



ANNUAL REPORT 2020



SERVING AUTHORS WORLDWIDE
AU SERVICE DES AUTEURS DANS LE MONDE
AL SERVICIO DE LOS AUTORES EN EL MUNDO





CONTENT

<ul style="list-style-type: none"> ■ Covid-19: mobilising an international response 2 ■ Covid-19: calling on governments for global action to help creators 3 ■ Forewords 4-5 <ul style="list-style-type: none"> • Jean-Michel Jarre, President • Marcelo Castello Branco, Chair of the Board • Gadi Oron, Director-General ■ CISAC: global network for creators 6 ■ New modernised ISWC system 7 ■ Copyright Buyouts: tackling a global problem 9 ■ Women@CISAC: promoting gender equality 11 ■ Artificial intelligence: a path for creators 12 ■ Advocacy and Lobbying: 13-17 <ul style="list-style-type: none"> • Building relationships • Transfer of value • A resale right for visual artists • Private copying • Fairness for AV creators 	<ul style="list-style-type: none"> ■ General Assembly 2019: Tokyo 18 ■ Society support and governance 19-21 ■ Training for members 22-23 ■ Education and partnerships 24 ■ CISAC Creators' Councils 25-26 <ul style="list-style-type: none"> • CIAM • CIAGP • Writers & Directors Worldwide ■ CISAC's President and VPs 27 ■ Membership by region 28-29 ■ CISAC Team and Board 30
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COVID-19: MOBILISING AN INTERNATIONAL RESPONSE

The Covid-19 outbreak has dealt a catastrophic blow to the creative sector, causing severe loss of royalties in the short term and a profound longer-term impact that will run well into 2021. The millions of creators represented by CISAC's member societies are especially vulnerable, often self-employed and lacking the social and welfare benefits common in other sectors. Societies have responded with a range of support measures to mitigate the damage as far as possible.

From the outset, CISAC has rolled out a series of actions to support members with advocacy support, information-sharing and market analysis.

CISAC open letter reaches global audience

CISAC issued on 23 March an **open letter** (see page 3) calling on governments to support creators. The letter, signed by CISAC President, Jean-Michel Jarre and its four vice presidents, was forwarded by members to government departments and widely reported, with coverage by Forbes, FranceInfo, major Dutch newspaper *De Telegraaf* and Music in Africa. Many adapted versions were also used in blogs by societies such as Teosto and PRS. CISAC proactively reached out to governments and shared the letter, in some cases translated into the local language, as was the case for China and Korea.

A new Covid-19 members microsite

On 27 March, CISAC launched a one-stop **Covid-19 information microsite**, analysing the market impact on societies and the crisis measures undertaken by members, governments and other international organisations. A comprehensive members-only directory of these measures was shared with member societies to support their operational and lobbying actions. Further analyses and updates will be provided while the crisis continues, to provide members with the best possible insight and information on the global picture.

Partnering with UNESCO on global culture strategy

CISAC joined forces with UNESCO on 15 April to launch a new global initiative *ResiliArt* aimed at **rallying the global creative community** and influencing policymakers and governments worldwide. CISAC President Jean-Michel Jarre led the inaugural debate alongside Angélique Kidjo, CISAC Vice President; Deeyah Khan, documentary film director;



Luis Puenzo, film director and President of INCAA; Nina Obuljen-Koržinek, Minister of Culture (Croatia); and Yasmina Khadra, author. The online debate drew over 1,100 participants worldwide.

CISAC also collaborated with UNESCO to mobilise international support for an online meeting of over 140 culture ministers on April 22nd. The five-hour meeting backed a global strategy to help culture and the creative sector survive and recover from the crisis. Many ministers expressed support for the *ResiliArt* plan, which is now being extended to the national level, with more than 80 movements started in different countries.



Ministers of Culture committed to a global approach, sharing diverse mitigation and recovery strategies undertaken by their governments and called for the strengthening of the creative and cultural sector to better equip it for future crisis. Technology has provided a lifeline for cultural and creative institutions. Intellectual property protections must be reinforced to facilitate the migration of culture to the digital world. ■



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COU20-0238

March 23rd, 2020

This open letter to governments internationally was issued today by the President and Vice Presidents of CISAC, the International Confederation of Societies of Authors and Composers.

CALLING ON GOVERNMENTS FOR GLOBAL ACTION TO HELP CREATORS

The coronavirus crisis is posing an unprecedented threat, on a global scale, to a generation of people who make a living and a profession as creators. We write today as the President and Vice Presidents of CISAC, and as artists from different regions of the world, to call for action by governments on a global scale to help creators survive the current crisis and eventually help lead it to recovery.

CISAC is the largest creative network in the world, with over 230 member authors societies representing 4 million working creators of all repertoires.

Creators of music, audiovisual works, visual arts, drama and literature are the backbone of national cultures and of economies. Even now, it is their creative works which are everywhere helping and connecting millions of people who are having to endure a life of quarantine.

But creators are in a uniquely fragile position. The large majority of them are self-employed and dependent on royalties paid by authors societies. Today, and in the coming weeks and months, creators will be among the worst affected by the crisis.

Authors societies are doing their best, maintaining royalty distributions and using emergency social funds where possible. However, CISAC members from across the world, are reporting a collapse of cultural and entertainment activity, affecting concerts, festivals, exhibitions and all the main platforms where creative works are used.

Creators are by nature self-motivated entrepreneurs and will be an enormously positive force in helping drive the economic recovery in the future. But they urgently need rescue measures now, and only the lever of government policy will have the impact required.

Several governments, such as France, have acted, for example with emergency funding for creative sectors; others such as Argentina, Chile and Peru, have already identified protection for the creators (for example via tax and social security concessions and emergency payments) as a priority.

It is imperative that governments in all countries act for creators now and ensure the highest level of support possible.

We thank you for your support and for understanding the vital importance of creators in the future of our culture and society.

Kind regards,

Jean-Michel Jarre,
electronic music composer and performer CISAC President

Angélique Kidjo,
*singer and songwriter
CISAC Vice President*

Marcelo Piñeyro,
*film director, screenwriter
CISAC Vice President*

Miquel Barceló,
*visual artist
CISAC Vice President*

Jia Zhang-ke,
*film director, writer and producer
CISAC Vice President*

Foreword by President

JEAN-MICHEL JARRE



Foreword by CISAC Board Chair

MARCELO CASTELLO BRANCO



We have made a difference for creators everywhere

During my seven years at the presidency of CISAC, I have always believed that together we can change

the global environment for the benefit of the millions of creators CISAC members represent.

We have had the momentous step forward of the European Union Copyright Directive. The end result was a magnificent display of what creators can achieve when they are united and mobilised. We went to Brussels, to Strasbourg, to all the capitals of member states, and we made our case. We made our voices heard, and policy-makers as well as the media took notice.

It was a victory of the creative community against economic forces way more powerful than us. I often said that as much as we, creators, embrace the new digital eco system, we also want to ensure that we are not taking a back seat in the discussions about our future. This is what is at the heart of all these campaigns that we fight for at CISAC: a front seat for creators in the negotiation over the value of their works.

I have felt honoured to help CISAC in its role as the global voice of creators. We have campaigned and lobbied together, from the value gap to fair remuneration, from the resale right for visual artists to fair rights for audiovisual creators.

We have fought for fairness for creators in a fast-changing digital world. But not just that. We have also worked tirelessly for the future of collective management of rights – a system that has proven amazingly modern, resilient and relevant over the years, and which unites us all. ■

We must be ready for what comes next

Creators are leaders, not followers. More than that, they are now entrepreneurs, creating their own path and their own business.

Creators want their voice to be heard loud and clear. They want to be valued by governments and supported by laws that protect their rights. Nothing has reminded us more of this than the dire crisis we find ourselves in today, with creators fighting for their livelihoods across the world.

Creators want to know what is coming next. That is what this business has always been about. We all know how powerful and game-changing technology has been in this disruptive new world and how imperative it is to be open to adopt and adapt to the future.

Creators want help fixing their problems. The societies that serve them everywhere face enormous daily challenges and local adversities, while always looking for new ways of reinventing themselves to stay relevant and alive.

CISAC's mission is to help meet these critical needs from its members and creators. That is what this Report is about, and I commend it to your reading.

One of the challenges of belonging to a truly global network is to keep things simple, to be easily understandable, to facilitate processes on a larger scale and establish a straightforward thinking flow of communication. This has been one of several key CISAC priorities in these demanding times.

In the entertainment ecosystem where we coexist, creators are not in the back seat any more, and CMOs are no longer in the back-office space. CISAC has a critical role to play, and that is testified in the pages of this Report. ■

Foreword by Director General

GADI ORON



© Philippe Zamora

CISAC is helping members provide a better service for creators

This report covers a wide range of CISAC workstreams and activities tangibly enhancing the business of our members. But all these important activities have been put in a new light and perspective with the recent global events.

The crisis caused by the Coronavirus is a stark reminder of the vulnerability of the creators who are served by the CISAC community. And it has emphasised the importance of our collective work. In this challenging period, I believe the role of CISAC as a global facilitator for societies' operations and as a global support to creators, is shown to be all the more essential.

In the past year our primary focus has been on supporting our societies and helping them improve their operations. A major priority has been the modernisation of the **ISWC system**, delivered on schedule and on budget, using external technology provider Spanish Point. When it will be implemented in June 2020, the new system will transform the speed, accuracy and efficiency of the way in which music works are identified. The modernisation of the ISWC promises substantial benefits to societies and their members. Its implementation by societies is now our vital priority.

On the legal policy front, CISAC has helped provide clarity, advocacy tools and improved global awareness on **copyright buyouts**, an issue identified as a top priority by the CISAC Board. Buyouts, driven by the borderless power and ambition of SVOD services, have become a ubiquitous

problem. Digital platforms and broadcasters aim to exploit differences between domestic legal systems affecting complete transfer of authors' rights. CISAC's objective is to raise awareness and help reinforce creators' bargaining power in this unequal struggle. We have delivered guidance and educational resources via studies in Europe, Asia and Latin America, and an education campaign alongside the US grassroots movement *Your Music Your Future*.

