CISAC ACTIVITY REPORT 2015

SPECIAL REPORT

CISAC @ WIPO
CREATORS CALL FOR FAIR REMUNERATION AT THE UN

CREATORS SPEAK OUT ON EUROPEAN COPYRIGHT PLANS

LATIN AMERICA RALLY FOR AUDIOVISUAL RIGHTS DURING “A DAY OF ACCIÓN!”

WHAT IS ON THE HORIZON AT CISAC?

2015

VISUAL ARTIST’S RESALE RIGHT WHY AN INTERNATIONAL TREATY IS VITAL

A YEAR OF CHANGE
NEW STRUCTURE, NEW STRATEGY, NEW ENERGY

“OUR WORK IS BEING INTENSIFIED AND CREATORS ARE AT THE HEART OF ALL OUR ACTIONS.”

“Our work is being intensified and creators are at the heart of all our actions.”

CREATORS SPEAK OUT ON EUROPEAN COPYRIGHT PLANS
PROFILE

CISAC, the International Confederation of Societies of Authors and Composers, is the leading worldwide network of authors’ societies. Founded in 1926, CISAC is a not-for-profit, non-governmental organisation that unites 230 authors’ societies and associations in 120 countries. Through our membership, we represent four million creators across all geographic regions and artistic repertoires including music, audiovisual, drama, literature and visual arts.
"WE ARE ON THE CUSP OF A GOLDEN AGE OF CREATIVITY

The digital revolution allows unprecedented access to the full range of humanity’s artistic achievements and global demand for new music, movies, television shows, stories and images is higher than ever. Yet the future is not guaranteed. Creators cannot devote their lives to art unless they know that they will be fairly remunerated. If our policies skew too much towards the bottom-line interests of big Internet and telecom companies, an essential driver of innovation and economic growth – the creators – will have to do something else and we’ll all lose. Now is the time for action. Creators’ interests must not be overlooked. Fair remuneration for creation is not only a moral obligation of our society towards creators. It is also a necessity for the survival of our society’s integrity, and of our culture and cultural heritage.

Let’s get the engine of creativity and innovation rolling by embracing new business models that cherish, respect and fairly remunerate the world of creation. Protecting creators means protecting our continued social, cultural and economic development.

JEAN MICHEL JARRE
COMPOSER - PRODUCER / PRESIDENT OF CISAC"
Even in countries where songwriters and composers benefit from strong laws, creators working in film and television are too often stuck in an antiquated system of buy-outs. CISAC is working to change this across the world and this year, an intense international campaign targeting Chile has led to the introduction of a proposal for a new law recognising directors’ and screenwriters’ inalienable right to royalties. What an inspiring experience it was to see the impact we can have when we come together!

By their nature, artists are generous with their gifts. We do not create to keep our works hidden away, but to share them. Nor do we create with the idea of becoming wealthy. Yet when our works gain in value, it is only fair that we receive some of the profits. I am proud that CISAC has joined with my home country of Senegal to lead the global movement towards universal implementation of the visual artist’s resale right.

The power of a song often extends into cultural, commercial and political realms, making songwriters particularly susceptible to exploitation. Protecting the conditions that allow us to create is not the special interest of a privileged class but a basic human right that benefits people everywhere. As an African artist, I feel it is my duty to speak out on behalf of all creators, many of whom remain anonymous despite their important contributions to humanity.

The international support offered to Indian creators by CISAC when we were fighting to amend the Indian Copyright Act was crucial to our victory. But, of course, this is just one battle in a much greater struggle that has many fronts. As CISAC’s research on the BRICS countries has demonstrated, the potential in our country for creators is huge, but what happens in India can have enormous repercussions on the Asia-Pacific region. We must keep moving forward together.
**KEY FIGURES (2013 DATA)**

**music** accounted for 87% of global collections.

**audiovisual** accounted for 6.1% of global collections: UP 7.7%

- Europe: 61% of collections: +2.3%
- Growth in Latin America & Caribbean: +17%
- Year-on-year growth in BRICS countries: +30%

GLOBAL COLLECTIONS

€7.8BN

- Collections in current €: €7,757M (-0.8%)
- Collections in constant €: €8,180M (+4.6%)

CISAC ACTIVITY REPORT 2015
Performing Rights Collections Reached £6.8bn for the First Time

-24%

Year-on-year growth

-13.4%

average royalty

€1.30

COLLECTIONS PER HEAD OF POPULATION IN CISAC COUNTRIES/TERRIES

PRIVATE COPYING LEVIES: UP 2.4% TO €237m

COLLECTIONS PER YEAR-ON-YEAR GROWTH

DIGITAL AND MULTI-MEDIA

SHARE OF ROYALTIES COMING FROM THE DIGITAL MARKET, OF OVERALL ROYALTIES COLLECTED

5%

+25%

PERFORMING RIGHTS

REPRODUCTION RIGHTS

OTHER RIGHTS

YEAR-ON-YEAR GROWTH

CARL WONG
MUSIC DIRECTOR (CASH)

PERFORMING RIGHTS COLLECTIONS REACHED £6 BN FOR THE FIRST TIME UP 24%
CISAC/BMAT ISWC AGREEMENT SIGNED

Data services provider BMAT became the first company to obtain ISWC codes from CISAC. The global music identification service started receiving ISWCs and integrating them in services offered to CISAC societies around the world.

05/06/2014 IN LONDON

Over 50 women from CISAC societies launched WOMEN@CISAC, an initiative aimed at ensuring greater gender diversity in senior management positions within the collective management community. The group, led by Vice Chair of the CISAC Board/UBC CEO Marisa Gandelman and CISAC Board member/SACD Deputy CEO Janine Lorente, commenced with a study on women’s participation in member societies, as a basis for a broader program.

At CISAC’s General Assembly in London, CISAC President Jean Michel Jarre led a panel titled “World Creative Revolution” in which a group of creators from different regions and repertoires discussed a new narrative for CISAC. Joining him on stage and in front of over 100 society delegates, French writer Yves Nilly, visual arts expert Werner Stauffacher, American songwriter Paul Williams, Italian composer Lorenzo Ferrero and Chilean composer Alejandro Guarello called for solidarity across CISAC and a strategy promoting sustainable business models that fairly compensate creators.

06/06/2014

CREATORS ON STAGE AT CISAC GENERAL ASSEMBLY

16/06/2014 IN SERBIA

CISAC Regional Director for Europe discussed Serbian copyright at a Public Policy Institute event.

05/08/2014 IN THE US

CISAC submitted a position paper to the Justice Department on antitrust consent decrees.

02/07/2014 AROUND THE WORLD

CISAC’s global campaign to promote the visual artist’s resale right continued to build momentum. CISAC teamed up with EVA, GESAC, visual art societies ADAGP, VEGAP, PROLITTERIS, and the Senegalese government to promote an international treaty. During the July 2014 meeting of WIPO’s Standing Committee on Copyright and Related Rights (SCCR), visual artists from Senegal, Cameroon, India and Switzerland spoke to WIPO delegates on the importance of the right, in a push to put the issue on the SCCR agenda.
26/09/2014  
MECHANICAL RIGHTS DAY 
took place in Istanbul, jointly organised with BIEM.

12/08/2014  
IN PANAMA  
A coordinated effort to strengthen Panama’s local society SPAC resulted in the successful conclusion of a five-year agreement with radio broadcaster association APR. The negotiations were assisted by a group comprised of CISAC’s Latin America & Caribbean Committee members and are expected to significantly increase the society’s revenues.

10/09/2014  
IN BOGOTÁ  
CISAC Director for Latin America & Caribbean spoke to an audience of 400 musicians about collective management and digital rights at the Bogotá Music Market event.

12/09/2014  
IN HONDURAS  
CISAC’s Regional Office for Latin America & Caribbean assisted Honduran society AACIMH in concluding successful negotiations with broadcast television, cable and satellite providers in the country.

02/10/2014  
THE EXECUTIVE GOVERNANCE COMMITTEE met in Paris.

15/09/2014  
THE BRICS  
CISAC Study “The Creative Industries and the BRICs” highlights the potential of BRICS markets for creators. It shows that growth in the BRICS countries’ creative sectors lags significantly behind overall economic growth, and offers a roadmap for a better future.

18-19/09/2014  
IN MADRID  
Representatives from dramatic, literary and audiovisual societies met at the DLV Technical Committee. They discussed the evolution of AV rights globally, the cable remuneration situation in Europe, private copying and future uses of cloud technology.

07-08/10/2014  
IN MEXICO  
Writers & Directors Worldwide (W&DW) held its annual meeting. Dramatic, literary and audiovisual authors from Europe, Latin America, Africa and Asia-Pacific launched the Mexico Manifesto, marking their commitment to unite globally to further drive the recognition of their rights.

22-23/09/2014  
IN GENEVA  
CISAC took part in WIPO’s 54th General Assembly, with two keynote speeches by CISAC President Jean Michel Jarre and a creators’ panel with world renowned authors.

14/10/2014  
¡ACCION! FOR AV RIGHTS IN CHILE  
Over 150 screenwriters and directors, including celebrated Argentinean film director and CISAC Vice President Marcelo Piñeyro, called on the Chilean government to legislate an unwaivable right of remuneration for audiovisual creators. The event, called “A Day of ¡Acción!”, was co-organised by CISAC and AV society ATN Chile, with the support of CISAC members ARGENTORES and SGAE, audiovisual creators’ council Writers & Directors Chile, with the support of CISAC members ARGENTORES and SGAE, audiovisual creators’ council Writers & Directors Worldwide, and the Latin American Directors Alliance (ADAL). In January 2015, Chilean President Michelle Bachelet set an important precedent in the region by signing a bill recognising these rights.
03-04/11/2014
IN LISBON
CISAC Director General took part in an international conference on “Culture, the Right of the Author, Lusophony and the Future”, organised by local society SPA.

11-12/11/2014
IN TAJIKISTAN
CISAC Regional Director for Europe spoke on the need to promote collective management.

17-18/11/2014
THE ASIA-PACIFIC REGIONAL COMMITTEE met at JASRAC’s offices in Tokyo.

19-20/11/2014
THE BOARD OF DIRECTORS met in Tokyo.

16/10/2014
IN NASHVILLE
The need for fairer digital royalties was at the heart of the biggest CIAM Congress to date, which gathered more than 60 music creators, society representatives and academic experts as well as two US Congressmen, Marsha Blackburn and Jim Cooper. Researcher Pierre Lalonde presented his study on the digital royalty market, which strongly supports Fair Trade Music, a project that aims at ensuring that music services and digital market stakeholders adhere to fair compensation for music creators and transparency standards.

17/10/2014
IN LONDON
At a training seminar organised by the British Copyright Council on behalf of WIPO and the UK’s IP Office, CISAC Asia-Pacific Regional Director presented international aspects of collective management to government officials from developing countries.

22/12/2014
IN RWANDA
The Pan-African Composers & Songwriters Alliance (PACSA) met with Rwandan creators and their society RSAU to discuss strategies to boost protection of authors’ rights in the region.

24/11/2014
IN HONG KONG
The reformed Media Technical Committee held its first meeting to discuss the future of on-line and broadcast licensing.

02-03/12/2014
IN BUDAPEST
Representatives from 25 Central and Eastern European authors’ societies gathered for the annual CISAC/BIEM regional seminar, which focused on communications skills.

21/11/2014
IN TOKYO
CISAC’s Creators’ Councils chairs spoke at JASRAC’s International Creators Symposium. The panel was moderated by CISAC’s Board Chairman and attended by more than 400 guests including music industry representatives, members of the Japanese Copyright office, delegates from the Agency for Culture Affairs and renowned artists. The symposium addressed the key role of CMOs in shaping successful business models for creators in the digital era.
**20/01/2015**

**IN PARIS**

The initial phase of the World Economic Study on Cultural and Creative Industries was launched.

**22/01/2015**

**THE GLOBAL POLICY COMMITTEE**

met at SACD's offices in Paris.

**28/01/2015**

**THE FIRST MEETING**

of the new CISAC/ICMP joint working group took place in Brussels.

**29/01/2015**

**THE EXECUTIVE GOVERNANCE COMMITTEE**

met in Brussels.

**05-06/02/2015**

**THE EXECUTIVE COMMITTEE OF THE AFRICAN COMMITTEE**

met in Rabat, Morocco at the invitation of local society BMDA.

---

**15/01/2015**

**CIS-NET V4.7**

was released with Live Performance Notifications and AVI Batch Services.

**03/02/2015**

**CISAC LAUNCHED ITS NEW MONTHLY**

E-newsletter for members, CISAC Highlights.

**19/02/2015**

**IN UKRAINE**

A delegation of key representatives from CISAC and local societies UACRR and CINEMA met with the Chair of the State Intellectual Property Service of Ukraine (SIPSU) to discuss ways of achieving a better environment for collective management in the country. The meeting focussed on strengthening the cooperation between the two CISAC societies and the government, and implementing solutions to address the large number of licensing entities in Ukraine.

