

ANNUAL REPORT

MONDE
MUNDO



CONTENT

02	Foreword by Björn Ulvaeus President of CISAC
03	Foreword by Marcelo Castello Branco Chair of the CISAC Board
04	Foreword by Gadi Oron Director General of CISAC
05	CISAC: global network for creators
06	CISAC concludes new strategic review
08	ISWC: Getting it adopted across the value chain
10	Digital: Working for a fairer streaming market for creators
16	“Creators for Ukraine”

18	Market development
	Greece: CISAC project _____ 18
	CISAC support in Turkey _____ 20
	CISAC-IPRS collaboration _____ 21

22	Supporting national lobbying
	Audiovisual rights in Chile _____ 22
	Private copying law in Mexico _____ 23
	Protecting creators using EU trade rules _____ 24
	Progress on private copying in West Africa _____ 25
	One-stop shop licensing in Georgia _____ 25

26	Resale Right Report
	Visual arts: Mexico boosts Resale Right _____ 26

27	Audiovisual fair remuneration campaign
	Audiovisual remuneration event looks at successes in Latin America and Europe _____ 27

28	Global Collections Report
	Insight into streaming remuneration trends _____ 28

29	CIAM Report
	Navigating TikTok heads the CIAM agenda _____ 29

30	CIAGP Report
	Resale Right, technology and information exchange _____ 30

31	Membership by Region
----	-----------------------------

33	CISAC Committee Structure
----	----------------------------------

34	Management Team & Board
----	------------------------------------



Foreword **Björn Ulvaeus**, President of CISAC

We must make life fair for creators, or we will lose the next Paul McCartney

I'm pleased to introduce CISAC's latest Annual Report. It shows the work our global network is doing to help millions of creators make a living.

Every day, composers, painters, scriptwriters, directors, photographers and songwriters see their talent wasted because their work is not properly valued, because of negligible royalties, buyouts imposed on them by platforms, or because of poor data systems.

These are the people CISAC works for: creators who struggle to make a living, and too often have to give up the creative life. Among them, probably, is the next Paul McCartney – and the question is, will the streaming world we are building today nurture him to success? Or will it tread on his dreams?

When I agreed to become CISAC's President, I had two ambitions—to be the voice of my fellow creators on the global stage; and to help the network of CMOs improve their services to members.

This is an incredibly challenging mission, but I believe we are making progress. On the advocacy side, our message has been heard. In meetings this year, I have witnessed the respect that CISAC and its members command at the highest levels of government.

It's important to know where that respect comes from: it is because CISAC and its societies are the only bodies that exclusively look after the creator. Companies come and go, catalogues get acquired, professionals you have a relationship with move on, but there is always one constant — it is the CMOs. It is they whose sole and overarching task is to be a loyal and transparent partner for the creator at all times. Today CISAC is working to address unprecedented issues now facing creators in the streaming world.

First, we must accelerate the work to fix the metadata problem, so that works can be properly identified and their creators fairly paid. We have gained a real momentum on this now. CISAC's upgraded ISWC is more widely adopted and engaged in by publishers and DSPs, and new collaboration projects have come from societies, for example JASRAC's recent ventures in Asia.

Second, the debate on fairness in the streaming world is gathering pace. We need to keep looking at why music and creative works are systemically devalued. For example, the lack of recognition of the songwriter; the power of digital platforms; the erosion of subscription prices over many years; untransparent algorithms

that influence our choices; and the split of the digital pie that is skewed against the songwriter.

And finally, there is the vast impact of AI. I like AI-powered tools and I use them, and I am convinced they will help creators improve their works. However, AI comes with its own set of problems—not least the copyright status of AI-created works. I believe this must be addressed at the highest level, including through a forum such as the United Nations.

"CISAC is working to address unprecedented issues now facing creators in the streaming world."

These are priorities that are crucial for the future well-being of creators. How well we manage them will, I believe, shape our future cultural landscape.

Can we have another Paul McCartney? I hope we can - but it will only happen if we make the streaming world a fairer place for creators today.

So much needs to be fixed. Let's all get on and do it. ●

Foreword **Marcelo Castello Branco**, Chair of the CISAC Board

CISAC is helping build a better future for CMOs

The CISAC global network has shown an impressive recovery in the last year, with royalty collections back to growth thanks to the popularity of live and digital media. However, the market outlook is still fraught with challenges as our ecosystem rapidly evolves. CISAC continues to have a critical role to play in meeting those challenges, as this Report testifies.

The soundness of societies through successive crises highlights the immense value to CMOs of belonging to a global community. It enables fairer, more effective lobbying for legislation, and provides access to technology services that are needed to improve our systems in the streaming world.

There is no question that the pressures on CISAC's member CMOs today are greater than ever before. Digital has required large-scale investment in new technology; competition is far more intense across the sector; the traditional principles of the collective management system are being questioned by new commercial entities. These are just a few of the new challenges.

Like every actor in our sector, CISAC's role must adjust to change. The Confederation is now being reshaped following a comprehensive review of our entire global activity over recent years. We have been able to stop, look, listen, and come up with good, forward-looking recommendations as part of the review.

Above all, we are working to reconcile the increasingly divergent interests of our members and do so in a way that safeguards CISAC's unique assets – its global unity and its ability to serve creators of all genres and repertoires.

Moving with the flow, CISAC will increasingly need to support members in understanding AI. Topics such as NFTs, the Metaverse, and now especially generative artificial intelligence, have moved to the centre of our collective agenda.

It is clear that the future will see the coexistence of many different technological tools and possibilities, and at the same time complex legal challenges.

Many of these advances will inevitably impact on copyright laws, and in ways that are not fully understood right now.

Creators must work to understand the new tools and the opportunities they present. Or simply ignore the fever and the hype, keep following their instincts and be true to themselves and their ancestral culture.

"The soundness of societies through successive crises highlights the immense value to CMOs of belonging to a global community."

©Miguel Sá

Going forward, CISAC has a vital role to play in this area: as an advocate to lawmakers, as a hub for shared global best practices, and as a source of legal and market knowledge. This is an enormous priority for our sector in the coming year.

Through all the activities reported here, CISAC is helping build a promising future for collective management societies and the creators they represent. A future that is more adaptive, resilient, and committed to delivering the best possible outcomes for our members. ●



Foreword **Gadi Oron**, Director General of CISAC

The return to growth and a new strategy for the future

Welcome to the 2023 CISAC Annual Report. I am delighted that this year's publication comes just ahead of our first in-person General Assembly in four years (hosted by SACM in Mexico City) and is set against a background of renewed growth in collections globally.

The pandemic may be over, but it is anything but “business as usual” for the CISAC network. While many societies are reporting record high collections for 2022, many others across our diverse community are struggling to recover. The shift to digital is spurring collections growth globally, but at the same time posing unprecedented new challenges to the operations of many societies.

In this context, CISAC continues to work relentlessly to help deliver collections growth and provide essential business services to our members.

On the advocacy front, copyright issues affecting the creative industries have come back on to the agenda of governments. CISAC has responded proactively, supporting societies such as in Romania, Mexico and South Africa, and lobbying on EU trade agreements and at WIPO. In Japan and Germany, led by our President, we joined JASRAC and GEMA to meet at the highest levels of government to discuss fair digital royalties for creators.

In a major step forward, CISAC has recently concluded a strategy review with members to define its direction and priorities in the years ahead. This has been an intense, exhaustive and highly inclusive process spanning three years.

The vast amount of input from more than 140 societies has helped us better understand how to balance the increasingly divergent needs of our membership. It has highlighted the value that our members believe they are getting from CISAC, but also the necessity for changes to better meet their needs in the future. I am extremely grateful to our members, their CEOs

“The review has highlighted the value that our members believe they are getting from CISAC, but also the necessity for changes to better meet their needs in the future.”

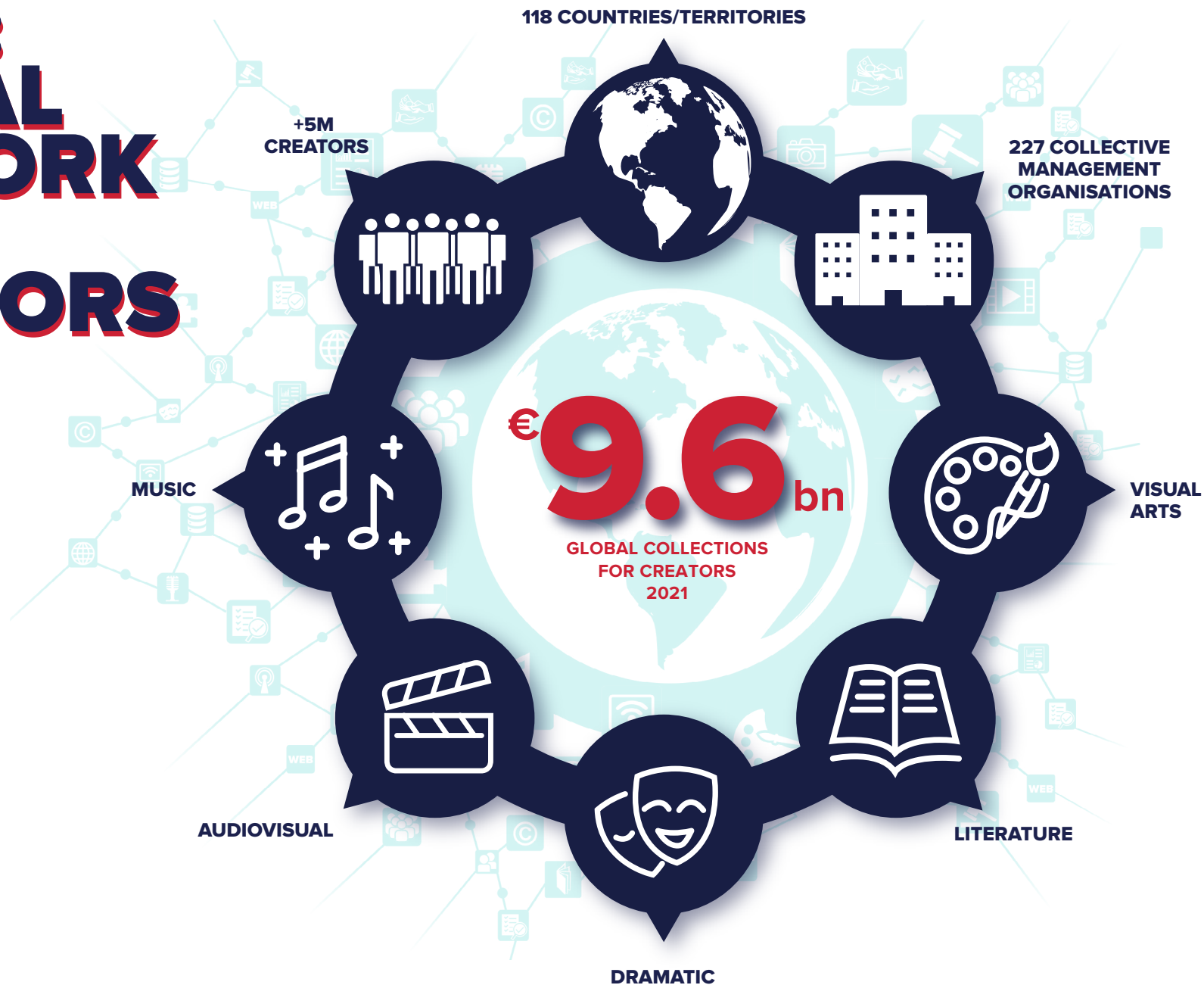
and senior staff who took part in this exercise, for their support and dedication. The outcome of the review will guide us in the years ahead.

