

ANNUAL REPORT 2019



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





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President's foreword by
Jean-Michel Jarre



A SUCCESSFUL YEAR FOR CISAC AND FOR CREATORS AROUND THE WORLD

I'm delighted once again to be introducing CISAC's Annual Report. The pages inside reflect how our Confederation is working to promote the interests of member societies, and the millions of creators they serve across the world.

The last year has been hugely important for all who make a living or a business out of creativity and culture.

We have seen the culmination of a successful 4-year effort to secure laws in Europe that will give creators a better deal when their works are used on digital networks. The EU Copyright Directive is an important step forward. It lays down the principle that digital platforms which use and profit from creative works need to negotiate licences from creators. We need to take this message to the rest of the world.

This was a year in which the true value of CISAC to its member creators and societies has been visible. Working in close partnership with CISAC Director General Gadi Oron, I have been intensely involved in this campaign for the last four years, meeting leaders in Brussels, at the United Nations and in national governments.

Creators rights are a fundamental human right, and I believe in them passionately. Yet, as history has shown, the advance of technology has created a never-ending struggle to keep the laws updated to each new era.

In this struggle we face giant opponents – the Goliaths of the tech world. These companies are essential partners for us, and they have produced fantastic innovations. Yet we must face the reality, which is that they have an inherent interest in weak copyright and authors rights. We can never stop getting the creators' message out: it is we, the creators, not the tech companies, that are providing the fuel of the digital world.

As I have often said: don't forget that in the age of the smart-phone, the smart part is us, the creators.

***It is we, the creators,
not the tech companies,
that are providing the fuel
of the digital world***

It has been a privilege to have worked as President of CISAC for the last eight years. The pages of this Report show how far the organisation has come during that time - and how today it is successfully adapting for the enormous challenges of the future.



Chairperson's foreword by
Eric Baptiste



A YEAR OF PROGRESS AND CHANGE

The past year has been substantial for CISAC on many levels. As Chair of the Board of Directors, I was pleased to work with the Board of Directors and the management team to realise several important achievements.

First, following more than two years of extensive consultations with all members of CISAC, a significant reform of CISAC's membership criteria has been adopted by the General Assembly. The membership criteria are now in synch with today's rights management landscape and updated regulatory frameworks around the world.

Second, at a time when efficiency, transparency and integrity are paramount values, CISAC has steadfastly verified compliance with these membership rules. We have for example successfully welcomed back the Indian Performing Rights Society (IPRS) and have worked with the Musical Work Owners Group (MSG) of Turkey to avoid sanctions. We hope to be able to do the same with Spain's Sociedad General de Autores y Editores (SGAE) in 2019.

Third, CISAC members are gaining even more efficiency with CISAC and the Bureau International de l'Edition Mecanique (BIEM) combining forces, and we hope to add FastTrack, the global technical alliance, in 2019. These moves are making CISAC the nexus of a more focused group of entities serving authors' societies worldwide. The redefinition of the IPI's financial terms between CISAC and SUISA has also led to important savings. I congratulate the CISAC team on this and thank SUISA for their willingness to hear our case.

CISAC has made strides in supporting our members in China, Europe, Latin America, Canada, and other regions, on private copying, transfer of value, AV creators remuneration and resale rights.

Lastly, for the first time in our history, CISAC met with the Secretary-General of the United Nations in New York, when CISAC President Jean-Michel Jarre, Director General Gadi Oron and I met with António Guterres in October. We discussed the global challenges of creators, CISAC's global role in promoting economic and cultural development, and the power of creators as an engine for economic growth.

These are only a few highlights from what has been an extremely productive year for CISAC and our members.



***CISAC is becoming the nexus
of a more focused group
of entities serving authors
worldwide***





Director General introduction by
Gadi Oron



GROWTH, INNOVATION AND A LEVEL PLAYING FIELD — CISAC'S COMMITMENT TO OUR MEMBERS

These are exciting and challenging times for our member societies, and for collective management as a whole. Our mission at CISAC is to help societies do their job successfully – deliver growth, expand their activities, improve efficiencies and fight for a fair working landscape for millions of creators.

In the past 12 months, CISAC has served our members in many areas, and particularly in technology, governance and policy.

First, CISAC has launched a vital project to make the ISWC system, the music industry's longstanding identifier, work better for all players in the market. This project will improve the speed, efficiency and accuracy with which ISWCs are assigned. It will help societies allocate codes more quickly, assist publishers in verifying the ISWCs in their system and encourage digital services to use it in their reporting.

This investment is about embracing change in a rapidly changing world. In everything we are doing at CISAC, we are anticipating the future needs of our members.

A proactive governance role

In our work on societies' governance, CISAC's role has grown and become more proactive. Our Member Support Programme and training activities are already showing results, bringing many smaller and less-resourced societies closer to the best practice standards our CISAC community requires. Thanks to this work, we have seen a major increase in compliance levels

with CISAC Professional Rules in the past year. The impact of our Member Support Programme is clearly visible in the testimonies from participating societies on pages 36-37 of this Report.



*In everything we are doing
at CISAC, we are anticipating
the future needs of
our members*



CISAC is also using its authority and expertise to defend and promote the integrity of collective management. In the last year, we have been delighted to re-admit the Indian society IPRS to our membership, having assisted in a series of reforms to improve its operations, following its expulsion from the CISAC community in 2016. In Greece, CISAC has been helping its local member Autodia to quickly build its capacities. In Spain, we have been playing a leading role trying to resolve the challenging situation around SGAE. In these and other countries, CISAC has proven its position as the guardian of integrity and trust in our sector.

Membership reform

We are also in the process of modernising our membership rules, making them more flexible, inclusive and relevant. Under a historic change agreed at the last General Assembly, we have adopted new criteria for CISAC membership and defined a new type of relationship with Rights Management Entities. We have carefully crafted a balance between the different interests involved, in a way that on one hand safeguards our core values and principles and, on the other, allows us to adapt to market changes.

Policy and lobbying

CISAC also continues to push forward our four major advocacy campaigns: on the transfer of value, private copying levies, visual artists' resale right and fair remuneration for audiovisual creators. We have also commenced research into the buy-out problem and possible solutions. We are indebted to the support and collaboration we receive from our Creators' Councils, and from national societies, in these important campaigns.

We have brought our global voice to support our European colleagues on the new EU Copyright Directive and took our partnership-building efforts to a new level when we met the UN Secretary General António Guterres in New York, to discuss our sector's priorities and creators' challenges in the digital market. This meeting brought new levels of visibility and influence to our organisation.

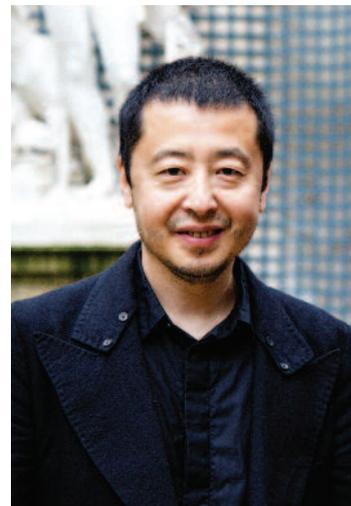
Another example of the strengthening of our relationship with decision makers in key markets is China, where we were invited to speak at last year's most important trade event in Shanghai. Organised by the President of China and invited by the Chinese government, CISAC gave a keynote speech at the event which was also broadcast on national TV channel CCTV.

We are focused on the key priorities: driving growth in collections; providing essential services to improve societies' performance; and working to create a fairer global landscape for creators

This very brief summary of CISAC's 2018-2019 progress is elaborated in detail in this Report. We look forward to another year of intense activity, remaining focused on the key priorities: driving growth in collections; providing essential services to improve societies' performance; and working to create a fairer global landscape for creators.



Vice Presidents



Angélique Kidjo

The songwriter and performer from Benin has promoted gender equality and women's rights as Vice President of CISAC since 2013. She has also stood up regularly for the right to fair remuneration for creators in Africa. Kidjo introduced a Women@CISAC panel at the CISAC General Assembly in Warsaw in June 2018, calling for “dignity, equality and fairness.”

We must fight in all countries...it is a question of fairness

In 2015, Kidjo used the platform offered by UNESCO to pay tribute to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which she described as “a powerful tool that can be used by governments to facilitate access, participation and artistic freedom for women.”

The New York-based artist also lent her voice to call for stronger copyright and support for culture in Africa during the MASA Festival in Ivory Coast in March 2018. She insisted on the need for African countries to adopt private copying legislation. “We must fight for this system to be adopted in all countries.”



Marcelo Piñeyro

The Argentinean film director, appointed Vice President of CISAC in 2013, has been a strong advocate for advancing the rights of audiovisual authors.



Piñeyro has been a key player in Latin America, pushing for legislation to introduce a remuneration right in countries such as Chile and Colombia. He has fought tirelessly through speeches and public interventions.

A timeless advocate for audiovisual authors

After the “Pepe Sánchez Act” was adopted in Colombia, Piñeyro praised the mobilisation of audiovisual authors around the world that made it happen.



Jia Zhang-ke

The election of award-winning Chinese film director, scriptwriter and producer Jia Zhang-ke in 2016 coincided with the opening of CISAC's new regional office in Beijing and highlights the importance of China as a major producer of creative content.

Jia Zhang-ke has been a tireless promoter in his native country, as well as on the international stage, of a right to remuneration for audiovisual authors. In China, he has been engaging the government on the need to introduce legislative reform. He played a key role during the opening ceremony of the World Creators Forum in Beijing in December 2016.

For the future of the industry, our ability to earn a livelihood must remain an inalienable right rather than become a rare exception



Globally, Jia Zhang-ke has become the patron of CISAC and Writers & Directors Worldwide's audiovisual campaign that calls for an unassignable and unwaivable right to remuneration in all regions of the world. "For the future of the industry, our ability to earn a livelihood must remain an inalienable right rather than become a rare exception," he said.

Jia Zhang-ke has also put creators' rights at the heart of the Pingyao Crouching Tiger Hidden Dragon International Film Festival (PYIFF), which he co-founded, by presenting the Award for Outstanding Contribution to the Protection of Audiovisual Copyright.

Miquel Barceló

The Spanish neo-expressionist visual artist took over as Vice President of CISAC following the passing of Senegalese visual artist Ousmane Sow in 2016. "If there is one thing in this world that we cannot do without, it's creation," said Barceló in his acceptance speech.

Since his election, Barceló has supported efforts to promote the resale right, especially in countries like Argentina, which is currently considering such legislation. Barceló also backed CISAC's campaign to enshrine the resale right in an international treaty under the aegis of the World Intellectual Property Organization.



If there is one thing in this world that we cannot do without, it's creation

Concerned by the impact of Brexit on the resale right, Barceló, alongside CISAC Director General Gadi Oron, wrote to the European Commission's Copyright Unit DG Connect to urge the EU to remain supportive of the resale right, in particular if the United Kingdom were to repeal or exclude the right from trade agreements.

The CISAC World



122
countries



239
members



2017 GLOBAL COLLECTIONS
(EUR billion)



4 million
creators



growth
in 2017

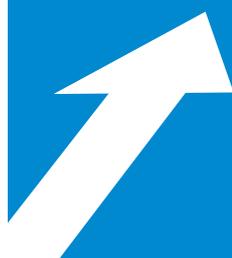


growth
since 2013



2017 DIGITAL COLLECTIONS
(EUR billion)

13.2%
digital share of total
collections



+24% 2017 digital income growth





POLICY ADVOCATE, BUSINESS FACILITATOR, GLOBAL AUTHORITY FOR CREATORS

CISAC works with 239 societies in 122 countries. Here are key highlights of CISAC’s work programme in the last year.

Highlights of the CISAC year

May 2018



1 CIAGP CONGRESS CONVENES IN DAKAR

Honouring CISAC’s late Vice President Ousmane Sow, Dakar was the host city for the CIAGP annual congress, attended by 23 CMOs. Minister of Culture Abdou Latif Coulibaly, who opened the meeting, said Senegal could be a leader for authors’ rights in Africa. The event was coordinated by the Senegalese Minister of Culture’s First Technical Adviser, Abdul Aziz Dieng, and SODAV CEO Aly Bathily, and chaired by CIAGP President, American sculptor Joel Shapiro.

4 AFRICAN OFFICIALS, WIPO AND CISAC UNITE AT VISUAL ARTS CONFERENCE

African Ministers of Culture attended the symposium “About the Need to Rebuild Cultural Policies”, organised by Senegal’s Minister of Culture with CISAC, CIAGP and WIPO. The event was moderated by CIAGP Rapporteur General and VEGAP Director General Javier Gutierrez Vicén and ADAGP CEO Marie-Anne Ferry Fall. Senegal President Macky Sall paid tribute to CIAGP’s work at the Dak’Art Biennale opening: this was the first-time intellectual property has been included in the festival’s agenda.

