related rights and undervalues human expertise and cultural nuance. Therefore, the provision should not be included.

About the signatory organizations

International Confederation of Societies of Authors and Composers (CISAC)

CISAC – the International Confederation of Societies of Authors and Composers – is the world's leading network of authors' societies (also referred to as Collective Management Organisations, or CMOs). CISAC protects the rights and represents the interests of creators worldwide. With **227 member societies in 111 countries**, CISAC represents over four million creators of music, audio-visual, drama, literature, and visual arts.

International Authors Forum (IAF)

The International Authors Forum (IAF) represents over 700,000 authors worldwide and campaigns for their interests in every country. IAF campaigns for authors worldwide, both at the international and national levels. Taking part in WIPO and UNESCO it ensures authors are heard at the international level and it supports authors with issues they face whether they are global or local.

International Affiliation of Writers Guilds (IAWG)

The International Affiliation of Writers Guilds (IAWG) was established in 1986 to address the globalization of the entertainment industry and improve the working conditions of professional film and television writers worldwide through collective action, mutual support and common representation internationally. Its member guilds work on behalf of 50,000 writers in the areas of collective bargaining, standard contracts, credit disputes, government lobbying, and the promotion of the essential role of the writer as first creator in the filmmaking process.

International Federation of Coalitions for Cultural Diversity (IFCCD)

The International Federation of Coalitions for Cultural Diversity (IFCCD) is the voice of cultural professionals around the world (Africa, the Americas, Asia-Pacific, Europe). It brings together some thirty organizations representing the sectors of creation, independent production, distribution, and publishing across the fields of books, film, television, music, live performance, and visual arts. The IFCCD's mission is to coordinate civil society efforts to implement the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

International Federation of Musicians (FIM)

The International Federation of Musicians (FIM), founded in 1948, represents musicians' unions and equivalent representative organisations worldwide. Today, it brings together approximately 70 members across 60 countries. FIM's mission is to protect and advance the economic, social, and artistic interests of the musicians represented by its member associations.

International Musical Artists Rights Alliance (IMARA)

The International Musical Artists Rights Alliance (IMARA) is an international organisation founded by leading Collective Management Organisations (CMOs). Through our 22 member CMOs, we licence, defend and advance the rights of 500,000+ performers worldwide. Established in 2025, IMARA leads international efforts to ensure that Music Performers receive fair remuneration from streaming, AI, and audiovisual exploitation of their performances globally.

International Music Council (IMC)

The International Music Council (IMC) is the world's largest network of music organisations and institutions dedicated to the advancement of essential music rights for all people. IMC's network is present in 150 countries on all continents, with national music councils and international, regional and national music organisations as well as specialised organisations in the field of arts and culture.