The past year has delivered encouraging progress on a number of projects. Our “Creators for Ukraine” campaign hit €1.4 million, thanks to the generous donations of members. In Greece and Turkey, CISAC’s support over many years has yielded impressive results and is helping deliver positive change to turn around historically under-performing markets.

On the technology front, we continue with our campaign to secure adoption of the ISWC across the music value chain. The latest effort in this area is to encourage adoption of the codes by service providers and digital platforms, in a way that promises to increase identification of works and distribution of royalties. In the year ahead, we will also work to re-engage with creators, a key priority identified in the strategy review.

All of these activities are the result of an immense amount of work by our CISAC team in Paris and in the regional offices. That work, dedicated to the mission of creating a better business environment for our members, is reflected in the pages of this Report. I hope you will find it interesting and useful. ●

CISAC: GLOBAL NETWORK FOR CREATORS



CISAC CONCLUDES NEW STRATEGIC REVIEW TO BEST SERVE MEMBERS

A comprehensive three-year consultation with CISAC members has concluded with a new strategic plan to shape the Confederation's work in the years ahead. The review, involving more than 140 societies, analysed the diverse and rapidly changing environment in which the CISAC network operates. It has identified priorities and structural changes in order for CISAC to best meet the needs of its members.

The review was launched in early 2020 against a background of a transforming market environment. CISAC has a broad membership, with societies operating in different geographic regions and at varying levels of development which naturally leads to different priorities and expectations. The primary goal of the review was to bring these together and develop a roadmap for CISAC for the coming years.

PROCESS

A wealth of input came from a survey sent to all members, followed by more than 50 one-to-one interviews, many with CEOs. Members graded the different services provided by CISAC. Further online focus groups were held between March 2021 and July 2022, by region and repertoire, as well as with senior society executives. Throughout the process, the core group of CEOs of societies who sit on the Executive Governance Committee monitored the process, received regular reports and met three times. The concluding meeting was held in Paris in early October 2022 and a follow-up meeting to agree on budget implications was held in November 2022, before the final conclusions were brought to the Board for approval.

A wealth of input came from societies via a survey sent to all members, followed by more than 50 one-to-one interviews, many with CEOs.

MAJOR CHANGES IN THE MARKET

The review found key drivers shaping the CISAC network's environment:

- **The rise of digital services** is changing traditional revenue flows and globalising delivery. The digital market has brought major challenges to the remuneration system, requiring societies to adapt, reform and transform.
- **Power dynamics are changing** as a result of the growing importance of digital. Repertoires are taken over by private equity, record companies take the lion's share of digital income, and hubs are created for joint licensing, all changing the way in which licenses are offered in the market.

- **Pressure on copyright/authors' rights system** is increasing, especially from the tech sector with its huge lobbying power.
- **Pressure on the traditional Collective Management model** is coming from commercial competitors and increasing government regulation.
- **The relationship between CISAC members is evolving.** Rights are withdrawn, reciprocal agreements are renegotiated, some parties directly license their rights, and more entities are entering the market and competing with established non-profits.
- **Technology is rapidly advancing and putting more pressure on societies to improve** their capacities. This means more operational costs and additional investments in tools, that some societies find difficult or impossible. It also forces a "race to scale" and a growing divide between large and small-scale societies.
- **Changing balance of global revenues** towards developing markets in Asia. Markets such as China and India are growing in importance.

CHALLENGES FOR SOCIETIES

The following are key areas of concern:

- Countering the strong negotiating power of digital platforms
- Addressing the growing practice of buyouts
- Dealing with new competitors
- Countering the tech sector's efforts to weaken copyright protection
- Providing better technology solutions
- Dealing with the growing gap between societies
- Expense ratio for small and medium-sized societies who need, but often struggle, to invest more in their operations
- Helping small and developing societies survive in the increasingly important digital market
- The importance of supporting small societies to maintain a strong global network.

CONCLUSIONS

The review gave a clear picture of which of **CISAC's activities our members value most**. Technology services, lobbying at the international level, the Global Collections Report and support for member societies have been identified as top priorities.

There was consensus around the **importance of the global network** and the need to support it. Maintaining **high standards of operations** within the network is a particular priority. CISAC has a key role to play in supporting societies to meet these standards.

It was agreed that CISAC should, as a priority, maintain its **position as the trusted, credible network of societies** that efficiently manages the collection and distribution of royalties. **Increasing royalty collections** and facilitating accurate distributions is an integral part of this.

The review gave a clear picture of which of CISAC's activities that our members value most.

There was a strong focus on CISAC's support on technology, particularly for small and developing societies. It was agreed that while CISAC should not become a technology provider, it can play an important **advisory role in assisting societies to identify the most appropriate solutions** for their local needs. In order to better equip CISAC to offer this service, it was decided to add more resources to the Business Department.

A **mapping exercise** was recommended which would see CISAC as the central reliable source for societies' cross-referencing of identifiers for their own repertoire. The sharing of societies' matches within the global community could bring efficiencies in data processing, save costs for societies and lead to higher collections and distributions.

In the area of **governance and decision-making structures within CISAC, key changes are proposed**. They include a simplified committee structure based on **repertoire** rather than (as now) activity. It was therefore decided that the technical committees (ISC, BTC, MTC) will be replaced by a dedicated committee for each repertoire: Music Committee, DLV Committee, Visual Arts Committee.

The **repertoire committees will report directly to the Board**, identify agenda items and required actions by CISAC. Their composition will include Board members and representatives from non-Board societies, so that the views of the broader community, including small- and medium-sized societies, can be taken into account and brought to the Board's attention. The repertoire groups will review current business and technical activities and recommend a new and more efficient system, including broad participation by societies.

Regional committees are seen as of particular importance. These will continue to meet physically, but the Canada/USA regional committee will be discontinued following a decision of its members.

A new approach is also adopted in CISAC's **support for small and developing societies**, with assistance to members who show the ability to improve operations and increase their collections and distributions. Support will be offered and evaluated subject to specific criteria and targets. ●

ISWC: EDUCATING THE VALUE CHAIN ON FULL ADOPTION

The global music identifier ISWC, administered by CISAC, was comprehensively upgraded in 2020 to be faster, more accurate and more efficient. In the last year, work has been stepped up to get the new system implemented across the whole music value chain and produce fairer remuneration for creators.

"Getting the ISWC to work better across the ecosystem will benefit everyone - and most of all, songwriters, and composers. It will help grow digital collections and it will help all of us to recover more quickly from the decline that the pandemic forced on us."

Gadi Oron, CISAC Director General

The urgency of this exercise was highlighted by CISAC DG Gadi Oron at the IMPF Creative Industry Summit in Palma in October.



Use of the ISWC among societies and publishers has been steadily increasing, helped by educational efforts led by CISAC to help all stakeholders understand the benefits, as soon as possible in the value chain.

The key objective now is that the ISWC is uploaded with songs to digital services providers, together with the recording information identified by its ISRC, the recording industry's identifier.

This theme was at the heart of a panel discussion organised by CISAC in November within the Society Publisher Forum. Hosted by SACEM in Paris, the panel brought together **Sylvain Piat**, Director of Business, CISAC; **Cynthia Lipskier**, Deputy Director of Operations - Documentation, SACEM; **Matt Phipps-Taylor**, Chief Information Officer, peermusic; **James Way**, Head of Copyright Data Policy, ICE; **Tom Rettig**, VP of Product, Gracenote Content Solutions; **Magali Clapier**, Publishing Operations Strategy, Spotify; and moderator **Declan Rudden**, Managing Director, SaorServices.

WHAT ARE THE NEW ISWC SERVICES

- The ISWC **Resolution Service** enables publishers to match the ISWC database against their own, validate their existing ISWCs and retrieve ISWCs that have been missed in the system. Currently, 11 publishers are using the service. In 2022, approximately 3.6 million submissions were processed, and 1.5 million for the first quarter of 2023.
- The ISWC **Allocation Service** enables a new ISWC to be allocated as soon as the publisher has the title and the list of songwriters with their IP Name Numbers. Nine member societies have implemented this service, which is now in use by 22 publishers. In 2022, 432,000 ISWCs were allocated.



©SACEM

The panel discussed the improvements that have been made to the ISWC system. This includes the new centralised allocation service that has been widely implemented by societies and is now made available to publishers. The main benefit is to get an ISWC allocated to a work for rapid circulation within the network of publishers and societies, and then to get it uploaded to music platforms.

The separate ISWC resolution service for publishers is also helped by a new centralised system with a more accurate matching. This allows publishers to validate the ISWC codes that they have on their systems for back catalogues.

Cynthia Lipskier explained how SACEM uses the modern APIs to quickly assign ISWCs for SACEM's domestic repertoire, validate ISWCs for the international repertoire and quality check ISWCs returned by DSPs in the digital licensing process.

Showing positive publisher feedback, **Matt Phipps-Taylor** of global independent music publisher peermusic said positive results with the new system have enabled them to significantly increase the coverage of ISWCs across the publisher's back catalogue. "We began by integrating with the resolution service - we are now approaching 2 million requests made to the service and have already retrieved 1.2 million ISWCs into our system which we can now include in registrations and data files shared with partners and clients. We are also integrating the ISWC allocation service into our registration workflow, so that wherever possible we get an ISWC quickly assigned to a new work and included in the very first registrations we send to societies."

"We are now approaching 2 million requests made to the service, and have already retrieved 1.2 million ISWCs into our system."

Matt Phipps-Taylor, peermusic

Magali Clapier of Spotify, said: "We applaud CISAC's efforts to continue to modernise and share identifiers across the whole ecosystem so that royalties can reach songwriters in a faster, more efficient and more accurate way. Specifically, we are thrilled to soon be active participants in the ISWC dissemination initiative and look forward to other similar data collaborations."

"Members, including both creators and publishers, understand the importance of the ISWC codes and the challenges of providing and exchanging a single and authoritative code. The ISWC codes need to be reliable and accurate to avoid mismatches and conflicts between licensors."

Cynthia Lipskier, SACEM

James Way of ICE said the panel was a great opportunity to raise awareness of the positive developments that increase the allocation and dissemination of ISWC numbers. "These tools ensure that ICE's customers have access to their ISWCs at the earliest possible point in the administration process and further optimise our data management and matching services." ●

FACING THE DIGITAL MUSIC CHALLENGE IN JAPAN: DELEGATION MEETS PRIME MINISTER

Responding to the transformational impact of digital was the theme of a three-day mission by CISAC's President and DG to Japan, including a meeting with Prime Minister Kishida Fumio, a creators' seminar organised by JASRAC and two new multi-country technology projects to improve the infrastructure of the streaming market.

At the meeting held on 4 April with the **Prime Minister Kishida Fumio** and **Commissioner for Cultural Affairs Tokura Shunichi**, the CISAC/JASRAC delegation discussed the government's sustained support for fair remuneration of creators in the digital world.