---

**16/01/2015**

**IN THAILAND**

CISAC Regional Director for Asia-Pacific met with new Director General of the Thai Intellectual Property Office.

**05/02/2015**

**IN RABAT**

Attending the EC meeting of the African Committee, CISAC Director General took advantage of CISAC’s first event in Morocco in 13 years to meet with Morocco’s Minister of Communications and Spokesperson of the Government, Mustapha El Khalfi. Discussions addressed the challenges faced by creators in the country and the ways in which CISAC can further help local authors’ society BMDA to grow collections. The Minister committed the government’s support to improving the position of creators and their society.

---

**26/01/2015**

**NEW WEBSITE LAUNCH**

CISAC’s new portal (cisac.org) went live. It enhances user experience and brings a wealth of information to our members, and to policymakers, journalists, academics and the wider public. Exciting new features include intuitive user navigation, integrated social and multimedia content, a responsive design optimised for mobile devices and an educational platform called CISAC University.

---

**10/02/2015**

**GLOBAL COLLECTIONS REPORT**

CISAC issued its report on global royalty collections in an enhanced format that significantly broadened the scope of the analysis. It offered more detail on the royalty market around the world and valuable insight into market trends related to authors and publishers. CISAC ran an intensive media campaign that yielded significant press coverage in nearly 40 major publications worldwide. 2013 royalty collections remained constant at €7.8 billion, with performing rights breaking the €6 billion mark for the first time.
09/03/2015
THE FIRST MEETING OF THE NEW BIEM/CISAC working group was held in Berlin.

11-12/03/2015
THE BOARD OF DIRECTORS meeting took place in Berlin, hosted by GEMA.

12/03/2015
IN PARIS
CISAC President Jean Michel Jarre spoke about the EU copyright agenda at SCAM’s Auteurs & Co event.

A meeting for Latin American dramatic and audiovisual societies took place in Buenos Aires. Hosted by Argentinean AV society DAC and CISAC, the meeting focused on the challenges facing collective management of AV in Latin America. The Chair of Writers & Directors Worldwide reported on its activities and agencies of ADAL (the Latin American Directors Alliance) were introduced.

14/03/2015
CREATORS REACT TO THE EU’S DRAFT REPORT ON COPYRIGHT
In a letter signed by CISAC’s President, Jean Michel Jarre, and its four Vice Presidents – Angélique Kidjo, Javed Akhtar, Marcelo Piñeyro and Ousmane Sow – in the name of four million creators represented by CISAC’s members, the Confederation highlighted the failure of this report to account for the realities of the market and the necessity of a more balanced system that guarantees fair remuneration for creators.

19/03/2015
IN PARIS
Representatives from 10 authors’ societies from across the world gathered for the first meeting of the newly-formed Communications Experts Group (CEG). CISAC Director of Communications presented CISAC’s 2014 communications activities and highlighted the priorities for 2015. The CEG also brainstormed ways to further leverage societies’ support of CISAC’s communications around the world.

28/03/2015
IN PARIS
At a seminar organised by ALAI France and visual art society ADAGP, the conclusions of CISAC’s commissioned study on the resale right were presented for the first time by Professor Sam Ricketson.

14/04/2015
IN BEIJING
Representatives from visual art societies gathered to discuss the Artist’s Resale Right and promote its adoption in China, the world’s second largest art market. Hosted by CISAC’s Asia-Pacific Regional Office, the seminar explored the positive gains of the resale right for visual art creators in many countries, and lobbying efforts to ensure that the provision currently included in the Chinese copyright bill is passed into law. Chinese officials responsible for overseeing the legislation were in attendance along with many artists, professors and judges.

20/04/2015
DAC AV SEMINAR
A meeting for Latin American dramatic and audiovisual societies took place in Buenos Aires. Hosted by Argentinean AV society DAC and CISAC, the meeting focused on the challenges facing collective management of AV in Latin America. The Chair of Writers & Directors Worldwide reported on its activities and agencies of ADAL (the Latin American Directors Alliance) were introduced.
**THE EXECUTIVE GOVERNANCE COMMITTEE**

met in Paris.

**MEETINGS OF THE WORKING GROUPS**

on the Saint Lucia MoU and Central Americans MoU were held in Buenos Aires.

**Latin American directors called for protection of rights of AV creators in solidarity with European filmmakers.**

**IN BUENOS AIRES**

Representatives of authors’ societies, publishers, broadcasters and internet service providers from across Latin America attended the International Conference on Copyright and Collective Management. Topics included licensing in the digital market, developments in Europe and the new Directive on Collective Rights Management, challenges in the management of audiovisual rights, and key issues in collective management of rights in Latin America.

**IN BANGKOK**

CISAC Regional Director for Asia-Pacific spoke on “Innovation in the Music World” at the 2015 World IP Day symposium.

**IN NEW YORK**

Composer-songwriter, co-chair of Music Creators North America and president of the Songwriters Association of Canada, Eddie Schwartz was among five panelists invited to participate in a special panel event held at the UN on World IP day. Speaking on behalf of CISAC, he highlighted the need for a sustainable music ecosystem and fair remuneration for creators. CISAC President Jean Michel Jarre issued a statement calling upon the UN to ensure a better future for creators.

**IN AZERBAIJAN**

CISAC Director of Business Standards and Rules spoke at an international conference on collective management.

**IN GEORGIA**

The European Committee meeting held its two-day annual meeting in Tbilisi, attracting more than 90 authors’ society representatives from across Europe. This was the first ever CISAC statutory meeting held in the Caucasus region. Discussions included the current EU initiatives in copyright and collective management, ISP responsibility, orphan works, recent European Court of Justice cases, fingerprinting technologies, governance developments, and the state of play of collective management in the Europe.
CISAC AT WIPO - DAY 1

01. Jean Michel Jarre, composer-producer and CISAC President, addressing WIPO's assembly. 02. Jean Michel Jarre key note speech. 03. Ismael Lo, songwriter and composer (Senegal). 04. Susanna Baca, singer, songwriter and composer (Peru).

CISAC AT WIPO - DAY 2

01. (L-R) Hervé di Rosa, visual artist (France), Angèle Diabang, film director and producer (Senegal), Daphna Levin, screenwriter and director (Israel), Gadi Oron, CISAC Director General, Francis Gurry, WIPO Director General, Jean Michel Jarre, composer-producer and President of CISAC, Vinod Ranganath, playwright, screenwriter and director (India), Eddie Schwartz, composer-songwriter (Canada), and Tom Burges Watson, broadcast journalist. 02. (L-R) Eddie Schwartz, Hervé di Rosa. 03. Angèle Diabang. 04. (L-R) Tom Burges Watson, Jean Michel Jarre, Daphna Levin, Vinod Ranganath.
UPON CISAC’S INITIATIVE, THE UNITED NATIONS’ WORLD INTELLECTUAL PROPERTY ORGANISATION (WIPO) WELCOMED CREATORS TO SPEAK AT THEIR GENERAL ASSEMBLY IN SEPTEMBER.

On the occasion of WIPO’s 54th General Assembly, CISAC organised a number of events aimed at raising the profile of creators at this UN agency. At a ceremony to launch WIPO’s new conference hall, CISAC President Jean Michel Jarre delivered a passionate keynote speech on the importance of copyright and authors’ rights for the future of creativity and cultural diversity. On the following day, a panel discussion was organised, featuring world-renowned creators.

Jarre was joined on stage by French painter and CIAGP Chair Hervé di Rosa, Senegalese director Angèle Diabang, Canadian composer-songwriter Eddie Schwartz, Indian playwright, screenwriter and director Vinod Ranganath, and Israeli filmmaker Daphna Levin. WIPO Director General Francis Gurry joined the panel for concluding remarks. This was the first time in the UN organisation’s history that creators spoke at WIPO’s General Assembly.

CALL FOR SUSTAINABLE MODELS
The panellists urged the ambassadors, diplomats and ministers in attendance to develop policies that protect creators’ rights and ensure a fair, sustainable creative ecosystem. They cautioned against alarmingly low per-stream payments, with Schwartz explaining: “sales of one million records would at one time have paid me a modest middle class income and I would have received a platinum record. Looking at my digital royalty statements today, for one million streams I get $35. My middle class economic status has been reduced to a pizza.”

Jarre insisted that “creators are pro-technology. We embrace it. We welcome the wider access to culture that digital devices and services afford the public, and the opportunity to reach wider audiences that technology affords creators. But we need business models that make sense to all.”

Gurry agreed, saying “there has never been a more suitable time to discuss how to ensure a sustainable future for authors and composers.”

BEYOND DIGITAL
Other panellists spoke about policy gaps affecting screenwriters, audiovisual creators and visual artists. “Despite a country rich in talent and culture, creators are struggling to live from their art,” Diabang said about the situation in her country. Levin pointed to the role authors’ societies play in rectifying this situation, noting that “before the existence of our society, the streams of royalties going back to directors and writers were almost non-existent.”

According to Ranganath, Indian screenwriters are blocked from enjoying the Bollywood revenues due to ingrained business practices and weak laws. “My creative input, the writing that was then turned into films or TV programmes, did not yield any copyright for me,” he said. “All my rights were taken away from me.”

Likewise, many visual artists never see a dime following the initial sale of a work, even if the work increases in value over time. The Artist’s Resale Right is the best way to remedy this situation, asserted di Rosa, countering the fatalistic rhetoric of the art dealer community by pointing out that “it is not an astronomical amount. According to ADAGP’s estimates, the resale right accounts for a mere 0.3% of the European art market.”

The event was widely covered in the press.◆
INTERVIEW

WHAT ARE CISAC’S CORE VALUES?
CISAC’s primary mission is to promote the protection of authors’ rights worldwide and to support the global network of collective management organisations. No matter the technology, ever since it came to life some 200 years ago, the system of collective management continues to be the individual creator’s greatest ally.

WHAT ARE THE MAIN CHALLENGES FACING AUTHORS TODAY?
Having their voice heard and their interests taken into account. Around the world, discussions that directly affect creators are taking place, yet creators themselves are often overlooked. They must secure a place at the bargaining table and within the international policy debate.

HOW HAS CISAC SUCCESSFULLY ADDRESSED THIS CHALLENGE OVER THE PAST YEAR?
Together with our President, Jean Michel Jarre, our Vice Presidents and our Creators’ Councils, we have made enormous strides towards placing creators at the centre of negotiations and discussions directly impacting their livelihoods. In this report, you will see numerous examples of how creators are blazing a trail to the future with CISAC’s support, whether it’s promoting a better streaming deal for music creators, a universal resale right for visual artists or unwaivable rights for audiovisual creators.

WHAT ARE CISAC’S STRATEGIC PRIORITIES GOING FORWARD?
In addition to supporting more creator-led action, we also want to promote best practices across our network, continue to develop industry standards for efficient data management, invest in market research, develop our educational activities, boost our communications and expand the collective management system to underserved markets.
CISAC’s internal transformation to adapt to the needs of authors’ societies today has entered into a new phase. The Secretariat has worked hard and done the seemingly impossible, which, to use a Seneca expression, is basically «climbing on their own shoulders.» This increased effort is evident in all CISAC activities, and is also reflected in its new structure, which will benefit authors in all creative disciplines. The Technical and Regional Committees are carrying out high quality work faster than ever, and all of this benefits the International Councils of Creators, who are enjoying new opportunities to speak at the international level, and new technical developments that ensure transparency and modernisation.

CISAC has shown that the best service we can provide to authors around the world is to improve the quality of service of their societies, and to support a bigger and stronger international network.

New technologies have made it possible for artistic works to reach every corner of the globe, which is a dream come true for creators. But we have to make sure that authors are fairly compensated for the increasing use of their works. CISAC’s role is more crucial than ever. We are committed to providing policymakers with solid data that places creators at the centre of the creative economy and economic growth. Instead of betting on exceptions and restrictions on authors’ rights, policymakers need to support conditions that allow creators to fulfill their dream: to make a living from their creativity.

In 2014, the Board initiated several major projects that will provide key information on the economic potential of the cultural and creative industries. We are also taking major steps to make our own operations more efficient, providing authors and their societies the services they need in the digital era.

The 2014 General Assembly was the first I had the privilege to preside over as Chair of the Board. It was obvious that the Board and the Secretariat had a lot of work ahead. A year later, a first preliminary assessment can be drawn up. Our policy work is being intensified and creators are at the heart of all our actions. I wish to thank our President, Jean Michel Jarre, our Vice Presidents and the Chairs of our Creators’ Councils. It was a year of big change, but in just a few months, CISAC’s new Director General, Gadi Oron, has rebuilt a tight-knit, highly qualified team. We are establishing unprecedented levels of trust and new working relationships with allied organisations such as BIEM, GESAC, SAA and EVA. Finally, we have launched an ambitious reform of our governance work, with a new approach to compliance reviews, governance tools, and membership criteria. CISAC is back! It will greatly benefit our members as well as our four million creators!
CISAC’s new structure promotes greater workflow efficiency and improves the services that we offer to our members.