In the **governance** field, developments in countries such as India, Spain and Greece have highlighted the vital importance of CISAC's work to uphold international professional standards across our global community. CISAC's work in this area delicately balances our mission to support societies with that of enforcing compliance with international professional standards. In this challenging mission, I believe we have achieved a great deal. In the three countries cited above, working in highly challenging circumstances, we are helping to provide the international level playing field that our members and their affiliates require and expect from us.

We moved forward with the implementation of **new membership criteria**. This means that CISAC is adapting to market changes and maintaining relationships with all collective licensing entities while continuing to safeguard its core values and principles.

“ I believe the role of CISAC as a global facilitator for societies' operations and as a global support to creators is shown to be all the more essential. ”

Gadi Oron, Director General, CISAC

In our **advocacy work** we have continued to bring creators' concerns to the highest levels of government. Examples of the results are there to see in these pages: more countries adopting rules on fair remuneration for AV creators; more governments receptive to the resale right for visual artists; and new legislative initiatives being introduced to implement private copying regimes, especially in Africa.

Last but not least, CISAC this year honours our retiring President, **Jean-Michel Jarre**. His influence and achievements as a champion for creators and for CISAC over the last seven years, have been immense. He played a huge role in the successful five-year campaign of the EU copyright directive and has tirelessly lobbied governments and international agencies across the world. From far and wide across the worldwide CISAC family – thank you, Jean-Michel! ■

CISAC: THE GLOBAL NETWORK FOR CREATORS



CISAC ROLLS OUT NEW MODERNISED ISWC SYSTEM

*Faster and more accurate allocation
of identifier for members*



© Spanish Point

CISAC members get training to prepare for the new modernised ISWC

In early June, CISAC's major upgrade to the musical works identifier (ISWC) system will go live. The ISWC modernisation project has been executed by Spanish Point Technologies, an unprecedented use by CISAC of an external technology supplier. The upgrade will benefit societies by offering new features and enhanced services that bring efficiencies, reduced costs and improved services to rightsholders.

Accuracy. Codes will be assigned centrally, by CISAC, to avoid duplication and inaccuracies. The new system will end the current practice of having ISWC codes allocated by individual societies, a practice that leads to many data integrity challenges. Central assignment will guarantee that each song will get only one unique code.

Speed. The new system dramatically reduces the time it takes to assign ISWCs. Unlike today, when assignment is often delayed by the need to complete work registration, ISWCs will be available almost instantly. The codes will then be ready for use by all partners in the commercial chain (publishers, sub-publishers, digital services) within hours of the work's release, so that a song used on Spotify, Amazon, Apple Music or others can be monetised without delay.

Efficiency. More remuneration for creators. The new ISWC project takes the friction out of the digital licensing process, reduces costs and brings more value. The fully functioning automated allocation system will save societies time and resources and hand more remuneration back to the creators they represent.

The priority in the months ahead is successful implementation so that members can fully benefit from the new system.

With the system rolled out successfully and now promising important benefits to members, the focus will shift to timely implementation by societies in the second half of 2020.

The project, which was agreed by the Board in 2018, is being guided by a steering committee including societies working on alongside the CISAC team. The process began with a complete review of the rules used in the application of ISWCs. The new cloud-based system follows revised rules approved by the ISWC Steering Group.

The modernisation brings key changes for members.

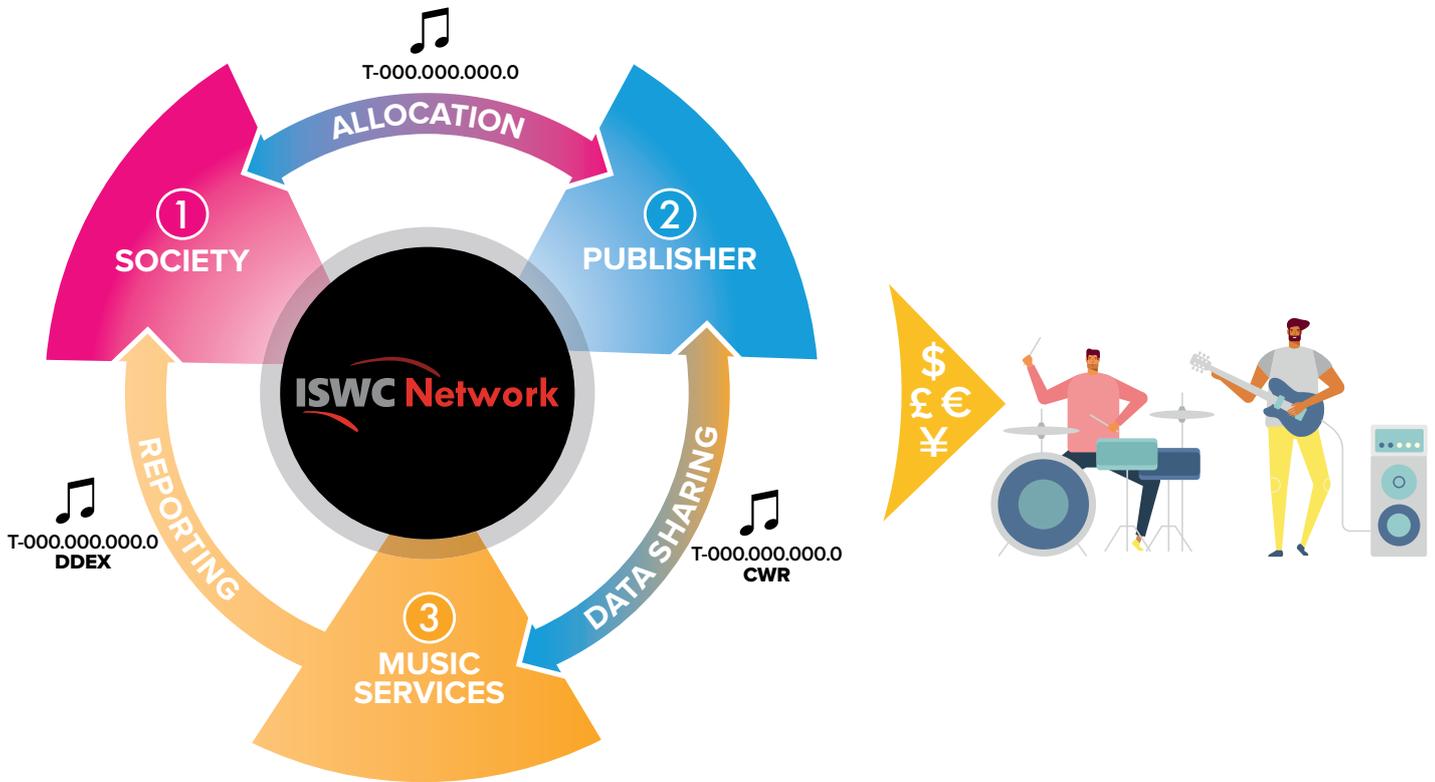
In addition, a **new ISWC interface** will make the system more flexible, allowing societies to update and amend details to an ISWC and react to duplication when it occurs. For example, new metadata, such as additional song-writer information or a correction, can be included whenever needed. The new system will provide societies with better tools to improve the bulk corrections of ISWCs, like merges, demerges and edits. →

“ The new ISWC system will lead to significantly faster creation of codes and increased sharing of codes between the different stakeholders. That is good for creators and good for the whole digital market. ”

Alex Batterbee, Sony/ATV Music Publishing.

The new ISWC societies portal - www.iswc.org

How the modernised ISWC system will improve the flow of information and royalties to creators



Implementation support for authors' societies

The ISWC modernisation project is on track as per the original timeline. Following delivery of the Minimum Viable Product (MVP) in January 2020, full release for switch over is scheduled in June 2020. The priority in the months ahead is successful implementation so that members can fully benefit from the new system.

As central assignment of ISWCs is mandatory from June 2020 onwards, CISAC has written to all members who still assign via a local range to remind them of the deadline and seek feedback on how they will now integrate with the central database.

CISAC has organised a programme of webinars and training sessions in the first half of 2020 to ensure members benefit from the system upgrade. The preparation process is being assisted by Spanish Point. A series of integration “boot camps” for societies with the developer started in December 2019, with a second session in February in Dublin. To sign up for more information, society project leaders should contact iswc.migration@cisac.org.

The new system is designed to be backward compatible for one year, meaning that if societies do not meet the migration deadline of June 2020, they will still get their ISWCs via the new system. Local assignment will no longer be allowed. In order to take advantage of the many new empowering tools available, societies must update their systems to directly interact with the new ISWC system. ■

CISAC has organised a programme of webinars and training sessions in the first half of 2020 to ensure members benefit from the system upgrade.

COPYRIGHT BUYOUTS

Tackling a global problem

Copyright buyouts are a top priority issue in 2020 for creators everywhere. This is a global problem, affecting music and audiovisual repertoires, that is changing the bargaining relationship between creators and the users of their works.

Services from Netflix to Amazon are seeking to extend buyouts globally. Their strategies are to exploit differences in national legislative frameworks and circumvent the protection offered to creators by societies. Their goals are to expand their business and cut their costs.

CISAC Board priority

The issue has risen quickly up the agenda of the CISAC Board, with numerous societies seeking guidance and support. CISAC has responded on two fronts: commissioning **legal analysis** and guidelines to help members and creators in different jurisdictions; and teaming up with the successful US grassroots movement *Your Music Your Future* to adapt and make available easy-to-use **educational resources** that can be developed for both music and AV creators.

CISAC's recommendations

CISAC has formulated **guidelines** informed by third-party legal insight and comments from members. Key takeaways of the guidelines are:

- **Buyouts are ubiquitous.** They are happening on a global scale. They are not limited to SVODs, but are also practised by broadcasters and in agreements concluded in the online video game sector. The imposition of lump sum payments at the expense of royalties is not just an issue for music creators: directors and screenwriters have long faced similar denial of their rights.
- **Collective management is the number 1 defence.** Global user platforms and broadcasters aim to circumvent CISAC member societies whose mission is to protect the interests of creators. Collective management is therefore a fundamental defence against imposed buyouts, providing individual creators with vital “strength in numbers”, both to negotiate and counter potential retaliation by the users.



©PRS for Music

“ *The next generation of composers face a bleak future, where they no longer own their rights and their works generate no income for them.* ”

Simon Darlow, composer and PRS for Music Deputy Chair.