3 CISAC continues work on audiovisual matching tool

The International Documentation on Audiovisual works (IDA) index is an international centralised database facilitating the identification of audiovisual works and rightsholders. Its purpose is to simplify the identification of works on an internationally-integrated basis and improve cross-border information exchanges by member societies. The IDA Management Committee reviewed the development status, data quality reports and deployment of the tool, by society.

8 CISAC keynotes transfer of value at international conference in Tel Aviv

CISAC’s Director General gave the keynote on transfer of value at a major conference on the future of music in the digital market, co-organised by ACUM, Seligsohn Gabrieli & Co, IFPI Israel and the Haifa University Centre for Law & Technology.



14

CISAC PUBLISHES LEGAL STUDY ON AUDIOVISUAL REMUNERATION

Commissioned by CISAC and Writers & Directors Worldwide and supported by SAA, the first ever study of global legislation on audiovisual authors rights was launched at the 2018 Cannes Film Festival. The study, by copyright law professor Raquel Xalabarder, provides a clear legislative blueprint to ensure authors share in the success of their audiovisual work, regardless of their country of origin or production.

14 CISAC returns to Greece following AEPI collapse

A CISAC delegation visited Greece for discussions about the preferred way to resolve the collective management crisis in the country. Following AEPI's collapse, CISAC has been assisting member AUTODIA to improve its operations and become stronger.

16 CIAM Asia-Pacific Alliance meets Singapore government

APMA Chairman Shunichi Tokura, CIAM Honorary President Lorenzo Ferrero, CISAC and PRS for Music met with officials from Singapore's Ministry of Law, Intellectual Property Office (IPOS) and National Arts Council to discuss cooperation opportunities. CISAC urged the Ministry and IPOS to address the problem of satellite licensing in Singapore.



17

CISAC ASIA-PACIFIC COMMITTEE CONVENES IN SINGAPORE

Representatives from 19 societies met in Singapore for the Regional Asia-Pacific Committee meeting. Priorities in the region include broadcast, satellite and cable licensing, cinema licensing, online music licensing, transfer of value, developmental reviews and training for societies.



25

CISAC PUBLISHES GDPR GUIDE

CISAC's guide "EU General Data Protection Regulation (GDPR)" explains the main changes brought to EU data protection legislation and how it is expected to apply to CISAC members in Europe and around the world. It specifically addresses the processing and transfer of personal data among societies.

30 CISAC Income & Expenditures training in Warsaw

CISAC's membership manager held a training session on Governance Declarations and related matters for European and Caribbean societies. The workshop was organised by ZAiKS.



31

JASRAC PRESIDENT ELECTED TO CISAC BOARD OF DIRECTORS

The unanimous election of Michio Asaishi as Vice Chair occurred during the CISAC Board of Directors meeting prior to the General Assembly in Warsaw. He succeeds APRA AMCOS CEO Brett Cottle.

Highlights of the **CISAC** year
June 2018



1

CISAC GENERAL ASSEMBLY IN WARSAW

CISAC President Jean-Michel Jarre welcomed authors and societies to Poland for the CISAC General Assembly, hosted by CISAC founding member ZAiKS. The assembly focused on CISAC's mission in the digital era, with addresses by CISAC Board Chairperson, CISAC Director General, ZAiKS Vice President Miłosz Bembinow and Polish Undersecretary of State Paweł Lewandowski. New membership rules were adopted to clarify a new status for rights management entities, while safeguarding the core values and principles of CISAC. In addition to the review of key CISAC campaigns, a gender equality panel drew attention to gender and pay gaps in creative and cultural industries.



2

CIAM EXCO MEETS IN WARSAW

CISAC's team joined CIAM Executive Committee members for discussions on the CISAC Private Copying Global Study, gender equality and communications coordination. Renowned artist and composer Imogen Heap was a special guest, outlining her Creative Passport project.

5 CISAC promotes collective management in Bosnia and Herzegovina

At a collective rights management seminar in Mostar organised by WIPO and the Bosnia and Herzegovina Intellectual Property Institute, CISAC's regional director detailed the organisation's governance model and the role of CMOs in facilitating access to culture and protecting creators.

7 PACSA and CISAC join MIDEM Africa project

CISAC arranged for the Pan-African Confederation of Composers and Songwriters (PACSA) and CIAM to participate in a workshop on strategies for developing music market infrastructure, training and communications in Africa, at the international music conference MIDEM. PACSA President Sam Mbende and CIAM Board Member Jorg Evers joined over 40 representatives from governments, member associations, digital services, publishers and labels. PACSA's priorities were reflected in a White Paper published by MIDEM.



11

CISAC JOINS NORCODE TRAINING IN NEPAL

In cooperation with WIPO Academy, the Norwegian Copyright Development Association (NORCODE) organised a training programme on the collective management of copyright and related rights for over 20 Asia-Pacific CMOs and copyright office official delegates, in Kathmandu. CISAC's regional director was invited to speak on topics including best practices for the collective management of authors' rights, distribution and good governance.

18 CISAC calls out lack of payments for audiovisual works in Bulgaria

In a letter to the Bulgarian Ministry of Culture, CISAC highlighted the lack of payments by most cable operators for the use of audiovisual works. CISAC argued that the Bulgarian Copyright Act should be consistent with international norms to allow for effective protections of local and international audiovisual creators for cable and satellite retransmission.



26 JEAN-MICHEL JARRE TELLS THE EUROPEAN PARLIAMENT: "THE WORLD IS WATCHING"

CISAC's President Jean-Michel Jarre spoke at the European Parliament during the "Cultural heritage in Europe: linking past and future" conference. He made a resounding call for Europe to adopt the Copyright Directive in order to ensure creators are fairly remunerated.



19 PROMOTING AUDIOVISUAL AUTHORS RIGHTS AT SHANGHAI FORUM

CISAC's regional director spoke at the "Cultural and Economic Importance of Film and the Role of Copyright" forum co-organised by WIPO and the National Copyright Administration of China (NCAC) in Shanghai. He called for stronger protection for audiovisual authors in the context of China's debated copyright reform.

26 CISAC trains new APA-Paraguay Director General

CISAC regional office provided a training programme for the new APA General Director Enrique Villalba. The programme included an introduction to licensing, documentation and distribution as well as CISAC Professional Rules and the core responsibilities of a director in a CMO.

28 CANADA-USA Committee

The CISAC Canada-USA Committee convened in New York and provided updates on the state of Canadian copyright law, the reform of the Copyright Board of Canada, the status of the Music Modernization Act, and the resale right.

19 CISAC urges Ukraine to act on new law

CISAC asked the President of Ukraine to veto the recently adopted law on collective management of rights. Despite being a step forward, CISAC noted that the law suffers from significant deficiencies that do not provide Ukraine with the necessary "one-stop shop" licensing solutions. CISAC and GESAC also raised their concerns before the EU Commission as part of the ongoing EU-Ukraine intellectual property rights dialogue.

19 Le Monde interviews CISAC President

France's Le Monde newspaper sat down with CISAC President Jean-Michel Jarre for a full-page interview, timed in advance of a key vote on the Copyright Directive by the European Parliament. The headline was: "We must prevent YouTube from becoming an abusive monopoly".



29 CISAC AND KOMCA ENGAGE COPYRIGHT OFFICIALS IN CHINA

CISAC and Korean society KOMCA met with the National Copyright Administration of China (NCAC) to strengthen cooperation. The KOMCA delegation, led by Chairman Hong Jin Young, met with Copyright Department Director General Yu Cike. Mr. Hong briefed NCAC on recent developments in Korea and proposed closer cooperation in copyright protection.

Highlights of the **CISAC** year
July 2018

3 139 organisations launch plea on EU copyright reform

Signed by 139 cultural and creative organisations, including CISAC, CIAGP, CIAM and Writers & Directors Worldwide, a joint effort across Europe called on MEPs to uphold the mandate on copyright in the plenary vote on July 5.



3 CISAC LEGAL COMMITTEE CONVENES IN SPLIT

Hosted by Croatian society HDS-ZAMP, the Legal Committee met to discuss key legal aspects of CISAC Board agenda items, from international lobbying campaigns and EU developments to country- specific situations, such as Spain and Greece. For the first time in years, WIPO attended and reported on their activities.

3 Latin America & the Caribbean Board members map strategic plan

Board Members from the Latin America and Caribbean region met in Argentina to discuss the strategic plan for the next three years. Board members agreed to focus on communication and awareness, infrastructure and process optimisation, good corporate governance practices, and cooperation with national intellectual property offices and universities.

18 Macau government asked to improve copyright protection

CISAC Regional Asia-Pacific Committee Chairman Satoshi Watanabe, CISAC's regional director and MACA CEO Ung Kuoc Lang met officials from Macau's Office of the Secretary for Economy and Finance. MACA's collections have been steadily growing in recent years, but CISAC urged the Macau government to take necessary measures to promote user payments of royalties to protect the rights and interests of music creators.

23 CISAC African ExCo works on reforms in Africa

Regional African Committee Chair Irène Vieira led her last CEECAF meeting, encouraging members to undertake the necessary reforms and to be more dynamic and proactive in developing CMOs and creating effective collective management in Africa. Reviewing the Africa Common Database project, members recommended examining the Latinautor system as a model to consider.



23 CISAC JOINS U.S. DEPARTMENT OF COMMERCE WORKSHOP IN KIEV

CISAC'S regional director joined the Workshop on Collective Management organised by the U.S. Department of Commerce Commercial Law Development Program (CLDP) in coordination with the Ministry of Economic Development and Trade of Ukraine.

23 CISAC Regional Office contributes to WIPO training in Bogotá

A seminar organised by WIPO in cooperation with the Colombian Copyright Office, Spanish Ministry of Culture and Sport, Instituto Autor and SGAE drew more than 50 representatives from national copyright offices and users to Colombia. CISAC presented its priorities in the digital single market and the future of collective management.



23 CISAC MEETS WITH IVORY COAST GOVERNMENT

A CISAC delegation, including CISAC African Committee Chair Irène Vieira and ONDA Director and CISAC Board Member Sami Bencheikh El Hocine, met with the Ivory Coast Minister of Culture and Francophonie Maurice Kouakou Bandaman. They discussed the importance of government and state support for creators, and the example set by Ivory Coast and ONDA's success in implementing an effective private copying scheme.

24 CISAC Regional African Committee convenes in Abidjan

Societies from across the Africa region, as well as SPA, PACSA, WIPO and OAPI, reviewed representation contracts between CMOs, digital licensing solutions and management tools at the annual CISAC Regional African Committee (CAF). A new CAF Executive Committee was announced.

30 African Ministers of Culture attend CISAC workshop in Rwanda

At the Festival Pan Africain de la Danse (FESPAD), CISAC joined a collective management and authors' rights workshop organised and attended by Ministers of Culture from countries including Senegal, Burkina Faso, the Democratic Republic of the Congo and Rwanda, as well as an African Union representative.

27 CISAC MEETS ETHIOPIA MINISTER OF SCIENCE AND TECHNOLOGY

CISAC Director General and regional director sought out stronger partnerships in Ethiopia, following the acceptance of the Copyright and Neighbouring Rights Collective Management Society of Ethiopia (CNRCMSE) at the CISAC General Assembly in Warsaw. CISAC met with Ethiopia Minister of Science and Technology Getahun Mekuria Kuma, to discuss future collaboration.



Highlights of the **CISAC** year
August 2018



16 CISAC AT UNESCO INTERNATIONAL FORUM ON COPYRIGHT IN MEXICO CITY

CISAC's regional director spoke on a "Cooperation for artistic freedom" panel during the "Mexico City and the conditions of creators" international forum. The panel examined how culture drives economic and social growth, as well as how more must be done to protect creators.

16 Promoting copyright in Panama

CISAC's incoming regional director was a speaker at the National Seminar on Copyright and Related Rights at the Panama Book Fair. The regional director spoke about music sector licences and contract models as well as consequences and actions for breaching copyright law.

Highlights of the **CISAC** year
September 2018

3 W&DW supports EU Copyright Directive adoption

Assisted by CISAC, Writers & Directors Worldwide joined 165 screenwriters and directors in Europe calling for the European Parliament to adopt the EU Copyright Directive at the Venice International Film Festival.



3 CISAC ORGANISES TRAINING SEMINAR FOR SOCIETIES IN QUITO

CISAC brought together chairpersons from Latin America and the Caribbean societies ACAM, APA, APDAYC, SAYCO, SCD, SAYCE and SPAC for a training seminar in Ecuador.