SUMMARY OF KEY CHANGES

- **THE EXECUTIVE GOVERNANCE COMMITTEE (EGC)** replaces the Governance and Compliance Committee, the Data Practices and Policy Committee and the Finance Committee.

- **THE GLOBAL POLICY COMMITTEE (GPC)** has exclusive responsibility over public policy matters.

- **THE BUSINESS TECHNICAL COMMITTEE (BTC)** replaces the Distribution Technical Committee. It deals with business rules and standards relating to all repertoires and works closely with the Information Services Committee (ISC).

- **THE MEDIA TECHNICAL COMMITTEE (MTC)** replaces the Radio and Television Broadcasting Technical Committee (CT-RTV) and deals with all licensing matters in all repertoires, working closely with the DLV Committee and CIAGP.

- **THE INFORMATION SERVICES COMMITTEE (ISC)** replaces the CIS Supervisory Board (CSB) and the CIS Steering Committee (CSC). It oversees strategy, budget requirements and programme management to develop CIS applications.

- **THE COMMUNICATIONS EXPERTS GROUP (CEG)** replaces the Communications Committee.

- **THE DRAMATIC, LITERARY AND AUDIOVISUAL TECHNICAL COMMITTEE (DLV)** replaces the CT-DLV and works closely with the BTC and MTC.

All committees, whether statutory or not, report to the Board of Directors, which is accountable to the General Assembly. The only exceptions are the Internal Audit Committee (IAC), which reports directly to the General Assembly, and the Communications Experts Group (CEG), which reports to the GPC.
OUR STRUCTURE

CISAC COMMITTEES

EXECUTIVE GOVERNANCE COMMITTEE (EGC)
The EGC deals with all financial, governance and membership matters, and defines the Board’s agenda. It pre-validates CISAC’s budget and financial reports and provides financial guidance. It also makes recommendations to the Board on membership application rules and standards, as well as on sanctions for infringements of Professional Rules and Binding Resolutions.

GLOBAL POLICY COMMITTEE (GPC)
The GPC makes recommendations to the Board on international policy issues including lobbying, policy advocacy and co-operation with other organisations.

COMMUNICATIONS EXPERTS GROUP (CEG)
The CEG supports CISAC’s communications work, assists the GPC and implements its decisions on communications priorities.

LEGAL COMMITTEE (C.JL)
The C.JL is an advisory body that provides expert advice on copyright issues and litigation to CISAC members on a national and international level. It serves as a forum for exchange of information on legal developments in copyright and collective management.

INTERNAL AUDIT COMMITTEE (IAC)
The IAC provides the GA with oversight of financial reporting and internal control.

INFORMATION SERVICES COMMITTEE (ISC)
The ISC monitors the common IT tools including CIS-Net programme definition, planning, deployment and business implementation. The ISC’s activities are linked to the BTC.

BUSINESS TECHNICAL COMMITTEE (BTC)
The BTC is a cross-repertoire committee responsible for creating, implementing and troubleshooting all standards and procedures related to documentation and distribution.

MEDIA TECHNICAL COMMITTEE (MTC)
The MTC is a cross-repertoire committee responsible for addressing issues related to online and off-line licensing including mechanical and performance rights.

DRAMATIC, LITERARY AND AUDIOVISUAL TECHNICAL COMMITTEE (DLV)
The DLV facilitates exchange of information on all matters relating to the administration of rights of dramatic, literary and audiovisual works, and develops common tools.

REGIONAL COMMITTEES

The Regional Committees promote the interests of the creative community and intellectual property rights in their respective territory. They exist in Africa (CAF), Asia-Pacific (CAP), Canada/USA (CCU), Europe (EC), and Latin America & Caribbean (CLC).

INTERNATIONAL COUNCIL OF CREATORS OF MUSIC (CIAM)
Composed of songwriters from around the world, CIAM is a statutory advisory body. It acts independently to broaden the representation of music creators worldwide.

WRITERS & DIRECTORS WORLDWIDE (W&DW)
Composed of dramatic, literary and audiovisual creators, Writers & Directors Worldwide is an umbrella organisation that addresses, as a statutory advisory body, issues concerning moral rights and the professional, economic and legal interests of DLV creators.

INTERNATIONAL COUNCIL OF CREATORS OF GRAPHIC, PLASTIC AND PHOTOGRAPHIC ARTS (CIAGP)
Composed of visual artists, CIAGP is a statutory advisory body that addresses issues concerning the administration of visual arts authors’ rights. It promotes the interests of visual artists authors and supports the creation of visual arts Collective Management Organisations (CMOs) in countries where they have no representation.
GLOBAL POLICY AND LEGAL WORK

THE HUB OF AN INTERNATIONAL NETWORK OF AUTHORS’ SOCIETIES, CISAC IS A LEADER IN INTERNATIONAL ADVOCACY OF AUTHORS’ RIGHTS AND COLLECTIVE MANAGEMENT.

GUIDING POLICY THROUGH RESEARCH

PROVIDING DECISION MAKERS WITH COMPELLING, DATA-DRIVEN ANALYSIS ON THE POSITIVE IMPACT OF THE CREATIVE INDUSTRIES ON ECONOMIES IS A CORNERSTONE OF CISAC’S STRATEGY AND ADVOCACY WORK.

FOCUS ON THE BRICS

According to a new study published by CISAC in 2014, growth in the creative sectors of Brazil, Russia, India, China and South Africa has significantly lagged behind overall economic growth. The creative industries in these countries represent between 1 to 6% of GDP compared with double-digit figures in some other countries. In large part, the BRICS markets’ underperformance results from weak IP frameworks. To capitalise on the growth potential of the BRICS, CISAC has formulated a roadmap for growth. It advises BRICS policymakers to: 1/ map and measure the domestic creative economy; 2/ recognise the importance of effective collective rights management; 3/ proactively support creativity and creative communities; and 4/ recognise the importance of IP and copyright protection to the creative process. The study has become a useful lobbying tool and has attracted the attention of governments and decision makers in the BRICS markets.

What key changes were brought by the recent amendments to the Indian Copyright Act?

The amendments crushed the work-for-hire culture by making authors’ rights unassignable and unwaivable. It made collective licensing mandatory for literary and musical works. This was a major win for creators, who fought very hard for legislative change.

Where does collective management stand in India today?

Royalty income is very low for such a robust market. Publishing rights are under-monetised and government scrutiny has disrupted licensing. This is having a negative impact on authors, publishers and new content services. Regrettably, court decisions have misinterpreted the local law to the detriment of creators, and a fight to overturn them, supported by CISAC before the Indian Supreme Court, is pending.

How can the international community help?

Its continued support is key. CISAC has legitimacy and credibility with the Executive, which is aware of the country’s untapped potential as highlighted in the BRICS study. The involvement of CISAC in the ongoing legal battle for creators’ rights is invaluable.

ACHILLE FORLER
DEEP EMOTIONS PUBLISHING (INDIA)

The concerns of the international community have not only been clearly communicated but they meet the objectives of the Indian Government.
**World Economic Study**

In its next research project, CISAC seeks to measure the worldwide economic impact of the cultural and creative sectors by examining a global sampling of countries at varying levels of economic development. Extending the analysis of the French and European landscapes published by France Creative and GESAC, respectively, CISAC’s World Economic Study of Cultural and Creative Industries will offer a global perspective on the creative industries’ positive impact on job creation and economic growth. The study will cover a wide range of creative sectors, including books, newspapers & magazines, performing arts, music, TV, film, radio, gaming, visual arts, advertising and architecture. It is being carried out by EY, with publication expected toward the end of 2015.

**The Economic Importance of Collective Management**

It is our responsibility to produce reliable data that emphasises the value that the collective management system brings to all parties. CISAC has embarked on a research project conducted jointly with WIPO that will demonstrate, through current, reliable and objective statistics, the added value that collective management organisations bring to the licensing market. ◆

---

**Lobbying and Public Affairs**

To counter increasing pressure on the copyright system, CISAC is active at international forums, regional consultations and domestic discussions.

In Geneva, CISAC actively participates in the ongoing negotiations at the WIPO SCCR, on new international treaties and other norm-setting activities. In Europe, CISAC closely monitors discussions on the revision of EU copyright rules and, with European groupings of authors’ societies, issued a creators’ letter responding to the draft Reda report.

At the local level, CISAC continues to offer support to its members on domestic initiatives, such as the new Ukrainian law on collective management, the revision of consent decrees in the US, or the pending amendments to the Chinese copyright law. ◆

---

**Promoting the Visual Artist’s Resale Right**

The resale right grants visual artists a small percentage of the sale value when their work is resold by an auction house, gallery or art dealer. CISAC’s global campaign seeks its universal recognition.

**Toward a Universal Treaty**

The ultimate goal of the resale right campaign, a joint effort between CISAC, EVA, GESAC and visual arts societies, is a new treaty that would require universal implementation of the right and harmonise it around the world. The right exists in all EU countries and in many countries in other regions, but it is still absent in major art markets like China, the United States and Switzerland.

To build support for a treaty, the campaign promoters and the Senegalese government, which is a strong supporter of the initiative, organised several side events during WIPO’s Standing Committee on Copyright and Related Rights (SCCR). In July 2014, visual artists from Senegal, Cameroon, India...
BUILDING PARTNERSHIPS

TO PROMOTE SUSTAINABLE POLICIES THAT UPHOLD AUTHORS’ RIGHTS, CISAC WORKS CLOSELY WITH WIPO, AS WELL AS WITH MANY GOVERNMENTS AND SISTER RIGHTS HOLDER ORGANISATIONS AROUND THE WORLD.

WIPO

CISAC has been working on the development of a close working relationship with the UN’s World Intellectual Property Organisation. This includes a number of side events that have fostered discussion between creators and delegates to the WIPO Assemblies. CISAC President Jean Michel Jarre was one of the keynote speakers at the inauguration of its new Conference Hall last September during the WIPO Assemblies. Mr. Jarre spoke passionately about the importance of defending the rights of creators and the need to forge new partnerships that will ensure a sustainable future for creators.

What are the mutual benefits of WIPO’s increased collaboration with CISAC?

Increased collaboration in recent times has seen WIPO profit from CISAC’s position as one of the world’s leading international federations and as an authoritative source of information on collective management. Through its work with CISAC, WIPO has enhanced its own understanding of the intricacies of the collective management environment. In turn, WIPO provides CISAC with a forum to interact and engage with WIPO’s Member States, promoting and championing the cause of the creative community.

How do you hope the relationship between our two organisations will evolve going forward?

There is no doubt that effective collective management organisations benefit society in general and the creator in particular and that strong international confederations at the heart of the creative community can only help to reinforce collective management.

“WIPO remains committed to supporting and reinforcing CISAC’s pivotal role as this important institution continues to make its invaluable contribution in the everyday life of the creator.”
Standing Committee on Copyright and Related Rights. CISAC and WIPO are also working on a joint study examining the economic value of collective management. At different events and workshops organised by WIPO around the world, CISAC representatives participated as speakers and expert advisors on issues related to collective management and authors’ rights.

RIGHTS HOLDER GROUPS
The new CISAC/BIEM Online Working Group held its inaugural meeting in March 2015 to examine possible areas for cooperation. Societies and publishers are joining forces through the new CISAC/ICMP Liaison Group, which operates at both global and regional levels. The group held its first meeting in January 2015 with database access, joint lobbying on exceptions and enforcement, joint communications and research initiatives topping the agenda.

In Europe, CISAC’s close partnership with GESAC was reaffirmed by a Board decision to extend a permanent invitation to Board meetings to the GESAC Chair. CISAC has worked with GESAC on issues related to the ongoing review of copyright rules generally, and ISPs issues specifically. GESAC, CISAC and European Visual Arts (EVA) are leading the global resale right campaign and CISAC promoted the Society of Audiovisual Authors’ (SAA) 2nd White Paper on Audiovisual Authors’ Rights and Remuneration in Europe, published in March 2015. The Norwegian Copyright Development Association (NORCODE) has also been a key partner in the establishment of new societies and creators’ groups across the world. The cooperation between CISAC and NORCODE has intensified, with the participation of CISAC’s regional directors in events organised by NORCODE.

COOPERATION WITH ACADEMIA
WORKING WITH ACADEMIC INSTITUTIONS CAN HELP CISAC BUILD ITS INTERNATIONAL PROFILE AND GENERATE AUTHORITATIVE, EVIDENCE-BASED POLICY PROPOSALS.