From Left: SUKO Manami (Managing Director, JASRAC), IZAWA Kazumasa (President, JASRAC), GEN Tetsuya (Chairman, JASRAC), Björn ULVAEUS (President, CISAC), KISHIDA Fumio (Prime Minister of Japan), TOKURA Shunichi (Commissioner for Cultural Affairs of Japan), Gadi ORON (Director General, CISAC), NG Benjamin (CISAC's Regional Director for Asia-Pacific) © JASRAC

Prime Minister Kishida emphasised the global nature of the effort to ensure fair remuneration for creators in the streaming age. CISAC has a leading role to play in this effort, he said. "Fair remuneration is a global

issue. In our country as well, we aim to deal with this issue and have begun work to ensure both copyright usage and creative activities by the creators can thrive on digital services."

Björn Ulvaeus thanked the Japanese government for taking a leading role in protecting creators' rights. He stressed the importance of government support in a digital environment that is becoming ever more challenging for those trying to make a livelihood from their works.

The meeting was also attended by **Gen Tetsuya, Chairman of JASRAC** and **Izawa Kazumasa, President of JASRAC**.

Commissioner for Cultural Affairs Tokura Shunichi said Japan has been seen as a "model student" when it comes to copyright administration and royalty collection.

"I believe that in this digital era, protecting the rights of creators through achieving ever higher accuracy in collection and distribution is the way forward for Japan, and ask for your continued support."

**"No one has creators' backs
as societies do."**

Björn Ulvaeus, President of CISAC

Moving from government to an audience of creators in Tokyo, CISAC's President urged creators to unite around their societies worldwide to ensure that their rights are effectively protected. "Societies such as JASRAC and CISAC are the only organisations that have the songwriter's back and loyalty at all times", he said. "They are working exclusively for you as a songwriter at all times."

The Creators' Seminar "Music in the Digital Era" was organised by Japanese society JASRAC, in partnership with CISAC, in Tokyo on 6 April.

One key issue discussed by the panel was data. Ulvaeus said creators need help from other stakeholders in the industry, like publishers and labels, to make sure that the relevant metadata is included in all tracks.



Björn Ulvaeus speaking at
JASRAC's Creators' Seminar
"Music in the Digital Era"
©JASRAC

"This is something I think should even be regulated so that no streaming service would allow music to be uploaded without the metadata," said Ulvaeus.

The songwriter is marginalised

The panel also addressed concerns over the low revenue share earned by creators from the digital use of music. Japanese author, composer and music producer **Kanata Okajima**, who has over 120 No. 1 hits in Japanese charts, concurred that the industry was changing from physical to online subscriptions. "If you want to make a living, you have to write a huge hit or you have to write a bunch of songs to get enough copyright to make enough income to make a living", said Kanata.

Ulvaeus noted that too small a share of the income from DSPs goes back to authors and composers. "That's what I call the songwriter being marginalised, especially in view of the fact that this industry is a song economy. It all revolves around songs."

AI and copyright implications

The discussion also focused on the changes brought by AI. "These issues need to be discussed at the highest level because it is global," he explained. "It concerns us as human beings." For Ulvaeus, the debate on AI and copyright "is still to be had and it is very urgent. There is nothing we can do to stop it. We have to accept that it is happening, but we need to discuss the copyright issue."

"Are works created by AI works of authorship?" asked Oron. "Should they be registered with societies, and should societies collect royalties for them? Are they even protected under copyright law? It is a major challenge and there are no clear views on that yet."

JASRAC President Izawa Kazumasa suggested that AI could also be used to improve collection and distribution systems. "I don't think AI is going to change JASRAC's copyright management. If a creator or a publisher says this is a work that has been created by a human being, we will protect this copyright and

the rest is of the responsibility of that person. I think creators are going to use this technology as a tool and will have to explain if they use that technology. This will be the responsibility of the creator."

To see a recording of the full discussion, go [here](#).

New Asia-Pacific projects: Kendrix and GDSDX

With support from CISAC, JASRAC also used the meetings to highlight two new technology projects, Kendrix and GDSDX, to improve copyright administration and the identification of music works in the Asia-Pacific region. Explaining the new initiatives, JASRAC President Izawa Kazumasa says: "The rapid advancement of digital technology brings with it big changes to the environment music creators work in, from the creative process and mode of distribution to copyright administration. KENDRIX is an effort aimed at allowing DIY music creators to participate in the copyright ecosystem. GDSDX is an effort by CMOs in the Asia-Pacific region to help improve identification of works and royalty distribution for global DSPs. JASRAC is committed to working together with CISAC, CMOs around the world, and all stakeholders to realising "Creators First" in the digital era." ●

ARTIFICIAL INTELLIGENCE (AI) & CISAC WORKING FOR MEMBERS

AI technologies can bring incredible opportunities to creators but could also have significant adverse consequences for the creative industries. CISAC has been closely following AI-related developments to ensure the most favourable legal environment for creators' rights.

CISAC has published policy recommendations which provide member societies with guidance on the key aspects of AI-assisted works copyright protection. In follow-up, CISAC gave support to a number of countries contemplating copyright reviews in order to adapt their current legislation to the evolving AI technologies. Some countries in particular are aiming to introduce or extend broad exceptions to the reproduction right for the purposes of text and data mining for commercial uses (e.g., Hong Kong, South Korea).

CISAC has also started analysing the impact of AI technologies on the recommendation algorithms of streaming platforms. These have an enormous impact on creators' rights because they are the new gatekeepers influencing the discovery, and therefore the success, of creative works.

CISAC continues to provide in-depth analysis on these issues with the help of its dedicated working group on AI in the Legal and Policy Committees (LPC) to ensure creators fully benefit from the new opportunities in this revolutionary area. ●

FAIRNESS FOR CREATORS IN THE STREAMING WORLD: CISAC ADDS ITS VOICE

Responding to the increased focus by governments and the industry on streaming remuneration for creators, CISAC is playing a key role supporting members through lobbying, education, and exchange of best practice.

The objective is to highlight the concerns of authors and songwriters in a debate on streaming royalties which, up until now, has been dominated by labels, platforms, and performers. CISAC is working with the Legal and Policy Committee and the music repertoire group to build internationally on two creator-centric studies published in 2022: from GEMA, commissioned from research analysts Goldmedia, and from GESAC, written by music journalist and consultant Emmanuel Legrand.



German Federal Minister of Justice Dr Marco Buschmann (second from left), CISAC President Björn Ulvaeus (second from right), CISAC Director General Gadi Oron (far left) and GEMA Chief Executive Officer Dr Harald Heker (far right).



Björn Ulvaeus leads the debate "Music meets politics" with German politicians, government officials and songwriters

CISAC is supporting the advocacy of members at national level. In February, **CISAC President Björn Ulvaeus** joined **German Federal Justice Minister Dr Marco Buschmann** and many artists and politicians in a special event in Berlin to discuss a fairer streaming world for music creators.

The event covered issues including copyright, fair remuneration, transparency and cultural diversity. **GEMA CEO Dr Harald Heker** and **CISAC Director General Gadi Oron** attended the event, hosted by GEMA at its offices on 9 February.

The debate came in the wake of GEMA's comprehensive study on the music streaming market analysing the challenges faced by music creators in the streaming market.



CISAC's Vice-President Yvonne Chaka Chaka speaks at a WIPO's "Informative Session on the Music Streaming Market".

CISAC is also using its seat at the table at WIPO to advance author's interests in the ongoing discussion on music streaming within the Standing Committee on Copyright and Related Rights (SCCR). **CISAC Vice-President Yvonne Chaka Chaka** joined digital market experts and policy officials at the WIPO "Informative Session on the Music Streaming Market" in March. Speaking on behalf of CISAC, she called for action on five key issues:

- Undervaluation of music creators' works
- Widespread and unchecked copyright infringement online
- Lack of transparency of algorithms that control the promotion and discovery of music
- Meagre royalties that cannot sustain the livelihood of creators
- Non adoption of data and identifier codes that can facilitate the royalty payment system such as the global music identifier, the ISWC, managed by CISAC.

ADAPTING TO DIGITAL – THE KEY THEME FOR EAST EUROPE SEMINAR

Growing digital collections by more efficient licensing was one of the leading themes of CISAC's annual regional seminar for Central and Eastern Europe. The event, hosted by Artisjus on 8 December in Budapest, brought together more than 30 society representatives to discuss post-COVID collective management strategies and CISAC's goals, activities and projects.

With some CMOs outside the region also in attendance (BMI, KOMCA and PRS), the meeting covered best practice strategies across digital licensing, information systems, lobbying and communications.

CEOs and senior executives from Artisjus, AKM, HDS-ZAMP, OSA and ZAPA discussed the post-COVID quest for increased licensing efficiency and cost-effective management. These have become all the more important in the face of competition by new economic entrants (e.g., IME) and the economic and political instability caused by the ongoing war in Ukraine.

Licensing strategies and partnerships

Societies outlined different ways in which they are working to maximise efficiency, in particular in digital – for example, by making alliances with other CMOs or using the services of technological companies. Artisjus has recently reached an agreement with SACEM, and AKM has started a co-operation with ICE.



Some CEE societies that have been working with MINT gave positive feedback. However, societies such as HDS-ZAMP and OSA, while remaining open to new business opportunities, believe that in-house solutions still prove to be the best at this stage.

The meeting was organised and led by the CISAC/BIEM European regional office with input from CISAC's team on business, legal and public policy, and communications. ●

COOPERATION WITH WIPO

CISAC is an official partner and Advisory Board member of WIPO for Creators. The initiative unites creative sector organisations to raise awareness and increase knowledge about rights and rights management for creators. The WIPO for Creators platform was created by WIPO in collaboration with the Music Rights Awareness Foundation, founded by CISAC President Björn Ulvaeus, Max Martin and Niclas Molinder.

CISAC has also been maintaining its important relationship with WIPO on key priorities for creators of both organisations. Throughout the year, CISAC has participated in panels, webinars, conferences and events organised by WIPO covering topics including private copying, resale right, fair audiovisual remuneration and establishing authors' rights societies.

CISAC is also an Advisory Member for the WIPO Photography Prize for Indigenous Peoples and Local Community Youth (2021-2022). With WIPO, CISAC organised a training workshop for contest participants. The project seeks to raise awareness among Indigenous and local youths on how copyright can protect their creativity.

CISAC created two 15-minute audio presentations for WIPO to be used for conferences, webinars or events on private copying and resale right.

CISAC has also partnered with WIPO to help implement WIPO Connect in developing societies such as Cape Verde and set up a hub on CIS-Net for the WIPO project. ●

YOUR MUSIC YOUR FUTURE INTERNATIONAL

UNSERE MISSION

Your Music – Your Future International (auf Deutsch: Deine Musik – Deine Zukunft) ist eine Aufklärungskampagne für Urheber*innen auf der ganzen Welt zum besseren Verständnis ihrer Optionen in Bezug auf Tantiemen und Copyright-Buyouts. Unsere Ziele: Urheber*innen aller Genres zu informieren und dem globalen Netzwerk der Verwertungsgesellschaften, die sie vertreten und unterstützen, zur Seite zu stehen

CISAC/YMYF BUYOUT AWARENESS CAMPAIGN SPREADS

In June 2022, the CISAC-supported “Your Music Your Future” awareness campaign launched its online educational resource in German, extending the project to six language versions. The movement, begun in the US, has already amassed more than 20,000 subscribers. The new German-language site was produced in collaboration with music society GEMA. It offers information and practical advice for any creator

being asked to surrender their right to royalties and accept a one-off buyout.