Highlights of the CISAC year September 2018



4 CISAC JOINS WORKSHOP FOR COPYRIGHT OFFICES IN LATIN AMERICA

Organised by the Peruvian intellectual property office INDECOPI and WIPO, a workshop for decision makers focused on cooperation and technical assistance in the region. Copyright offices from Argentina, Chile, Ecuador, Uruguay, Paraguay and Bolivia as well as IFPI and IFRRO attended.

5 Latin American societies unite for CISAC Governance Days

Latin American societies came together to review and plan on governance. With a main focus on CISAC Professional Rules and good governance practices, panels covered the obligations of boards of directors and CEOs, how to encourage participation with new generations, promoting diversity within CMOs, conflicts of interest, internal controls, training and communications.



7 CISAC LAUNCHES "NAKED DRUMMER" VIDEO WITH 700,000 VIEWS

CISAC, with joint funding from GESAC, launched a 30-second video aimed at winning hearts and minds ahead of the EU vote on the Copyright Directive. Entitled "Why the EU Copyright Directive really matters", the video achieved 690,000 social media views in two days, with strong support from member societies, creator councils and partners worldwide.



11 CISAC TEAMS UP WITH OIF FOR PRIVATE COPYING IN AFRICA

With support from the Organisation Internationale de la Francophonie (OIF), CISAC organised a seminar for 16 societies to advance the cause for the introduction of private copying across Africa. Alongside partners WIPO, IFRRO, UEMOA, CEDEAO and the Senegalese Minister of Culture Abdou Latif Coulibaly, the event focused on effective private copying systems and the need to implement legislative, regulatory and operational frameworks.

12 CISAC hails progress on EU Copyright Directive

CISAC welcomed the European Parliament vote on the Copyright Directive while calling on governments worldwide to take notice. "For the four million creators that CISAC represents worldwide, Europe has delivered a historic decision that will send a ripple effect around the world".



14 CISAC COORDINATES AUTHORS' RIGHTS DAY OF ACTION ACROSS AFRICA

Over 20 CISAC member societies, helped by creator "ambassadors", held the first annual African Copyright and Collective Management Day.
> See Report, p.61



14 BIEM AND CISAC CONVERGE OPERATIONS

CISAC and BIEM announced a convergence of operations to increase efficiencies and synergies as well as deliver cost savings to the global memberships of both organisations. BIEM will maintain its independent legal entity and membership structure but will be operated with services provided by CISAC.



19 CISAC MEETS WITH CHINA FEDERATION OF LITERARY AND ART CIRCLES

The China Federation of Literary and Art Circles (CFLAC) is an umbrella organisation of all creator federations in China. For the first official meeting between the organisations, CISAC was welcomed by CFLAC Vice President Li Qianguang to discuss collaborating to promote creators' rights in China.

19 CISAC engages with MCSC and China copyright administration

CISAC's Director General and regional director visited the Music Copyright Society of China (MCSC) to learn about recently concluded digital licence negotiations with Tencent. They also met with the National Copyright Administration of China (NCAC) to offer opinions on the latest copyright amendment bill.

20 CISAC highlights Romania at publishers' conference

CISAC's team presented collection trends and lobbying activities at the annual ICMP CEEMP conference, hosted by the Romanian publishers' association. CISAC warned over the damaging draft copyright bill in the Romanian Parliament and called on ICMP delegates to support UCMR-ADA's efforts in objecting to these amendments.

19 CISAC's AIR Project progresses

The Automated Images Recognition (AIR) Project Management Committee met after two years of successful development and testing by the five volunteer societies. The project seeks to track and identify works of art when used on websites as well as other areas, such as the automated identification of images in books or TV programmes. Chaired by ADAGP in Vienna, the committee agreed to open participation to four new societies: ARS (United States), AUTVIS (Brazil), BUS Bildupphovsrätt (Sweden) and SABAM (Belgium).

21 CISAC supports resale right in Japan

CISAC's Director General and regional director met with the Agency for Cultural Affairs of Japan (ACA) Director General Toshiya Naito in Tokyo. CISAC is hoping ACA will support the resale right as a key item in the SCCR Agenda at WIPO in Geneva, which is the leading forum for discussion on an international right treaty on the subject.

25 CISAC meets with Bulgarian Ministry of Culture

CISAC, FILMAUTOR and an expert from SACD/SCAM Belgium met with the Bulgarian Ministry of Culture to seek support in resolving the lack of payments from cable operators in Bulgaria.

27 IDA Technical Committee meets in Madrid

Hosted by SGAE, representatives from 13 audiovisual societies attended the IDA Technical Committee in Madrid, where they discussed priority actions and technical developments.

Highlights of the **CISAC** year
October 2018

1 CISAC promotes best practices in Thailand

CISAC joined a workshop on "promoting excellence of collective management organisations in the ASEAN region", organised by the United States Patent and Trademark Office (USPTO) and the Association of Southeast Asian Nations Secretariat.



4 SOCIETY PUBLISHER FORUM MEETS IN LISBON

Hosted by SPA, publisher and society representatives, joined by CISAC, met to review common projects. Facebook, SoundMouse and BMAT also presented at the forum. Progress was reported on CWR 3.0 specifications, CAF, CRD and music in commercials. In the audiovisual sector, discussions were held on cuesheet harmonisation, AVI/AVR and translated titles.

9 CISAC meets with UN Secretary-General

CISAC President, Board Chairperson Eric Baptiste and Director General met United Nations Secretary-General António Guterres in New York.

>See Special Report, page 32.

9 CISAC joins Copyright Act debate in Romania

CISAC's regional director attended the joint hearings of the Romanian Parliament Legal and Culture Committees concerning a controversial draft to amend the Romanian Copyright Act. (see September 20)

10 CISAC objects to draft proposal to Slovak Copyright Act

CISAC wrote to the Slovakian authorities objecting to a draft proposal to amend the Slovak Copyright Act. If adopted, it would introduce an inadequate and unfair dispute resolution system and undermine blanket licensing.



11 PINGYAO FESTIVAL SPOTLIGHTS AUDIOVISUAL RIGHTS

The second annual Pingyao Crouching Tiger Hidden Dragon International Film Festival highlighted the role of audiovisual protections and copyright in the career development of filmmakers and directors. Filmmaker and CISAC Vice President Jia Zhang-ke, who initiated the festival, addressed young directors at a copyright protection for audiovisual works seminar. SACD Director General Pascal Rogard delivered a video acceptance speech upon the French society winning the 2018 Award for Outstanding Contribution to the Protection of Audiovisual Copyright.



15 CISAC'S GLOBAL MISSION PROFILED IN "ROLLING STONE" MAGAZINE

CISAC's Director General and President Jean-Michel Jarre were featured in an in-depth interview in Rolling Stone Magazine. The interview focused on CISAC's missions across the board, particularly its role in leveraging the momentum of Europe's transfer of value campaign internationally.

15 CISAC supports tariff negotiations in Peru

CISAC joined with local society APDAYC to meet the CEO of Telefonica del Peru concerning new phone tariffs. APDAYC is representing a group of CMOs that were harmed by a unilateral decision to stop paying tariffs for public communication of musical works by retransmitted signals. The licence expired in January 2018.

15 CISAC trains judges in Mexico

CISAC's regional director trained judges on exploitation rights and collective management at the Copyright Symposium for Judiciary Members. The event was organised by the Judicial School in collaboration with SACM and INDAUTOR in Mexico City.



16 **DRAMATIC, LITERARY AND AUDIOVISUAL WORKS TECHNICAL COMMITTEE MEETS**

Research analysts FutureSource presented insights into the rapidly growing video on demand (VOD) sector at the CTDLV meeting. The committee reviewed industry identifiers, public lending of books in the Netherlands and updates about rights in Georgia and Central and Eastern Europe.

20 **CISAC promotes audiovisual campaign at China Copyright Expo**

CISAC's regional director spoke at the International Forum on the Role of Copyright in Financing Culture and Creativity in the 21st Century, during the 7th China International Copyright Expo in Suzhou. The forum was co-organised by WIPO and the National Copyright Administration of China (NCAC).



22 **CISAC SPEAKS AT EL SALVADOR COPYRIGHT SEMINAR**

CISAC was a key speaker for the Seminar on Enforcement of Intellectual Property Rights in El Salvador. Organised by the National Property Office (CNR), the seminar attracted approximately 100 judges, prosecutors, lawyers, users, CNR officials and academics to discuss foreign rightsholders views on the protection of rights in the country.

23 **CISAC meets with Burkina Faso Minister of Culture**

CISAC's regional director supported the "Rentrée du droit d'auteur", organised by BBDA to raise awareness on copyright and collective management. CISAC met with the Burkina Faso Minister of Culture, Arts & Tourism Abdoul Karim Sango to discuss the upcoming FESPACO film festival and ways to lobby for audiovisual rights protections.

24 **EGC reviews CISAC's global strategies**

The Executive Governance Committee reviewed the proposed 2019 CISAC budget and associated governance, technology, public policy, education and communications activities set out by CISAC.

25 **CISAC meets with international music publishers**

CISAC met with senior publishing representatives of the International Confederation of Music Publishers (ICMP) to discuss common issues and strategies at the CISAC/ICMP Liaison Group in Neuilly.



26 **W&DW EXCO SUPPORTS RUSSIAN AUTHORS**

CISAC council Writers & Directors Worldwide's (W&DW) Executive Committee met in Moscow to increase ties with Russian authors and plan the eventual formation of an audiovisual authors' society in the country. The council joined with several prominent Russian authors to meet with officials of the Ministry of Culture's legal department, promoting the remuneration right for audiovisual authors.

29 **CISAC meets Senegal Ambassador to China to boost cooperation**

Senegal is a leading advocate for an international resale right treaty at WIPO. CISAC's regional director met Ambassador of Senegal to China Mamadou Ndiaye to call for support from Senegal to help introduce the resale right in China.

Highlights of the **CISAC** year
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29 VISUAL ARTS RIGHTS IN FOCUS AT CISAC SEMINAR IN CHILE

Latin American societies met with intellectual property officials to discuss strengthening rights for visual artists in the region. The seminar, organised by CISAC with support from the EU Intellectual Property Office and IP Key, looked at the EU legislative framework for CMOs, the resale right in the region's copyright legislation and obstacles to it, and the state of collective management for visual artist in Latin America.

30 CISAC signs joint letter on pending EU Directive

CISAC, CIAGP, GESAC, EFJ, Pyramide Europe and EVA penned a joint letter to the European Parliament in support of article 13b of the proposed EU Copyright Directive, regarding the licensing of copyright-protected works by search engines.

31 CISAC reacts to Montenegro society revocation

CISAC wrote to the Montenegro Prime Minister expressing deep concern with the sudden revocation of PAM CG's authorisation to operate as a collective management organisation by the country's intellectual property office. The decision was allegedly taken under pressure from users brought to court by PAM CG for not paying copyright royalties.

Highlights of the **CISAC** year
November 2018

5 CIAM General Assembly unites 30 countries

CIAM held its General Assembly in Mexico, hosted by local society SACM with a welcome speech by Mexican composer and SACM President Armando Manzanero and a keynote by ASCAP CEO Beth Matthews. Issues included attracting the next generation of creators and increasing gender equity and diversity. Supporting Fair Trade Music and a Code of Good Practices for publishers were also discussed, along with the Copyright Directive and the Music Modernization Act. ASCAP President Paul Williams led a discussion on how creators can remain central to CMOs.

6 Mechanical Right Day

BIEM organised the eleventh Mechanical Right Day in Lisbon, assisted by CISAC. The 49 participants were briefed on the Management Advisory Committee's work, in particular the online conference with Sindee Levin on rights management in the US. Workshops were held on private copying and the synchronisation right.

6 CISAC Private Copying Study highlighted at Mexico press conference

CISAC and CIAM supported SACM CEO Roberto Cantoral in calling for private copying levies in Mexico at a SACM press conference. CISAC's Private Copying Global Study was highlighted as a key tool for lobbying governments worldwide.



7 CISAC MEDIA TECHNICAL COMMITTEE WORKS ON LICENSING

Licensing experts from CISAC societies debated the transfer of value with economist Stan Liebowitz and a representative from YouTube/Google in Lisbon. An expert analysis of the video on demand market was provided to clarify questions of buy-out clauses and licensing of broadcast-related online services. Other topics included B2B online services for background music, the use of the CISAC Retransmitted Channels Database to better cope with cross-border TV channels, and a review of broadcast licensing guidelines developed by the confederation.

8 CISAC strengthens society and government relations in China

Continuing relationship-building in China, CISAC met with Yan Xiaohong, Vice Chairman of Study, Culture and Historical Data National Committee of CPPCC, Director of Copyright Society of China, former Vice Minister of the State General Administration of Press, Publication, Radio, Film and Television and National Copyright Administration of China (NCAC).