CISAC has started reaching out to leading universities to explore opportunities for collaboration in all regions. The first focus is the establishment of an accredited, specialised executive diploma on collective management with elite universities. The second activity is the formation of a Global Research Group on collective management comprising graduate level researchers who will produce high quality research supporting CISAC’s policy positions. A third area of work is the creation of a Law Clinic with partner universities intended to provide CISAC with secondary pro-bono legal assistance. Partner universities have been selected and it will be run by well-respected academics with involvement from international law firms. CISAC is also working on other projects aimed at establishing the organisation as a reliable source of information on authors’ rights and collective management. A new section on CISAC’s website, called “CISAC University,” was created to offer the public useful data and information on authors’ rights and societies.

“ICMP and CISAC have become closer in recent months. Can you explain why? As global trade organisations representing music publishers associations and authors’ societies worldwide, ICMP and CISAC form part of a small group whose work upholds the interests of rights holders and actively promotes copyright at the international level. Our new joint working group is an important initiative that enables us to determine areas of common focus and engage in a positive dialogue that benefits society-publisher relations and enhances our advocacy positions. This renewed cooperation supports the often symbiotic relationship between music publishers and collective management organisations at the national level. Together we work on legal, regulatory and country-specific issues, and advocate for rights holders everywhere.”

“The positive dialogue will benefit society-publisher relations and enhance our advocacy positions.”
CISAC’s Governance Work Helps Drive the Highest Standards of Operational Excellence Across Its International Network of Member Societies.

Governance Reform & Best Practices

Seven years after adopting its first official governance standards, CISAC has embarked on a comprehensive reform of its business tools, compliance review process and membership criteria.

A New Approach

When CISAC first adopted its Professional Rules in June 2008, the goal was to hold CISAC members to the highest standards in the collective administration field with a focus on integrity, transparency and efficiency. At the time, developments in the EU and the CISAC Case made it critically important to offer an objective quality assurance to policymakers. Now, with seven years of experience to draw from, CISAC is reviewing its overall approach to governance work, including all governance tools as well as the methods to ensure these tools’ viability for the future.

An initial assessment of CISAC’s governance system, delivered by the Secretariat to the Board in November 2014, yielded recommendations that would become the guideposts for the full Governance Reform, currently in progress. CISAC’s governance approach will be modified to account for a society’s state of development, with the ultimate goal of providing developing societies the support they need to improve their operations.

The project is organised into three main streams: 1/ revisit the process of monitoring compliance with the Professional Rules and Binding Resolutions; 2/ review the relevant CISAC governance tools, and 3/ revise criteria for the management of CISAC membership.

Compliance Reviews

The reform will make vast improvements to the Professional Rules Compliance Review Process that has been in operation since June 2009. Under the new process, approved by the Board of Directors in March 2015, two types of review will:

What do CISAC Societies Gain from a Strong Governance Model?

CISAC’s governance rules create a stable environment for reciprocal relations and enable societies to prove that the system of collective management is efficient and accountable to authorities.

How Has the Implementation of Professional Rules and Binding Resolutions Improved Relations Between Members?

They foster operational excellence, trust and predictability within the network, and provide CISAC societies with visibility across their business environment and across borders.

How Does CISAC’s Governance Model Impact Creators?

It is vital that creators know that their societies run efficient documentation and remuneration schemes. The model ensures that societies are bound by strict transparency rules. We also guarantee efficient data processing across the network in a complex and dynamic business environment.

“...The governance tools offer a guaranteed level of operating excellence based on transparency and accountability that benefits all member societies and creators.”...
apply to societies according to their level of development. Selected developed societies will undergo full compliance reviews while selected less-developed societies will be assessed using a “developmental/evaluation review” approach to identify areas for improvement and define a support plan. Once approved by the 2015 General Assembly, this approach will be detailed further with implementation planned for in June 2016.

**TOOLS**

Another key component of the reform is a review of the tools made available to CISAC members for monitoring compliance with CISAC’s statutory requirements and Professional Rules. This includes the improvement of existing tools such as the Income & Expenditure (I&E) statement for reporting financial information, the Professional Rules and Binding Resolutions declaration questionnaires, and the Distribution Methods Database. The overarching goal is to make it easier for CISAC members to share information. A Key Document Portal that is in the planning will store required documentation submitted by societies, for easier consultation by CISAC and its members. A high-quality reporting tool will allow CISAC to monitor and collate information about societies’ Professional Rules status.

**MEMBERSHIP CRITERIA**

The third component of the review looks at the current statutory membership criteria. The goal of this area of our review is to implement objective criteria that better categorise the wide range of authors’ societies in CISAC’s membership, taking into account repertoires managed, level of development and other aspects related to the new models emerging from the digital environment. The Executive Governance Committee (ECC) is currently carrying out an impact analysis with the goal of submitting a detailed proposal to the Board by the end of 2015.

**TIMELINE**

The Board adopted the overall project plan in March 2015, which will be presented to the General Assembly in June 2015 for approval. The revised governance tools and new membership criteria will be presented to the Board for approval in December 2015, with corresponding changes to the Statutes planned for March 2016. The final goal is to have all elements approved by the General Assembly in June 2016 and to begin the rollout immediately.

“Being a member of TONO has greatly benefited my career as a composer and has ensured that I receive a steady revenue stream from my works. As an author, I am empowered by transparent reports from other societies abroad because they inform me about where, when, how and which one of my works are performed. Based on this information, I can plan my next creative steps.”

---

**Image:**

- Bendik Hofseth
  - Composer
  - Member of the Board of TONO

---

**Diagram:**

- Governance Reform Timeline
  - Definition of a New Approach on Review Process
  - Implementation of the New Compliance & Developmental Review Process
  - Governance Tools
  - Membership Criteria
  - Selection of Societies for Review
  - Report to General Assembly

---
CISAC IS DEDICATED TO MAKING SURE ITS MEMBERS ARE FULLY EQUIPPED TO EFFICIENTLY DEAL WITH THE EXPONENTIAL DATA INCREASES OF THE DIGITAL WORLD.

TECHNICAL COMMITTEES

LICENSING AND DISTRIBUTION PROCESSES ARE INCREASINGLY COMPLEX TO MANAGE, MAKING CISAC’S ROLE AS FACILITATOR OF AN EFFICIENT INTERNATIONAL NETWORK OF COLLECTIVE MANAGEMENT ORGANISATIONS EVEN MORE CRITICAL.

CISAC’s technical committees develop high standards and global solutions for the efficient administration of royalties benefiting rights holders. The new organisational structure fosters cross-genre collaboration between the committees’ technical experts, creators and business specialists.

MEDIA TECHNICAL COMMITTEE (MTC)
The MTC’s main area of expertise is online and broadcast licensing. In November 2014, the committee met in Hong Kong, extending invitations to local policymakers and providing an opportunity for reports from the Asia-Pacific region on topics ranging from the licensing of Karaoke services by JASRAC to the launch of the Asian Digital Initiative for online multi-territory licensing, led by local society CASH. A survey of members’ collections highlighted high potential markets like China and India.

BUSINESS TECHNICAL COMMITTEE (BTC)
Documentation and distribution processes are the specialties of the BTC. A dedicated Binding Resolutions Working Group is reviewing the “Binding Resolutions and Best Practices” manuals to identify any gaps in the rules. The Distribution Methods approach for sharing information across societies has been a key topic in the context of increasing demand for transparency.

What is the BTC?
The BTC’s responsibility in a rapidly evolving environment is the enhancement of royalty distributions between societies. To achieve this, it develops and proposes best practices and binding resolutions in the field of documentation and distribution.

What is currently being discussed by the BTC?
Transparency is a main topic and CISAC’s Binding Resolutions and Professional Rules are essential to promoting it. The BTC also identifies the need for supporting tools and the definition of business requirements.

How is the BTC organised?
The full BTC meets annually but most activities take place between meetings through frequent conference calls amongst working groups, which develop proposals on specific topics that are submitted to the full committee.

“Like a lubricant, the BTC aims at smoothing out international distribution processes.”

ANDREAS THIELE
CHAIR OF THE BTC AND HEAD OF INTERNATIONAL, GEMA

LIKE A LUBRICANT, THE BTC AIMS AT SMOOTHING OUT INTERNATIONAL DISTRIBUTION PROCESSES.
DRAMATIC, LITERARY AND AUDIOVISUAL TECHNICAL COMMITTEE (DLV)
The DLV advances the technical tools for managing the dramatic, literary and audiovisual repertoires. Last year, DLV collaborated with Writers & Directors Worldwide to ensure that the technical solutions align with creators’ specific needs. At the group’s September meeting in Madrid, members discussed the evolution of audiovisual rights globally, as well as the cable remuneration situation in Europe, private copying and future uses of cloud technology.

COMMON TOOLS
CISAC’S INFORMATION SERVICES COMMITTEE (ISC) OVERSEES THE COMMON INFORMATION SYSTEMS, TOOLS AND SERVICES, INCLUDING CIS-NET AND THE STANDARD IDENTIFIERS.

IDENTIFIERS LANDSCAPE STUDY
Following an extensive review of existing identifiers and their level of implementation among CISAC members, the ISC delivered its report and recommendations to the CISAC Board. The recommendations address the technical and business development, interoperability, dissemination, financial and governance aspects of all identifiers including ISWC (musical works), ISAN and IDA Reference (audiovisual works), IPI and ISNI (authors/members), and ISTC (literary). Implementation work will begin in May 2015.

In 2014, CISAC joined the Linked Content Coalition, a consortium dedicated to a cross-industry infrastructure incorporating all identifiers, common formats, and protocols related to copyright management.

INTERNATIONAL STANDARD MUSICAL WORK CODE (ISWC) DISSEMINATION
The dissemination of ISWCs reached a milestone in June 2014 when tech company BMAT announced the integration of ISWC into Vericast, its global music identification service. This move came following an agreement signed with CISAC. In 2015, another agreement on the dissemination of ISWCs was signed with Omnifone, a B2B provider of global cloud music services for customers like Sony’s Music Unlimited, Guvera and rara.com, and similar other agreements are in negotiations.

CIS-NET
A new version of CIS-Net was launched in January 2015 featuring two new applications: Live Performance Notifications and Batch Services for the Audiovisual Index (AVI). The ISC is discussing the roadmap for the next generation of CIS-Net applications.

EXPERTS GROUPS
A new configuration of the working groups that fall under the responsibility of the ISC was implemented following CISAC’s Board approval. Nearly 20 former working groups and management committees have been consolidated into four: the IP Experts Group (IPX), Musical Works Experts Group (MWX), the Audio Visual Experts Group (AVX) and the Business Exchange Experts Group (BEX). These four groups held their kick-off meetings in May 2015 at the occasion of the joint ISC and BTC meetings.

“Technology must be an enabler, not an impediment. We are all working hard towards hugely increasing the revenues generated by the industry as a whole.”
COMMUNICATIONS

IN THE PAST YEAR, CISAC’S COMMUNICATIONS WORK HAS ELEVATED THE INTERNATIONAL VISIBILITY OF OUR ORGANISATION AND THE VOICE OF ITS CREATORS TO NEW HEIGHTS.

NEW WEBSITE
CISAC’s new website launched in January 2015 with the objective of modernising the confederation’s online presence and improving its usability for visitors. The new responsive design maximises readability on mobile devices and features a customisable news-flow to share information faster than ever. New menus provide intuitive navigation, social media is integrated into the site, and the search functionality has been dramatically improved.

New content adds value for our members and raises the public’s awareness of our cause. A new section titled CISAC University provides one-stop-shop access to all our studies, reports and expert articles as a central learning resource. With more than 250 articles, press releases and updates currently online, the new cisac.org has become an indispensable source for expert information on authors’ rights.

SOCIAL MEDIA
The re-launch of CISAC’s social media has been another great achievement of the past year. Through Twitter, LinkedIn, Facebook and YouTube, we are extending the reach of our message and broadening the conversation on authors’ rights and collective management.

With follower numbers increasing nearly ten-fold on Twitter, by 63 percent on LinkedIn and from a standing start, acquiring 400 followers on Facebook, CISAC has seen its Klout score (an independent measure of social media influence) rise by an impressive 40 percent.

SINCE SEPTEMBER 2014

TWITTER: @CISACNEWS
98 > 965 FOLLOWERS
↑ +885%

LINKEDIN: CISAC
441 > 720 FOLLOWERS
↑ +63%

FACEBOOK: CISACWORLDWIDE
0 > 400 LIKES

CISAC.ORG IS NOW OPTIMISED FOR MOBILE VIEWING.
CISAC HIGHLIGHTS
As an information hub with global reach, CISAC places great emphasis on sharing knowledge across its member network. Last year, CISAC launched NewsLine, a quarterly digital newsletter that proved highly popular. This year, CISAC transitioned to the monthly CISAC Highlights’

Distributed in English, French and Spanish to more than 400 recipients, this new email update, which has busy executives in mind, provides concise information about CISAC’s most important events, projects and actions.