- **A global legislative strategy is needed** to secure amended national laws that regulate unfair contract terms, support the right to proportional remuneration and the right of revocation in cases of non-exploitation.
- **Education of creators is urgent.** They need simple information and advice to understand their options.

Legal studies help explain laws internationally

CISAC commissioned its first global legal study on copyright buyout in 2019, an analysis of the international legislative situation by the German professor Agnes Lusac-Schloetter. The study helps distinguish between different legislative models, notably between the US system and in Europe.

Legislation in many European countries, such as France, Italy and Spain, helpfully protects creators from buyouts, requiring proportional remuneration for exploitation of works. Certain EU countries, such as Germany and the Netherlands, include even stronger measures. However, US-based platforms commonly try to get round this by invoking non-European laws less protective of creators.

A second study, commissioned in 2019 by the CISAC supported Asia-Pacific Music Creators Alliance (APMA), brought insight to the rights of creators in that region. Hong Kong-based professor Alice Lee has analysed eight Asian countries/territories (Australia, Hong Kong, Indonesia, Japan, Macau, South Korea, Thailand and Vietnam). The study lays out legislative fixes as the basis for lobbying campaigns: →

COPYRIGHT BUYOUTS

Tackling a global problem

→ they include regulation of unfair contract terms; protection of creators from being denied equitable remuneration; and a right to revoke copyright buyout.

Following up on these two reports, CISAC is also preparing a similar **Latin America study**. The assessment will focus on multiple countries in the region and will include recommendations. It was due to be presented to CISAC's Latin American and Caribbean Committee in May.

Education:

CISAC teams up with *Your Music Your Future*

At the end of 2019, CISAC teamed up with the rapidly-growing US grassroots movement *Your Music Your Future* to help creators understand their options when faced with imposed buyouts. YMYF has led the way with an easy educational resource on buyouts. More than 13,000 songwriters and composers have signed up with the site.

CISAC is working with YMYF to adapt, translate and extend this resource to make it useful to societies and creators globally. YMYF founder (and ASCAP Board member) Joel Beckerman was invited to present to CISAC's Communications Experts Group (represented by 20 societies and affiliates) in Paris in early February.

“ CISAC is working with YMYF to adapt, translate and extend the resource to make it useful to societies and creators globally. ”

The YMYF site explains in a non-technical way the implications of accepting a buyout. This includes the economic issues involved for creators' livelihoods, the legal facts and the issues arising from the varying legislation in different countries. CISAC's creators' council CIAM is also supporting the extension of the resource to creators internationally. It is planned to extend the resource to address AV creators as well.

HOME BLOG

YOUR MUSIC YOUR FUTURE

A GROWING COMMUNITY OF 13,703 COMPOSERS AND CREATORS

Learn more about your compensation options and add your voice to the conversation.

JOIN YOUR MUSIC, YOUR FUTURE

First Name Last Name Email Address [Sign Up](#)

“ You're a collaborator and a collaborator is someone who gets respect, and that royalty stream is part of the respect that composers have been given. ”

JOHN POWELL

OUR VALUES

We believe that music has immense value in society and business.

We believe that composers and creators should get their fair share.

We believe that every composer and creator should know their options.

“ It's vital for composers to have an understanding of the basics — what a deal means, what the standards are for composer deals, and the financial implications of their signature. ”

© Screenshot www.yourmusicyourfuture.com

Support for lobbying efforts in Europe

CISAC is also supporting lobbying initiatives by GESAC and ECSA in Europe, which, if successful, could deliver to creators improved long-term protection from buyouts. These efforts are focused on achieving correct implementation of the EU Copyright Directive. Here is GESAC's lobbying blog arguing for the Directive to implement a mandatory proportionate right of remuneration. ■



PROMOTING GENDER EQUALITY

The Women@CISAC programme, relaunched at the 2018 General Assembly, has advanced with research, raising awareness and key recommendations to support CISAC members in advancing equality and inclusion. In October 2019 some 50 members, creators and partners joined the inaugural world congress in Lisbon, unveiling the first CISAC survey on gender equality and agreeing on guidelines for future action.

Co-organised by SPAutores, the congress was opened by the Portuguese Minister of Culture, Graça Fonseca, and received messages of support from UN Secretary General, Antonio Guterres, and CISAC President, Jean-Michel Jarre. Topics included removing gender barriers, mentorship, training programmes and the role of members in providing equitable representation in all activities.

The campaign is consistent with CISAC's mission to secure fair treatment for creators. As the only international organisation within the creative sector that comprises all repertoires, CISAC is well placed to be a forum driving tangible changes. An increasing body of evidence shows that gender equality is good for business as well as being a basic human right.

Quarter of member boards are women

CISAC's survey illuminates the challenges and provides a measuring stick for monitoring results. A total of 66 CISAC members replied, representing one-third of the total membership, and a number of important trends were revealed. The data showed that women make up 55% of society employees but only 22% of members and 26% of board members. Just under two-thirds of societies (63%) had undertaken gender equality measures. And only two had added quotas to their statutes to enforce a fairer representation. Encouragingly, 82% of societies expressed a desire to actively participate in Women@CISAC going forward.



Portuguese Minister of Culture Graça Fonseca points out the need for gender equality in cultural industries, alongside CISAC Repertoires and Creators Relations Director Silvína Munich, SPAutores President José Jorge Letria and CISAC Director General Gadi Oron.

This insight has informed a set of guidelines and recommendations which will drive the initiative over the coming year. These include making gender equality data part of CISAC's existing reporting system and ensuring representation and visibility for women in all meetings and expert panels. Work has also begun on developing an equality code of conduct, highlighting champions within the CISAC membership and building an online resource to act as an information hub. ■



“ May others come shed new light on the past, and that the past is not repeated in the future in regard to women's copyright. ”

Portuguese Minister of Culture Graça Fonseca speaks at the inaugural Women@CISAC congress, calling for improved gender equality.

ARTIFICIAL INTELLIGENCE – ILLUMINATING THE PATH FOR CREATORS



UNESCO conference “Principles for AI: Towards a Humanistic Approach”

© CISAC

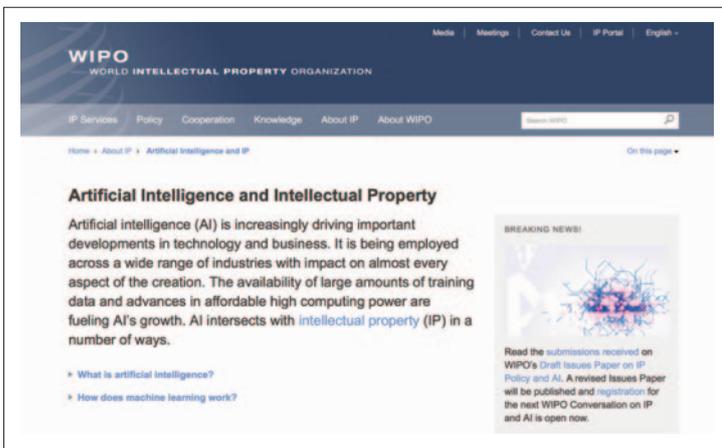
Artificial Intelligence (AI) technologies will have a transformative effect on society and important implications for intellectual property (IP) law. Its impact on creation is no longer abstract, with creative works already being generated by AI.

CISAC and its members are discussing with policymakers the impact of AI on authors rights and copyright — and the potential need for legislative and regulatory action.

CISAC President Jean-Michel Jarre has been a leading voice on AI. In a JASRAC-organised symposium in Tokyo in May 2019, Jarre said: “What is exciting about AI is that we are going to explore a world that is still totally virgin and unknown.”

CISAC and WIPO on AI

CISAC has set up a dedicated working-group on AI with societies participating. The group helped CISAC submit a position to the World Intellectual Property Organisation (WIPO) in February, as part of its consultation on Artificial Intelligence and Intellectual Property Policy.



© WIPO

The submission seeks to identify the correct areas of focus, in particular, involving the authorship and ownership of AI-generated works and the criteria for protection. CISAC will continue to engage in these discussions to help policymakers find the best way forward.

“ What is exciting about AI is that we are going to explore a world that is still totally virgin and unknown. ”

CISAC President Jean-Michel Jarre

CISAC and AI initiatives worldwide

CISAC is also monitoring recent initiatives in other parts of the world. The United States Patent and Trademark Office (USPTO) published at the end of 2019 a “Request for comments on Intellectual Property Protection for Artificial Intelligence Innovation” to gather information about the impact of AI technologies on intellectual property law and policy. Meanwhile, the European Commission's Copyright Unit has launched a call for tenders for a study on copyright and new technologies focusing in particular on the interaction between AI and the creative industries. The Commission has also opened a new consultation following the publication on 19 February 2020 of an AI White Paper which intends to determine the Commission’s approach to AI regulation. CISAC will follow these initiatives in collaboration with GESAC, especially if the Commission decides to propose a series of policy actions regarding these areas. ■

BUILDING RELATIONSHIPS

An expert voice for governments and agencies

Over the past year, CISAC has extended its relationships with governments and agencies in all regions of the world. It acts as an expert partner to ministers and officials and international agencies, and also helps create networks joining societies and copyright offices. Below are only a few examples of this activity.

In **New Zealand**, CISAC met with the Minister of Broadcasting, Communications and Digital Media in December, an opportunity to feed input to the country's current copyright review. In **Korea**, CISAC met with the country's copyright bureau of the Ministry of Culture, Sports and Tourism. In Rabat, CISAC met with **Morocco's** Chef de Cabinet for the Ministry of Youth, Sports and Culture and committed its support for the local authors' society, BMDA.

In Tokyo CISAC's DG met with several government ministers and the new head of Japan's Agency for Cultural Affairs.

International agencies

CISAC also works with key global and regional agencies responsible for copyright and collective management. It is engaged at **WIPO** in the UN agency's new digital music initiative and continues to lobby for the universal resale right. It also delivered collective management workshops in **Japan** for eight copyright offices and CMO representatives from **Cambodia, Malaysia, the Philippines and Thailand**. CISAC also continues to partner with **UNESCO**, the **WTO** and regional agencies to provide an expert voice on the protection of creative works.