8

CISAC GLOBAL COLLECTIONS REPORT PUBLISHED

CISAC published the 2018 Global Collections Report, with substantially increased data, ten country case studies and a global wave of member support and press coverage. See Special Report, p.34

13 IDA Management Committee at work in Paris

The IDA Management Committee worked on 2018 IDA activity, data quality reports and deployment status by society. It also planned 2019 projects and new membership. Rainer Vallius of KOPIOSTO was confirmed to a new term as Chair.



14

CREATORS SEMINAR, APMA GENERAL ASSEMBLY IN INDONESIA

CISAC and WAMI hosted a Creators Seminar to brief Asia-Pacific creators on key issues, notably copyright buy-outs and transfer of value. The seminar also included the Asia-Pacific Music Alliance's General Assembly, which welcomed new members from India and Myanmar. The Jakarta Statement - a collective effort by music creators to draw attention to the issue of copyright buy-outs and its impact on the creative community - was released.



8

CISAC DG KEYNOTES CHINA INTERNATIONAL IMPORT EXPO IN SHANGHAI

CISAC Director General launched the 2018 CISAC Global Collections Report and a new CISAC report in Chinese and English at the China International Import Expo in Shanghai, China's biggest international trade policy event. > See Special Report, p.33



15

CISAC BUILDS RELATIONS IN INDONESIA

CISAC Director General, Regional Asia-Pacific Committee Chairman Satoshi Watanabe, Vice Chairman Giseob You joined WAMI representatives to meet Indonesian government representatives. CISAC encouraged the government to maintain a supervisory role and avoid any plans of further engaging in licensing on behalf of rightsholders.

8 CISAC supports Copyright Act amendments in Lithuania

The Lithuanian parliament adopted amendments to the Copyright Act. These provide for private copying remuneration not only for music and audiovisual authors but also, as of January 1, 2019, for literary, visual arts and drama authors. CISAC supported LATGA in the process, lobbying authorities for legislative change.

12 CISAC Asia-Pacific Committee discusses copyright buy-outs and transfer of value

Representatives from 14 societies met in Jakarta for the CISAC Regional Asia-Pacific Committee, hosted by Indonesian society WAMI. The committee focused on copyright buy-outs, the EU Copyright Directive, transfer of value, cinema and online licensing.

15 CISAC joins IP and competition rights seminar in Quito

CISAC's Latin America and the Caribbean team spoke at the first intellectual property and competition rights international seminar organised by the International University of Ecuador in Quito. Over 250 people attended with speakers from across Latin America and Spain.

Highlights of the **CISAC** year
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16 CISAC supports infringement investigation in Macau

CISAC Regional Asia-Pacific Committee Chairman Satoshi Watanabe, Vice Chairman Giseob You, CISAC's regional director and MACA CEO Yan Ung met with the inspector of Macau Customs in the context of a complaint filed against the unauthorised use of music at night entertainment venues.



16 CISAC DATA TAKES THE LEAD AT MUSIC IN AFRICA CONFERENCE

CISAC provided detailed analysis of royalty collections in Africa at the Music in Africa ACCES Conference, attended by representatives of over 60 countries, in Nairobi. CISAC's regional director presented the confederation's newly-released data in a panel "Royalty Collection, Africa's Biggest Enemy?". He promoted CISAC's lobbying efforts on anti-piracy and to set up proper private copying systems.



19 CISAC LATIN AMERICA REGIONAL LEGAL COMMITTEE

In Montevideo, the Latin America Regional Legal Committee gathered to review legal reforms in the region, the 2019 ALAI Congress, extraterritorial licensing in the region and local regulation on personal data protection and collective management societies.

19 Transfer of value highlighted in NORCODE training

Anglophone Caribbean societies joined Mexico and government officials for the NORCODE Regional Training Program on Collective Management of Copyright and Related Rights in the Digital Environment. Supported by Norway's Ministry of Foreign Affairs, the event in Bridgetown covered licensing, collection, distribution and the importance of digital licensing, with representatives from CISAC, IFPI and IFFRO.

21 Heads of Latin American Copyright Offices and CISAC join in Montevideo

The Montevideo Group met in Uruguay to analyse collective management in the region as well as pending authors' rights law reforms. Members of the Latin American and Caribbean Regional Legal Committee attended the meeting with heads from 10 countries.



21 CISAC AND OIF PARTNER FOR LICENSING WORKSHOP IN AFRICA

In a partnership with the Organisation Internationale de la Francophonie (OIF), CISAC organised a regional workshop to address television and music licensing in Africa. CISAC also presented the audiovisual campaign during an international conference on audiovisual industry and economies organised by the Rwanda Development Board.

Highlights of the **CISAC** year **November 2018**

23 CISAC supports adoption of EU broadcasting legislation

Together with CIAM, W&DW and CIAGP, CISAC joined 11 creator and producer organisations in a statement sent to the trilogue negotiators to support adopting the EU broadcasting regulation without further delay.

26 CISAC highlights authors' rights at MIDEM Latin America Forum

CISAC presented authors' rights in Latin America and the Caribbean as well as the digital market during a "Creation's protections and authors' rights" panel. The forum was held with support from SEBRAE (Brazilian Support Service to Micro and Small Companies), Rio de Janeiro's Government Secretary for Culture as well as CISAC, IFPI and ECAD.



7 CISAC AT WIPO/ALAI INTERNATIONAL COPYRIGHT SYMPOSIUM

CISAC was one of the main sponsors of "Adaptation strategies for copyright in the 21st century: Expansion? Contraction? Evolution?", an influential international symposium organised by WIPO and the Hungarian ALAI group in Budapest. CISAC's regional director presented on collective management trends in Central and Eastern Europe.

Highlights of the **CISAC** year **December 2018**

1 Public opening of Maison Ousmane Sow in Dakar

Maison Ousmane Sow, celebrated at its inauguration during the Dakar Biennale 2018, opened to the public on the second anniversary of the death of the artist and former CISAC Vice President, who lived in this house that he designed as a sculpture. Ousmane Sow was a fervent defender of the resale right, speaking out at WIPO and at the Cannes Film Festival.

4 CISAC Board of Directors convenes in Paris

The Board reviewed the progress of the past 4 years, acknowledging CISAC's efforts to streamline operations and deliver efficiencies to its members. It decided to launch a major project to upgrade the ISWC system and approved a new ISWC-Net tool based on the CSI and a new ISWC Metadata Retrieval Service that could be used by DSPs. The Board also agreed to commence a sanctions procedure against Spanish member SGAE, for breach of CISAC's Professional Rules.

7 CISAC presents on private copying at Morocco seminar

CISAC was invited by Moroccan society BMDA to provide its international expertise at the Copyright and Neighbouring Rights Days in Morocco. CISAC's team presented on copyright worldwide and in Africa, as well as the need to implement private copying remuneration as a main source of revenues for creators.



10 CISAC STEPS UP LOBBY ON EU'S ARTICLE 14

European and international authors and performers' organisations from all sectors, including CISAC, urged Member States to support the much-needed Article 14 of the EU Copyright Directive, providing fair and proportionate remuneration for authors and performers.

10 CISAC encourages Canada to introduce the resale right

In the context of Canada's review of its Copyright Act, CISAC sent a submission calling for the introduction of the resale right for visual artist. The submission was made to Canada's Standing Committee on Industry, Science and Technology and to the Standing Committee on Canadian Heritage.

Highlights of the **CISAC** year
December 2018



11

EFFECTIVE PRIVATE COPYING NEEDED IN CENTRAL AND EASTERN EUROPE

CISAC and BIEM, along with Artisjus, hosted a seminar on private copying and reprography for societies from Central and Eastern Europe. Representatives and lawmakers from ten countries attended. Concern was expressed over poor enforcement by some national authorities.

13 CISAC speaks out at UNESCO Createl2030 discussions

CISAC's repertoires and creators relations director spoke at the plenary session of the UNESCO Intergovernmental Committee, the governing body of the Convention on Cultural Diversity. She addressed UNESCO's work on operational guidelines to promote the diversity of cultural expressions in the digital environment.



19

CISAC PRESENTS "ONE-STOP SHOP" SOLUTIONS AT WIPO SEMINAR

CISAC's regional director for Europe presented solutions on "one-stop shop" licensing and state supervision of societies at a WIPO seminar. "Collective Management of Copyright and Related Rights: Regulation of Tariffs for Collectively Managed Copyrights in Israel" was organised in cooperation with the Israel Ministry of Justice.



13

CISAC PRESIDENT TAKES ON ARTIFICIAL INTELLIGENCE AT UNESCO

CISAC President and UNESCO Goodwill Ambassador Jean-Michel Jarre addressed UNESCO committee members on the issue of artificial intelligence. The panel debated on copyright ownership, the potential implications of algorithms being held by multinational companies, and the impact on emerging economies of artificial intelligence being developed by major global economic powers.

21 CISAC raises safe harbour concerns at MÜST AGM

In Taipei, CISAC's regional director joined the Annual General Meeting of member society MÜST. With over 250 members in attendance, CISAC highlighted how the outdated safe harbour regime in Taiwan needs to be amended to strengthen protections for creators.

Highlights of the **CISAC** year
January 2019

8 Taskforce examines GDPR impact in Paris

Following the release of CISAC's Guide on the EU General Data Protection Regulation (GDPR), a cross-society GDPR Taskforce met to discuss the practical impacts of data protection laws on CMO activities, particularly the relationship with sister societies and transfer of personal data outside of the EU.

8 CISAC influences changes to new Copyright Act in Romania

Romania put into effect new amendments to its Copyright Act. CISAC worked in close co-operation with member UCMR-ADA, lobbying successfully for actions to safeguard the interests of local and foreign rightsholders represented by UCMR. The law introduces an extended collective licensing scheme and guarantees smooth CMO operations in Romania.

14 CISAC re-admits Indian authors society IPRS

CISAC welcomed back Indian Performing Right Society Limited (IPRS) following two years of reforms. The society was temporarily expelled from the Confederation in 2016 and has implemented improvements to its operations with the support, monitoring and guidance of CISAC.



21 CISAC COMMUNICATIONS EXPERTS GROUP AGREES ON COORDINATION

Directors of Communications from 20 member societies from Europe, Asia, Canada-USA and Latin America gathered in Paris to agree common actions and swap best practices. Influential journalists from Le Monde and Complete Music Update, who cover the creative sector, gave insights into public relations practices of CMOs.

22 CISAC advises Ukraine on tariff setting

On the request of the Ministry of Economic Development and Trade of Ukraine, CISAC provided an opinion on tariff setting parameters under the new Ukrainian Law on Collective Management. The law was adopted on July 22, 2018.

23 CISAC recommends Serbian Copyright Act improvements

CISAC sent comments to the Serbian Intellectual Property Office on the draft Copyright Act. CISAC noted that the draft addresses several deficiencies introduced through amendments in 2012, which CISAC objected to at the time. CISAC also made recommendations for important improvements including introducing an unwaivable remuneration for audiovisual creators, strengthening the resale right and revising the private copying scheme.



18 WOMEN@CISAC AND GENDER EQUALITY SPOTLIGHTED AT EUROSONIC NOORDERSLAG

CISAC's repertoires and creator relations director spoke at a panel examining gender equality at Eurosonic Noorderslag. CISAC detailed its action plan, first presented during the 2018 General Assembly in Warsaw.

-> See Special Report, p. 35

21 CISAC supports EU IP research project

The EIPIN Project is an EU-funded IP research project, managed by five renowned European intellectual property research institutes. CISAC, which committed its support to the project, was represented at the EIPIN Supervisory Board meeting in Alicante. CISAC joined the project as a partner organisation in 2015.

Highlights of the **CISAC** year
January 2019



24 **CIAM EXCO AND TRAINING IN CAPE VERDE**

Hosted by the Cape Verdean Society of Music (SCM), the International Council of Music Creators' (CIAM) Executive Committee gathered to discuss priorities including diversity, gender equity and the next generation of creators. SCM and CIAM organised two training seminars covering copyright, collective management and Fair Trade Music that drew over 300 creators in Praia and Mindelo.



28 **CIAM AND CREATOR ALLIANCES PUSH CREATORS AND AUTHORS' RIGHTS**

CISAC and creator alliances CIAM, PACSA and APASER joined SCM and government officials in Cape Verde. The Cape Verdean Ministry of Culture and Creative Industries outlined its commitment to improving legislation and the regulatory framework. Minister of Culture Abraão Vicente expressed support for SCM and was briefed on the impact of the EU Copyright Directive.

28 **CISAC African societies plan improvements**

Hosted by SCM, the CISAC Regional African Committee Executive Committee (CECAF) met in Cape Verde. CECAF reviewed progress on the common digital licensing platform in Africa and established a working group on broadcaster licensing. It set September 14, 2019 as the official Africa Copyright and Collective Management Day for the region.

