

# Don't cut the signal

## Protect fair access to broadcast content

The **Access to Knowledge Coalition (A2K)** expresses deep concern regarding the draft broadcast treaty under discussion at WIPO's Standing Committee on Copyright and Related Rights.

The Broadcast Treaty in its current form **is a treaty without a purpose.** The original purpose of the treaty was to protect traditional broadcasters against theft of their signals. By extending the treaty to webcasters, and far beyond broadcast signals, the current text creates terminological and technical confusion with significant overlap with copyright.

The Broadcast Treaty **creates a never-ending exclusivity.** The current draft grants new exclusive rights which can even extend to materials in the public domain or openly licensed.

The Broadcast Treaty **does not protect the public interest.** The draft does not include mandatory exceptions for quotation, news of the day, education, research, libraries, archives, museums and persons with disabilities.

The Broadcast Treaty **is not aligned with Human Rights.** The draft does not advance the achievement of the WIPO Development Agenda and the UN Sustainable Development Goals.



**The Broadcast Treaty  
should not be adopted  
in its current form.**

**A?K**

# Broadcasts are used for various public interest purposes:

If we think in terms of social memory, I always wonder what are the things we remember of great events through an image we saw on TV or through a program we heard on radio. These are the main sources **to study contemporary history** and the fact that they cannot be reproduced is a big problem for Latin America. Why do we know more about the history of the great wars from Churchill's or Roosevelt's communiqués? Well, because you surf the Internet and you hear their voices, you see their images. In our case, it is difficult to find those sources to show that Uruguay, for example, was part of those processes both globally and locally.



**Isabel Wschebor,**  
historian and specialist in audiovisual  
archives, Uruguay

We use broadcast materials **to produce research and also critical analysis of the media** (content analysis, discourse analysis, etc.) and we also use parts/cuts of these materials to produce content that promotes reflection based on criticism and parody. In 2015-2016, we produced a series of videos denouncing and explaining the abuses and discrimination in telenovelas. Some videos featured clips from audiovisual productions produced by Brazilian broadcasters, as a way of providing critical analysis of these productions.



**Ana Mielke,**  
journalist and coordinator of the social  
communication collective "Intervezos", Brazil



Together with my graduate students in the MA Public History program, we are researching in the local tv station news collections **to create a multimedia website about the history of a neighbourhood** in the city. These news pieces amplify the voices of citizens themselves, especially from diverse communities.

**Dr. Michelle A. Hamilton,**  
public history professor,  
Western University, Canada

I was making one of my first big films, 'Born into Struggle', and I wanted **to use in my documentary** a tiny clip showing the image of me and my father when we arrived at the OR Tambo airport and we were interviewed by Reuters about returning to South Africa. I couldn't believe that I couldn't use that tiny clip of myself and my father without paying an absurdly expensive amount. (...) It took me years to make it and I had to fight against players like the BBC, Reuters, ITN, AP and all these other big monopolies who control our images in order to tell my own story.

**Rehad Desai,**  
filmmaker and former  
political exile, South Africa



We use a lot of broadcast materials, from radio, television, YouTube and several internet sites. In film editing, we work with both visual and sound archive materials that the students use to make short audiovisual works. For the subject of filmmaking, we use examples made by some of the teachers for television channels and streaming platforms **to explain filmmaking processes.**

**Lourdes,**  
professor in a public university, Argentina

# A2K

**Educators** use broadcast materials for class preparation, teaching, and student work to ensure the right to quality education.

**Libraries, archives and museums** preserve broadcast content to provide access to our cultural heritage.

**Researchers** use broadcasts to facilitate media monitoring and to study history and culture.

Broadcasts are also a critical source of content for **other creators**, such as journalists and documentary filmmakers.

**The Broadcast Treaty  
must take these users  
and their interests into account.**

## About the A2K Coalition

The Access to Knowledge Coalition represents a wide range of educators, researchers, students, libraries, archives, museums, copyright academics, and various other knowledge users and creative communities globally.

<https://www.a2k-coalition.org/>



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