CISAC also helps build society relationships with copyright offices. In Split, it joined with HDS-ZAMP and the Croatian Intellectual Property Office to build ties between CMOs and state regulatory bodies from seven Western Balkan countries. In **China**, CISAC helped to arrange fact-finding visits for the new Deputy Director General of the National Copyright Administration of China to share best practice with European societies. In **Cape Verde**, it joined the national government in workshops at the African Copyright and Collective Management Day. And in Chile, CISAC held a **Latin America** regional seminar on tools and processes for collective management with more than 28 Latin American and Caribbean societies attending.

CISAC has also strengthened relations with influential agencies in Africa responsible for economic and cultural policy, including the intellectual property agencies ARIPO and OAPI. CISAC has also worked closely with UEMOA, the West African Economic and Monetary Union which has proposed a Directive to implement private copying levies across the union's eight member countries. ■



Film and TV director and DEGNZ President Howard Taylor, CISAC Director General Gadi Oron, Minister of Broadcasting, Communications and Digital Media Hon Kris Faafoi, CISAC Regional Director Benjamin Ng and DEGNZ Executive Director Tui Ruwhiu.

© CISAC



Meeting with the Japanese government. From left to right: Saito Mami (JASRAC), Michio Asaishi (JASRAC), Fujiwara Makoto (Vice-Minister of Education, Culture, Sports, Science and Technology-MEXT), Gadi Oron (Director General of CISAC), Benjamin Ng (Regional Director CISAC Asia-Pacific).

© JASRAC



Training of government officials of copyright offices in Lima, 2019.

© Jorge Velez / APDAYC



Regional African committee-CAF. From left to right: Modiva Ditebogo (SAMRO), Samuel Sangwa (Regional Director CISAC Africa), Bará Wahabou (BBDA), Youssef Ben Brahim (OTDAV), minister's delegate.

© M. Mohsen Charouch



Josip Merdzo (Director of the Bosnian IP Institute) and Mitko Chatalbashev (Regional Director CISAC Europe). A 2019 regional seminar in Split, Croatia brings together collective management organisations and intellectual property offices from the Western Balkans.

© Nikola Radovani / HDS ZAMP

TRANSFER OF VALUE: EXPORTING EU PRINCIPLES

CISAC remains at the forefront of the global campaign to correct the “transfer of value”, which describes the appropriation of the value of creators’ works on digital platforms. After a five-year debate, the European Union adopted world-leading legislation – the Directive on Copyright in the Digital Single Market - which helps rebalance the unfair bargaining relationship between digital services and creators.

In a powerful interview in *Le Monde*, CISAC President Jean-Michel Jarre hailed the Directive: “For the first time, copyright laws will force the biggest players in the online music world to give us a seat at the table.”

The Directive confirms that user-generated content (UGC) services such as YouTube and Facebook are covered under copyright rules and must be licensed by creators, just like other digital platforms (e.g. Spotify, Amazon, Apple and Netflix).

Following adoption of the Directive in April 2019, the debate in Europe has shifted to implementation. At the international level, CISAC has been working to leverage the principles of the newly adopted legislation to influence policymakers in jurisdictions outside Europe.

Efforts at national level

In **New Zealand**, Director General Gadi Oron met government ministers and officials to lobby for the EU model in the country’s ongoing copyright law review. During 2019/20, CISAC held similar discussions with officials in Japan, Korea and Taiwan.

The voices of creators remain especially influential. Speaking at a conference in **Germany**, in November 2019, singer-songwriter and CISAC Vice President Angélique Kidjo launched a passionate appeal for governments to do more to protect the rights of creators in the digital world. She was speaking at the invitation of GEMA at “Initiative Urheberrecht”, a conference on the implications of the new European Copyright Directive.

CISAC is also active on the issue in WIPO, which has commissioned a study on digital music services, the revenue split between stakeholders, online licensing practices and transparency and monitoring. In February CISAC joined a WIPO-led policy brainstorming session, underlined the challenges

“For the first time, copyright laws will force the biggest players in the online music world to give creators a seat at the table.”

CISAC President Jean-Michel Jarre.

“Policymakers, we look to you: copyright and authors’ rights are not something that can be seen as a privilege. Artists work for those rights. I spend hours writing music, it is hard work for artists, and it makes them vulnerable. It is not easy to create music. Anyone who thinks it’s easy to write music, I say to them “go ahead”. Today, with new technology and the Internet, it is more important than ever to say that when an artist works, they deserve to get paid.”

CISAC Vice President and singer-songwriter Angélique Kidjo.

A RESALE RIGHT FOR VISUAL ARTISTS

CISAC promotes the interests of visual arts creators across all regions of the world, focusing primarily on the artists' resale right. This right guarantees a royalty to visual artists when their works are resold by an auction house or gallery, above a certain price.

CISAC, EVA (European Visual Artists) and GESAC (European Grouping of Societies of Authors and Composers) are coordinating the campaign for the right, supported by larger visual arts societies such as ADAGP, BILDKUNST, DACS or VEGAP.

The objective is to secure a universal treaty committing all countries to adopting the resale right. At present, some 80 countries have adopted it.

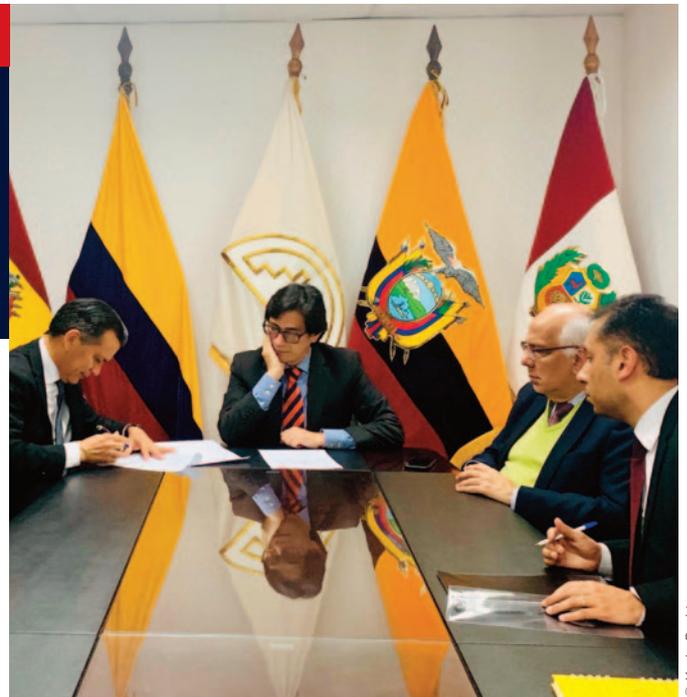
The campaign focuses on UN intellectual property agency WIPO, and on key countries and major markets advancing or debating legislation (Argentina, Chile, Canada and China, for example) and also on Japan and the US. Thanks to these efforts, the resale right has been included since 2017 in WIPO's SCCR working agenda. A task force to discuss related matters has been created. CISAC ensured the participation of CMO representatives within this task force.

Progress at national level

In **Canada**, CISAC supported a consultation that led to a report by a parliamentary Standing Committee recommending the introduction of the resale right into law.

CISAC has also held regular discussions with the government and state agencies in Japan.

In **Chile**, a key step forward was made in the country's House of Deputies. A new bill, the "Balmes Bill", has introduced important changes to the country's legislation to improve the rights of visual artists and includes new regulations for the resale right.



Signing of a cooperation agreement between CISAC and the Andine court of Justice.

© Karlo Rodriguez

In **Argentina**, CISAC has been supporting an intense lobbying campaign by visual arts society SAVA. A new law was proposed in 2017. After delays due to national elections, resale right bills have been introduced in the Senate for discussion in early 2020.

In **Senegal**, support from CISAC creators' council CIAGP, with SODAV and ADAGP, helped 103 visual artists to become the first since 1972 to receive remuneration for their work.

Support and development

CISAC arranged visits of a National Copyright Administration of China (NCAC) delegation to societies, including Spanish visual arts society VEGAP, which engaged with NCAC on the resale right law and society operations. Such contacts help maintain positive relations with authorities in China, where the resale right is included in the country's copyright bill.

In November 2019, CISAC's European regional office and EVA co-organised a training event in Budapest focusing on the resale right, licensing of museums, libraries and archives, and remuneration rights.

CISAC is stepping up its activities in 2020, working with WIPO and visual arts societies on an advocacy event to mark the 100th anniversary of the resale right. ■

SUPPORT FOR SOCIETIES ON PRIVATE COPYING

Private copying collections by societies totalled €367 million in 2018 and have increased 24.6% since 2014. This figure would be many times greater with correct adoption and enforcement of private copying legislation and effective collection systems. CISAC is working alongside leading societies and international agencies to support members, lobby governments, bring expert analysis and exchange best practice to maximise remuneration for creators.

CISAC's comprehensive **Private Copying Global Study**, analysing the legal frameworks and enforcement measures of nearly 200 countries, is a key resource and advocacy tool for members. First published in 2017, a new updated version will be published in 2020, in partnership with BIEM and Stichting de ThuisKopie.

Potential in Africa

There has been important progress in African markets in this area. **Morocco** started its private copying collections following legislative changes, reaching €5.1 million in 2018. As part of its ongoing support, CISAC Director General met with BMDA and Ministry of Culture officials in January.

In **Malawi**, an effective advocacy campaign, supported by CISAC's study, has reaped results. Following updated legislation in 2016 and negotiations with device importers, collections reached €456k in 2019 and Malawi became the first anglophone African country to introduce levies.

In **Senegal**, SODAV has been working with CISAC to improve the situation in the country. In association with CISAC, IFRRO and SODAV, WIPO held a two-day private copying workshop in Dakar. Artist Youssou N'dour participated and lent his voice to urge governments to act.

Further momentum is driven by **UEMOA**, the West African Economic and Monetary Union, which has proposed a Directive to implement levies across the union's eight member countries. A draft proposal, with support from CISAC, will be circulated in 2020 between UEMOA's Commission, experts from the various members states and government departments. The final version is expected to be adopted in the first quarter of 2021 by the Council of Ministers, and then transposed into the national legislations of member states.



© Cosoma

Malawi implements private copying levies with Dora Salamba, Director General of COSOMA.