Your Music Your Future International is a response to the growing demand for clarity from creators and societies around buyouts. It is the only one-stop global information resource for composers, offering comprehensive information and guidance.

The effects of buyouts are also being felt in Latin America where broadcast generates more than 45% of all creator income. In response, CISAC’s regional committee met in Lima to launch a new awareness campaign, scheduled to roll out in 2023. Building upon the national legislation analysis from CISAC’s

comprehensive 2020 Latin American buyouts study, this campaign will include educational resources, interviews with subject matter experts and policy recommendations for lawmakers. ●

Digital
Working for a fairer
streaming market for creators

EINE GLOBALE GEMEINSCHAFT AUS URHEBER*INNEN



Diane Weigmann
Komponistin und
Musikerin

„Niemand sollten Künstler*innen oder kreativ Schaffende ihre Rechte auf von ihnen geschaffene Musik oder Werke komplett in einem Total-Buyout abgeben. Zu wissen, dass selbst etliche Jahre später noch jemand anderes damit anstellen kann, was er/sie möchte und Du keinen Cent mehr dafür siehst, das fühlt sich nicht nur unfair an, das IST unfair und nicht zu rechtfertigen. Und plötzlich läuft Dein Song für einen großen Werbespot – alle verdienen dran, nur Du als Autor*in nicht? Es ist Dein RECHT mitzubestimmen für wen, was und zu welchem Wert Deine Kunst weiterverwertet wird.“

Foto: @kaiheimberg



Jörg Evers
Komponist

„Das hart erkämpfte Recht von Urheber*innen auf eine angemessene Vergütung bzw. Erfolgsbeteiligung an der Nutzung ihrer Werke sollte niemals durch so genannte ‚Buyouts‘ umgangen oder ausgehebelt werden können. Es ist ein unverzichtbares Menschenrecht und ermöglicht eine langfristige Existenzsicherung der Kreativen.“

Foto: Larissa Evers

CISAC COMMUNITY RAISES €1.4 MILLION VIA "CREATORS FOR UKRAINE"

"The foundation demonstrates a remarkable power of unity. It gives us confidence that we are not alone in our plight. We are part of the international authors' family."

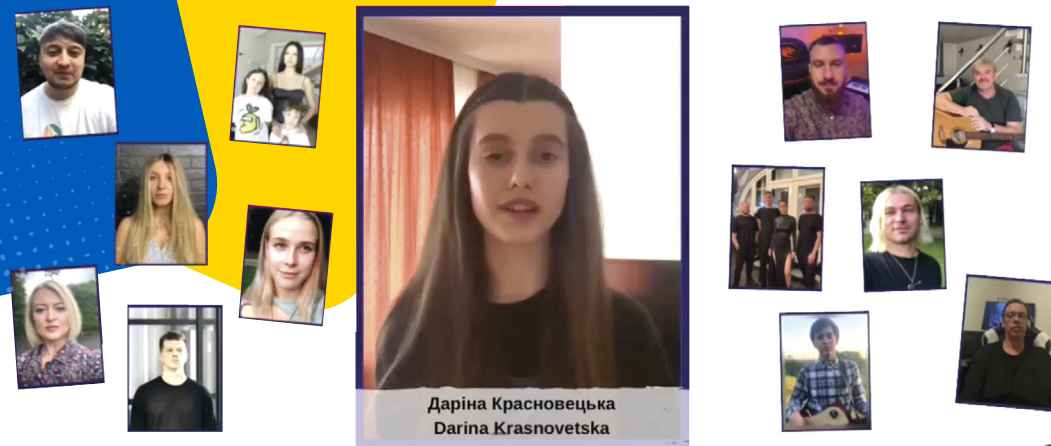
Valerii Kharchyshyn
NGO-UACRR director general

Launched immediately after the Russian invasion, CISAC's "Creators for Ukraine" initiative has distributed €1.4 million to support the country's creators. This has provided assistance both in Ukraine and in the neighbouring countries where its creators were displaced.

The largest tranche of this total was directed to Ukrainian music society NGO-UACRR, with more than 1,100 payments totalling €415,000 given to individual creators. Funds were also directed to CISAC societies in Hungary, Moldova, Poland, Romania and Slovakia allowing them to provide shelter for refugees, increase medical and food aid, and establish support grants.

Representatives of Ukraine's creators sent a formal message of appreciation to the entire CISAC community. A compilation of testimonials from those directly helped by the initiative was accompanied by personal videos played to the CISAC Board in December, from songwriters Valerii Kharchyshyn and Taras Topolia - NGO-UACRR Director General and Board Vice-President respectively.

More than 30 member societies contributed to the fund. In Poland, ZAiKS supported more than 300 Ukrainian artists with individual financial donations and increased its sponsorships for the educational and arts organisations that support them.



Привіт! Мене звать Даріна Красновецька, я з України.
Мені 13 років, я українська співачка. Хочу подякувати за вашу допомогу,
бо вона дійсно важлива.



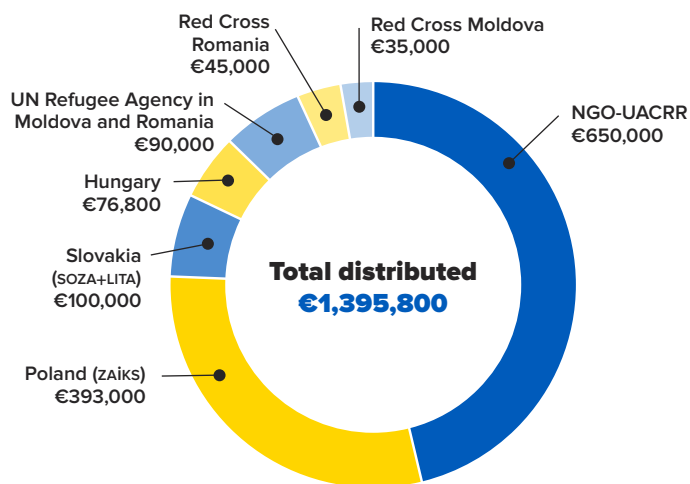
© NGO-UACRR

In Slovakia, SOZA directed funds to a number of institutions dedicated to helping refugees to settle while LITA opened a special grant for Ukrainian authors fleeing from war. In Moldova and Romania, donations were made to the UN Refugee Agency and the Red Cross. In Hungary, Artisjus made financial and material donations to employees and creators whilst Filmjus donated €100,000 split equally between the CISAC fund and local charity organisations.





©Artisjus



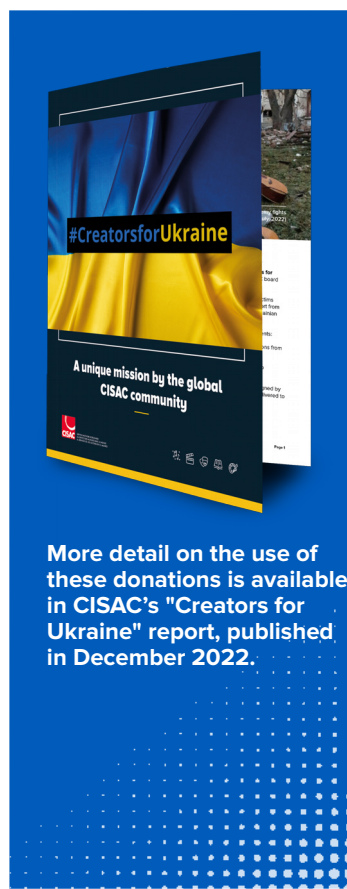
In addition to the collection and distribution of donations, the "Creators for Ukraine" programme also included two non-financial initiatives. **"Songs for Ukraine"** promoted the works of Ukrainian creators over digital platforms, broadcasting and other services to increase royalty flow to the country's creative community.



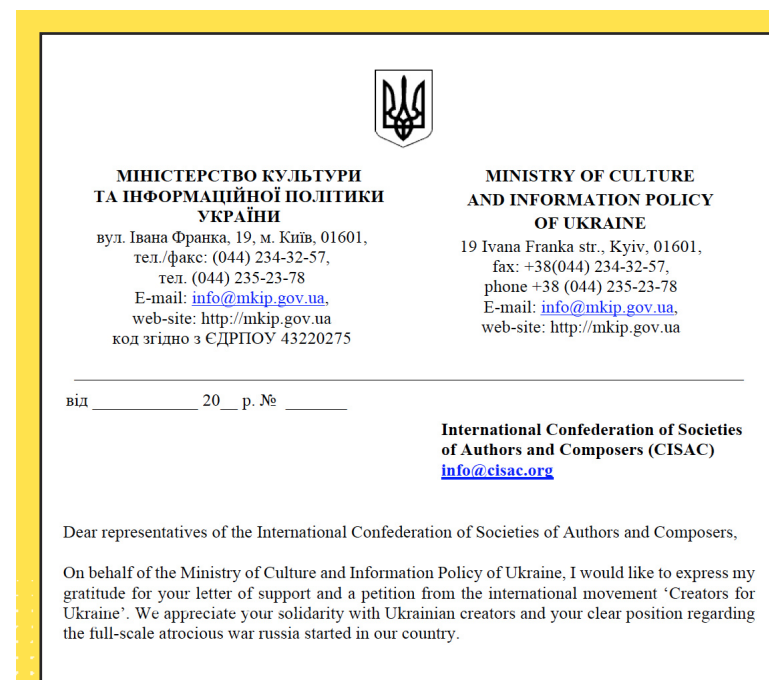
"Creators for Ukraine"
Ukraine creators address
CISAC Board

Songwriter, hip-hop star,
and member of NGO-UACRR's
Supervisory Board, Oleh Mykhailiuta
(third from left), joined a delegation
of ZAİKS visiting CISAC HQ in Paris.
©CISAC

Conceived by Artisjus in cooperation with NGO-UACRR, this initiative attracted significant media attention internationally, as did the accompanying **"Creators for Ukraine" petition**. This open letter with 4,000 signatures was sent to European governments and called on Russia to cease "its violation of human rights, and its attack on culture". ●



More detail on the use of
these donations is available
in CISAC's "Creators for
Ukraine" report, published
in December 2022.



autodia

ΑΥΤΟΔΙΑΧΕΙΡΙΣΗ

GREECE: CISAC PROJECT LEADS TO SHARP RISE IN COLLECTIONS

Five years ago, Greece's collective management landscape was in turmoil. There was no properly functioning society, the market had effectively collapsed and music creators were missing out on tens of millions of euros due to them in royalties.

AUTODIA KEY FIGURES (€ million)

	2017	2022
Collections	0.4	16.4
Admin fees	60%	20%

Responding to many calls for help from both within and outside Greece, in 2018 CISAC launched a project to support AUTODIA, a small CMO set up by a group of creators who left the former for-profit society AEPI in the face of its collapse, and sought to create a new, transparent and rightsholders-controlled non-profit society. The aim was to reboot the society, restore stability to the Greek market and establish a well-functioning entity compliant with CISAC's professional standards. The ultimate objective was to revive the flow of royalty income to creators and publishers.

Five years later, AUTODIA has shown remarkable progress in reviving the market in Greece. Helped by

the CISAC/AUTODIA Memorandum of Understanding signed in June 2018, the CMO is now a well-functioning society that has weathered the impact of COVID and is seeing strong collections growth.