29 **CISAC raises alarm about South Africa Copyright Amendment Bills**

CISAC joined an alliance international of rightholder bodies and DALRO in a letter urging the South African government to reconsider several problematic provisions in the Copyright Act Amendment Bill and the Performers' Protection Amendment Bill. If enacted, these would reduce incentives for investment in the South African creative industries to the detriment of rightsholders and the economy. The bills are also not compatible with international treaties.

29 **CTDLV ExCo advances DLV rights administration in Paris**

The Dramatic, Literary and Audiovisual Technical Committee (CTDLV) Executive Committee met to accelerate implementing best practices among DLV societies and activate technical and business-related working groups. It also reviewed implementation of the new CISAC membership criteria and worked to deepen CISAC's relationship with the ISAN International Agency.

30 **CISAC meets new NCAC Deputy Director General in Beijing**

CISAC's regional director met with the newly appointed National Copyright Administration of China (NCAC) Deputy Director General Ms. Zhao Xiuling. Deputy Director Zhao will be responsible for supervising collective management organisations.

31 **CISAC hails Copyright Act vote by Czech Republic**

CISAC welcomed the decision by the Czech Republic Chamber of Deputies to reject an amendment to the country's copyright law that would have set back fair remuneration for creators and rightsholders. The rejection came after a joint submission opposing the measure by ICMP, CISAC, GESAC, IFPI, IMPALA, and other international rightsholder representative organisations.

Highlights of the **CISAC** year
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4 CISAC announces ISWC upgrade project

CISAC announced its partnership with Dublin-based software company Spanish Point Technologies to upgrade the International Standard Musical Works Codes (ISWC) system. The ISWC identifies musical works and links them to their creators. The project will improve the system's accuracy and efficiency in the digital environment, enhancing the availability of reliable data that is crucial to the collection and distribution of royalties to songwriters and composers.

7 CISAC brings international creators' voices to EU Copyright Directive debate

The confederation signed joint letters sent on February 7, 11 and 20 to European institutions calling to support Articles 13, 14, 15 and 16 of the pending EU Copyright Directive. The statements called for a level playing field for all creative sectors in the European Digital Single Market.

14 EGC reviews Copyright Directive, governance, technology

The CISAC Executive Governance Committee reviewed the EU Copyright Directive, the situation in Spain and the launch of the ISWC project. Progress on implementation of the membership criteria reform adopted at the 2018 General Assembly was reviewed.

14 W&DW and CISAC plan actions in Latin America

CISAC's regional office met with DAC's Board of Directors and W&DW Chairperson Horacio Maldonado in Buenos Aires. Collaboration will focus on developing audiovisual CMOs in the region, and on providing better tools and training opportunities on collections, documentation and distribution.



15 SUPPORTING TARIFF PROCEDURE IN BULGARIA

CISAC's regional director joined FILMAUTOR and local cable association BACCO in a meeting with the Bulgarian Ministry of Culture, which has started work to set up a tariff under the Bulgarian Copyright Act. Joined by national media regulator CEM, the meeting could resolve one of the country's longstanding disputes.

18 CISAC raises alarm with EU on pending South African Copyright Bill

CISAC joined IFPI, ICMP, IMPALA, IFFRO, IFA, MPA, FEP, CIAM, W&DW, GESAC, APASER and PACSA, in requesting urgent engagement by the Directorate-General for Trade of the European Commission with the South African government regarding pending copyright reform proposals in South Africa.

18 CISAC meets Korea government on transfer of value

CISAC's regional director met with senior officials from Korea's Ministry of Culture, Sports and Tourism Copyright Bureau. During the meetings, CISAC outlined ongoing Copyright Directive developments in Europe and urged Korea to lead in Asia-Pacific by updating its Copyright Act to address the transfer of value.

18 CISAC joins Songwriter Expo in Budapest

CISAC's regional director took part in the second edition of the Songwriter Expo (DEX) in Budapest, organised by Artisjus, which seeks to promote the work of composers, provide professional development opportunities, build a community and help create a network of studios in Central and Eastern European countries.

18 Latin American Copyright Offices receive training in Lima

APDAYC and CISAC carried out a three-day training seminar in Lima for Latin American copyright offices. The event brought together copyright offices from Argentina, Chile, Uruguay, Paraguay, Peru, Ecuador, Guatemala, El Salvador, the Dominican Republic and Mexico.

Highlights of the **CISAC** year
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19 **CISAC SPEAKS AT KOMCA ANNUAL GENERAL MEETING**

With over 700 members present, KOMCA held its General Assembly and invited CISAC's regional director to deliver the opening address. The speech acknowledged KOMCA's improvements and its key financial and technical support in developing CMOs in Asia-Pacific.

20 **Global Policy Committee addresses EU developments' buyouts**

CISAC's Global Policy Committee met in Paris to work on the next steps in Europe for the transfer of value campaign. The GPC also learned about the CISAC-commissioned copyright buy-out study draft from its author, Professor Agnès Lucas (see page 51).

20 **Colombian court confirms constitutionality of Pepe Sanchez Law**

In an important boost for the audiovisual campaign internationally, constitutionality of Colombia's Pepe Sanchez Law was upheld in the Constitutional Court. The Colombian Coalition of Copyright and Neighboring Rights, which groups REDES, DASC and Colombian CMOs, as well as W&DW's Latin American alliance ADAL and FESAAL had defended and protected the legislation in court.

21 **CISAC submits comments on South African Copyright Amendment Bill**

CISAC submitted a response to the Select Committee of Trade and International Relations' call for comments regarding South Africa's review of its Copyright Act. The response argued that, despite the good intentions to improve creators' rights, the current version of the bill contains provisions that would weaken copyright protection and are out of step with international law and practices.

25 **CISAC lobbies for private copying in Slovenia**

CISAC's team went to Slovenia to lobby for private copying improvements in the country. In a meeting with the director of the Slovenian Intellectual Property Office, CISAC encouraged implementation of private copying levies. Discussions were held with local members SAZAS and AIPA to facilitate increased cooperation among the societies and promote best international practices.



26 **DAY DEDICATED TO COPYRIGHT AT FESPACO FESTIVAL**

CISAC joined W&DW, APASER and PACSA to organise a workshop to raise awareness about copyright for audiovisual authors during the FESPACO film festival in Ouagadougou, Burkina Faso. CISAC and FESPACO agreed to collaborate in facilitating new audiovisual societies and lobby policy makers in the region for audiovisual rights.

27 **Supporting visual artist rights in Slovenia**

Meeting with representatives from the Slovenian Association of Fine Arts Societies (ZDSLJU), CISAC reviewed the current situation of the recently established CMO. The society has not yet received authorisation to exercise collective management from the country's intellectual property office.

Highlights of the **CISAC** year
March 2019

6 Women@CISAC joins Music Equality Alliance

Launched earlier this year during Eurosonic, the Music Equality Alliance met in London to plan actions to bring equality to the sector in Europe. Women@CISAC joined the meeting, which will seek to identify and connect regional and national organisations working to advance gender equality.



7 CISAC REVIEWS ARGENTORES COMPLIANCE WITH PROFESSIONAL RULES

CISAC's regional team visited ARGENTORES to verify compliance with Professional Rules obligations. CISAC met with ARGENTORES' Board of Directors and department heads responsible for collections, documentation, distributions and finance.

12 REDES receives CISAC training in Santiago

The CISAC regional office held a training seminar for REDES staff members about collective management of the rights of audiovisual authors. Supported by ATN and SCD, the programme focused on collections, documentation and distributions as well as CISAC Professional Rules obligations.

12 Board of Directors meets in Paris

The CISAC Board of Directors received updates on the EU Copyright Directive, AUTODIA's progress, SGAE, the proposed integration of Fast Track into CISAC and developments in membership criteria reform.



15 CISAC STEPS UP COLLABORATION WITH IMPF

IMPF (independent publishers) is stepping up collaboration with CISAC and CIAM to enhance relations with CMOs and publishers around the world. The development was announced during the IMPF General Assembly in Rome. CISAC's Director General was invited to speak and detail CISAC's priorities, lobbying efforts, technology projects and reforms.

20 CISAC Presidency calls upon European Parliament to adopt Copyright Directive

CISAC President Jean-Michel Jarre with Vice Presidents Angélique Kidjo, Jia Zhang-ke, Marcelo Piñeyro and Miquel Barceló addressed a letter to Members of European Parliament calling for immediate adoption of the EU Copyright Directive.

20 Rightsholders support Bulgaria complaint to EC

CISAC signed a rightholders joint letter supporting the MUSICAUTOR complaint to the European Commission regarding Bulgaria's lack of compliance with the Directive 2001/29/EC on the harmonisation of certain aspects of copyright and related rights in the information society.

20 CISAC and EVA strengthen visual arts in Bucharest

European Visual Arts (EVA) Secretary General Carola Streul and CISAC regional director for Europe met with visual arts society VISARTA in Bucharest to discuss potential co-operation. The meeting focused on VISARTA's further integration within the international community, including its planned membership in CISAC and EVA.

21 CISAC and IFPI complain to Indian government over broadcast licence

In a joint letter to the Indian Department of Industrial Policy and Promotion (DIPP), CISAC and IFPI submitted a complaint against a general extension of the current broadcasting statutory licence to all digital services. The DIPP wrongly interpreted a provision in the Indian Copyright Act that allows broadcasting organisations to benefit from a statutory licence for radio and TV broadcasts.

26 CISAC welcomes adoption of EU Copyright Directive

Adopted by 348 votes for to 274 against, the EU Copyright Directive lays the ground for a fairer level playing field in the digital market. The result, reached despite massive opposition from the big tech sector, was a victory for coordinated lobbying and teamwork across the rightsholders community. CISAC has helped support its sister organisations in Brussels, led by GESAC, SAA and EVA and now will work to help its members leverage the Directive with governments worldwide. Gadi Oron published a commentary in Music Business Worldwide on April 1st, analysing the global implications of the Directive and the message it sends to governments worldwide.



26 W&DW MEETS IN THE RUSSIAN FEDERATION

Hosted by local society RUR in Moscow, the Writers & Directors Worldwide (W&DW) annual congress brought together over 80 international delegates to support local authors, guilds and societies in the Russian Federation. Yves Nilly was elected President, succeeding Horacio Maldonado.

Highlights of the **CISAC** year
March 2019



2 CISAC meets with ACA DG in Tokyo

CISAC's Director General met with Agency for Cultural Affairs (ACA) of Japan Director General Toshiya Naito. CISAC explained the positive impact of the new EU Copyright Directive and latest WIPO developments on the resale right for visual artists, requesting the ACA consider supporting the inclusion of the resale right as a key item in the SCCR Agenda. CISAC also promoted the newly passed resolution between W&DW and the Directors Guilds of Japan (DGJ), supporting the remuneration right for audiovisual creators.

28 CISAC MEETS WITH TAIWAN INTELLECTUAL PROPERTY OFFICE

In Taipei, a CISAC delegation comprising Chairman of Asia-Pacific Committee Satoshi Watanabe (JASRAC), Vice-Chairman Giseob You (KOMCA), CISAC DG and regional director, met with TIPO (Taiwan IP Office), the government body in charge of copyright policy and legislation. The EU Directive, the US MMA, and cross-border licensing in Asia were among issues discussed.



2 JASRAC AND CISAC HAIL EU COPYRIGHT DIRECTIVE

CISAC Director General and regional director along with JASRAC President Michio Asaishi and Senior JASRAC Administrator Satoshi Watanabe held a press conference in Tokyo with 30 journalists from major Japanese publications. CISAC explained the EU Directive and encouraged the Japanese Government to adopt similar changes in the Copyright Act to address the transfer of value.

29 CISAC joins MÜST 20th anniversary in Taiwan

CISAC joined the 20th anniversary celebration of the Music Copyright Society of Chinese Taipei (MÜST). CISAC's Director General highlighted the major role MÜST has had in developing Taiwan into a creative and dynamic music scene, by creating a community, fighting for rights and raising awareness about collective management and copyright.

2 CISAC convenes tech experts in Nice

Documentation and distribution experts heard updates on CISAC's ISWC projects and the impact of the new centralised assignment approach on societies. A comprehensive review of rules and best practices related to unidentified uses was presented. Societies were encouraged to join CIS-Net RHA and the Retransmitted Channel database projects.

Highlights of the **CISAC** year
April 2019

1 CISAC joins WIPO on resale right

At the WIPO Standing Committee on Copyright and Related rights, CISAC supported WIPO's report on the first meeting of the taskforce of experts, in charge of examining the practical aspects of the resale right.