PUBLICATIONS
In addition to digital communications, CISAC has also produced three high value publications over the past twelve months.

The Resale Right Brochure is a cornerstone of CISAC’s international campaign on resale right. Available in English, French, Spanish and Chinese, it answers many questions about this vital right.

Following the completion of its restructuring process, CISAC issued the CISAC Structure Brochure which provides an overview of all committees and the relationships between them. Available in English, French, Spanish and Russian, the brochure has been circulated to all our members.

This year, CISAC significantly enhanced the format of its annual Global Collection Report, a 40-page study of royalty collections across all of its regions and repertoires. An economist was brought on board to assist with the preparation of this in-depth analysis. The result was a report that is both broader in scope and more detailed, offering valuable insight into market developments related to authors and publishers.

CISAC COMMUNICATIONS

FAST FACTS:
Over the past 12 months,

60 WEB ARTICLES
15 NEWS RELEASES
900 TWEETS
157 POSTS ON FACEBOOK
75 POSTS ON LINKEDIN
18 YOUTUBE VIDEOS
WITH THE EXPANSION OF OUR COMMUNICATION CHANNELS AND A CONCERTED MEDIA RELATIONS EFFORT, CISAC HAS BEGUN TO DRAMATICALLY INCREASE ITS COVERAGE IN THE GLOBAL PRESS DURING A VERY FULL YEAR OF ACTIVITY.
01. CISAC AT WIPO
In September 2014, the events organised by CISAC in Geneva during WIPO’s 54th General Assembly were widely reported on by key industry publications (e.g. Billboard, Music Week, Musik Woche, and IP-Watch). Additionally, Switzerland’s most-widely read daily newspaper, Le Temps, dedicated a full page to CISAC President Jean Michel Jarre.

02. GLOBAL COLLECTIONS REPORT
In February 2015, the media outreach conducted by CISAC upon the publication of its 2015 Global Collections report was highly successful with articles in over 35 publications, including top stories in Billboard, Music Week, Le Monde, Le Parisien, Music & Copyright, Music Confidential, M Magazine, Music Business Worldwide, Record of the Day, Rockol.com, CMU, MusikMarkt, Musik Woche, and NewsTankCulture.

03. THOUGHT LEADERSHIP
CISAC has also been featured and widely quoted in the press as an expert source on all matters of copyright and authors’ rights. Providing authoritative commentary on the challenges facing creators around the world, CISAC is helping to raise both the profile of authors’ societies and the public’s awareness of their cause.
INTERNATIONAL COUNCILS OF CREATORS
NASHVILLE CONGRESS & FAIR TRADE MUSIC

In October, the annual congress of the International Council of Creators of Music (CIAM) drew over 60 music creators from around the globe along with society representatives, industry experts and two US congressmen to Nashville. Keynotes and panels discussed topics such as the international influence of US copyright, work for hire, and the critical importance of metadata to rights management.

To support the Fair Trade Music initiative that was launched at the 2013 CIAM Congress in Costa Rica, the centrepiece of the Nashville meeting was the presentation of Pierre Lalonde’s breakthrough study on “Fair Compensation for Music Creators in the Digital Age” which was unanimously endorsed by the Congress. The study found that music is undervalued by digital platforms, that the revenue split between different rights holders in the value chain is imbalanced, and that the licensing of digital services may sometimes lack transparency. The report is available in English, Spanish and French at ciamcreators.org and fairtrademusic.info.

REGIONAL ALLIANCES

In addition to global advocacy work, CIAM facilitates a network of regional alliances in Africa (PACSA), Europe (ECSA), Latin America (ALCAM) and North America (MCNA). Following meetings between CIAM Chair Lorenzo Ferrero and Chinese and Japanese creators, a steering committee is being formed to discuss the creation of an alliance in Asia-Pacific.

Ferrero joined the PACSA Board in Rwanda in December 2014, which included meetings with the Rwandan Ministry of Culture and IP Office. CIAM has also supported lobbying initiatives in Peru, Ecuador, the United States, and at the European Commission and Parliament. With its newly granted official observer status, CIAM is also closely monitoring WIPO activities.

2015 SUPPORT MOUNTS FOR FAIR TRADE MUSIC

A non-governmental approach like Fair Trade Music may be the best way to ensure fair compensation for creators in the digital world and build a constructive dialogue with our public.”

“IN ALL OF THESE PROCESSES THE MOST RELEVANT VOICE IS THAT OF THE CREATOR, SO IT IS VITAL THAT WE DO SPEAK UP.”

SIMON DARLOW
COMPOSER-SONGWRITER
AND PRESIDENT OF BASCA

Why is it important for creators to speak up in policy debates?
It offers a different insight to the issues than what is usually reported, which tend to be business focused, coming through the mouths of lawyers, finance specialists or civil servants. When I speak at events, I give the audience a different viewpoint: that of my own personal experience, which is far more powerful than the outside opinion of a professional lobbyist.

What is The Day the Music Died Campaign?
It’s a campaign started by BASCA’s members to highlight how tough it is to make a living today from digital royalties. The economic model of the digital music industry does not pay enough for music writers to earn a living wage. We aim to influence the music industry to get better deals, influence governments to change legislation, and influence the public to change attitudes and behaviours. One by one, our collective voice is heard.

What is the role of the collective?
Through organisations like BASCA, we can leverage many voices and together we are the greatest advocates for a process that protects these rights.
The next generation of writers and directors need to know that this is a viable career path if the world is to continue benefiting from their work.”

**FOCUS ON LATIN AMERICA**

The creation of the Latin American Directors Alliance (ADAL), with support from DAC Argentina, composed of directors from Mexico, Argentina, Colombia, Chile and Brazil, has galvanised action across Latin America. New society DASC Colombia was admitted to CISAC as a provisional member and the creation of a new society, DBCA Brazil, is in progress.

In October, over 150 directors and writers joined CISAC’s Vice President Marcelo Piñeyro and CISAC Regional Director for Latin America and the Caribbean in Santiago, Chile, for “A Day of ¡Acción!,” an event pushing for legal recognition of their rights. Chilean president Michelle Bachelet signed the bill into law in January 2015, representing a major step forward for AV creators.

**NEXT STOP: ASIA**

Considering the contentious situations of AV creators in major film markets like India and China, W&DW is focusing on supporting alliances in the Asia-Pacific region. W&DW Chair Yves Nilly spoke at a symposium in Tokyo in November and the next W&DW meeting will take place in Beijing this autumn.

**MEXICO CONGRESS & MANIFESTO**

In October, audiovisual creators from four continents gathered in Mexico City for the inaugural meeting of Writers & Directors Worldwide (W&DW). Participants learned about issues faced by writers and directors across the world and discussed ways to promote AV rights.

The result was the Mexico Manifesto, which calls “on national governments and law makers to adopt copyright legislation that provides writers and directors with an unwaivable right to remuneration that is compulsorily negotiated with users of these works and managed on a collective basis.”

This message was central to the Creators Panel organised by CISAC during the WIPO General Assembly in September at which AV creators from India, Israel and Senegal spoke. W&DW was recently accredited as an official observer at WIPO.

**2015**

**FIGHTING FOR UNWAIVABLE AV RIGHTS EVERYWHERE**

You can imagine what it meant to me when I finally received a significant sum of money as remuneration for the rights associated with being the director of such a popular and widely broadcast TV programme as Yo soy Betty, la Fea (Ugly Betty). I made the show 15 years ago but never received a cent in royalties in America. I’ve been in this profession for 50 years and I have had plenty of productions and rating successes in my own country (Colombia). What is incredible is that it took so long for my rights to be recognised in America for the first time.”
RESALE RIGHT
CISAC’s international council of visual artists has been a key driver of CISAC’s international resale right campaign. It joined forces with CISAC, GESAC, EVA and French society ADAGP for the official launch in December 2013 during a creator-led side event at WIPO’s Standing Committee on Copyright and Related Rights (SCCR). In April 2014, CIAGP earned official observer status within WIPO, which provides close access to Geneva decision-makers.

Visual artists Viyé Diba (Senegal), Théodore Ondigui Onana (Cameroon), Thierry Feuz (Switzerland) and Viswanadhan (India) each offered personal testimony on the impact of resale right on artists at a second event co-organised with the Senegalese, Congolese and Cameroonian delegations at the July 2014 SCCR.

In September, CIAGP Chair Hervé di Rosa reiterated these points at the CISAC-organised Creators Panel during WIPO’s General Assembly. The CIAGP elected its General Rapporteur Werner Stauffacher (Pro-Litteris) as CIAGP delegate to the SCCR and CISAC plans on submitting an academic study on the value of an international treaty to the Committee.

The campaign is also focussed on ensuring that the resale right remains part of the copyright revision in China and supporting American society ARS in its fight to get a resale right bill through US Congress. In Argentina, SAVA, with CISAC’s support, is pushing for the passage of a bill.

2015 TOWARD A UNIVERSAL TREATY ON RESALE RIGHT

AUTHORS’ RIGHTS ARE VERY IMPORTANT AS THEY LINK ARTISTS AND THEIR WORKS WITH THE USE OF THESE CREATIONS.

What is it like to be a visual artist in China today?
Visual arts are popular and well regarded. Artists recognised by the State receive a monthly stipend.

What is the Chinese art market like today?
China’s art market is on par with that of the UK, which is amazing considering that it didn’t exist 10 years ago. It consists primarily of auctions; galleries and art dealers are not yet well developed.

Where are we with the resale right in China?
In 2012, China introduced a bill to revise IP legislation that included resale right for works sold at auction. We are now in the 4th revision of the bill. I really hope that China will grant the resale right to visual artists, to help further protect its culture and its artists. The art market is global so the resale right must be too.
GLOBAL REACH

CISAC’s regional offices in Africa (Burkina Faso), Asia-Pacific (China), Europe (Hungary) and Latin America & Caribbean (Chile) enable the organisation to apply its international expertise to regional, national and local issues, for each of its 230 members in 120 countries.
103 SOCIETIES IN 47 COUNTRIES

EUROPE
68.6% OF COLLECTIONS, €4.7BN

26 SOCIETIES IN 17 COUNTRIES
ASIA-PACIFIC
15.8% OF COLLECTIONS, €1.2BN

32 SOCIETIES IN 29 COUNTRIES
AFRICA
0.7% OF COLLECTIONS, €54M

AFRICA
32 SOCIETIES IN 29 COUNTRIES
0.7% OF COLLECTIONS, €54M

ASIA-PACIFIC
26 SOCIETIES IN 17 COUNTRIES
15.8% OF COLLECTIONS, €1.2BN

EUROPE
103 SOCIETIES IN 47 COUNTRIES
68.6% OF COLLECTIONS, €4.7BN
GLOBAL REACH AFRICA

ISAC’s strategic plan for its 32 African members is built around fostering solidarity, reinforcing professional capacities, rectifying unfavourable legal environments, and involving creators.

COLLABORATIVE DEVELOPMENT
Through the African Committee’s mentorship programme, SAMRO (South Africa) organised a programme for NASCAM (Namibia), ZAMCOPS (Zambia) and UPRS (Uganda) on documentation, collection and distribution while a team led by African Committee Chair Anney Irène Vieira (BURIDA) worked with BUMDA (Mali) and BCDA (Congo) on the same subject. SOMAS (Mozambique) and SOCA (Cape Verde) joined the Lusophone Cooperation Programme, an alliance created to develop collective management in Portuguese-speaking countries. COSOMA (Malawi) signed a three-year partnership agreement with the Copyright Division of South Korea’s Ministry of Culture.

CISAC also supported the creation of RSAU (Rwanda), which was admitted to CISAC as a provisional member in 2014. The African Committee is also working on a proposal for a pan-African database that would ensure a high-quality back-office environment for all African societies.

ADVOCACY & LOBBYING
The Regional Office analysed 40 laws in 40 countries as a first step toward creating action plans to effect legislative changes in key markets. Namibia, Algeria and Nigeria were identified as priority countries. In February, the African Committee’s ExCo met in Rabat, the first CISAC meeting in Morocco in 13 years. CISAC has also supported the development of PACSA, the Pan-African Composers and Songwriters Alliance.

TARGETED TRAINING
Technical support for implementation of private copying was provided to a few societies in 2014 and is being extended to societies in Nigeria, Ivory Coast and Kenya. Another training programme on the subject has been developed for use at 11 African societies and a seminar is being organised during the next African Committee. COSOTA (Tanzania) and BUBEDRA (Benin) received technical guidance and support on financial management for multi-repertoire societies; societies in Seychelles, Burkina Faso and Tunisia will benefit from the programme in 2015. The Regional Office published seven technical manuals on key areas of collective management.
HOW HAS THE COLLABORATION WITH CISAC BENEFITED BURIDA?
It has been rewarding at several levels: making BURIDA’s activities compliant with the governance standards following CISAC checks, heightening the political and administrative authorities’ awareness of the importance of authors’ rights subsequent to lobbying by CISAC’s Director General during recent visits to Ivory Coast, and lastly, closer contacts with the other collective management societies.