Collections Growth

AUTODIA's collections rose from a negligible €393,000 in 2017 to more than €16.4 million last year, with a 68% increase in 2022 alone. Looking ahead, the society forecasts another big increase in 2023, with the next distribution in July expected to be nearly double that of July 2022. Administration costs have steadily fallen, ensuring that more money is going back to the creators and publishers who have earned it.

AUTODIA's progress has been driven by improved efficiencies, trust-building with creators and the widespread confidence placed in it by international partners. The society reports it now represents tens of millions of works and has a market share of over 85%. It has steadily increased its coverage of licensees across the country. In 2022, AUTODIA renewed agreements with large users in the broadcast, entertainment and hotel sectors.

The CMO has also invested in new technology to grow its collections. In 2020, AUTODIA signed an agreement with the tech company Qualco aimed at "increasing the inflow of royalties coming from the public performance of the AUTODIA's Greek and

international represented repertoire in restaurants, bars, retail shops/stores, broadcasters, concert halls, digital platforms and other fields.”

One element of CISAC’s support was financial, facilitating €1 million of loans from sister societies – loans which will be fully repaid by end 2023. Thanks to those funds, AUTODIA was able to invest in new systems for documentation and licensing and improve its performance. On the international front, AUTODIA has secured 80 representation agreements with sister societies, including one in 2022 concluded with SACEM.

Even with AUTODIA’s income growth, comparisons with other countries shows just how far the Greek market needs to recover from the years of turmoil. In 2022, Greece ranked number 43 in CISAC’s Global Collections Report, with royalties amounting to only one-quarter of Portugal and one-third of Hungary, two countries with smaller populations than Greece.

AUTODIA believes Greece remains an underperforming market with substantial potential for further growth. Collections could double and exceed €30 million within the next few years.

One hurdle that is slowing the rate of growth is the remaining fragmentation of the market. In order to reduce duplication of effort and confusion in a relatively small market, AUTODIA is encouraging all rightsholders to come together under one roof.

CISAC Discusses Collective Management with Greek Government

Growing the market for music creators and recent improvements to the legislative landscape were topics on the agenda when **CISAC Director General Gadi Oron** met with **Greece’s Minister of Culture Lina Mendoni** in Athens.

The discussions on 16 February focused on Greece’s recent implementation of the EU Digital Single Market Directive, which strengthens protection for rightsholders in the digital market. The need for continued action globally to protect authors’ rights and increase remuneration from digital services was also discussed. Oron also presented and reviewed CISAC’s successful five-year collaboration project with its member society AUTODIA.

While in Athens, Oron also met with the AUTODIA’s management and team to discuss its progress. He expressed satisfaction with the society’s achievements despite the history of instability and fragmentation in the Greek market, and the severe challenges posed by the COVID crisis. ●



CISAC DG Gadi Oron with Greek Minister of Culture Lina Mendoni.

©AUTODIA



CISAC SUPPORT IN TURKEY BOOSTS EFFICIENCIES AT MSG/MESAM

After years of operational instability, two collective management organisations from Turkey were readmitted as CISAC members at the June 2022 General Assembly. This came as a result of substantially improved collaboration between the societies, fostered over a long period by CISAC, that will deliver efficiencies in documentation, licensing and distributions, and increase the remuneration of creators.

In 2021, the Musical Work Owners Group Society (MSG) and the Musical Work Owners' Society of Turkey (MESAM) had been expelled from CISAC membership due to long-standing breaches of the Confederation's professional rules and low royalty collections.

CISAC drew up a readmission plan with clear recommendations on improving licensing and distribution efficiency. It included guidance on furthering cooperation between the two societies and assigned a local consultant to help progress. A joint executive board was formed, joint tariffs were announced in all licensing areas and both societies began to use the same collective management software, locally developed by MESAM. A comprehensive new 'Cooperation Protocol on Licensing,

Documentation and Distribution Activities' was signed in March 2022 and the CISAC general assembly approved both societies readmission the following June.

While monitoring of these improvements continues, the results so far have been positive. For users, licences are easier to obtain, especially in the hotel, restaurant and catering sector where there are also discussions with Turkey's related rights CMOs to provide one-stop shop for the music sector under the 2022 Collective Management Rights Regulation, adopted by the Ministry of Culture. For authors and publishers, the harmonised documentation and distribution rules, together with the ongoing common database project, is enabling more transparent and accurate processing of royalty collections. ●



The senior management of MESAM and MSG joined with CISAC to meet with the Turkish Minister of Tourism and Culture on 14 April 2022.
©Republic of Turkey, Ministry of Culture and Tourism.



CISAC-IPRS COLLABORATION SHOWS RETURN ON INVESTMENT

Indian society IPRS is completing a developmental review programme with CISAC's support that has helped bring substantial improvements since its re-admission to CISAC membership in December 2018. CISAC has been helping IPRS to improve its operation under Developmental Review while ensuring its compliance with CISAC's Binding Resolutions and Professional Rules.

Complementing IPRS's own efforts, the review programme has provided training and advice in areas including governance, licensing, distribution practices, work registrations and government lobbying.

A series of key metrics reflect the impact of this work. Collections rose from €5.6 million to €35 million between 2018 and 2022 (+525%) while membership doubled to 9,000 members. It has also resulted in more representation agreements with foreign CMOs, new monthly and quarterly distribution timetables and deals with TV broadcasters. IPRS is currently ranking fifth highest in terms of collection in the Asia-Pacific region. It continues to face considerable licensing challenges with many major users, including local streaming services, OTT

players, major broadcasters and radio stations. CISAC continues to provide support on the lobbying front, including opposing the extension of section 31D of the Indian Copyright Law to include digital services under statutory licensing provisions.

India is one of the markets in the Asia-Pacific region with great potential. These outstanding results have proven that participation in the Developmental Review programme has helped IPRS to realise this potential and further growth is expected after the pandemic. ●



Collections up from
€5.6 to €35 million
(2018-2022)



Membership doubled
to 9,000 members

CISAC SUPPORT HELPS CEMENT AUDIOVISUAL RIGHTS IN CHILE

In October, Chilean screenwriters and directors signed an agreement with Anatel, the national trade association for free-to-air television. Negotiated by local audiovisual society ATN, the deal established a royalty rate for the next eight years and guaranteed an unwaivable right to remuneration from the broadcasters.

The agreement follows on from the 2019 tariff deal with the Chilean pay TV guild (Acceso TV) and comes after fighting off a series of legal challenges from free-to-air TV operators.

Both of these landmark contracts were made possible by the Ricardo Larraín law that, for the first time in Latin America, recognised the right of audiovisual creators to receive a non-transferable and inalienable remuneration right.

This law was unanimously passed by the Chilean senate in 2016 following nearly two years of lobbying by ATN, DAC, CISAC and its audiovisual creators' council, Writers and Directors Worldwide.

CISAC's "Audiovisual Campaign" continues to support local authors societies. Lawmakers in Colombia and Uruguay were persuaded to make the same essential change and discussions are currently ongoing in Brazil.



Cesar Cuadra, Director General ATN, at the 2023 CLC meeting in Rio presenting on ATN's audiovisual campaign in Chile.
©Thereza Babe

“ATN”

Sociedad de Directores
Audiovisuales, Guionistas
y Dramaturgos

Turning the remuneration right into an economic reality for audiovisual authors in Latin America has been the result of a coordinated effort. The Federation of audiovisual societies of Latin American Authors (FESAAL), together with societies with the longest traditions, such as ARGENTORES and DAC, and the most recent ones such as ATN, REDES and DASC, have also played a leading role. ●

CREATORS IN MEXICO CALL FOR IMPLEMENTATION OF PRIVATE COPYING LAW

The campaign to secure private copying income in Mexico is progressing, with CISAC providing strong international support. The legislation necessary for this essential remuneration has been in place since 1997, but due to an unresolved technical issue, no royalties have yet been collected or distributed.

Creators in Mexico have renewed their call for private copying levies to be implemented and to begin paying royalties to songwriters, composers, film makers, writers and visual artists.

The private copying levy is a small but crucial contribution paid by the manufacturers of recordable media and devices to the creators whose work is impacted by their sale. In 2021, private copying generated more than €400 million for global creators but has stalled in Mexico because the country's law does not explicitly define who is obliged to pay it. Forceful lobbying from the manufacturers and importers of the affected devices has succeeded in prolonging this debate at the expense of the country's creator community.

Roberto Cantoral Zucchi, Director General of the Society of Authors and Composers of Mexico (SACM), a leader in the campaign, highlights the benefits of an implemented law. "We must establish a balance between what the exploitation of the

devices generates and the benefits that the authors of works receive. There will be more works, greater possibility of creativity, enrichment of a country's cultural heritage and access to culture."

Roberto Cantoral Zucchi,
Director General
SACM



"We must establish a balance between what the exploitation of the devices generates and the benefits that the authors of works receive."

©Jesús MoralesMatus/SACM

Once this private copying technicality is decided, Mexican legislation allows 180 days to define the amounts for each type of device.

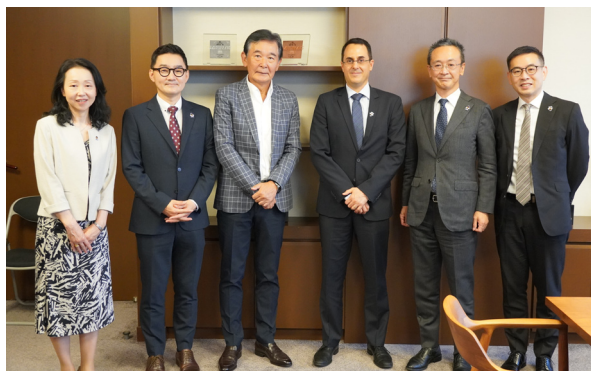
CISAC has provided international support for the campaign. DG Gadi Oron and Regional Director Rafael Fariñas spoke at sessions of the Mexican Chamber of Deputies to discuss the draft decree. CISAC has used its advocacy at international events with Latin American experts and officials. Paraguay has successfully implemented private copying through a one-stop shop made up of societies of authors, artists and phonographic producers. ●

PROTECTING CREATORS USING EU TRADE RULES

The trade pacts between the EU and third countries and regions are a constant lever for CISAC's lobbying for better protection of creators. CISAC's regular submissions to DG Trade of the European Commission seek to use the negotiations to strengthen copyright rules. In 2022/23 several interventions were made.

In the framework of negotiations towards an EU-**Australia** Free Trade Agreement (FTA), CISAC recommended that audiovisual creators be recognised as authors and joint copyright owners of cinematographic works. Discussion over EU trade agreements with **Ecuador** in September were an opportunity to recommend an economic assessment of the very broad copyright exceptions in that country.

Extending the term of protection was among CISAC recommendations around the New EU-**New Zealand** FTA, signed in June 2022. CISAC's submission also asked for the recognition of audiovisual creators as authors of films/cinematographic works and for the implementation of the Resale Right. The new EU-New Zealand FTA introduces the Resale Right and extends the term of protection to 70 years postmortem.