Aminata Lo Paye, Director of Culture and Tourism for the UEMOA Commission, is coordinating the UEMOA initiative. "Remuneration for private copying is a significant lever for increasing collections by societies and an important source of remuneration for authors," she says.

“ Private copying is a significant lever for increasing collections by societies. ”

Aminata Lo Paye, UEMOA Commission

In other regions, CISAC has supported JASRAC's campaign for updated private copying laws in **Japan**. CISAC joined JASRAC in meetings with senior government officials and at a press conference for the General Assembly in Tokyo in May. In Europe, CISAC continues to support work to establish effective private copying schemes in **Slovenia** and **Bulgaria**.

In Latin America, a special decree lobbied for by local societies and CISAC is expected to be signed by the President of the **Dominican Republic**, which will regulate private copying remuneration. In **Mexico**, representatives from authors' societies, artists and producers, including SACM and SOMAAP, met with Parliament to request reforms. Societies are calling for an article on private copying to be clarified in favour of rights holders. CISAC is also supporting societies in **Paraguay**, where levies were legally challenged by a major user, and in **Peru**. ■

FAIRNESS FOR AV CREATORS

CISAC works with its audiovisual creators' council, Writers and Directors Worldwide, to correct inequitable legislation that denies fair rights to screenwriters and directors. Supported by CISAC Vice Presidents, award-winning film director Jia Zhang-ke and filmmaker Marcelo Piñeyro, the campaign has already seen changes in the national laws of Chile, Colombia and Uruguay. In 2019 a key advance was made in Europe with the principle of proportionate remuneration laid down in the EU Copyright Directive.

In 2019, lobbying by CISAC, AGADU and several rights holders organisations, helped Uruguay become the third Latin American country to establish a remuneration right in favour of audiovisual creators in its national legislation. This new right is inalienable and managed through collective administration. Colombia also saw progress with a new agreement signed between its domestic audiovisual societies and two of the country's largest free-to-air television networks. Following two years of negotiations, this will allow collections from these users for the first time. In Argentina, CISAC's Regional Director is working with local society federations DAC and FESAAL to draft a legal framework introducing an unwaivable remuneration right. CISAC is also providing training to the Brazilian audiovisual society DBCA, as part of its development programme.

A step forward in Europe

In Europe, the successful adoption of the new EU Copyright Directive, after three years of campaigning, has provided inspiration to lawmakers and authors' societies across the world. Just a few months later, the Swiss Parliament amended its copyright law to include new provisions for the exploitation of audiovisual works by on-demand services.

At South Korea's Busan International Film Festival in October, the Alliance of Asia-Pacific Audiovisual Writers and Directors (AAPA) was launched. Asia is of growing importance, including half of the world's top-10 box office markets. Along with the councils' regional partners in Africa, Europe and Latin America, the AAPA is helping to give the AV campaign global reach.



CISAC Vice President Jia Zhang-ke and CISAC Regional Director Benjamin Ng deliver the 2019 Award for Outstanding Contribution to the Protection of Audiovisual Copyright to filmmaker Julie Bertuccelli.

Jia Zhang-ke has helped raise awareness of the issue. At his Pingyao Crouching Tiger Hidden Dragon International Film Festival in China, an award for Outstanding Contribution to the Protection of Audiovisual Copyright was presented to filmmaker, SAA Patron and former SCAM President Julie Bertuccelli, recognising her advocacy of the EU Directive.

CISAC continues to press the issue with governments. In New Zealand and Korea, government ministers and top officials met with CISAC and the local director's guilds, DEGNZ and DGK, to discuss improvements to their copyright frameworks. ■



Bong Joon-ho, director of Oscar-winning best film Parasite, spoke out for fellow screenwriters and directors in CISAC's Global Collections Report, published in November 2019.

“ Directors, as creators, rightfully deserve fair remuneration. Let's work together to implement a proper system. ”

Bong Joon-ho, film director and screenwriter.

PRIME MINISTER JOINS CISAC IN TOKYO



Japanese Prime Minister Abe Shinzo opened CISAC General Assembly, with CISAC Director General Gadi Oron at the 2019 CISAC General Assembly. CISAC Board Chair Eric Baptiste, CISAC President Jean-Michel Jarre, JASRAC Chairman Ide Haku and President Michio Asaishi.

© JASRAC

Hosted in Tokyo by music society JASRAC on the occasion of its 80th anniversary, the CISAC General Assembly was opened by Japanese Prime Minister Abe Shinzo and gathered representatives from more than 100 societies. In his opening address, the Prime Minister highlighted the vital global contribution made by creative industries and the role of CISAC in “supporting the inventive activities of creators around the world”.

CISAC President Jean-Michel Jarre gave an impassioned summary of his six years in his role. “When I started my mission, a lot of people in the creative industries considered the concept of authors rights as a dated concept,” said Jarre. “We have made the idea of intellectual property cool, a timeless principle for a sustainable future ... everybody today knows about CISAC.”

Tributes were paid to outgoing CISAC Board Chair Eric Baptiste, who painted a picture of a vibrant global creative sector, making headway in the new and complex age of digital distribution. A new Board of Directors has been elected with KOMCA joining for the first time as the third Asia-Pacific society.

Marcelo Castello Branco (UBC) was appointed as CISAC’s new Board Chair with Michio Asaishi (JASRAC) and Patrick Raude (SACD) appointed as Vice Chairs. Jean-Michel Jarre was also asked to extend his presidential mandate for one further year.

“As the world’s largest network of copyright societies, CISAC plays a major role in advancing international copyright protection.”

Japanese Prime Minister Abe Shinzo

Separately, CISAC’s leadership joined JASRAC, ASCAP and UNESCO at an international symposium on the digital music market. At a JASRAC-organised press conference, Jarre and Oron supported the call by JASRAC’s Michio Asaishi for updated private copying systems in Japan. ■



CISAC Director General Gadi Oron, CISAC President Jean-Michel Jarre and JASRAC President Michio Asaishi at a CISAC/JASRAC press conference in Tokyo, May 2019.



CISAC Director General Gadi Oron, Vice Chair Patrick Raude (SACD), Chair Marcelo Castello Branco (UBC) and Vice Chair Michio Asaishi (JASRAC) with outgoing Board Chair Eric Baptiste (SOCAN).

© JASRAC

SOCIETY SUPPORT AND GOVERNANCE

As the global hub of the authors collective management sector, CISAC helps uphold compliance rules, responds to requests for advocacy support and provides training for member societies.

A global view on US licensing changes

The US music rights market has seen some key changes in 2019/2020 that will have an effect on CISAC members all around the world. The Confederation has played a supportive role, advocating for societies internationally.

The US Department of Justice (DoJ) started in 2019 the review process of the consent decrees governing US rights organisations ASCAP and BMI with a consultation on the future of the decrees that have been in place since 1941.

In support of its US members, CISAC participated in the consultation which closed on 9 August, after attracting over 800 submissions from all sides. In its submission, CISAC urged the DoJ to “revise and adapt the Consent Decrees to the current music licensing landscape in the United States”. As of March 2020, the DoJ has not ruled on whether it would renew, suppress or propose new decrees.



In addition, CISAC has been following the various steps leading to the creation of the Mechanical Licensing Collective (MLC), the new entity that will from 1 January, 2021 license and administer mechanical rights in the USA, as part of the Music Modernisation Act (MMA). It directed the U.S. Copyright Office to adopt a number of regulations to implement

the new blanket licensing regime, including the Mechanical Licensing Collective (MLC). To promulgate these regulations, the Copyright Office published a Notification of Inquiry to seek public comments on several topics of interest for CISAC. CISAC, in collaboration with BIEM, actively contributed to this consultation process in order to ensure that the rights of creators around the world will be fairly protected.



The CISAC review team at an onsite working session with IPRS, Mumbai, 2019.

© CISAC

India — development and advocacy

India is one of the world's fastest-growing digital markets and a priority focus for CISAC. According to music society IPRS' Financial Year 2018-2019 results, IPRS' domestic collections increased by 243% to €19.3M, helped by licensing deals with major users. Digital revenue has grown to more than one-third of IPRS total collection in FY 2018-2019. IPRS concluded licensing deals with Apple Music, Amazon Music, YouTube & Google Music and Spotify. Discussions are ongoing with Hungama, Facebook, Gaana, JioSaavn and other Video OTT platforms.

IPRS' success has been helped by support from CISAC since its readmission as a member in December 2018. CISAC's Developmental Review has helped improve operations, transparency and revenue growth. The CISAC review team conducted three onsite working sessions with IPRS, working on documentation and distribution, system development, tariff review, licensing, membership and legal issues.

CISAC is also supporting the legal lobbying in India to secure a review of the Indian Copyright Act, clarifying that the Section 31D statutory licence applies only to terrestrial broadcasts of musical works and sound recordings and does not apply to any mode of online and digital transmission. CISAC has written to the Indian government to seek this clarification.

SGAE: upholding global governance

CISAC continues to work to help resolve the complex situation surrounding SGAE, following the decision by CISAC's General Assembly to temporarily expel the Spanish society from the confederation in May 2019.

CISAC is advising and monitoring SGAE on the required implementation of 17 actions that were identified in a comprehensive CISAC independent review of May 2018. This was produced after the complaint by international publishers confederation ICMP regarding governance and distribution issues at SGAE. The CISAC Board and General Assembly voted for a one-year suspension of the society's CISAC membership due to its failure to implement these actions. →

→ CISAC has remained engaged with SGAE, balancing support for the society and its management, with the critical need for international standards to be properly and visibly enforced. In this undertaking, CISAC has also managed and responded to unprecedented public interest, in particular from Spanish and international media.

In January 2020 SGAE's General Assembly approved new Statutes. This has been welcomed by CISAC as a positive step forward. At the time of publication, CISAC is continuing to assess the progress of the Spanish society, hopeful that it will result in meaningful measures needed for SGAE to be re-admitted to the CISAC community.

Greece: working for a unified market

CISAC is working in Greece, supported by its creators' council CIAM, to try and restore a collapsed market. In 2020, the collective management landscape remains in crisis, despite the successful efforts of CISAC and international members to help develop AUTODIA into a well-run and reliable society.