WHY IS BEING A PART OF CISAC IMPORTANT FOR BURIDA?
CISAC member status is certainly an advantage in terms of enhancing our image. It lends credibility to BURIDA’s activities in the eyes of its members. For the political and administrative authorities, CISAC is a moral guarantee of BURIDA’s practices. It has also enabled us to gain from the experience and know-how of other collective management societies.

WHAT ARE YOUR STRATEGIC PRIORITIES?
BURIDA is emerging from a long period of trial and error and the restructuring that has been going on since 2012 will be completed this year. The reform work that has been undertaken should enable us to provide effective rights management in all artistic fields, with the aim of achieving a significant increase in the revenue distributed to rights holders.

“I believe that a musician’s right to her own intellectual property is very important, and one that should always be enforced. I am glad and grateful that there are organisations such as SAMRO that help protect our rights as these are more and more often abused.”
Priorities in the region include copyright in China and India, the development of collective management for non-musical repertoires, and targeted support to members.

**RESALE RIGHT AND VISUAL ARTS**
The resale right is currently included in a bill to amend China’s copyright act and CISAC has been actively lobbying Chinese authorities to ensure that the bill is passed with resale right intact. CISAC commissioned a study on the right, organised a seminar in Beijing for senior government officials in April, and sought diplomatic support from the European Commission, Australia, France and United Kingdom. The resale right informational brochure was translated into Chinese and widely circulated in China. CISAC is also supporting efforts to introduce the right in Japan, India and the Philippines.

**AUDIOVISUAL RIGHTS**
CISAC’s Regional Office has been lobbying for the recognition of directors and screenwriters as authors in China, by advocating for legislative changes. Work is also underway in India, where CISAC is supporting the establishment of a new AV society.

**NATIONAL ACTIONS**
CISAC’s Regional Office is working with MCSC (China) to lobby for better broadcasting licence tariffs. CISAC is also monitoring the current tariff review in Taiwan and working with local society MUST to remove the unreasonable exceptions in the proposed Copyright Act amendment. In Indonesia, CISAC helped local member WAMI to increase its membership and collections. CISAC’s support to MACA in its negotiations and litigation with Macau casinos has led to the licensing of three casinos so far. The Regional Office and Asia-Pacific Committee are directly involved in negotiations with Macau broadcasters. In Thailand, the Asia-Pacific Regional Director urged the Thai IP Department to limit the number of CMOs and facilitate voluntary cooperation amongst societies and market entities. In Mongolia, CISAC assisted provisional member MOSCAP in formulating a business plan. The Asia-Pacific Committee is supporting the development of a CMO in Laos.

**TOKYO MEETING**
The November 2014 gathering of the Asia-Pacific Committee was its largest-ever meeting, attended by over 40 representatives from 14 societies.
HOW HAS YOUR COLLABORATION WITH CISAC BENEFITED WAMI?
WAMI is still in its infancy and CISAC has been an essential guide, sharing its expertise in setting up a distribution system that is transparent, accountable and responsible. Working with CISAC has strengthened our credentials not only with the government regulators and users but also with composers.

WHY IS A STRONG, INTERNATIONAL NETWORK OF SOCIETIES IMPORTANT FOR YOUR AFFILIATED MEMBERS?
Indonesian music is very popular in places like Singapore and Malaysia and such a network enables our creators to be remunerated when their works are used outside Indonesia.

WHAT ARE YOUR STRATEGIC PRIORITIES GOING FORWARD, AND HOW DOES CISAC FIT IN?
We aim to raise WAMI’s profile and build our membership, and to increase our collections from major users. With CISAC’s support, we are working to increase awareness of performance rights amongst broadcasters and services providers. This will hopefully make the collection process easier and set an industry precedent. We also want to distribute 2014 royalties in 2015 as accurately as possible using the DIVA system from CASH Hong Kong with CISAC’s help.

“Composers play an important role in the progress of Indonesia’s music industry.”

When the state doesn’t include composers in its decisions, it creates a lack of trust, which is detrimental to creativity. Sensibility, honesty and a good work ethic are essential elements of a positive collaboration that will result in the healthy growth of Indonesia’s music industry.”
ISAC’s European Regional Office provides lobbying and legal assistance, training and technical support to societies in need, particularly in Eastern Europe where protection of authors’ right still lags behind.

**GOVERNANCE, BEST PRACTICES & TRAINING**
The Regional Office invests significant time and energy into compliance reviews to ensure adherence to CISAC’s Professional Rules and Binding Resolutions. It also provides a variety of training to its members. In April 2014, CISAC invited new audiovisual societies from Azerbaijan, Croatia, Georgia, Moldova and Ukraine to participate in a training event in Budapest. The event was led by expert trainers from European societies SACD and SSA. Later in the year, representatives from 25 Central and Eastern European societies attended the annual Budapest seminar, which focussed on communications skills. Another annual event, the European Mechanical Rights Day, co-organised with BIEM, took place in Istanbul in September.

**NATIONAL ACTIONS**
CISAC sent a letter to Bulgarian authorities calling for more efficient copyright legislation in light of a pending revision to the Bulgarian Copyright Act, and CISAC’s European Committee issued a resolution in support of AEPI calling on Greek authorities to abolish a controversial draft law. CISAC is also working with AAS to improve respect of authors’ rights in Azerbaijan. CISAC’s support of SOKOJ in its negotiations with Radio Television of Serbia (RTS) has included letters from CISAC’s President, European Committee resolutions and lobbying missions. In February 2015, SOKOJ reported that a historic agreement with RTS had finally been signed. Turkish societies MESAM and MSG entered into a new joint licensing agreement with record label and performer societies.

The CISAC Regional Director travelled to Kiev to participate in a collective management workshop for Ukrainian ministries, judges and CMOs. On this occasion, CISAC’s Director General and the Regional Director met with the Chair of the State IP Service and sent a follow-up letter offering advice on a newly proposed draft law on collective management. During the first ever CISAC visit to Tajikistan in November, the Regional Director spoke at a WIPO National Seminar and met with the Minister of Culture. The Regional Director also took part in a WIPO/Slovenian IPO Good Governance conference.
“There is a common misperception that it’s all bright lights, champagne and caviar.

For most of us this is far from the reality. Being outside of a traditional employment structure, there is no pay between jobs, no sick pay, no pension, and, up against the power and influence of big players, it’s become almost impossible for freelancers to have meaningful negotiation on contracts. We want consumers to have easy, legal access to our work, but we also need fair remuneration.”
ISAC’s strategy for Latin America, where collections have been soaring for the past four years, blends lobbying actions, business support, and regional cooperation.

LOBBING ACTIONS
In October, CISAC joined with AV society ATN Chile and Writers & Directors Worldwide to organise ‘A Day of ¡Acción!’, a lobbying event that brought 150 screenwriters and directors to Santiago to urge Chilean lawmakers to recognise the royalty rights of AV authors. President Bachelet signed a bill in January that, if passed by Congress, gives film directors and screenwriters an inalienable right to remuneration.
In September, at the initiative of the Montevideo Working Group, which fosters cooperation between CISAC, authors’ societies and governments, representatives from eight Latin American Copyright Offices attended a CISAC seminar on CISAC’s governance standards. The Regional Director also spoke at numerous conferences and events.

BUSINESS SUPPORT & TRAINING
Last year, CISAC’s Central American Cooperation Programme, established by the MoU of Mexico, sent a negotiating team to Panama to help local society SPAC in their negotiations with broadcasters. SPAC successfully signed a five-year agreement with APR in August, which is expected to raise SPAC’s income by 200%. CISAC also supports a Caribbean Cooperation Programme, organised under the MoU of St. Lucia.

CISAC’s Latin America & Caribbean Committee meets annually to ensure that all regional societies receive the support they need. This collaborative approach is the foundation of CISAC’s success in the region.

Pricewaterhouse Cooper hosted a training seminar on accounting practices for Latin American societies in December. PwC is collaborating with financial managers and accountants from 14 Latin American societies on a commissioned report that will analyse the societies’ financial accounting information according to internationally applicable standards.

AUDIOVISUAL & VISUAL ARTS
The Regional Office has been working with creators and Argentinean AV society DAC to establish an AV society in Colombia. The resulting society, DASC, was granted CISAC provisional membership in 2014.

In the area of visual arts, CISAC’s Regional Office is working closely with AGADU (Uruguay), AUTVIS (Brazil), SAVA (Argentina) and CREAIMAGEN (Chile) supporting the resale right in Latin America.
HOW HAS YOUR COLLABORATION WITH CISAC BENEFITED CERLALC?
Since CISAC’s regional office was established in Latin America, CERLALC has found it to be a valuable ally, particularly in the areas of training and dissemination of copyright. We had already held important training and promotion events together in the past.

WHY IS AN ORGANISATION LIKE CISAC IMPORTANT FOR MEMBERS OF AN INTERNATIONAL COOPERATION NETWORK LIKE CERLALC?
Because together, we can certainly defend the validity and respect of copyright in Latin America more effectively. The more people who fight for the same ideal of guaranteeing respect of copyright in the digital environment, the stronger and more courageous we will be.

WHAT ARE CERLALC’S STRATEGIC PRIORITIES FOR THE FUTURE, IN RELATION TO COPYRIGHT?
We will emphasise the need to promote respect of copyright in the public sphere. We need to make it clear that in no way is copyright an obstacle to freedom of expression, and even less to the free flow of ideas. We will continue our training programmes and dissemination of copyright, emphasising that it is as necessary today as it was in the past as a means for stimulating creativity.

“Copyright is the creator’s poetic justice given economic and moral value. I can write my works certain that my society will defend my rights.”

“A film is both an artistic event and a product created through the dynamics of investment and industry. The work of collective management organisations is crucial because it creates an effective and transparent mechanism for authors to benefit directly from the income generated by their works, regardless of the relationship they have established with the corporations involved.”
### CISAC Member Societies

#### Africa

<table>
<thead>
<tr>
<th>Society</th>
<th>Status</th>
<th>Repertoire</th>
<th>Country/Territory</th>
</tr>
</thead>
<tbody>
<tr>
<td>OMDA</td>
<td>M</td>
<td>MJ</td>
<td>Algeria</td>
</tr>
<tr>
<td>SADIA</td>
<td>M</td>
<td>MJ</td>
<td>Angola</td>
</tr>
<tr>
<td>BUBEDRA</td>
<td>M</td>
<td>MJ</td>
<td>Burkina Faso</td>
</tr>
<tr>
<td>CGC</td>
<td>M</td>
<td>MJ</td>
<td>Cameroon</td>
</tr>
<tr>
<td>SOCLADRA</td>
<td>D</td>
<td></td>
<td>Cameroon</td>
</tr>
<tr>
<td>BCDA</td>
<td>M</td>
<td>MJ</td>
<td>Congo</td>
</tr>
<tr>
<td>SACERAI</td>
<td>M</td>
<td>MJ</td>
<td>Egypt</td>
</tr>
<tr>
<td>BGDIA</td>
<td>M</td>
<td>MJ</td>
<td>Guinea</td>
</tr>
<tr>
<td>BURIDA</td>
<td>M</td>
<td>MJ</td>
<td>Ivory Coast</td>
</tr>
<tr>
<td>OMDA</td>
<td>M</td>
<td>MJ</td>
<td>Madagascar</td>
</tr>
<tr>
<td>BUMDA</td>
<td>M</td>
<td>MJ</td>
<td>Mali</td>
</tr>
<tr>
<td>MASA</td>
<td>M</td>
<td>MJ</td>
<td>Mauritius</td>
</tr>
<tr>
<td>BHDA</td>
<td>M</td>
<td>MJ</td>
<td>Morocco</td>
</tr>
<tr>
<td>SOMAS</td>
<td>M</td>
<td>MJ</td>
<td>Mozambique</td>
</tr>
<tr>
<td>NASCAM</td>
<td>M</td>
<td>MJ</td>
<td>Namibia</td>
</tr>
<tr>
<td>BHDIA</td>
<td>M</td>
<td>MJ</td>
<td>Niger</td>
</tr>
<tr>
<td>COSOMA</td>
<td>P</td>
<td>MJ</td>
<td>Nigeria</td>
</tr>
<tr>
<td>MCSC</td>
<td>M</td>
<td>MJ</td>
<td>Nigeria</td>
</tr>
<tr>
<td>RSAS</td>
<td>P</td>
<td>MJ</td>
<td>Rwanda</td>
</tr>
<tr>
<td>BIDIA</td>
<td>M</td>
<td>MJ</td>
<td>Senegal</td>
</tr>
<tr>
<td>SACS</td>
<td>M</td>
<td>MJ</td>
<td>Seychelles</td>
</tr>
<tr>
<td>DALRO</td>
<td>M</td>
<td>L</td>
<td>South Africa</td>
</tr>
<tr>
<td>SAMRO</td>
<td>M</td>
<td>MJ</td>
<td>South Africa</td>
</tr>
<tr>
<td>COSOTA</td>
<td>M</td>
<td>MJ</td>
<td>Tanzania</td>
</tr>
<tr>
<td>BUTODRA</td>
<td>M</td>
<td>MJ</td>
<td>Togo</td>
</tr>
<tr>
<td>OTPDA</td>
<td>M</td>
<td>MJ</td>
<td>Tunisia</td>
</tr>
<tr>
<td>UPRSI</td>
<td>M</td>
<td>MJ</td>
<td>Uganda</td>
</tr>
<tr>
<td>ZAMCOPS</td>
<td>M</td>
<td>MJ</td>
<td>Zambia</td>
</tr>
<tr>
<td>ZIHURA</td>
<td>M</td>
<td>MJ</td>
<td>Zimbabwe</td>
</tr>
</tbody>
</table>