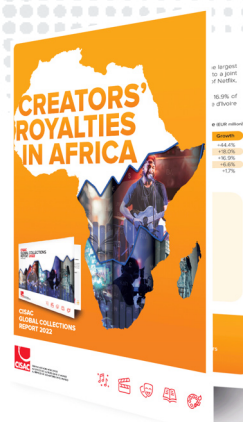


CISAC DG Gadi Oron met in Tokyo with Japan's Commissioner for Cultural Affairs, Tokura Shunichi, and leading Asian societies to discuss stronger creators' rights. ©JASRAC

In **Japan**, in the framework of negotiations under the EU-Japan EPA framework, CISAC recommended recognition of exclusive rights to audiovisual creators, and updating the private copying remuneration and the Resale Right. CISAC has also taken advantage of the **EU-China IP Working Group** in October to urge the Chinese authorities for a stronger clarification that all types of exploitations of musical works contained in audiovisual works and productions fall under exclusive authors'

rights. CISAC has also used EU trade rules to push for stronger rights for audiovisual creators in **Korea**. Around the Intellectual Property Dialogue of the EU-Korea FTA in 2022, CISAC recommended the recognition of audiovisual creators as authors of a cine/audiovisual work, adoption of private copying levy and implementation of the Resale Right.

In August 2022, as in previous years, CISAC sent a direct contribution to the EU public consultation on the protection and enforcement of Intellectual Property rights in third countries. Highlighted is a non-exhaustive list of countries where there are serious concerns over the state of copyright protection. This list includes South Africa, Kenya, China, India, Japan, Israel, Moldova, Ukraine, Brazil, Chile, and Ecuador. ●



PROGRESS ON PRIVATE COPYING IN WEST AFRICA

CISAC and copyright societies of the member states of the West Africa Economic and Monetary Union (WAEMU) convened in Dakar in December 2022 for a regional seminar to outline the steps needed for political validation of the Regional Directive on Remuneration for Private Copying. The meeting insisted on the need to mobilise cultural actors in the sub-region to strengthen advocacy efforts. Delegates called on the political decision-makers to validate the Directive in July 2023.

This political phase follows the technical validation of the Directive in October 2020 and CISAC's efforts, from 2021 to 2022, focused on raising awareness on the implementation of the WAEMU Directive.

Under its cooperation agreement with the Africa Regional Intellectual Property Organization (ARIPO), CISAC is launching from April 2023 consultations on a similar regional instrument to legally enact remuneration for private copying for countries in Eastern and Southern Africa. ●

HELPING DEFEND ONE-STOP SHOP LICENSING IN GEORGIA

With strong support from CISAC in lobbying and implementing best practices, Georgian member society GCA has for many years been the leading society in the Caucasus area and one of Eastern Europe's most successful collective management organisations. CISAC and international partners are continuing to support GCA's modernisation and the system of one-stop shop licensing that has driven success in Georgia.

Despite a difficult rights environment and the impact of COVID, GCA has seen collections and income sources grow sharply in recent years. Collections rose tenfold between 2011 and 2022. Private copying has also been confirmed as an income source following a ruling by the Supreme Court, with negotiations with users in progress.

GCA total collections (€)



CISAC defended the one-stop shop system in submissions to the Georgian authorities within a 2021 review of copyright legislation. It highlighted problems arising when multiple licensing entities, managing in parallel the same rights, are allowed to operate. In addition to this lobbying, CISAC, WIPO, IFFRO and other organisations jointly contributed structural assistance.

In a follow-up in 2023, CISAC, IFFRO and SCAPR have again pressed their case for preservation of the one-stop shop system. They wrote in a 1 March letter to the government: "Our experience in this region shows that efficient collective management of rights exists only where the number of entities operating in the country is limited to one society per category of rights, as opposed to multiple societies representing the same type of rightsholders (e.g., authors of musical works). The possibility of parallel administration of the same rights by several competing organisations, if allowed, will undermine the significant progress achieved in Georgia so far."

Pre-war Ukraine, which had up to 19 CMOs operating, has been a notorious example of the risks that arise when a one-stop shop system is not in place. Most of these CMOs lacked basic human resources and knowledge, causing severe harm through fragmentation, confusion and inefficiencies in collections.

In 2019, further complications arose in Georgia, creating uncertainty in collective management. Russian society RAO cancelled its reciprocal agreement with GCA. At the same time, GERA was founded. This has caused confusion among creators, disrupted collections and threatened stable collective management in Georgia. ●

VISUAL ARTS: MEXICO BOOSTS RESALE RIGHT CAMPAIGN UPDATE

Led by CISAC and European Visual Artists, the campaign for global adoption of the Resale Right is continuing at WIPO with the drawing up of an implementation toolkit by one of the leading academics on the issue, Professor Ricketson.

The toolkit, presented at the WIPO Copyright Standing Committee (SCCR), offers model provisions based on existing Resale Right schemes across the world. The Resale Right has been on the working agenda of the SCCR since 2017.



In **Latin America**, joint lobbying by CISAC Latin American AGP Technical Group and Mexican society SOMAAP, led to the approval and publication of official Resale Right tariffs by the **Mexican** Copyright Office. This follows 20 years of efforts to establish the Resale Right in Mexico. The tariffs will apply to any resale of original artwork by auction houses, commercial establishments, and art professionals. In **Argentina**, a new bill seeking to establish the Resale Right has been introduced to the government. CISAC will be monitoring and supporting these developments in Argentina, working in partnership with its creative council CIAGP.



In the **Asia-Pacific**, CISAC has lobbied the European Commission for implementation of the Resale Right in that region (Japan, Korea, and New Zealand among others) within the framework of EU trade agreement negotiations with third parties. This lobbying led to the Resale Right being introduced into the new trade agreement between New Zealand and the EU.

The formal signature of the FTA is expected to take place in 2023 and, once signed, both sides will begin their legal processes to bring the FTA into force. According to the FTA provisions, the Resale Right shall be implemented no later than two years after the date of entry into force.



In **Africa**, CISAC joined the Dakar Biennial and the Government of Senegal to launch the inaugural Ousmane Sow Resale Right Award. Senegalese artist Abdoulaye Ka received the award, which honours former CISAC Vice-President Ousmane Sow, in the presence of Senegal President Macky Sall.

CISAC Regional
Director for Africa
presents the
Ousmane Sow Resale
Right Award to
Senegalese
artist Abdoulaye Ka.



©Dak'Art

Invitation

1 March 2023
16:30 to 18:30 CET/ 12:30 to 14:30 GMT-3 (online)

Audiovisual authors' rights in Europe and Latin America



Registration here



AUDIOVISUAL REMUNERATION EVENT LOOKS AT SUCCESSES IN LATIN AMERICA AND EUROPE

The campaign for fair audiovisual remuneration has advanced steadily in the year, with CISAC jointly organising a second international online event giving focus to the economic and cultural benefits brought by implementation of the right in countries in Europe and Latin America.

Screenwriters and directors are at the heart of the creative process in the audiovisual industry. However, in many countries their legal and economic protection does not adequately reflect their valuable role, particularly with the growth of audiovisual content in the streaming world. Europe and Latin America have the most developed legal environment and collective management practices for audiovisual creators. These regions have regulatory systems that are moving in the same direction: towards more statutory remuneration rights securing a fair remuneration.

Authors and their representative organisations met online in March 2023 to share their success stories and highlight how the law can best protect audiovisual creators. They focused on legislative successes in **Colombia, Uruguay, Chile** and **Slovenia**.

At the panel attended by nearly 300 experts, creators and policymakers, some established screenwriters and directors - Daniella Castagno, Henrique De Freitas Lima, Urša Menart and Aleksander Pietrzak – shared their personal experiences.

They were joined by experts from the Latin American Audiovisual Authors Societies Federation (FESAAL), the Society of Audiovisual Authors (SAA) and CISAC. The event was moderated by Janine Lorente, an expert on audiovisual authors' rights.

CISAC's director of legal affairs, Cristina Perpiñá-Robert Navarro, explained how audiovisual collections have traditionally under-performed compared with other repertoires. Despite the global popularity of TV and cinema and the rapid growth in subscription video during the pandemic, this sector still accounts for just 6.3% of global creator earning.

To watch the event, here are links to the [Original recording](#) (Passcode: wCb@2cH4) and the [English recording](#).

Talks with Korean Copyright Commission

Support is also being given to the campaign in **Korea**. In November, CISAC welcomed a delegation from the Korean Copyright Commission (KCC) on the unwaivable remuneration right for audiovisual authors. Local authors' society DGK is a provisional member of CISAC and is currently lobbying the

Korean Assembly for the adoption of this provision into the country's legislation.



CISAC welcomed a delegation from the Korean Copyright Commission (KCC). © CISAC

The KCC delegates examined four recently published case studies that showed how the legislation had delivered audiovisual growth in Italy, Spain, Poland and Latin America with no negative economic effects. ●



GLOBAL COLLECTIONS REPORT: INSIGHT INTO STREAMING REMUNERATION TRENDS

The CISAC Global Collections Report continues to be the definitive data authority for the global author's collective management sector. It is an advocacy resource as well as providing exclusive data and insight on the global market, and is used by members across the world for lobbying and educational purposes.

The 2022 Report shows royalty trends by repertoire, region and income stream, as well as best-practice case studies showing the work of member societies to grow revenues. Published in three languages, it shows 2021 collections back to growth but still 5.2% below pre-COVID levels.

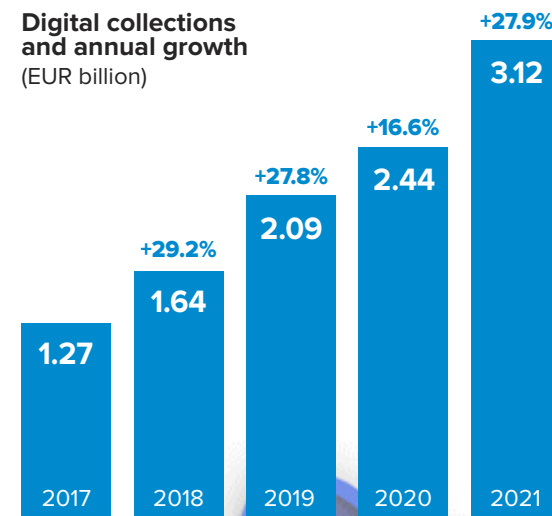
The Global Collections Report also highlights key themes:

- CISAC members societies' hard-won successes in digital licensing
- Digital's importance in driving future collections growth
- The undervaluation of streaming for creators and how to improve this situation
- Multiple examples and case studies of the value of societies in remunerating and supporting creators.

CISAC President Björn Ulvaeus' foreword, quoted in French daily newspaper *Le Monde*, summed up the message: "The streaming world is still unfinished business when it comes to ensuring a fair environment to earn a living." CISAC Board Chair was quoted in *Billboard* pushing for higher subscription rates for music – another major theme of the Report.

The report attracted more than 250 articles in all languages, including *Le Monde*, *Il Sole*, *EFE*, *Billboard*, *Variety*.

Digital collections
and annual growth
(EUR billion)



NAVIGATING TIKTOK HEADS THE CIAM AGENDA

The International Council of Music Creators has held a series of well-attended online forums, its first online General Assembly including voting for a new Executive Committee (Exco), and the first face-to-face meeting in almost three years, in Rome in early December 2022.

The first online CIAM Forum, held in April 2022, featured **Professor Daniel Gervais, Milton R. Underwood Chair in Law and Director of the Vanderbilt University Intellectual Property Program** and **Tommy Danvers from tokenrtraxx.com**. They explained NFTs, and explored the impact of AI on music creators and copyright. A second forum in January focused on how creators can best use TikTok and the flow of related licensing revenues. Keynote speakers were **TikTok's Head of Music Publishing, Licensing and Partnerships Jordan Lowy**, and **GEMA General Counsel Tobias Holzmüller**.