3 CISAC at Max Planck institute conference in Colombia

The CISAC regional team joined the Smart IP for Latin America conference, organised by the Max Planck Institute for Innovation and Competition. Researchers and guest professors from Latin America and Europe proposed future research projects on intellectual property.

Highlights of the **CISAC** year
April 2019



11 **CISAC EUROPEAN COMMITTEE MEETS IN BERLIN**

Hosted by GEMA, the CISAC European Committee saw a record participation of over 120 CEOs and senior managers from 63 members, plus observers from the United States, Canada, Japan and elsewhere, and sister organisations GESAC, SAA and EVA. Austria's EU Commissioner Johannes Hahn addressed the group and the Committee praised the recently-adopted Copyright Directive as a model to be followed worldwide. A multi-repertoire panel of CEOs discussed the current challenges impacting collective management: correctly licensing online uses, improving efficiency of societies' operations and adapting to new technology. The future of broadcasting as a key CMO income source was discussed in the light of expanding SVOD services. There were business presentations by Amazon and on the possible extension of private copying levies to Cloud services.

12 **CISAC signs agreement with Paraguay IP office**

CISAC's regional office signed an agreement with the National Directorate of Intellectual Property of Paraguay (DINAPI) to support copyright and collective management activities in the country, as well as the development of local society APA. CISAC also addressed the copyright forum on World Intellectual Property Day organised by DINAPI. The regional director spoke on collective management of copyright and CISAC professional rules and mandatory resolutions as tools for good corporate governance.

15 **CISAC speaks at WIPO Meeting for Heads of Asia-Pacific Copyright Offices in Seoul**

CISAC's regional director joined the WIPO Asia-Pacific Regional Meeting for Heads of Copyright Offices, attended by officials in 24 countries. CISAC spoke on "Music Industry: Markets, Policy and Copyright Issues".

22 **CISAC societies map out future of collaboration in Lima**

Member societies of the Mexico MOU - AACIMH (Honduras), AEI (Guatemala), ACAM (Costa Rica), SACIM (El Salvador), SGACEDOM (Dominican Republic), and SPAC (Panama), met in Lima to evaluate the results of the group's work. The meeting tackled negotiations with the large users of their repertoire, and technical and economic support needed.

22 **Latin American AGP societies meet in Lima**

CISAC convened the regional group of AGP societies AGADU (Uruguay), APSAV (Peru), ARTEGESTIÓN (Ecuador), AUTVIS (Brazil), CREAMAGEN (Chile), SAVA (Argentina) and SOOMAP (Mexico). Reports were presented on the resale right in regional legislation, and on the status of CISAC's global campaign for the rights of visual artists. The meeting discussed next steps, including the creation of a regional database of tariffs and alliances with music societies to carry out rights management in Latin America.

23 **CISAC holds international copyright conference in Lima**

Attended by Peru government officials, CISAC regional office organised the International Copyright Conference, focused on competition law and the activities of collecting societies. Four panels covered collective management of copyright and the free market in Europe and the United States, collecting societies in the United States and competition law.

23 **CISAC supports IPRS to prepare a Developmental Review**

As part of its continued effort to provide support to Indian CMO IPRS, CISAC conducted a developmental review to help the society implement best practice in its operations.

24 **CLC Committee Annual Assembly convenes in Lima**

At CISAC's annual Latin American and Caribbean Committee meeting in Lima, CISAC's Director General outlined 2018-2019 activities and goals. The CLC President and the regional director presented regional challenges and key issues of the 2019 work plan. The new CLC Steering Committee for 2019-2021 was also elected.

25 **CISAC meets with DIPP and Copyright Registrar in India**

CISAC's team and CISAC Asia-Pacific Committee Vice Chairman discussed governance and online licensing with the Director of the Department of Industrial Policy & Promotion (DIPP) and Copyright Registrar of India. CISAC urged the government to support the registration of SRAI, the audiovisual CMO for screenwriters. CISAC also recommended that the scope of application of statutory damages of India's Copyright Act be clarified, and promoted solutions on the transfer of value following adoption of the EU Copyright Directive.

STRENGTHENING RELATIONS WITH UNITED NATIONS

CISAC President, Board Chairperson and DG meet United Nations Secretary-General in New York



CISAC Director General Gadi Oron, CISAC President Jean-Michel Jarre, United Nations Secretary-General António Guterres and CISAC Board Chairperson Eric Baptiste.

CISAC has stepped up its work with United Nations agencies in recent years, seeking stronger support and recognition of authors' rights at an international level. These efforts culminated in October with a high-level meeting between CISAC President Jean-Michel Jarre, Board Chair Eric Baptiste and Director General Gadi Oron and UN Secretary-General António Guterres, in New York.



CISAC and the United Nations meet to strengthen cooperation and explore global solutions for culture and the creative economy.

The meeting focused on the priorities of creators, and the opportunities for the United Nations to work more closely with CISAC within the UN's own agenda priorities. Top of CISAC's agenda were legislative efforts to reverse the transfer of value of creators' works to large, dominant global platforms; the shortcomings of collective management systems in many countries; and inadequate copyright laws and enforcement.

The UN's Sustainable Development Goals include promoting decent work and economic growth, and inclusive and sustainable innovation technology. CISAC outlined ways in which UN institutions could include creators' protections and rights online within the UN's 2030 sustainable development agenda.

The Secretary-General pointed to the recent establishment of a high-level Panel on Digital Cooperation, headed by Jack Ma from AliBaba and Melinda Gates. CISAC sought to take part in this panel during the course of 2019.

The UN's founding principles make it a potentially important partner for CISAC

Article 27 of the Universal Declaration of Human Rights recognises authors' rights as a fundamental human right. It also acknowledges the importance of cultural goods and services, and the vital social, cultural and economic roles played by creators.

CISAC outlined the value of the creative sector in providing jobs and driving economic growth, as well as the critical need for protection of creators' rights to keep pace with the rapidly changing technological environment. The growth of the digital market makes global solutions essential, underscoring the potential for a greater role by the UN.

This is the first meeting of its kind for CISAC, coming after years of fruitful interactions with WIPO, UNESCO, and regional agencies involved with intellectual property and culture.

CISAC also presented its campaign at WIPO for a new treaty on the resale right, as well as the audiovisual remuneration right and the promotion of private copying levies, which are beyond the scope of UN activities.

UNLOCKING THE VALUE OF CHINA'S CREATIVE INDUSTRIES



CISAC's DG linked the growing creative sector with an improved copyright landscape.

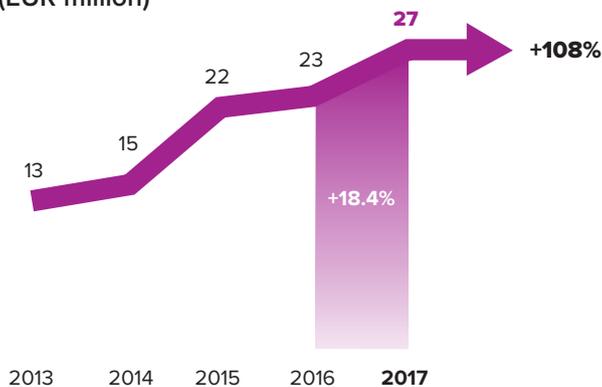
CISAC delivers keynote in Shanghai and special report

In November 2018, CISAC's Director General was invited to deliver a keynote address in Shanghai at the Forum on the Fight Against IPR Infringement and Counterfeiting at the China International Import Expo (CIIE), China's major international trade conference.

During his Shanghai address, which coincided with the launch of the 2018 Global Collections Report, Gadi Oron outlined the increased opportunities for collaboration between the global creative community and China's burgeoning creative industries. He also acknowledged China's progress in protecting copyright and creative content and how this has positively impacted the market: "The Chinese market has immense potential for further growth that would benefit creators, support China's economy and increase its impact on the global creative industries. Adopting a modern copyright framework would solidify China's place in the global landscape and lead to enormous benefits for creators and creative industries in China".

Ahead of his speech, the Director General briefed national journalists from Global Times, Caixin, China Business News, National Business Daily, The paper, Tencent, Sohu and China IPR Monthly Magazine. He spoke on the situation of authors' rights in China, helped by a specially prepared CISAC report entitled "Unlocking the value of China's creative industries". He was also interviewed by China's international news network CCTV.

Collections grow by 108% in five years (EUR million)



The CISAC report, produced in English and Chinese based on CISAC collections data, local authors' society Music Copyright Society of China (MCSC), MCSC has doubled its collections to €27 million between 2013 and 2017. Collections from digital platforms in China have grown five-fold since 2013 and are continuing to rise with the growth of licensed digital music services in the country.

Gadi Oron interviewed on China's national news network CCTV.



GLOBAL COLLECTIONS REPORT

CISAC's essential data and benchmarking tool reports steady growth for members



The CISAC Global Collections Report, featuring CISAC's exclusive global data and analysing royalty collections declared by member societies annually, was published in November 2018.

The 2018 report shows in-depth data from CISAC's 239 member authors' societies in 121 countries. It includes ten individual country case studies, breakdowns by region, global growth forecasts on video streaming and, for the first time, comprehensive pages of raw data, including country and repertoire rankings.

Global royalty collections for creators of music, audiovisual, visual arts, drama and literature rose to a record high of €9.6 billion in 2017, up 6.2% on the previous year.

Royalties from digital income are reported over the €1 billion mark for the first time after a 24 % increase in 2017. Digital collections have nearly tripled in the last five years, boosted by surging consumer uptake of streaming services.

Despite digital's rise for all repertoires to €1.27 billion, revenues from digital uses remain far below collections from broadcast, live and background uses. Only 13% of creators' royalties come from digital sources, reflecting the gross mismatch between the volume of creative work being made available via digital channels and the amounts being returned to creators.

It is the fifth consecutive year of global growth for creators, and the first to see increases in all repertoires. Solid growth in TV and radio collections suggests surging digital revenues are not currently cannibalising traditional markets. In 16 of the top 20 digital collecting countries, broadcast royalties saw growth.



Global collections in numbers



The 2018 Global Collections Report was launched simultaneously in English, French and Spanish in Paris, Shanghai (page 33), Nairobi, Sao Paulo and Jakarta. With articles in over 300 publications worldwide in both specialist and mainstream media, it reached a global audience.

Collective management organisations' incomes saw positive developments in 2017 ... this is a great result. However, it must not distract us from the fact that the collections from the online sector are much lower compared to other revenue categories

Dr. Harald Heker,
GEMA CEO

WOMEN @ CISAC



University of Rotterdam Associate Professor Pauwke Berkers, director and DIRECTORS UK member Delyth Thomas, ARS Vice President Janet Hicks, BURIDA Director General and Regional African Committee Chair Irène Vieira, APRA AMCOS CEO and CISAC Board of Directors Vice-Chair Brett Cottle and composer and ASCAP Board Member Alex Shapiro.

Using CISAC’s global network, gender equality gains momentum

Promoting gender equality means equal representation, reflecting the population, affording equal opportunities to women and through that, creative enrichment and empowerment. In the creative field, studies show that women are still met with barriers that reduce their likelihood of making a living as creators.

Thanks to its network of over 230 societies worldwide, CISAC plays an important role in advancing the goal of equality and inclusion. For the first time, the issue was tackled at CISAC’s General Assembly in June 2018, at a panel with ARS Vice President Janet Hicks, University of Rotterdam Associate Professor Pauwke Berkers, APRA CEO and CISAC Vice-Chair of the Board Brett Cottle, composer and ASCAP Board member Alex Shapiro, director and DIRECTORS UK member Delyth Thomas, and BURIDA DG and former Chair of the African Committee Irène Vieira. The GA endorsed CISAC’s commitment to a 5-point action plan to tackle the issue of gender inequality.

CISAC has joined a global, repertoire-wide conversation. Members from CISAC regional committees and the creators’ councils, CIAM, CIAGP and W&DW, have rallied to form a steering committee to bring best practices to the fore.

Working with member societies to collate existing statistics and analysis

In January 2019, Women@CISAC and society findings were presented at Eurosonic Noorderslag, the biggest showcase festival of Europe. The creation of the Music Equality Alliance was proposed to promote gender equity in the European music industry.

CISAC is also teaming up with the Erasmus School of History, Culture and Communication for a study on Reducing Gender Inequalities in Music, Audiovisual and Visual Arts, as part of its mission to develop a better command of the specific concerns at play within regions, repertoires and professions.

This global exchange of experiences, data, and best practices will help in the preparation of guidelines tailored to the needs of the entire CISAC membership.



Women@CISAC Panel Introduction by CISAC Vice President Angélique Kidjo.

TRAINING AND IMPROVING COMPLIANCE



CISAC's governance and training activities ensure high integrity and best practice among its global network of societies. CISAC's membership rules have been adapted for a changing landscape.