AUTODIA has made solid progress since its establishment in 2018. It has expanded its membership, secured agreements with repertoire users, commenced distributions to members and signed more than 70 reciprocal agreements with foreign societies. In line with the loan agreement signed with CISAC, the society made its first repayment to CISAC in January, demonstrating that, despite all challenges, the society is a reliable international partner.

CISAC's efforts in Greece continue to focus on encouraging unification among the different parties, bringing all creators under one roof. Repeated submissions from CISAC, CIAM and the European composers alliance ECSA have been made asking the government to unify and stabilise the market.

Despite the challenges, CISAC remains committed to assist AUTODIA in further improving efficiency of operations. CISAC remains open to a constructive dialogue with the Greek authorities and creators' unions for achieving the necessary unification of creators and consolidation of the market.

South Africa and Canada

The US-Canada-Mexico Agreement (USCMA), adopted at the end of 2019, will increase the term of protection of musical works in **Canada** from the life of the author plus 50 to plus 70 years. However, as of March, the agreement has not been ratified by Canada, which wishes to introduce the provision only after the 30-month transition period from the effective ratification of the treaty.

CISAC has come in support of creators and rights holders. In a letter sent to policymakers by CISAC President Jean-Michel Jarre and its four Vice Presidents, CISAC representatives called for Canada's authors and publishers to be able to enjoy the same protection as their overseas peer authors without delay.

In **South Africa**, the Copyright Amendment and Performers' Protections Bills were passed by the Parliament's two houses but have since been waiting to be signed into law by President Cyril Ramaphosa. CISAC has joined the creative sector to criticise the bills for introducing a very wide definition of fair use and for not sufficiently taking into consideration the rights of creators.

A joint letter to the President in August 2019 warned that the bills would fail to achieve the government's goal of aligning South Africa to the WIPO Internet and Beijing treaties. It called for the bills to be sent back for a "proper, sector-specific impact assessment and meaningful consultation with affected stakeholders". The draft legislation remains unratified at the time of publication.

Ukraine—lobbying for reforms

For more than a decade, CISAC has lobbied for a meaningful change in Ukraine's inefficient collective management system. The unhealthy competition among societies (most of which lack legitimacy and proper resources) has been detrimental to the interests of local and international creators and rights holders.

In July 2018, Ukraine finally adopted a new collective management law consistent with the EU CRM Directive. It provides for one-stop shop licensing solutions that can redress the ongoing collective management chaos if properly implemented. The Ministry of Economy and Trade has yet to implement this law and accredit legitimate CMOs. CISAC member societies NGO UACRR (music, drama) and CINEMA (AV) have been affected by this chaotic situation.

CISAC has aided significantly on several fronts: alerting MEDT on the need to properly implement the enacted law and accredit CMOs. In collaboration with GESAC, it has briefed relevant services at the EU Commission on the ongoing problems in Ukraine and worked to apply pressure alongside other international rights holder organisations. →

SOCIETY SUPPORT AND GOVERNANCE



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Ukrainian authors take stage at Parliament to demand fair payments for creators.

→ Member societies, particularly NGO UACRR, have also been provided with necessary lobbying and methodological support. NGO UACRR represents most sister musical societies and aims at modernising operations in this challenging environment.

Dominican Republic—licensing support



The Dominican Republic is a market with more than 10 million inhabitants and renowned composers and musical genres such as the merengue and bachata. Founded in 1999, SGACEDOM is the local collective management society with more than 2,000 affiliates.

In 2019, CISAC carried out joint lobbying actions with the National Copyright Office and active CMOs. The goal was to request from the government the enactment of a Presidential Decree which allows the collection of private copying remuneration in the country. Four management societies, SGACEDOM, SODAIE, SODINPRO and EGEDA, created a comprehensive plan to coordinate private copying and remuneration awareness campaigns among users once the request has been approved.

CISAC also provided SGACEDOM with technical advice on the distribution of royalties and negotiations with cable operators. This led to the signing of the society's first licence with cable operators CLARO and ALTICE at the end of December 2019.

Indonesia

With the third-largest population in Asia-Pacific, Indonesia is a technologically fast-growing country with a 27.4% penetration of smartphones in 2018 and more than 170 million people or 65% of the population being Internet users. This has helped to drive strong royalty collections growth in recent years. The local music authors' society WAMI, collected IDR61.4bn (€3.7m) in 2019, a 20-fold increase since becoming a CISAC member in 2013.

CISAC has worked in collaboration with WAMI to increase authors' collections, especially in the digital sector, which accounts for 70% of all revenues. WAMI has negotiated licensing deals with Apple, Spotify, Deezer and some local music streaming platforms, but the Indonesian digital music market is dominated by YouTube. Calling on the government to update the copyright legislation to address the "transfer of value" and helping creators achieve fairer remuneration are major lobbying priorities in Indonesia.

CISAC has also been providing guidance to help strengthen WAMI's operations and has recently met with Lembaga Manajemen Kolektif Nasional (LMKN), the institute formed to supervise the collection of music royalties by local CMOs. In October 2019, CISAC's Regional Director for Asia-Pacific met with LMKN commissioners to suggest improvements for copyright collection and governance systems. A revision of operating policy was also proposed to ensure that the actual usage of works be adopted as the basis for distribution. ■

TRAINING FOR MEMBERS



© CISAC

Latin America and Caribbean's Collective Management workshop, Santiago.

CISAC conducts a range of different training and support activities around the world. These include individual tutoring of societies, training events, regular compliance reviews and developmental reviews tailored to societies needing specialised help.

Latin America: regional training for societies

The first Refresher Seminar on Tools and Processes for CMOs took place in February 2020. Over 65 technical representatives from 28 Latin American and Caribbean societies met during a two-day session in Santiago, Chile to exchange best practices on transparency, tariffs, licensing in the digital environment, documentation and distribution.

The most important aspects of the new ISWC, CIS-Net tools, international codification for different repertoires and the compliance of Professional Rules and Binding Resolutions were also highlighted. The seminar is expected to become a permanent event after this first edition.

Albania: development review for ALBAUTOR

Albania has seen a rapid economic transformation in recent years, but a lack of public awareness, as well as legal and enforcement problems create a challenging environment for copyright and collective management. Authors society ALBAUTOR became a CISAC member in 1993 but was expelled in 2014 for falling short of CISAC standards. In 2015, following a restructuring and the election of a new Board of Directors and DG, the society was re-authorised to operate as a CMO by the Albanian Copyright Office. It was then readmitted as a Provisional CISAC member in 2016.

In 2017, ALBAUTOR was selected for a CISAC new Developmental Review to improve its position in the areas of documentation and distribution, technology-related issues, enforcement and licensing. The services of an external consultant were engaged. The review resulted in new Distribution Rules being instituted and improvements in access and use of CIS-Net and IPI systems. A new monitoring system was implemented with an external contractor. Assistance in adopting a new tariff system was also provided. ALBAUTOR's staffs have engaged in several training activities.

The society saw a 12% increase in its total collections in 2018 (€120,333).

CISAC has also assisted ALBAUTOR in bringing pressure on broadcasters to be properly licensed. In a letter to the President in January, CISAC's Director General highlighted the lack of payments to creators by the majority of TV and radio broadcasters in Albania.

Bulgaria: help in negotiations at FILMAUTOR

Audiovisual society FILMAUTOR was selected for a CISAC Developmental Review to assist in its negotiations with local cable operators who refuse to make copyright payments. Several meetings with the Ministry of Culture and cable associations were held to raise awareness, find solutions and clarify positions.

Tariff proposals, related methodology and economic justification were prepared with the help of foreign and local experts, including the CEO of SACD Belgium. Awareness campaigns were conducted among Bulgarian stakeholders on the gravity and impact of copyright non-payments.



© CISAC

Meeting at the Bulgarian Ministry of Culture in Sofia, 2019.

Formal negotiations with the Bulgarian Cable Association in accordance with the tariff-setting procedure under the Bulgarian Copyright Act were initiated. Since both parties could not reach an agreement, the process is in mediation under the auspices of the Ministry of Culture. →

TRAINING FOR MEMBERS



EU IPKey's South East Asia Collective Management and Neighboring right workshop, Kuala Lumpur.

© MyIPO

Asia Pacific

CISAC's broad repertoire coverage and depth of technical knowledge ensure that it is regularly in demand as a training and support partner.

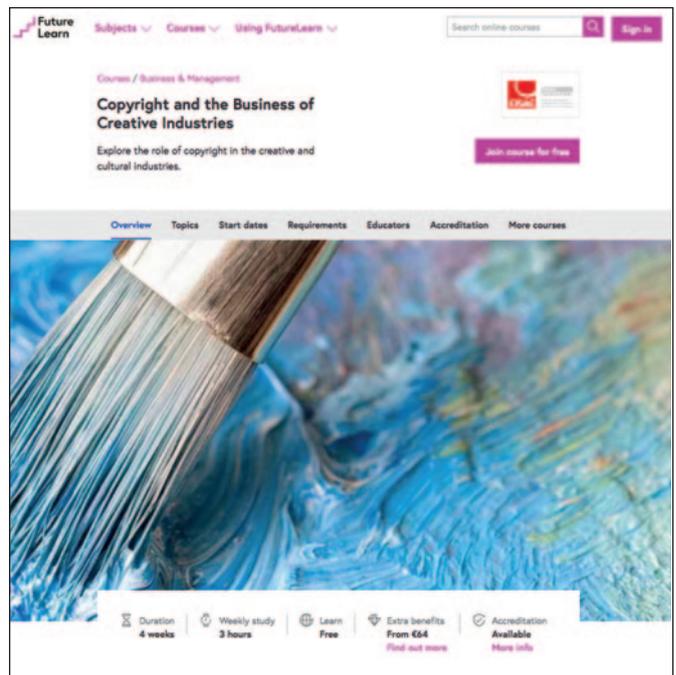
In September, CISAC joined the National Copyright Administration of China for a EU IPKey roundtable in Shanghai on copyright protection in the digital environment, and in Kuala Lumpur, addressed copyright officials from Singapore, Malaysia, Thailand, Philippines and Indonesia at a EU IPKey conference on the collective management of copyright and related rights in Southeast Asia.