The election of the new Exco in June brought a reorganisation of CIAM's working groups (WG). Professional Development, Equity, Inclusion and Diversity, Financial Wellbeing of Music Creators, now join the AV, Governance and Presidents Working Group.

CIAM continues to support Alliance Partners around the world, including interventions in Vietnam, Chile and the United States, and attendance at the APMA meetings in Seoul in November 2022. Along with ALCAM, MCNA, PACSA, APMA and ECSA, the Ivors Academy and the

African Music Academy have been regular attendees to CIAM meetings. CIAM also supports the #FixStreaming and Credits Due campaigns.



Jörg Evers at CIAM's 2018 General Assembly held in Mexico. ©CISAC

On a deeply sad note, we report the passing of our dear friend and colleague, **CIAM Vice-President Jörg Evers** in February. Jörg's comprehensive knowledge of matters affecting music creators, and his passion and compassion for his fellow creators the world over will never be forgotten by all of us at CIAM.

Eddie Schwartz, President, CIAM. ●

CIAGP

RESALE RIGHT, TECHNOLOGY AND INFORMATION EXCHANGE

The International Council of Creators of Graphic, Plastic and Photographic Artists (CIAGP) works to ensure rights are respected in an increasingly digital world. The council selected a new President and Rapporteur General to lead its work programme. **Algerian French artist Kader Attia** was elected as President. **ADAGP CEO Marie-Anne Ferry-Fall** was selected as Rapporteur General. At its annual meeting, CIAGP members discussed priorities including licensing digital platforms and the application of NFTs to visual arts.

At the European Union level, the CIAGP adopted a resolution urging the European Commission to enforce the transposition of the Directive on Copyright in the Digital Single Market in all member states that have not implemented the Directive.

In Latin America, joint lobbying with CISAC Latin American AGP Technical Group and SOMAAP led to the approval of official Resale Right tariffs by the Mexican Copyright Office.

The CIAGP working groups have improved technological tools and information exchange to facilitate works identification, enhance licensing, and ensure distribution accuracy. The Automated Image Recognition (AIR) tool has significantly increased efficiencies in identifying and tracking the use of visual works online. The working groups progressed the exchange of data through three databases.●



Marie-Anne Ferry-Fall,
CEO of ADAGP and
Rapporteur
General of CIAGP
©Caroline Bleux

MEMBERSHIP BY REGION

118 COUNTRIES/TERRITORIES - 227 MEMBERS

Note on categories of membership: CISAC full members classify as Collective Management Organisations and are required to meet CISAC's professional rules and resolutions. Provisional members are on a two-year probationary period prior to full membership. In addition, CISAC accepts Clients, which are entities that are not members but manage rights on behalf of rightsholders.



EUROPE
46 countries
106 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AAS	P	M, AV, D, AGP	AZERBAIJAN
ABYROY	P	M	KAZAKHSTAN
ACS	M	AGP	UNITED KINGDOM
ACUM	M	M, L	ISRAEL
ADAGP	M	AGP	FRANCE
AIPA	P	AV	SLOVENIA
AKKA-LAA	M	M, AV, D, L, AGP	LATVIA
AKM	M	M	AUSTRIA
ALBAUTOR	P	M, AV	ALBANIA
ALCS	M	AV, L, AGP	UNITED KINGDOM
AMUS	M	M	BOSNIA AND HERZEGOVINA
ANCO	P	M	MOLDOVA, REPUBLIC OF
ARMAUTHOR NGO	M	D, M	ARMENIA
ARTISJUS	M	M, L	HUNGARY
ATHINA-SADA	P	AV	GREECE
AUPO CINEMA	P	AV	UKRAINE
AUTODIA	M	M	GREECE
AZDG	P	AV	AZERBAIJAN
BILDRECHT	M	AGP	AUSTRIA
BILDUPPHOVSRÄTT	M	AGP	SWEDEN
BONO	M	AGP	NORWAY
BUMA	M	M	NETHERLANDS
COPYSWEDE	P	AV	SWEDEN
CRSEA	A	NR	RUSSIAN FEDERATION
DACIN SARA	P	AV	ROMANIA
DACS	M	AGP	UNITED KINGDOM
DAMA	M	AV	SPAIN
DHFR	M	AV	CROATIA
DILIA	M	AV, L	CZECH REPUBLIC
DIRECTORS UK	M	AV	UNITED KINGDOM
EAU	M	M, AV, D, AGP	ESTONIA
EDEM	P	M	GREECE
EKKI	P	M	SPAIN
EVA	A	AGP	BELGIUM
FILMAUTOR	M	AV	BULGARIA
FILMJUS	M	AV	HUNGARY

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
GCA	M	M, D, L	GEORGIA
GEMA	M	M	GERMANY
GESAC	A	NR	BELGIUM
GESTOR	M	AGP	CZECH REPUBLIC
HDS-ZAMP	M	M	CROATIA
HUNGART	M	AGP	HUNGARY
IMPF	A	M	BELGIUM
IMRO	M	M	IRELAND
ISOCRATIS	P	AV	GREECE
IVARO	P	AGP	IRELAND
KAZAK	P	M, D, L	KAZAKHSTAN
KODA	M	M	DENMARK
KOPIOSTO	M	AV, L, AGP	FINLAND
KUVASTO	M	AGP	FINLAND
LATGA	M	M, AV, D, L, AGP	LITHUANIA
LIRA	M	L, AV	NETHERLANDS
LITA	M	AV, D, L, AGP	SLOVAKIA
LITERAR-MECHANA	M	L, AV	AUSTRIA
MESAM	M	M	TURKEY
MSG	M	M	TURKEY
MUSICAUTOR	M	M	BULGARIA
MYNDSTEF	P	AGP	ICELAND
NCB	M	M	DENMARK
NCIP	M	M, D	BELARUS
NGO-UACRR	P	M, D	UKRAINE
OAZA	M	AV	CZECH REPUBLIC
OFA	P	AGP	SERBIA
OOA-5	M	AV, AGP	CZECH REPUBLIC
OSA	M	M	CZECH REPUBLIC
PAM CG	M	M	MONTENEGRO
PICTORIGHT	M	AGP	NETHERLANDS
PROLITTERIS	M	L, AGP	SWITZERLAND
PRS FOR MUSIC	M	M	UNITED KINGDOM
RAO	M	M, D, AGP	RUSSIAN FEDERATION
SAA	P	AV	BELGIUM
SABAM	A	M, AV, D, L, AGP	BELGIUM

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
SACD	M	AV, D	FRANCE
SACEM	M	M	FRANCE
SACEMLUXEMBOURG	M	M	LUXEMBOURG
SAIF	M	AGP	FRANCE
SANASTO	M	L	FINLAND
SAZAS	M	M	SLOVENIA
SCAM	M	AV, L	FRANCE
SDADV	P	AV, M	ANDORRA
SGAE	M	M, AV, D	SPAIN
SIAE	M	M, AV, D, L, AGP	ITALY
SOFA	M	AGP	BELGIUM
SOKOJ	M	M	SERBIA
SOZA	M	M	SLOVAKIA
SPA	M	M, AV, D, L, AGP	PORTUGAL
SSA	M	AV, D	SWITZERLAND
STEF	M	M	ICELAND
STEMRA	M	M	NETHERLANDS
STIM	M	M	SWEDEN
SUISA	M	M	SWITZERLAND
SUISSIMAGE	M	AV	SWITZERLAND
TALI	M	AV	ISRAEL
TEOSTO	M	M	FINLAND
TONO	M	M	NORWAY
UCMR-ADA	M	M	ROMANIA
UFFICIO GIURIDICO	A	NR	VATICAN CITY STATE
VDFS	M	AV	AUSTRIA
VEGAP	M	AGP	SPAIN
VEVAM	M	AV	NETHERLANDS
VG BILD-KUNST	M	AGP, AV	GERMANY
VISDA	M	AGP	DENMARK
ZAIS	M	M, D	POLAND
ZAMP MACEDONIA	M	M	NORTH MACEDONIA
ZAMP SLOVENIA	M	L	SLOVENIA
ZAPA	M	AV	POLAND



CANADA/USA
2 countries
12 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AMRA	M	M	UNITED STATES
ARS	M	AGP	UNITED STATES
ASCAP	M	M	UNITED STATES
ASCRL	P	AGP	UNITED STATES
BMI	M	M	UNITED STATES
CARCC	M	AGP	CANADA

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
CSCS	M	AV	CANADA
DGA	A	AV	UNITED STATES
DRCC	M	AV	CANADA
SARTEC	A	AV	CANADA
SOCAN	M	M, AGP	CANADA
SPACQ	A	M	CANADA

Members reclassified to Provisionals

AAS (Azerbaijan), APSAV (Peru), BCDA (Congo), BGDA (Guinea), BSCAP (Belize), BUBEDRA (Benin), BUMDA (Mali), BUTODRA (Togo), CMC (Cameroon), COSOTA (Tanzania), CREAMAGEN (Chile), ECCO (Saint Lucia), IVARO (Ireland), KazAK (Kazakhstan), OMDA (Madagascar), OTDAV (Tunisia), SACERAU (Egypt), SACS (Seychelles), SACVEN (Venezuela), SASUR (Suriname), SAVA (Argentina), SOCILADRA (Cameroon), SOGEM (Mexico), UPRS (Uganda), ZAMCOPS (Zambia)

Provisionals upgraded to Members

OAZA (Czech Republic, AV)

STATUS WITHIN CISAC

M = Member
A = Associate
P = Provisional

REPERTOIRE

M = Music

AV = Audiovisual

AGP = Visual Arts

L = Literature

D = Drama

NR = No Repertoire

MEMBERSHIP BY REGION

118 COUNTRIES/TERRITORIES - 227 MEMBERS



ASIA-PACIFIC

17 countries/territories
30 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AMCOS	M	M	AUSTRALASIA
APG-JAPAN	A	AGP	JAPAN
APRA	M	M	AUSTRALASIA
ASDACS	M	AV	AUSTRALIA
AWGACS	M	AV	AUSTRALIA
CASH	M	M	HONG KONG
COMPASS	M	M	SINGAPORE
COPYRIGHT AGENCY	M	L, AGP	AUSTRALIA
CPSN	A	M	NEPAL
DEGNZ	A	AV	NEW ZEALAND

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
DGK	P	AV	SOUTH KOREA
FILSCAP	M	M	PHILIPPINES
ICSC	P	AGP	CHINA
IPRS	M	M	INDIA
JASPAR	P	AGP	JAPAN
JASRAC	M	M	JAPAN
KOLAA	P	L, AGP	SOUTH KOREA
KOMCA	M	M	SOUTH KOREA
KOSCAP	P	M	SOUTH KOREA
MACA	M	M	MACAU

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
MACP	M	M	MALAYSIA
MCSC	M	M	CHINA
MCT	M	M	THAILAND
MOSCAP	P	M, AV	MONGOLIA
MRCSN	P	M	NEPAL
MUST	M	M	TAIWAN, CHINESE TAIPEI
SACENC	M	M	NEW CALEDONIA (FRANCE)
SACK	M	AGP	SOUTH KOREA
VCPMC	M	M	VIETNAM
WAMI	M	M	INDONESIA