#### Asia-Pacific

<table>
<thead>
<tr>
<th>Society</th>
<th>Status</th>
<th>Repertoire</th>
<th>Country/Territory</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMMODS</td>
<td>A</td>
<td>MJ</td>
<td>Australia</td>
</tr>
<tr>
<td>APRA</td>
<td>M</td>
<td>MJ</td>
<td>Australia</td>
</tr>
<tr>
<td>ASDACS</td>
<td>M</td>
<td>AV</td>
<td>Australia</td>
</tr>
<tr>
<td>AYDACS</td>
<td>M</td>
<td>AV</td>
<td>Australia</td>
</tr>
<tr>
<td>CAL</td>
<td>P</td>
<td>L</td>
<td>Australia</td>
</tr>
<tr>
<td>VISCOPY</td>
<td>M</td>
<td>AGP</td>
<td>Australia</td>
</tr>
<tr>
<td>BEAT</td>
<td>P</td>
<td>MJ</td>
<td>Brunei Darussalam</td>
</tr>
<tr>
<td>MCSC</td>
<td>M</td>
<td>MJ</td>
<td>China</td>
</tr>
<tr>
<td>CASH</td>
<td>M</td>
<td>MJ</td>
<td>Hong Kong</td>
</tr>
<tr>
<td>IRRI</td>
<td>M</td>
<td>MJ</td>
<td>India</td>
</tr>
<tr>
<td>PASPRI</td>
<td>A</td>
<td>MJ</td>
<td>Indonesia</td>
</tr>
<tr>
<td>WAMI</td>
<td>P</td>
<td>MJ</td>
<td>Indonesia</td>
</tr>
<tr>
<td>AGP-Japan</td>
<td>A</td>
<td>AGP</td>
<td>Japan</td>
</tr>
<tr>
<td>JASAR</td>
<td>P</td>
<td>AGP</td>
<td>Japan</td>
</tr>
<tr>
<td>JASCAR</td>
<td>M</td>
<td>MJ</td>
<td>Japan</td>
</tr>
<tr>
<td>KONGCA</td>
<td>M</td>
<td>MJ</td>
<td>Korea (Republic Of)</td>
</tr>
<tr>
<td>KOSA</td>
<td>M</td>
<td>L</td>
<td>Korea (Republic Of)</td>
</tr>
<tr>
<td>SACK</td>
<td>M</td>
<td>AGP</td>
<td>Korea (Republic Of)</td>
</tr>
<tr>
<td>MACA</td>
<td>P</td>
<td>MJ</td>
<td>Macau</td>
</tr>
<tr>
<td>MACP</td>
<td>M</td>
<td>MJ</td>
<td>Malaysia</td>
</tr>
<tr>
<td>MOSCAP</td>
<td>P</td>
<td>MJ</td>
<td>Mongolia</td>
</tr>
<tr>
<td>CSPN</td>
<td>A</td>
<td>MJ</td>
<td>Nepal</td>
</tr>
<tr>
<td>HRCSN</td>
<td>P</td>
<td>MJ</td>
<td>Nepal</td>
</tr>
<tr>
<td>FILSCAP</td>
<td>M</td>
<td>MJ</td>
<td>Philippines</td>
</tr>
<tr>
<td>COMPASS</td>
<td>M</td>
<td>MJ</td>
<td>Singapore</td>
</tr>
<tr>
<td>MUST</td>
<td>M</td>
<td>MJ</td>
<td>Taiwan, Chinese Taipei</td>
</tr>
<tr>
<td>MCT</td>
<td>M</td>
<td>MJ</td>
<td>Thailand</td>
</tr>
<tr>
<td>VGCMC</td>
<td>M</td>
<td>MJ</td>
<td>Vietnam</td>
</tr>
</tbody>
</table>

#### Canada-USA

<table>
<thead>
<tr>
<th>Society</th>
<th>Status</th>
<th>Repertoire</th>
<th>Country/Territory</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCESS COPYRIGHT</td>
<td>M</td>
<td>L</td>
<td>Canada</td>
</tr>
<tr>
<td>CARCC</td>
<td>M</td>
<td>AGP</td>
<td>Canada</td>
</tr>
<tr>
<td>CHIRA</td>
<td>M</td>
<td>MJ</td>
<td>Canada</td>
</tr>
<tr>
<td>CSCS</td>
<td>M</td>
<td>AV</td>
<td>Canada</td>
</tr>
<tr>
<td>DRCG</td>
<td>M</td>
<td>AV</td>
<td>Canada</td>
</tr>
<tr>
<td>SARTEC</td>
<td>A</td>
<td>AV</td>
<td>Canada</td>
</tr>
<tr>
<td>SOCCAN</td>
<td>M</td>
<td>MJ</td>
<td>Canada</td>
</tr>
<tr>
<td>SODRAC</td>
<td>M</td>
<td>MJ</td>
<td>Canada</td>
</tr>
<tr>
<td>SPIACQ</td>
<td>A</td>
<td>MJ</td>
<td>Canada</td>
</tr>
<tr>
<td>AMRA</td>
<td>M</td>
<td>AGP</td>
<td>United States</td>
</tr>
<tr>
<td>ARS</td>
<td>M</td>
<td>AGP</td>
<td>United States</td>
</tr>
<tr>
<td>ASCAP</td>
<td>M</td>
<td>MJ</td>
<td>United States</td>
</tr>
<tr>
<td>BMI</td>
<td>M</td>
<td>MJ</td>
<td>United States</td>
</tr>
<tr>
<td>DGA</td>
<td>A</td>
<td>AV</td>
<td>United States</td>
</tr>
<tr>
<td>SESAC Inc.</td>
<td>M</td>
<td>MJ</td>
<td>United States</td>
</tr>
<tr>
<td>THE AUTHORS REGISTRY Inc.</td>
<td>A</td>
<td>L</td>
<td>United States</td>
</tr>
<tr>
<td>VAGA</td>
<td>M</td>
<td>AGP</td>
<td>United States</td>
</tr>
<tr>
<td>WGA</td>
<td>A</td>
<td>AV</td>
<td>United States</td>
</tr>
</tbody>
</table>

#### Europe

<table>
<thead>
<tr>
<th>Society</th>
<th>Status</th>
<th>Repertoire</th>
<th>Country/Territory</th>
</tr>
</thead>
<tbody>
<tr>
<td>SDALV</td>
<td>P</td>
<td>AV</td>
<td>Andorra</td>
</tr>
<tr>
<td>ARMAUTHOR</td>
<td>M</td>
<td>D</td>
<td>Armenia</td>
</tr>
<tr>
<td>ARS</td>
<td>M</td>
<td>AGP</td>
<td>Austria</td>
</tr>
<tr>
<td>ADAGP</td>
<td>A</td>
<td>AGP</td>
<td>Austria</td>
</tr>
<tr>
<td>GESAC</td>
<td>A</td>
<td>NA</td>
<td>Belgium</td>
</tr>
<tr>
<td>SABAM</td>
<td>M</td>
<td>MJ</td>
<td>Belgium</td>
</tr>
<tr>
<td>SOFAM</td>
<td>M</td>
<td>AGP</td>
<td>Belgium</td>
</tr>
<tr>
<td>AMUS</td>
<td>P</td>
<td>MJ</td>
<td>Bosnia and Herzegovina</td>
</tr>
<tr>
<td>SQN</td>
<td>M</td>
<td>MJ</td>
<td>Bosnia and Herzegovina</td>
</tr>
<tr>
<td>FILKurator</td>
<td>M</td>
<td>AV</td>
<td>Bulgaria</td>
</tr>
<tr>
<td>MUSKurator</td>
<td>M</td>
<td>MJ</td>
<td>Bulgaria</td>
</tr>
<tr>
<td>DHR</td>
<td>P</td>
<td>AV</td>
<td>Croatia</td>
</tr>
<tr>
<td>HDS-ZAMP</td>
<td>M</td>
<td>MJ</td>
<td>Croatia</td>
</tr>
<tr>
<td>DILIA</td>
<td>M</td>
<td>AV</td>
<td>Czech Republic</td>
</tr>
<tr>
<td>GESTOR</td>
<td>M</td>
<td>AGP</td>
<td>Czech Republic</td>
</tr>
<tr>
<td>OSA</td>
<td>M</td>
<td>MJ</td>
<td>Czech Republic</td>
</tr>
<tr>
<td>SAIF</td>
<td>M</td>
<td>AGP</td>
<td>Denmark</td>
</tr>
<tr>
<td>SADAGP</td>
<td>P</td>
<td>AGP</td>
<td>Denmark</td>
</tr>
<tr>
<td>SACD</td>
<td>M</td>
<td>AV</td>
<td>France</td>
</tr>
<tr>
<td>SACEM</td>
<td>M</td>
<td>MJ</td>
<td>France</td>
</tr>
<tr>
<td>SACENCE</td>
<td>M</td>
<td>MJ</td>
<td>France</td>
</tr>
<tr>
<td>SAIF</td>
<td>M</td>
<td>AGP</td>
<td>France</td>
</tr>
<tr>
<td>SCAM</td>
<td>M</td>
<td>AV</td>
<td>France</td>
</tr>
<tr>
<td>SESAM</td>
<td>A</td>
<td>NA</td>
<td>France</td>
</tr>
<tr>
<td>SGD</td>
<td>A</td>
<td>L</td>
<td>France</td>
</tr>
<tr>
<td>GCA</td>
<td>M</td>
<td>MJ</td>
<td>Georgia</td>
</tr>
<tr>
<td>BILD-KUNST</td>
<td>M</td>
<td>AGP</td>
<td>Germany</td>
</tr>
<tr>
<td>GEMA</td>
<td>M</td>
<td>MJ</td>
<td>Germany</td>
</tr>
</tbody>
</table>
### Europe

