



MUSIC IN THE DIGITAL AGE

INTERNATIONAL CONFERENCE | DIGITAL TECHNOLOGIES AND ARTISTS' RIGHTS

ATHENS, OCTOBER 22-24, STAVROS NIARCHOS FOUNDATION CULTURAL CENTER

OPENING SPEECHES

Music in the Digital Age: Streaming & Artificial Intelligence has been a three-day international forum organized by APOLLON (Greek CMO for musicians' neighboring rights) and FIM (International Federation of Musicians). Against the backdrop of **AI-generated content and the dominance of streaming platforms**, the conference examined how **revenue models, legal frameworks and artistic labor are being reshaped** in a digital economy that prioritizes scale over sustainability.

Bringing together artists, journalists, industry professionals, legal experts, academics, policy makers and technologists, the event focused on three core questions:

- How to build **sustainable and equitable compensation** models in a saturated streaming market?
- How to protect creators' rights when **AI is trained on and competes with their work?**
- What role should legislation play in **securing ethical AI and fairer digital markets** without stifling innovation?

Christina Langer, representing WIPO's Copyright Law Division, provided a global policy perspective, detailing the organization's ongoing work to address the paradox of music's increased accessibility versus inadequate compensation for creators. She highlighted WIPO's focus on transparency, traceability, and ensuring a fair share for artists in the new AI value chain.

OPENING SPEECHES | CHRISTINA LANGER

Athens, October 22, 2025
Stavros Niarchos Foundation Cultural Center

Dear Deputy Minister Fotilas, dear Mr. John Smith, dear Mr. Grigoris Lamprianidis, dear Mr. Christodoulou, good morning, ladies and gentlemen.

It's a pleasure to be with you and to participate in this conference on music in the digital age, streaming and artificial intelligence on behalf of WIPO's Deputy Director General, Sylvie Forbin, who unfortunately could not be with us today. I'm, however, very pleased to step in and to join you all for these timely and highly relevant discussions that will take place over the next three days. I would also like to congratulate the organizers, APOLLON and FIM, for putting together such a well-designed program.

When I was learning the violin as a child and then later as a teenager, I spent hours and hours practicing the same piece, sometimes to the dismay of my parents and probably the neighbors, attempting to get the notes right. The conversation about music in the digital age is not new, but it frequently reminds me of those early days. Back then, music was something we touched, we played, we practiced together. Today, it exists in data, algorithms, and on streaming platforms. I think that the essential has not changed. It is still about the feeling that binds creators and performers with listeners, and about discovering strategies to conserve and value their creation.

It is precisely this enduring link between creativity and its value that explains why at WIPO, this topic has a place in the agenda of the Standing Committee on Copyright and Related Rights, the SCCR, since almost a decade now. With the rise of artificial intelligence, the conversation has taken on new energy, bringing fresh questions and a certain feeling of urgency in the face of the rapid transformations brought by this technology.

The new technologies seem to make music more present in our everyday lives than ever before, and yet they are not necessarily bringing a reward to all in the creative value chain. In addition, the line between human and machine creation is becoming more and more blurry. This certainly gives rise to significant areas of uncertainty for which we still have few clear answers.

We note that several member states have requested that additional time be devoted to the subject during the SCCR's week of discussion. This reflects not only the strong interest in the matter, but also the recognition of a need for more opportunities and fora dedicated to the topic and to allow exchange both among governments and across the many stakeholders.

The discussion on music streaming, firstly introduced by the Group of Latin American and Caribbean Countries, the GRULAC, in 2015, is the area in which the committee has built the most substantial body of analytical work, including seven studies, two brainstorming exercises, and an information session held in March 2023.

All these efforts have helped us better understand how copyright operates in the digital music ecosystem, from licensing practices and performance remuneration, to transparency and royal distribution and cross-border challenges, and how digital markets are evolving around the world. But as we all know, the landscape continues to change at an incredible pace.

The emergence of AI, new business models, and new market actors bring new questions from legal, economic, and even ethical nature that go far beyond traditional copyright frameworks. In 2023, the topic of AI, especially generative AI, reached the agenda of the SCCR. Since then, two information sessions have already taken place, and we are currently preparing for a third one for the SCCR in December, more precisely for December 4.

Alongside updates from member states on new laws, court decisions, or similar developments, we plan to focus on two themes. First, visibility and transparency, how traceability and labeling can strengthen accountability. And second, the fair share for creators, looking at ways they can be properly rewarded in the AI value chain.

Of course, the music sector is central in the debate on AI and the issues related to you particularly, the music performers, generate a lot of discussions. Looking ahead, GRULAC continues to be the driver of the discussion around the topic, with a draft work plan on copyright in the digital environment, outlining possible next steps which will be under consideration by the committee.

At the same time, new initiatives are emerging. The delegation of Indonesia, for example, recently announced its plan to submit an own proposal for the December SCCR related to, and I quote, "A proposal for a legally binding instrument on the governance of copyright royalty in the digital environment." As you can imagine, these issues will continue to be central to the SCCR's work.

Discussions on AI are also advancing within WIPO beyond the SCCR and beyond copyright. The WIPO Conversations, for instance, are a series of meetings which focus on different topics related to the impact of frontier technologies on IP rights. The next edition will be taking place next week on October 28 and 29, and we will look at intellectual property and synthetic media. So you are, of course, warmly invited to join us either in person or online.

Since we have more musicians here, I want to remind you that this year, we are celebrating World IP Day under the theme "IP and Music: Feel the Beat of IP" .At WIPO, we decided to not only celebrate on April 26th, but to continue the celebrations throughout the whole year. And in line with the theme, to put the spotlight on music and the musicians. This gives us a wonderful opportunity to raise the topic of IP and music around the world, and to get even more in touch with the music community.

One of the key tools for doing that is our knowledge platform, "CLIP" (Creators Learn Intellectual Property), which many of you know. The platform is designed to help creators in the music sector understand the creative industry system in which they work. Through our CLIP champions, we are spreading the word at music events worldwide. And we keep improving the platform with new languages and a mobile app that will be available soon. We want CLIP to be a resource for all creators everywhere. This is why we are also starting to collaborate with more regional partners in Indonesia, in India, Brazil and beyond. And we would love to be more active here in Greece. So please reach out if you have a proposal, if you want to support the creators in Greece, or - I know we have some international participants in your respective countries - we would be happy to

hear from you. In this context, I also want to express our thanks to FIM for being a partner in this initiative, as a member of the WIPO for Creators Advisory Board, and I know Benoit Machuel especially is very active there. Thank you so much.

Another initiative that is highly relevant to our reflection on music streaming is the Creative Economy Data Model, or CEDM. This framework helps assess the conditions and it assess the quality and potential of a country's creative ecosystem, identifying the key conditions that enable cultural production, including music, to generate both economic and social value. By linking data on intellectual property, market performance, and cultural participation, the model provides evidence that supports fairer and more sustainable creative sectors. In this regard, the work of organizations such as FIM and APOLLON is particularly important as it brings the perspective of performers and their role in ensuring the digital markets function in a way that benefits creators and society as a whole.

Ultimately, our shared goal remains the same, to ensure that creators, performers, and producers can continue to thrive in a fair and sustainable digital music economy. Please let me close by expressing how glad I am to continue the discussion on music in the digital age with you all, the musicians, but also with many partners who have worked with us throughout the years. I look forward to the conversations, your testimonies and analysis. And I wish all of us an insightful and fruitful conference. Thank you.

Christina Langer,
Copyright Law Division, Copyright and Creative Industries Sector, WIPO



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