LATIN AMERICA & THE CARIBBEAN

24 countries
47 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AACIMH	M	M	HONDURAS
ABRAMUS	M	M, D	BRAZIL
ACAM	M	M	COSTA RICA
ACCS	A	M	TRINIDAD AND TOBAGO
ACDAM	M	M	CUBA
ADDAF	M	M	BRAZIL
AEI-GUATEMALA	M	M	GUATEMALA
AGADU	M	M, AV, D, AGP	URUGUAY
AMAR SOMBRÁS	M	M	BRAZIL
APA	M	M	PARAGUAY
APDAYC	M	M, D	PERU
APSAV	P	AGP	PERU
ARGENTORES	M	AV, D	ARGENTINA
ARTEGESTION	P	AGP	ECUADOR
ASSIM	M	M	BRAZIL
ATN	M	AV, D	CHILE

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AUTVIS	M	AGP	BRAZIL
BSCAP	P	M	BELIZE
COSCAP	M	M	BARBADOS
COTT	M	M	TRINIDAD AND TOBAGO
CREAIMAGEN	P	AGP	CHILE
DAC	M	AV	ARGENTINA
DASC	M	AV	COLOMBIA
DBCA	P	AV	BRAZIL
DIRECTORES	M	AV	MEXICO
ECCO	P	M	SAINT LUCIA
GEDAR	P	AV	BRAZIL
JACAP	M	M	JAMAICA
REDES	M	AV	COLOMBIA
SACIM, EGC	M	M	EL SALVADOR
SACM	M	M	MEXICO
SACVEN	P	M, D	VENEZUELA

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
SADAIC	M	M	ARGENTINA
SASUR	P	M	SURINAME
SAVA	P	AGP	ARGENTINA
SAYCE	M	M	ECUADOR
SAYCO	M	M, D	COLOMBIA
SBACEM	M	M	BRAZIL
SCD	M	M	CHILE
SGACEDOM	M	M	DOMINICAN REPUBLIC
SICAM	M	M	BRAZIL
SOBODAYCOM	M	M	BOLIVIA
SOCINPRO	M	M	BRAZIL
SOGEN	P	AV, D, L	MEXICO
SOMAAP	M	AGP	MEXICO
SPAC	M	M	PANAMA
UBC	M	M	BRAZIL



AFRICA

29 countries
32 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
BBDA	M	M, AV, D, L, AGP	BURKINA FASO
BCDA	P	M, AV, D, L	CONGO
BGDA	P	M, AV, D, L, AGP	GUINEA
BMDA	M	M, D, L	MOROCCO
BUBEDRA	P	M, AV, D, L, AGP	BENIN
BUMDA	P	M, AV, D, L, AGP	MALI
BURIDA	M	M, AV, D, L, AGP	CÔTE D'IVOIRE
BUTODRA	P	M, AV, D, L, AGP	TOGO
CAPASSO	M	M	SOUTH AFRICA
CMC	P	M	CAMEROON
COSBOTS	P	M, AV, D, L	BOTSWANA

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
COSOMA	M	M, L	MALAWI
COSOTA	P	M	TANZANIA, UNITED REPUBLIC OF
COSOZA	P	M	TANZANIA, UNITED REPUBLIC OF
GHAMRO	P	M	GHANA
MASA	P	M	MAURITIUS
MCSK	P	M	KENYA
NASCAM	M	M	NAMIBIA
OMDA	P	M, AV, D, L	MADAGASCAR
ONDA	M	M, AV, D, L	ALGERIA
OTDAV	P	M, D, L	TUNISIA
RSAU	P	M	RWANDA

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
SACERAU	P	M, AV	EGYPT
SACS	P	M	SEYCHELLES
SAMRO	M	M	SOUTH AFRICA
SCM-COOPERATIVA	P	M	CABO VERDE
SOCILADRA	P	D, L	CAMEROON
SODAV	P	M, AV, D, L, AGP	SENEGAL
UNAC-SA	P	M	ANGOLA
UPRS	P	M	UGANDA
ZAMCOPS	P	M	ZAMBIA
ZIMURA	M	M	ZIMBABWE

STATUS WITHIN CISAC

M = Member
A = Associate
P = Provisional

New CISAC members as of June 2022:

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY	REGION
COPYSWEDE	P	AV	SWEDEN	EUROPE
EDEM	P	M	GREECE	EUROPE
EKKI	P	M, AV, D, L, AGP	SPAIN	EUROPE
MYNDSTEF	P	AGP	ICELAND	EUROPE

Societies no longer CISAC members as of June 2022:

COSON (Nigeria, M), ODDA (Djibouti, M), RUR (Russian Federation, AV, M), SOMAS (Mozambique, M), UPRAVIS (Russian Federation, AGP), WGAW (United States, AV, D)

Societies no longer CISAC members as of January 2023:

MCSN (Nigeria, M)

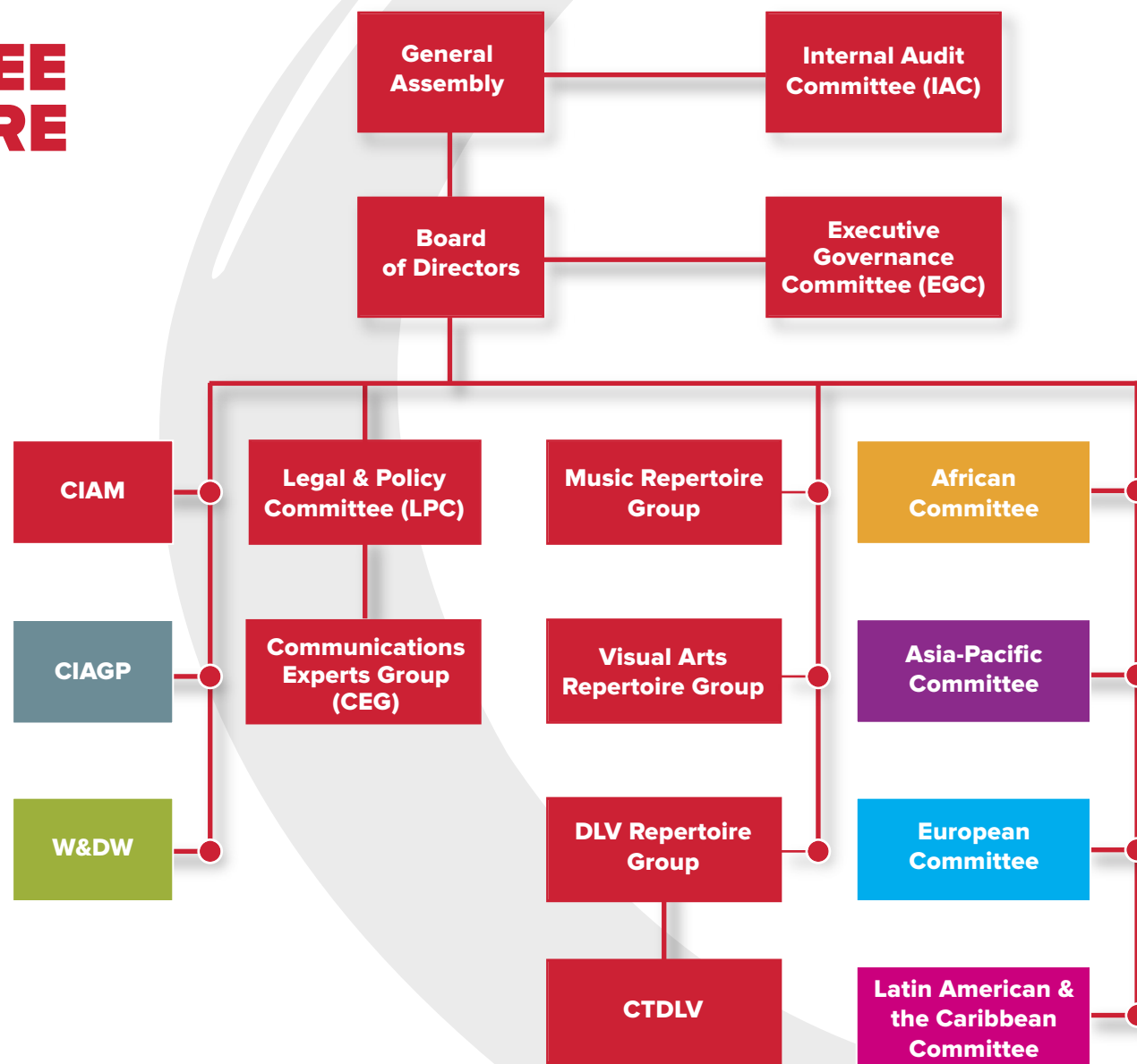
Societies readmitted as Members:

MESAM (Turkey, MU), MSG (Turkey, MU)

CISAC Client RMEs:

ALLTrack (United States, M), CMRRA (Canada, M), DALRO (South Africa, L, D, AGP), ESMAA (United Arab Emirates, M), Hexacorp Ltd (United States, M), MCPS (United Kingdom, M), NexTone (Japan, M), ORFIUM (Greece, M), SESAC (United States, M), Soundreef (United Kingdom, M), UNISON (Spain, M).

CISAC COMMITTEE STRUCTURE





MANAGEMENT TEAM & BOARD

GADI ORON
Director General

**MARTIAL
BERNARD**
Director of Operations

**SYLVAIN
PIAT**
Director of Business

**CONSTANCE
HERREMAN**
Acting Director of Legal
& Policy

**ANNA
NEALE**
Presidency &
Creators Director

**ADRIAN
STRAIN**
Director of
Communications

**LAURE
MARGERARD**
Director of Mechanical
Rights

**JOSÉ
MACARRO**
Director of Information
Systems

**MITKO
CHATALBASHEV**
Regional Director
for Europe

**RAFAEL
FARIÑAS**
Regional Director
for Latin America and
The Caribbean

**BENJAMIN
NG**
Regional Director
for Asia-Pacific

**SAMUEL
SANGWA**
Regional Director
for Africa


D. ORMSTON
APRA
CEO
(Australasia)


H. HEKER
GEMA
CEO
(Germany)


G. OCAMPO
SADAIC
Director General
(Argentina)


J. BROWN
SOCAN
Vice-Chair of the CISAC Board
and CEO (Canada)


A. SZINGER
ARTISJUS
Director General
(Hungary)


G-Y. CHU
KOMCA
Chairman
(South Korea)


A. LEBETHE
SAMRO
CEO
(South Africa)


M. CASTELLO BRANCO
UBC
Chair of the CISAC Board
and CEO (Brazil)


E. MATTHEWS
ASCAP
CEO
(United States)


A.C. MARTIN
PRS for Music
CEO
(United Kingdom)


M. FEDELI
SIAE
CEO
(Italy)


P. RAUDE
SACD
Vice-Chair of the CISAC Board
and General Secretary (France)


D.M. ALAOUI
BMDA
Director General
(Morocco)


C. RAP-VEBER
SACEM
CEO
(France)


U. PAPPI
VG BILD-KUNST
CEO
(Germany)


V. ROMANO BLASCO
DAMA
Director General
(Spain)


R. CANTORAL ZUCCHI
SACM
Director General
(Mexico)


J. GUTIÉRREZ VICÉN
VEGAP
Director General
(Spain)

CISAC

International Confederation of Societies of Authors and Composers
www.cisac.org