Membership and the future: a new approach

After three years of consultations, CISAC membership criteria changes were approved at the 2018 General Assembly. This is a major step forward, allowing CISAC to adapt to the changing rights management environment while preserving its core values and principles. Effective communication of these changes to members has been a priority. CISAC created a brochure summarising the changes and implications for members, which was circulated to member societies and made available on CISAC's website.



The main benefit brought by the new rules is the definition of a Collective Management Organisation in the CISAC Statutes. This clarifies which entities can become a member and enjoy full membership benefits. Requirements of a CMO include respecting core collective management values: for example, non-discrimination between rights holders, open membership based on objective criteria, ownership or control by members and/or operating on a not-for-profit basis.

The 2018 General Assembly approved a two-year transition period for implementation of this change. CISAC is working to address outstanding issues in order to fully implement the Membership Criteria by June 2020.

Creating a new Rights Management Entities (RMEs) category

Aiming to encourage maximum engagement in its network, CISAC has also adapted its membership rules to new types of entities in the market. These will come into force in 2020.

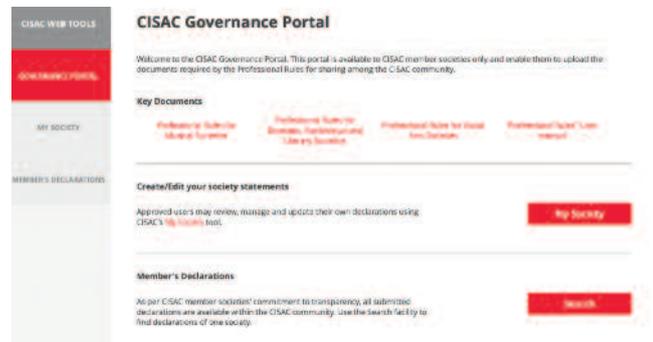
Under the new rules agreed in 2018, entities that do not qualify as a CMO will be able to become CISAC clients and obtain access to CIS Tools under certain terms and conditions. To become a client, an organisation will have to meet the definition of a Rights Management Entity (RME). This includes having signed at least one representation agreement with a full CISAC Member located in a different territory.

Strengthening Professional Rules

CISAC advocates good governance, transparency, accountability and efficiency-principles laid down in its Statutes and Professional Rules. In 2018-2019, CISAC worked with members to improve compliance with membership obligations. As a result, societies' compliance with financial, transparency and governance obligations significantly improved.

The Governance Portal is the central point for societies to share the required documentation, including statutory changes, annual reports and accounts. It is now fully operational.

A new version of the Statement of Income & Expenditures was launched. This allows members to share financial information and makes transparency a reality. This version facilitates input from societies and offers a more structured approach on income, expenses and distributions. The next step planned is to improve the online declaration and implement a broader approach to compliance monitoring.



Improving training and compliance

To support societies in compliance, CISAC provides training activities and individual tutoring. CISAC societies in Europe participated in one of CISAC's training events during the Warsaw General Assembly.

The newly-introduced Compliance Reviews are conducted on longstanding members, which are expected to meet CISAC Professional Rules and Binding Resolutions requirements. In 2018, ARGENTORES (Argentina), KODA (Denmark), SAMRO (South Africa) and DAMA (Spain) were randomly selected for a full Compliance Review.

In parallel, developmental reviews are conducted to support less-developed members to help them to reach the highest standards. Societies benefiting in 2018/19 are AEI (Guatemala), APA (Paraguay), SCM (Cape Verde), RSAU (Rwanda), MCT (Thailand), ALBAUTOR (Albania) and FILMAUTOR (Bulgaria). Testimonies from those societies show the value of this work.

Development reviews: the societies' views

The work done by AEI-Guatemala, with support from CISAC and international repertoire representatives to make radio, TV and cable national users respect copyright, is important and valuable. This will help us gain recognition of our rights in 2019 and thus increase distributions for the benefit of creators worldwide

Jorge Estrada, AEI Chairperson, Guatemala

While we have serious problems in our retransmission tariff preparation and its negotiation with the cable operators, we received timely and indispensable help from CISAC at a crucial moment of our development

Maria Palaurova, FILMAUTOR Managing Director, Bulgaria

The support from CISAC has been felt right since the beginning and now we feel it more and more, being the only way to help us meet the desired compliance with all the standards internationally approved

Solange Cesarovna, SCM CEO, Cape Verde

CISAC's compliance rules are provenly helping maintain high standards and encouraging improvements. A key example involved Indian society IPRS, which was temporarily expelled in 2016 following a compliance review that discovered serious shortcomings. CISAC worked with IPRS to monitor, guide and improve operations to align it with global best practices, which led to IPRS' re-admission in December 2018.

STRUCTURE AND COMMITTEES



CISAC serves its members via committees that guide strategy and operations

Board of Directors

The Board is composed of up to 20 directors elected to a three-year term. They are collectively representative of all regions and repertoires. The Board is headed by a Chairperson and two Vice Chairpersons. It holds wide-ranging power and is accountable to the General Assembly. It generally meets three times a year.

The responsibilities of the Board include creating and developing tools, administering CISAC income and advising the General Assembly regarding new membership.

General Assembly

The General Assembly (GA) is the highest executive body and decision-making authority. The GA is composed of CISAC Members, Provisionals and Associates. The GA meets once a year, in June, and is attended by society heads, senior staff and creators from scores of countries.

The GA is responsible for:

- Electing the Presidency and Board of Directors
- Approving accounts, financial reports, and the activities of the Director General
- Considering membership applications, sanctions, resignations, and Statute amendments



Presidency

CISAC's President and Vice Presidents work as champions for authors' rights, bringing the voice of accomplished creators to CISAC's advocacy. CISAC's current President is electronic music pioneer Jean-Michel Jarre. The Vice Presidents are: Beninese singer Angélique Kidjo, Argentinean film director Marcelo Piñeyro, Chinese film director, scriptwriter and producer Jia Zhang-ke, and Spanish visual artist Miquel Barceló.



Jean-Michel Jarre

Creators' Councils

As the international mouthpiece for creators and their collective management organisations, CISAC works closely with creative communities across all artistic fields. CISAC's creators' councils bring the voice of authors to debates on copyright and authors' rights issues.



The **International Council of Music Authors (CIAM)** seeks to broaden the representation of music creators worldwide. CIAM has two regional alliances, the Asia-Pacific Music Alliance (APMA), and the Pan-African Composers' and Songwriters' Alliance (PACSA), which lobby for the interests of composers and songwriters in their respective regions.



The **International Council of Creators of Graphic, Plastic and Photographic Arts (CIAGP)** addresses issues concerning the administration of visual authors' rights.



Writers & Directors Worldwide (W&DW) works on the economic and legal interests of dramatic, literary and audiovisual creators, including moral rights. The Pan-African Alliance of Screenwriters and Directors (APASER) collaborates with Writers & Directors Worldwide and CISAC to protect and promote the rights of audiovisual creators in Africa.

CISAC Committees

Communications Experts Group (CEG)

The CEG supports CISAC communications and public affairs as well as the GPC in implementing their decisions on communications priorities, and defines the strategy for campaigns.

Executive Governance Committee (EGC)

The EGC is concerned with financial, governance and membership matters. It also defines and guides the Board of Directors' agenda.

Global Policy Committee (GPC)

The GPC makes international policy recommendations to the Board, including lobbying, advocacy and cooperation with other organisations.

Internal Audit Committee (IAC)

The IAC provides a summary of financial reporting and internal controls for the GA.

Legal Committee (CJL)

The CJL is an advisory body on copyright and collective management issues and litigation for CISAC members.

Regional Committees

Five regional committees, one for each CISAC region, represent specific issues within their geographical area. They coordinate CISAC regional activities, assist in establishing infrastructure for society operations, and provide assistance to member societies and creators.

Technical Committees

CISAC has four technical committees providing guidance on royalty administration: the Information Services Committee (ISC), the Business Technical Committee (BTC), the Media Technical Committee (MTC), and the Dramatic, Literary and Audiovisual Technical Committee (DLV).



STRIKING A CHORD WITH THE NEXT GENERATION



CIAM held its annual General Assembly in Mexico City, hosted by Mexican collective management organisation SACM.

Over the past year, the International Council of Music Creators (CIAM) has strengthened its mandate as the unified global voice of songwriters and composers through a range of actions and goals called CIAM 3.0.

- Proactively engage and include the next generation of music creators through two-way communications, greater gender balance and diversity, and renewal and succession planning within CIAM.
- Identify new creators as future CIAM Executive Committee members, and help in the education, development and orientation of the next generation.
- Improve communications and branding through social media, updating the website and bolstering CIAM's online presence.
- Strengthen Continental Partner Alliances, and CIAM's relationship and cooperation with them, and promote and assist wherever possible.
- Engage and be pro-active in data, metadata and technological initiatives.
- Develop Fair Trade Music by exploring new initiatives such as a fair, transparent and ethical FTM not-for-profit digital distributor/aggregator service for authors and artists.
- Improve CIAM's relationship with publishers by working together to craft a Worldwide Code of Good Practice.

These CIAM 3.0 goals were adopted by the CIAM Executive Committee in Warsaw in June 2018 and presented at CIAM's annual General Assembly in Mexico City in November, hosted by SACM. This General Assembly was the best attended, the most gender-balanced and diverse in CIAM's history with over 30 countries from 5 continents represented. Distinguished guests included SACM President Armando Manzanero and CEO Roberto Cantoral, ASCAP CEO Elizabeth Matthews and President Paul Williams.



CIAM, CISAC and SCM bring a training session to creators in Cape Verde.

In January 2019 in Cape Verde, CIAM, CISAC and local CMO SCM organised educational seminars drawing 320 music creators, furthering CIAM 3.0 goals, and garnering support from the country's Ministry of Culture and the capital city of Praia.

In 2018, CIAM renewed its dedication to improving the global environment for creators, CMOs and rightsholders. That work goes on

Eddie Schwartz, CIAM President

CIAM has been proactive in legislative and regulatory battles, particularly in the EU and US, that are crucial to the well-being of music creators everywhere. Governed by new memoranda of understanding, the council will go forward hand in hand with alliance partners on all five continents as the work continues in 2019 and beyond.



EXPANDING ALLIANCES AND REACH



W&DW Executive Committee members advance cooperation with Russian authors in Moscow.

Writers & Directors Worldwide (W&DW), CISAC’s creators council for Audiovisual, Literary and Dramatic repertoires, is establishing new alliances, partnerships and activities to expand its reach. CISAC supports W&DW in organising its meetings and in communications.

W&DW’s first annual congress in Africa drew over 26 countries to Algeria, supported by ONDA. Opened by Minister of Culture Azzedine Mihoubi and CISAC Vice President Marcelo Piñeyro, it boosted financial support for the Latin American Audiovisual Directors Alliance (ADAL) and the Audiovisual Screenwriters and Playwrights Latin American Alliance (ALGyD) as well as cooperation with FERA, FSE, International Authors Forum, PACSA and SAA.

In Europe, W&DW supported SAA’s campaign for the Copyright Directive to include an unwaivable remuneration right for audiovisual authors, including joining 27 organisations in a joint letter in February 2019.

W&DW is working to establish an audiovisual society in the Russian Federation. Invited by RUR, W&DW held its Executive Committee in October in Moscow, increasing ties with local authors. W&DW discussed implementing a remuneration right with the Ministry of Culture’s Department of Intellectual Rights of Art and met with MOSFILM Director General Karén Shajnazárov. In March 2019, Yves Nilly was elected W&DW President with Andrea Purgatori as Vice President at the W&DW congress, where Vladimir Khotinenko supported lobbying for remuneration right at State Duma.



W&DW and ADAL attained a breakthrough in December when Brazil authorised DBCA and GEDAR to collect royalties. In December, in Cuba, Latin American alliances ADAL and AGLyD fused alliances, creating the Latin American Audiovisual Authors’ Federation (FESAAL).



Authors are proud of the actions carried out in defense of authors’ rights, as well as of the creation and strengthening of alliances like APASER, in Africa, and especially FESAAL, in Latin America, a region which had unprecedented growth

Horacio Maldonado, outgoing President, Writers & Directors Worldwide

W&DW’s regional arms are increasing outreach with the Pan-African Alliance of Screenwriters and Directors (APASER) joining the Kigali Audiovisual Forum. It also boosted cooperation during the joint CISAC Regional African Committee Executive Committee and CIAM meeting in Cape Verde. APASER and W&DW participated in the 2019 FESPACO film festival, where APASER held its General Assembly. The alliance is working on a tool to better understand laws and rights in Africa. The Council is currently working on establishing an Asia-Pacific alliance.