CISAC is also a source of industry knowledge. The regional director spoke to copyright officials, creators and stakeholders at seminars across the region. In December, CISAC joined the "National Workshop and Consultation Meeting on Copyright and Collective Management" in Phnom Penh, Cambodia.

The regional office also provides technical training to improve the efficiency of their collections. In August, CISAC partnered with WIPO and the Japan Copyright Office to deliver practical training on collective management to officials from Cambodia, Indonesia, Malaysia, Philippines and Thailand. And in November, it travelled to Hanoi to support the NORCODE regional training programme on collective management of copyright and related rights.

African Region: Cape Verde

Within the framework of activities organized during the 2nd edition of the Africa Copyright and Collective Management Day in Cape Verde on 13-14 September 2019, CISAC extended educational training to five copyright ambassadors (from Algeria, Cameroon, Cape Verde, Rwanda and Zimbabwe). The objective was to equip them with understanding of their rights, the functions and mission of the CMOs, the current music industry and flow of royalties within.



©screenshot futurelearn

The educational training, extended among others by Marisa Gandelman (CISAC University Lead Educator), aimed at empowering the five copyright ambassadors as trainers of other authors from their respective regions. ■

EDUCATION AND PARTNERSHIPS

ALAI Congress

CISAC was the main partner to the 2019 ALAI Congress, bringing many member societies to the event held in September 2019 in Prague. Director General Gadi Oron keynoted on collective management's transformation in response to evolving technologies. ALAI, an independent body dedicated to copyright and authors' rights, plays a key role in influencing domestic and international copyright laws. The 2019 congress was devoted to collective management, five years after the adoption of the EU Directive on Collective Rights Management. Nearly 400 participants attended.

Speakers included WIPO Deputy Director Sylvie Forbin, European Union IP Office Executive Director Christian Archambeau, ALAI President Frank Gotzen and Professor Mihály Ficsor, Chairman of the Central and Eastern Europe Copyright Alliance (CEECA). CISAC member societies ADAGP, AMRA, Artisjus, GEMA, JASRAC, SACD, SACEM and SOCAN took part in plenary discussions.

CISAC MOOC: Copyright and creative industries

CISAC has extended its widely-used massive open online course (MOOC) to raise awareness of copyright and creative industries globally. In partnership with FutureLearn, CISAC's first MOOC, "Exploring Copyright: History, Culture, Industry", was followed by a new course in 2019, "Copyright and the Business of Creative Industries".

This MOOC explains the role of copyright in the creative and culture industries, including insights from leaders of authors societies, record labels, the visual arts sector, audiovisual businesses and other related industries. Delivered by former UBC CEO Marisa Gandelman, the course has received Continuing Professional Development (CPD) accreditation. The MOOCs are taught in English, Spanish and Portuguese.

Uniting Africa to improve copyright

CISAC members in the Africa region came together for the second year of African Copyright and Collective Management Day, held on 14 September. Ceremonies, live performances, workshops and roundtables were organised by over 20 CISAC societies and artist ambassadors.



Gadi Oron, CISAC Director General at the ALAI Congress 2019.

©Jan Rasch

Celebrations started in Cape Verde with the International Forum on Creative Industries, Copyright and Cultural Tourism. Organised by the government in collaboration with CISAC and SCM, the forum debuted the "Copyright Friendly" label to highlight the economic value of copyright compliance.



CISAC Regional Director Samuel Sangwa, Cape Verde Prime Minister Ulisses Correia e Silva and SCM President Solange Cesarovna.

©Ecoy-veiga

Academic conference, Argentina

In Argentina, CISAC gathered 200 academics, judges, lawyers, intellectual property office officials and professionals for a conference on the impact of technology on copyright. Organised with the InterAmerican Copyright Institute (IIDA), the event at the University of Buenos Aires, covered resale right, exceptions and limitations, licensing musical works on digital platforms, implications of buy-out contracts and the 2019 Global Collections Report. ■

SUPPORTING THE CREATORS' COUNCILS



Championing music creators globally



International Council of Music Creators (CIAM) / 2019 / Budapest

© Biri Adam

CISAC's music Council, the International Council of Music Creators (CIAM) continues its work on behalf of the creative community, dedicated to the professional and cultural aspirations of music creators globally. Led by its president Eddie Schwartz, CIAM coordinated these efforts with partner alliances on five continents representing hundreds of thousands of music creators.

CIAM elected women to its Executive Committee (Exco) to further its gender equity goals, and provided training on the importance of collective management organisations (CMOs) to emerging creators in diverse regions of the world. CIAM played an important role in supporting copyright reforms, and improved regulation and legislation worldwide. Under the banner "CIAM 3.0", the council also worked on communications and branding, strengthening partner alliances, promoting good relations with all rights holders and further developing its Fair Trade Music initiative.

At CIAM's General Assembly in Budapest on 30-31 October, Aleksandra Chmielewska of Poland and Anna Lidell of Denmark were elected to the Exco, boosting gender equity, and adding younger creators. Solange Cesarovna from Cape Verde, Africa was also reappointed as a permanent observer. CIAM-led training sessions in Cape Verde tackled creators' rights and the role of CMOs. In Tokyo CIAM's Metadata and Technology Working Group promoted fast ISWC allocation for new works, increased database access for creators, and analysed the impact of artificial intelligence and blockchain. A new Screen Composers Working Group began to coordinate global responses to buyouts and approaches to a wide range of issues facing screen composers.

CIAM also revised its internal rules to clarify membership and ensure transparency.

Starting in 2020, a Fair Trade Music Award will be presented to an organisation or individual that has exemplified the principles of an ethical music ecosystem at the annual CIAM General Assembly.

In 2020, CIAM priorities include support for global copyright reform, including the broader adoption of EU-style reform, and continued training on the importance of accurate

works registration for creators and all rights holders. Buyouts will remain a priority, as will continued dialogue with streaming services in partnership with other groups and initiatives, such as *Your Music Your Future*. ■

SUPPORTING THE CREATORS' COUNCILS



A global voice for visual artists



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Former member of the European Parliament and Committee on Culture and Education Vice President Helga Trüpel shares her insights on the adoption of the Copyright Directive and its impact on visual artists.

CISAC's creators' council for graphic, plastic and photographic arts provides a forum for the exchange of information, ideas and best practice on the administration of visual authors' rights. The highlight of the past year was the annual CIAGP congress, held in Berlin to celebrate the 50th anniversary of CISAC member Bild-Kunst.

The event was opened by Helga Trüpel, former member of the European Parliament and Committee on Culture and Education Vice President, and a long-standing champion for authors' rights. CIAGP President and prominent American sculptor Joel Shapiro spoke on the visual arts sector's adapting to the digital environment in his keynote. →

SUPPORTING THE CREATORS' COUNCILS

CIAGP strongly supports the development of the Automated Image Recognition (AIR) tool, which will greatly increase the efficiency with which this type of online use of visual works can be identified. The original team welcomed four new visual arts societies to its ranks last year.

On the artists' resale right, work continued with WIPO and the Standing Committee on Copyright and Related Rights. The partnership with EVA delivered once again a training event in Budapest for Central and Eastern European AGP societies. In Latin America CIAGP members have been working to implement a regional technical group and gave full support to legislative bills to extend the resale right in Chile and Argentina.

The CIAGP mandated working groups to shape recommendations, technical tools and information exchange formats to enhance licensing, undertake accurate distribution and accelerate repertoire identification. A unified approach in the digital and audiovisual fields is key to efficiently represent visual artists in these complex cross-border environments. ■

W&DW responded to a call from New Zealand's screenwriters and directors by bringing in CISAC during pivotal copyright reforms. Creators are calling for their rights to be recognised in the nation's copyright legislation.

Latin America

In Latin America, W&DW heralded the copyright reforms in Uruguay, which now recognises the fair remuneration right for audiovisual creators, as well as agreements between Colombian societies and major television networks RCN and Caracol TV. Paraguay and Peru joined FESAAL, indicating the next countries for the audiovisual campaign.

At its Executive Committee in Rome, W&DW set in place a strategy for "Remuneration Campaign #2" for 2020 and 2021. W&DW is expected to be present at key events, festivals and the WIPO SCCR, and will hold workshops to train authors. Regional alliances will be strengthened alongside the creation of new audiovisual societies. The Council will also focus on drama and documentary, and rights for journalists will be reinvigorated. ■

SUPPORTING THE CREATORS' COUNCILS



A global voice for AV creators

CISAC's Creators' Council, Writers & Directors Worldwide (W&DW), has set its sights on new regions and supporting new collective management organisations.

Africa and Asia-Pacific, saw key developments in 2019. In Africa, the council's alliance APASER's major project came to fruition. At the FESPACO film festival in 2019, APASER introduced its mobile app. It inventories the current copyright status, legislation, societies and authorities across countries in Africa.

In Asia-Pacific in 2019, the Alliance of Asia-Pacific Audiovisual Writers and Directors (AAPA) was created, thanks to the collective efforts of screenwriters, directors and societies at the W&DW executive Committee in Tokyo. AAPA integrated India before the official launch at the Busan International Film Festival. The Chinese Film Directors Guild was invited to join AAPA. Directors Guild of Korea president Min Kyu-dong became AAPA's spokesperson. DGK was chosen to host W&DW's congress to be held in Seoul in June 2020.



Exco of W&DW-Asia-Pacific-Tokyo.

“ The time has come for a general mobilisation in favour of audiovisual authors and an ambitious action plan. The adoption of the European Copyright Directive, which recognises the right to proportional remuneration, has certainly been the event of the last few months, but faced with the arrival of platforms and new key players in production, or buy-out practices, harmonisation of laws is more necessary than ever. This is an unprecedented effort that should finally enable us to increase collections in line with the evolution of the audiovisual market and the ever-increasing demand from audiences worldwide. ”

Yves Nilly, President, W&DW

CISAC'S PRESIDENT AND VPS

Champions for creators' rights



© Peter Lindbergh

CISAC President Jean-Michel Jarre



© Juan Carlos Casas

Marcelo Piñeyro



© Patrick Fouque

Angélique Kidjo



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Jia Zhang-ke



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Miquel Barceló

In 2013, the CISAC General Assembly elected Jean-Michel Jarre as its president and for the first time, expanded the vice president role to four positions, enabling more territories and repertoire to be represented. These new vice presidents included Grammy award-winning Beninese songwriter, Angélique Kidjo and Oscar-winning Argentinean director, Marcelo Piñeyro, who today serve alongside Chinese director Jia Zhang-ke and Spanish visual artist Miquel Barceló.