<table>
<thead>
<tr>
<th>Society</th>
<th>Status</th>
<th>Repertoire</th>
<th>Country/Territory</th>
</tr>
</thead>
<tbody>
<tr>
<td>AEPI</td>
<td>M</td>
<td>MU</td>
<td>GREECE</td>
</tr>
<tr>
<td>AUTODIAHIRISI</td>
<td>P</td>
<td>MU</td>
<td>GREECE</td>
</tr>
<tr>
<td>SOPE</td>
<td>M</td>
<td>D</td>
<td>GREECE (VATICAN CITY STATE)</td>
</tr>
<tr>
<td>UFFICIO LEGALE</td>
<td>A</td>
<td>NA</td>
<td>HUNGARY</td>
</tr>
<tr>
<td>ARTISJUS</td>
<td>M</td>
<td>MU</td>
<td>HUNGARY</td>
</tr>
<tr>
<td>FILMJUS</td>
<td>M</td>
<td>AV</td>
<td>HUNGARY</td>
</tr>
<tr>
<td>HUNGART</td>
<td>M</td>
<td>AGR</td>
<td>HUNGARY</td>
</tr>
<tr>
<td>STEF</td>
<td>M</td>
<td>MU</td>
<td>ICELAND</td>
</tr>
<tr>
<td>IMRO</td>
<td>M</td>
<td>MU</td>
<td>IRELAND</td>
</tr>
<tr>
<td>IVARO</td>
<td>M</td>
<td>AGR</td>
<td>IRELAND</td>
</tr>
<tr>
<td>SDCSI</td>
<td>P</td>
<td>AV</td>
<td>IRELAND</td>
</tr>
<tr>
<td>ACUM</td>
<td>M</td>
<td>MU</td>
<td>ISRAEL</td>
</tr>
<tr>
<td>TALI</td>
<td>M</td>
<td>AV</td>
<td>ISRAEL</td>
</tr>
<tr>
<td>SIAE</td>
<td>M</td>
<td>MU</td>
<td>ITALY</td>
</tr>
<tr>
<td>KAZAK</td>
<td>M</td>
<td>MU</td>
<td>KAZAKSTAN</td>
</tr>
<tr>
<td>KYRGOZPATENT</td>
<td>M</td>
<td>MU</td>
<td>KYRGYZSTAN</td>
</tr>
<tr>
<td>AKKA-LAA</td>
<td>M</td>
<td>MU</td>
<td>LATVIA</td>
</tr>
<tr>
<td>LATGA</td>
<td>M</td>
<td>MU</td>
<td>LITHUANIA</td>
</tr>
<tr>
<td>SACHEM Luxembourg</td>
<td>M</td>
<td>MU</td>
<td>LUXEMBOURG</td>
</tr>
<tr>
<td>ZAMP Macedéine (FYROM)</td>
<td>M</td>
<td>MU</td>
<td>MACEDONIA (FYROM)</td>
</tr>
<tr>
<td>AuDAC</td>
<td>M</td>
<td>MU</td>
<td>MOLDOVA</td>
</tr>
<tr>
<td>PAH CG</td>
<td>M</td>
<td>MU</td>
<td>MONTENEGRO</td>
</tr>
<tr>
<td>BOMA</td>
<td>M</td>
<td>MU</td>
<td>NETHERLANDS</td>
</tr>
<tr>
<td>LIBA</td>
<td>M</td>
<td>L</td>
<td>NETHERLANDS</td>
</tr>
<tr>
<td>PICTORIGHT</td>
<td>M</td>
<td>AGR</td>
<td>NETHERLANDS</td>
</tr>
<tr>
<td>STEMRA</td>
<td>M</td>
<td>MU</td>
<td>NETHERLANDS</td>
</tr>
<tr>
<td>VEHAM</td>
<td>M</td>
<td>AGR</td>
<td>NETHERLANDS</td>
</tr>
<tr>
<td>BONO</td>
<td>M</td>
<td>AGR</td>
<td>NORWAY</td>
</tr>
<tr>
<td>TONO</td>
<td>M</td>
<td>MU</td>
<td>NORWAY</td>
</tr>
<tr>
<td>ZAIKS</td>
<td>M</td>
<td>MU</td>
<td>POLAND</td>
</tr>
<tr>
<td>ZAPA</td>
<td>M</td>
<td>AGR</td>
<td>POLAND</td>
</tr>
<tr>
<td>SPA</td>
<td>M</td>
<td>MU</td>
<td>PORTUGAL</td>
</tr>
<tr>
<td>UCMI-ADA</td>
<td>M</td>
<td>MU</td>
<td>ROMANIA</td>
</tr>
<tr>
<td>RAO</td>
<td>M</td>
<td>MU</td>
<td>RUSSIAN FEDERATION</td>
</tr>
<tr>
<td>BUR</td>
<td>P</td>
<td>AV</td>
<td>RUSSIAN FEDERATION</td>
</tr>
<tr>
<td>UPRAVIS</td>
<td>P</td>
<td>AGR</td>
<td>RUSSIAN FEDERATION</td>
</tr>
<tr>
<td>SOKOJ</td>
<td>M</td>
<td>MU</td>
<td>SERBIA</td>
</tr>
<tr>
<td>LITA</td>
<td>M</td>
<td>AGR</td>
<td>SLOVAKIA</td>
</tr>
<tr>
<td>SOZA</td>
<td>M</td>
<td>MU</td>
<td>SLOVAKIA</td>
</tr>
<tr>
<td>SAKS</td>
<td>M</td>
<td>MU</td>
<td>SLOVENIA</td>
</tr>
<tr>
<td>ZAMP Association of Slovenia</td>
<td>M</td>
<td>L</td>
<td>SLOVENIA</td>
</tr>
<tr>
<td>DAMA</td>
<td>M</td>
<td>AV</td>
<td>SPAIN</td>
</tr>
<tr>
<td>SGAJ</td>
<td>M</td>
<td>MU</td>
<td>SPAIN</td>
</tr>
<tr>
<td>VEGAP</td>
<td>M</td>
<td>AGR</td>
<td>SPAIN</td>
</tr>
<tr>
<td>BUS</td>
<td>M</td>
<td>AGR</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>STIM</td>
<td>M</td>
<td>MU</td>
<td>SWEDEN</td>
</tr>
<tr>
<td>PROLLITTERIS</td>
<td>M</td>
<td>L</td>
<td>SWITZERLAND</td>
</tr>
<tr>
<td>SSA</td>
<td>M</td>
<td>AV</td>
<td>SWITZERLAND</td>
</tr>
<tr>
<td>SUSA</td>
<td>M</td>
<td>MU</td>
<td>SWITZERLAND</td>
</tr>
<tr>
<td>SUSESIMAGE</td>
<td>M</td>
<td>AV</td>
<td>SWITZERLAND</td>
</tr>
<tr>
<td>MESAM</td>
<td>M</td>
<td>MU</td>
<td>TURKEY</td>
</tr>
<tr>
<td>MSG</td>
<td>M</td>
<td>MU</td>
<td>TURKEY</td>
</tr>
<tr>
<td>SETEM</td>
<td>M</td>
<td>AV</td>
<td>TURKEY</td>
</tr>
<tr>
<td>AuPoCINEMA</td>
<td>P</td>
<td>AV</td>
<td>UKRAINE</td>
</tr>
<tr>
<td>UACCR</td>
<td>M</td>
<td>D</td>
<td>UKRAINE</td>
</tr>
<tr>
<td>ACS</td>
<td>M</td>
<td>AGR</td>
<td>UNITED KINGDOM</td>
</tr>
<tr>
<td>DACS</td>
<td>M</td>
<td>L</td>
<td>UNITED KINGDOM</td>
</tr>
<tr>
<td>DACE</td>
<td>M</td>
<td>AGR</td>
<td>UNITED KINGDOM</td>
</tr>
<tr>
<td>DIRECTORS UK</td>
<td>M</td>
<td>AV</td>
<td>UNITED KINGDOM</td>
</tr>
<tr>
<td>MCPS</td>
<td>M</td>
<td>MU</td>
<td>UNITED KINGDOM</td>
</tr>
<tr>
<td>PRS</td>
<td>M</td>
<td>MU</td>
<td>UNITED KINGDOM</td>
</tr>
<tr>
<td>GAIUZ</td>
<td>M</td>
<td>MU</td>
<td>UZBEKISTAN</td>
</tr>
</tbody>
</table>

### Latin America and Caribbean

<table>
<thead>
<tr>
<th>Society</th>
<th>Status</th>
<th>Repertoire</th>
<th>Country/Territory</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARGENTORES</td>
<td>M</td>
<td>AV</td>
<td>ARGENTINA</td>
</tr>
<tr>
<td>DAC</td>
<td>M</td>
<td>AV</td>
<td>ARGENTINA</td>
</tr>
<tr>
<td>SADAIC</td>
<td>M</td>
<td>MU</td>
<td>ARGENTINA</td>
</tr>
<tr>
<td>SANA</td>
<td>M</td>
<td>AGP</td>
<td>ARGENTINA</td>
</tr>
<tr>
<td>COSCAP</td>
<td>M</td>
<td>MU</td>
<td>BAHRAIN</td>
</tr>
<tr>
<td>BSCAP</td>
<td>M</td>
<td>MU</td>
<td>BELIZE</td>
</tr>
<tr>
<td>SOBODAYCOM</td>
<td>M</td>
<td>MU</td>
<td>BOLIVIA</td>
</tr>
<tr>
<td>ABRAHAM</td>
<td>M</td>
<td>MU</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>ADDAF</td>
<td>M</td>
<td>MU</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>AMAR</td>
<td>M</td>
<td>MU</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>ASSIM</td>
<td>M</td>
<td>MU</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>AUTYS</td>
<td>M</td>
<td>AGP</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>SADEMBA</td>
<td>M</td>
<td>MU</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>SBACEM</td>
<td>M</td>
<td>MU</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>SICAM</td>
<td>M</td>
<td>MU</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>SOCINPRO</td>
<td>M</td>
<td>MU</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>UBC</td>
<td>M</td>
<td>MU</td>
<td>BRAZIL</td>
</tr>
<tr>
<td>ATN</td>
<td>M</td>
<td>D</td>
<td>CHILE</td>
</tr>
<tr>
<td>CREAIMAGEN</td>
<td>M</td>
<td>AGR</td>
<td>CHILE</td>
</tr>
<tr>
<td>SCO</td>
<td>M</td>
<td>MU</td>
<td>CHILE</td>
</tr>
<tr>
<td>DASC</td>
<td>P</td>
<td>AV</td>
<td>COLOMBIA</td>
</tr>
<tr>
<td>SAYCO</td>
<td>M</td>
<td>MU</td>
<td>COLOMBIA</td>
</tr>
<tr>
<td>ACAM</td>
<td>M</td>
<td>MU</td>
<td>COSTA RICA</td>
</tr>
<tr>
<td>ACAM</td>
<td>M</td>
<td>MU</td>
<td>COSTA RICA</td>
</tr>
<tr>
<td>ADAVIS</td>
<td>A</td>
<td>AGR</td>
<td>CUBA</td>
</tr>
<tr>
<td>SGACEDOM</td>
<td>M</td>
<td>MU</td>
<td>DOMINICAN REPUBLIC</td>
</tr>
<tr>
<td>ARTEGESTION</td>
<td>A</td>
<td>AGP</td>
<td>ECUADOR</td>
</tr>
<tr>
<td>SAYCE</td>
<td>M</td>
<td>MU</td>
<td>ECUADOR</td>
</tr>
<tr>
<td>SACAEM</td>
<td>M</td>
<td>MU</td>
<td>EL SALVADOR</td>
</tr>
<tr>
<td>AEI</td>
<td>M</td>
<td>MU</td>
<td>GUATEMALA</td>
</tr>
<tr>
<td>ACCIHM</td>
<td>M</td>
<td>MU</td>
<td>HONDURAS</td>
</tr>
<tr>
<td>JACAP</td>
<td>M</td>
<td>MU</td>
<td>JAMAICA</td>
</tr>
<tr>
<td>DIRECTORES</td>
<td>M</td>
<td>AV</td>
<td>MEXICO</td>
</tr>
<tr>
<td>SACM</td>
<td>M</td>
<td>MU</td>
<td>MEXICO</td>
</tr>
<tr>
<td>SOGEM</td>
<td>M</td>
<td>AV</td>
<td>MEXICO</td>
</tr>
<tr>
<td>SOMAAP</td>
<td>M</td>
<td>AGR</td>
<td>MEXICO</td>
</tr>
<tr>
<td>NICAUTOR</td>
<td>M</td>
<td>MU</td>
<td>NICARAGUA</td>
</tr>
<tr>
<td>SARC</td>
<td>M</td>
<td>MU</td>
<td>PANAMA</td>
</tr>
<tr>
<td>APA</td>
<td>M</td>
<td>MU</td>
<td>PARAGUAY</td>
</tr>
<tr>
<td>APDNYC</td>
<td>M</td>
<td>MU</td>
<td>PERU</td>
</tr>
<tr>
<td>APSAV</td>
<td>M</td>
<td>AGR</td>
<td>PERU</td>
</tr>
<tr>
<td>ECCO</td>
<td>M</td>
<td>MU</td>
<td>SYDNEY</td>
</tr>
<tr>
<td>SASSUR</td>
<td>M</td>
<td>MU</td>
<td>SUBSNAME</td>
</tr>
<tr>
<td>ACCS</td>
<td>A</td>
<td>AGR</td>
<td>TRINIDAD AND TOBAGO</td>
</tr>
<tr>
<td>COTT</td>
<td>M</td>
<td>MU</td>
<td>TRINIDAD AND TOBAGO</td>
</tr>
<tr>
<td>AGADU</td>
<td>M</td>
<td>MU</td>
<td>URUGUAY</td>
</tr>
<tr>
<td>LATINHATOR</td>
<td>A</td>
<td>NA</td>
<td>URUGUAY</td>
</tr>
<tr>
<td>AUTORARTE</td>
<td>A</td>
<td>AGR</td>
<td>VENEZUELA</td>
</tr>
<tr>
<td>SACVEN</td>
<td>M</td>
<td>MU, D</td>
<td>VENEZUELA</td>
</tr>
</tbody>
</table>

---

*NB: The information concerning each society’s repertoire is based solely on the collection figures that the society provided to CISAC (I&E tool).*

### Status

- M = Member
- A = Associate
- P = Provisional

### Repertoire

- MU = Musical
- AV = Audiovisual
- D = Drama
- L = Literature
- AGP = Visual Arts