In 2020, Jarre, Kidjo and Piñeyro are due to reach the end of their presidential mandates and step down from these positions. They leave behind a track record of achievement that is a testament to their tireless work on behalf of the world's creators.

Marcelo Piñeyro has been at the centre of the global audiovisual campaign to recognise the rights of film directors and screenwriters, joining events and meeting with lawmakers across the world. This campaign has encouraged the emergence of new audiovisual societies, raised awareness of the inequity in the sector and since 2016, has helped to change the national legislations of Chile, Colombia and most recently, Uruguay in favour of creators.

Angélique Kidjo has been outspoken in her calls for stronger copyright and culture support. She joined numerous

conference panels from the MASA Festival in Ivory Coast to the Initiative Urheberrecht conference in Berlin and contributed an impassioned foreword to UNESCO's "Reshaping Cultural Policies" report. She has also served as the figurehead for both CISAC University's online copyright course and the important Women@CISAC movement, which examines the issues of gender imbalance in creative industries.

Over the past seven years, Jean-Michel Jarre has become perhaps the world's most recognised artist spokesperson on creators' rights. He has joined every General Assembly and tirelessly championed CISAC. He has met with lawmakers and national leaders on CISAC's behalf, including former French Prime Minister Manuel Valls and Japanese Prime Minister Abe Shinzo. Jarre was the leading creator's voice on the EU Copyright Directive that was successfully adopted in 2019. He delivered two key speeches at the European Parliament and co-authored multiple open letters to lawmakers throughout the campaign with his fellow vice presidents.

For their determined and unrelenting contributions, CISAC and all of the four million creators it represents owes them a huge debt of gratitude. ■



MEMBERSHIP BY REGION

120 countries/territories - 232 members

EUROPE

46 countries - 105 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AAS	M	M, AV, D, AGP	AZERBAIJAN
ABYROY	P	M, AV, AGP	KAZAKSTAN
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, AV	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
BILDUPPHOVSRAÄT	M	AGP	SWEDEN
BONO	M	AGP	NORWAY
BUMA	M	M	NETHERLANDS
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
EVA	A	AGP	BELGIUM
FILMAUTOR	M	AV	BULGARIA
FILMJUS	M	AV	HUNGARY
GCA	M	M, AV, D, L, AGP	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
IVARO	M	AGP	IRELAND
KAZAK	M	M, D, L	KAZAKSTAN
KODA	M	M	DENMARK
KOPIOSTO	M	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
MCPS	M	M	UNITED KINGDOM
MESAM	M	M	TURKEY
MSG	M	M	TURKEY
MUSICAUTOR	M	M	BULGARIA
NCB	M	M	DENMARK
NCIP	M	M, D	BELARUS
NGO-UACRR	P	M, D	UKRAINE
OAZA	P	AV	CZECH REPUBLIC
OFA	P	AGP	SERBIA
OOA-S	P	AV, AGP	CZECH REPUBLIC
OSA	M	M, AV	CZECH REPUBLIC
PAM CG	M	M	MONTENEGRO
PICTORIGHT	M	AGP	NETHERLANDS
PROLITTERIS	M	L, AGP	SWITZERLAND
PRS	M	M	UNITED KINGDOM
RAO	M	M, D, AGP	RUSSIAN FEDERATION
RUR	P	AV, M	RUSSIAN FEDERATION
SAA	A	AV	BELGIUM
SABAM	M	M, AV, D, L, AGP	BELGIUM
SACD	M	AV, D	FRANCE
SACEM	M	M	FRANCE
SACEMLUXEMBOURG	M	M	LUXEMBOURG
SAIF	M	AGP	FRANCE

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
SANASTO	M	L	FINLAND
SAZAS	M	M	SLOVENIA
Scam	M	AV, L	FRANCE
SDADV	P	AV, M	ANDORRA
SIAE	M	M, AV, D, L, AGP	ITALY
SOFAM	M	AGP	BELGIUM
SOKOJ	M	M	SERBIA
SOPE	M	D	GREECE
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	HOLY SEE (VATICAN CITY STATE)
UPRAVIS	P	AGP	RUSSIAN FEDERATION
VdFs	M	AV	AUSTRIA
VEGAP	M	AGP	SPAIN
VEVAM	M	AV	NETHERLANDS
VG BILD-KUNST	M	AGP, AV	GERMANY
VISDA	M	AGP	DENMARK
ZAIKS	M	M, D, L	POLAND
ZAMP ASS. OF SLOVENIA	M	L	SLOVENIA
ZAMP MACEDONIA	M	M	NORTHERN MACEDONIA
ZAPA	M	AV	POLAND
ZPAP	P	AGP	POLAND

CANADA/USA

2 countries - 13 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AMRA	M	M	UNITED STATES
ARS	M	AGP	UNITED STATES
ASCAP	M	M	UNITED STATES
BMI	M	M	UNITED STATES
CARCC	M	AGP	CANADA
CMRRA	M	M	CANADA
CSCS	M	AV	CANADA
DGA	A	AV	UNITED STATES
DRCC	M	AV	CANADA
SARTEC	A	AV	CANADA
SESAC	M	M	UNITED STATES
SOCAN	M	M, AGP	CANADA
WGAW	A	AV, D	UNITED STATES

STATUS WITHIN CISAC

M = Member A = Associate P = Provisional

REPERTOIRE



M = Music



L = Literature



AV = Audiovisual



D = Drama



AGP = Visual Arts

NR = No Repertoire



MEMBERSHIP BY REGION

120 countries/territories - 232 members

ASIA-PACIFIC

17 countries/territories - 29 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AMCOS	A	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
FILSCAP	M	M	PHILIPPINES
ICSC	P	AGP	CHINA
IPRS	M	M	INDIA
JASPAR	P	AGP	JAPAN
JASRAC	M	M	JAPAN
KOMCA	M	M	SOUTH KOREA
KORRA	P	L, AGP	SOUTH KOREA
KOSA	M	L, AGP	SOUTH KOREA
MACA	M	M	MACAU
MACP	M	M	MALAYSIA
MCSC	M	M	CHINA
MCT	M	M	THAILAND
MOSCAP	P	M, AV	MONGOLIA
MRCNS	P	M	NEPAL
MÜST	M	M	TAIWAN, CHINESE TAIPEI
SACENC	M	M	NEW CALEDONIA (FRANCE)
SACK	M	AGP	SOUTH KOREA
SINGCAPS	P	M	SINGAPORE
VCPMC	M	M	VIETNAM
WAMI	M	M	INDONESIA

AFRICA

32 countries - 37 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
BBDA	M	M, AV, D, L, AGP	BURKINA FASO
BCDA	M	M	CONGO
BGDA	M	M, AV, L, AGP	GUINEA
BMDA	M	M, D, L	MOROCCO
BUBEDRA	M	M, AV, D, L, AGP	BENIN
BUMDA	M	M, AV, D, L, AGP	MALI
BURIDA	M	M, AV, L, AGP	IVORY COAST
BUTODRA	M	M, AV, D, L, AGP	TOGO
CAPASSO	P	M	SOUTH AFRICA
CMC	M	M	CAMEROON
CNRCMSE	P	M, AV, D, L, AGP	ETHIOPIA
COSOMA	M	M, L	MALAWI
COSON	M	M	NIGERIA
COSOTA	M	M	TANZANIA, UNITED REPUBLIC OF
COSOZA	P	M	TANZANIA, UNITED REPUBLIC OF
DALRO	M	D, L, AGP	SOUTH AFRICA
GHAMRO	P	M	GHANA
MASA	P	M	MAURITIUS
MCSK	P	M	KENYA
MCSN	M	M	NIGERIA
NASCAM	M	M	NAMIBIA
ODDA	P	M	DJIBOUTI
OMDA	M	M, AV, D, L, AGP	MADAGASCAR
ONDA	M	M, AV, D, L, AGP	ALGERIA
OTDAV	M	M, D, L	TUNISIA
RSAU	P	M	RWANDA
SACERAU	M	M, AV	EGYPT
SACS	M	M	SEYCHELLES
SAMRO	M	M	SOUTH AFRICA
SCM-COOPERATIVA	P	M	CAPE VERDE
SOCILADRA	M	D, L	CAMEROON
SODAV	P	M, AV, D, L, AGP	SENEGAL
SOMAS	M	M	MOZAMBIQUE
UNAC-SA	P	M	ANGOLA
UPRS	M	M	UGANDA
ZAMCOPS	M	M	ZAMBIA
ZIMURA	M	M	ZIMBABWE

LATIN AMERICA & THE CARIBBEAN

24 countries - 48 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, D	PARAGUAY
APDAYC	M	M, D	PERU
APSAV	M	AGP	PERU
ARGENTORES	M	AV, D	ARGENTINA
ARTEGESTION	P	AGP	ECUADOR
ASSIM	M	M	BRAZIL
ATN	M	AV, D	CHILE
AUTVIS	M	AGP	BRAZIL
BSCAP	M	M	BELIZE
COSCAP	M	M	BARBADOS
COTT	M	M	TRINIDAD AND TOBAGO
CREAIMAGEN	M	AGP	CHILE
DAC	M	AV	ARGENTINA
DASC	P	AV	COLOMBIA
DBCA	P	AV	BRAZIL
DIRECTORES	M	AV	MEXICO
ECCO	M	M	SAINT LUCIA
GEDAR	P	AV	BRAZIL
JACAP	M	M	JAMAICA
REDES	P	AV	COLOMBIA
SACIM, EGC	M	M	EL SALVADOR
SACM	M	M	MEXICO
SACVEN	M	M, D	VENEZUELA
SADAIC	M	M	ARGENTINA
SAGCRYT	P	AV	MEXICO
SASUR	M	M	SURINAME
SAVA	M	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
SOGEM	M	AV, D, L	MEXICO
SOMAAP	M	AGP	MEXICO
SPAC	M	M	PANAMA
UBC	M	M	BRAZIL

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