MAKING THE CASE FOR VISUAL ARTISTS

Advocacy issues have dominated the activities of the International Council of Creators of Graphic, Plastic and Photographic Arts (CIAGP) in 2018, with the continuing international push in favour of the resale right for visual artists and the fight for a European Copyright Directive.



Creators Soly Cissé and Julio Carrasco Bretón, former CISAC Vice President and former CIAGP President Hervé DiRosa, ADAGP DG Marie-Anne Ferry-Fall and CISAC directors met with WIPO DG Francis Gurry and Deputy DG Sylvie Forbin.

Dozens of creators and representatives from visual authors' societies attended the Council's annual congress in Dakar, Senegal, in May 2018. The event coincided with the city's art fair, the Dak'Art Biennale, and the opening of the Ousmane Sow House, a museum dedicated to the late CISAC Vice President.



CISAC DG Gadi Oron, Senegalese Minister of Culture Abdou Latif Coulibaly, CIAGP President Joel Shapiro and CIAGP Rapporteur General and VEGAP DG Javier Gutierrez Vicén during CIAGP's annual congress in Dakar.

Senegalese Minister of Culture Abdou Latif Coulibaly said in his congress opening speech that he wanted Senegal to “be a leader and an example for the protection of authors’ rights in Africa.” Senegal has been a leading supporter of rights for visual artists, especially at WIPO, for which it has won praise from CIAGP and CISAC.

Renowned American sculptor and CIAGP President Joel Shapiro welcomed congress delegates, stating: “I relish the idea that we are here also for the Dak’Art fair, which is the perfect illustration that art knows no boundaries and African artists are getting the recognition they deserve.”

A leader and an example for the protection of authors’ rights in Africa
Abdou Latif Coulibaly,
Senegalese Minister of Culture

At WIPO, CIAGP has worked with CISAC to build support for visual artist rights, in particular within WIPO's Standing Committee on Copyright and Related Rights (SCCR). A delegation of creators and CISAC staff, led by former CISAC Vice President and former CIAGP President Hervé DiRosa, alongside Senegal's Soly Cissé and Mexico's Julio Carrasco Bretón, met with WIPO officials in May 2018.

CIAGP has been keenly focused on the draft EU Copyright Directive in the Digital Single Market and has added its voice on several occasions to other creators' organisations to push for legislation that would provide creators with fair remuneration online.

CIAGP was also instrumental in the creation of a Latin American working group on visual arts. The group is presided by Fabiana Nascimento from Brazil's AUTVIS, with Yuriem Echeverria Cabrera from Argentina's SAVA as Vice President. Its goal is to identify and address the issues faced by visual artists in the region, in particular by pushing for resale right legislation in countries throughout the continent.

EDUCATION

Education and copyright awareness and relationships with the academic community are an important part of CISAC's work programme.

We work to shape current thinking on copyright and technology, reach out to a global online population and support research by post-graduate students.



CISAC partners with ALAI

In 2019, the International Literary and Artistic Association (ALAI) - a prestigious and influential academic body specialised in the study and discussion of copyright issues - will be dedicating its annual international congress to collective rights management.

A long-time and respected member of ALAI, CISAC was invited to be the main partner and sponsor of the event, which will be titled *Managing copyright – Hot topics and emerging business models in the individual and collective management of rights*.

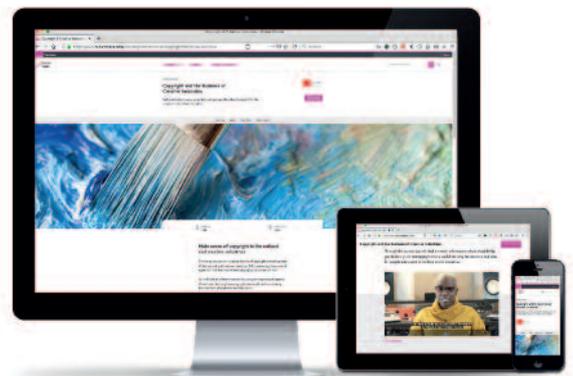
With copyright academics, scholars, government representatives and industry professionals from all over the world expected to attend the congress in the Czech Republic in September, this partnership will help increase CISAC's visibility and recognition as a leading player in the field of collective management.

CISAC's Massive Online Open Courses

Working with intellectual property lawyer and former CEO of UBC Marisa Gandelman, CISAC has developed its massive open online courses (MOOC) to give the broader public access to information related to the rights and protections of creators and the creative sector. After a successful first phase, a new edition of the copyright education course has started in the spring of 2019.

Launched in 2017 at FutureLearn, CISAC's first MOOC, "Exploring Copyright: History, Culture, Industry", had three runs, in English, Portuguese and Spanish in 2018. Three more editions of the original English version are scheduled in 2019.

A second CISAC global online course, "Copyright and the Business of Creative Industries", will launch in the first half of 2019. This new MOOC will focus on practical information about the operational, contractual and economics of the cultural and creative industries and the role copyright plays in each sector.



Supporting IP research with EIPIN



Furthering cooperation with academia to promote pro-creator policies, CISAC is a partner of the EIPIN Innovation Society Project. This project, managed by five IP research institutes across Europe that form the EIPIN Consortium, is based on multidisciplinary research and sees fifteen early stage researchers examine the role of intellectual property as a complex adaptive system in innovation.

CISAC will be hosting and assisting two doctoral candidates who are preparing thesis on "Copyright in the digital economy" and "Collective management organisations and institutional users" over a period of three months each in 2019.

TECHNOLOGY AND INNOVATION

The explosion of streaming and other rapid changes in technology have increased demands for support from member societies and partners in managing rights data. CISAC has implemented new projects and improvements to respond to these changes, led by a major project to overhaul the ISWC system.



ISWC upgrade to help societies

The ISWC (International Standard Musical Works Codes) is a unique code that identifies musical works and links them to their creators. The ISWC system plays a key role in the successful functioning of the digital music market, allowing millions of creators to get efficiently and fairly paid for their works.

In February 2019, CISAC announced that it had enlisted Dublin-based software company Spanish Point Technologies to upgrade the system. This is the latest of several upgrades over the years, which will help speed up the process by which authors' societies assign an ISWC code for faster circulation. The new platform will be rolled out by mid-2020. Societies will benefit from a cloud-based system that will help them in processing tremendous amounts of information.

CISAC pioneered the identifier, which pairs one work with one code, to meet demand for reliable information on musical works, in the late nineties. In 2002, the ISWC was adopted by the International Organization for Standardization (ISO) as a unique and accurate identifier (ISO 15707:2001).

CISAC's recent work on the ISWC breaks down into three key services:

- The ISWC Resolution Service offers a bulk service for the dissemination of ISWCs. It is aimed at confirming existing ISWCs for previously registered works.
- The ISWC Allocation Service is a fast ISWC assignment to new works so that it can be embedded in the digital value chain from the beginning of the creation process.
- The ISWC Metadata Retrieval Service offers online automated access from which related metadata (e.g., title, creators) is returned upon submitting an ISWC.

This next generation ISWC system will help societies manage the marked increase of music streaming services and provide greater data accuracy

Donal Cullen,
CEO Spanish Point Technologies

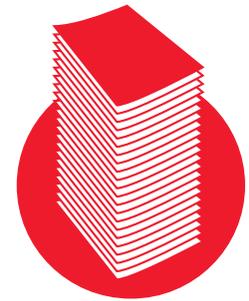
AIR Project

The Automated Images Recognition (AIR) project started in 2016 to track and identify works of art when used on websites. It can also be used in other areas such as images in books (if in PDF forms or as webpages), TV programmes, PDF documents, video streaming services and more.

The development phase included ADAGP and CISAC, as well as four other societies that signed up for the project: PICTORIGHT, SOFAM, VEGAP and VG BildKunst. Recently, ARS, AUTVIS, SABAM and Bildupphovsrätt joined the group.

AIR uses a fingerprinting technology provided by Videntifier to uniquely identify each work and match with its representation on images. The AIR database currently contains over 632,000 images. 100 users have access to the tool. Efforts have been put into improving the user experience through more intuitive interfaces and improved process flows.

The IT infrastructure has been stabilised and runs a more reliable and scalable database. CISAC is now making new improvements, such as integrating AIR with the internal invoicing systems of societies. It is also envisaged that authors will ultimately interact with the system to upload and manage their images and artworks themselves.



632,000 IMAGES

FastTrack Integration

FastTrack is a Paris-based Digital Copyright Network whose owners are 13 societies, including 9 CISAC Board members. CISAC has been a long-time partner in the design, development and implementation of some of the tools created by FastTrack, which CISAC offers its members and third parties. These include CIS-Net, the AV Index, CSI or Rights Holders Access to MWI.



To bring greater operational efficiencies and cost savings, CISAC, which is the exclusive customer of FastTrack, is now planning an integration process with the technology company. The integration, planned for completion at the start of 2020, would help in the implementation of new projects and improve IT governance and process monitoring. It would also streamline working groups and committees that are active in both companies.

TRANSFER OF VALUE

Inadequate remuneration of creators for creative works used by commercial content sharing platforms such as YouTube remains a critical priority for CISAC. The past year has seen intense lobbying to fix this “transfer of value” issue, with the eventual adoption of the EU Copyright Directive.

The transfer of value derives from a profound flaw in legislation that allows digital platforms that host and share creative content uploaded by users to avoid being licensed under copyright laws and to use obsolete “safe harbour” regime to profit from the works of creators. The issue is reflected in CISAC’s 2018 Global Collections Report, showing that digital collections, despite more than tripling in the last five years, still account for only 13% of global income for CISAC member creators.



After four years of intense lobbying by rightsholders with consistent support from CISAC, the EU Directive was finally adopted in March 2019. It is an important step towards addressing the problem. Article 17 (formerly article 13), much debated and lobbied against by opponents, establishes for the first time that online content sharing service providers shall have a licence and can be held liable for copyright infringement.

CISAC has closely supported sister organisations GESAC, EVA and SAA. In July 2018, following his leadership of an artists’ delegation to Brussels in March, Jean-Michel Jarre made a keynote speech at a major European Parliament conference, attended by EU leaders. “What we want today is very simple: we are relying on ancient laws, dating from before the Internet, to create the heritage of tomorrow”. These interventions were timed in advance of the European Parliament’s first vote on the EU Directive in July.

What we want today is very simple: we are relying on ancient laws, dating from before the Internet, to create the heritage of tomorrow



CISAC President Jean-Michel Jarre addresses the European Parliament about cultural heritage and the EU Copyright Directive.

Jarre set out CISAC’s position in a four page interview in the French national newspaper Le Monde, arranged by CISAC. The article was headlined “YouTube must not become a monopoly”. These efforts were supported by a new CISAC-commissioned viral “drummer” video. CISAC has also regularly joined multi-signatory statements by creators and partner organisations and the rightholders coalition with more than 260 organisations.



CISAC President Jean-Michel Jarre’s call to action in Le Monde.

CISAC has also brought its international influence and expertise to support advocacy at a global level. In 2018, the CISAC-commissioned Liebowitz economic study highlighted how the misapplication of safe harbours is depriving creators of remuneration, profiting global digital platforms and distorting competition.

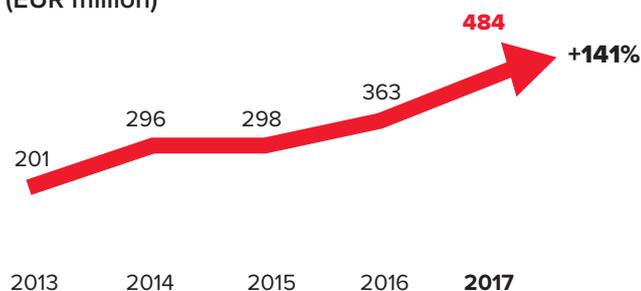
Furthermore, CISAC has engaged governments in Korea, China and Japan and backed the transfer of value campaign at WIPO at discussions on Copyright Related to the Digital Environment. In October 2018, CISAC’s delegation brought the transfer of value to the agenda of the United Nations in a meeting with the Secretary-General (page 32).

PRIVATE COPYING CISAC STUDY BACKS NATIONAL CAMPAIGNS FOR LAWS AND LEVIES



Private copying remuneration is a key lobbying focus for CISAC, representing an important and, in many cases, still untapped revenue stream for creators. Private copying levies reported in the 2018 Global Collections Report rose 33.3% to €484 million, the fastest-growing collections category.

Global private copying collection
(EUR million)



CISAC lobbying has helped expand private copying collections, with legislative progress being made particularly in the Africa region. Levies can make a very significant difference in national markets where collections overall are low, bringing a reliable income to creators for acts of copying that cannot be effectively licensed or monitored.

Throughout 2018, CISAC leveraged its Private Copying Global Study, presenting in-depth analysis of laws across 191 countries. This has proved a unique and influential resource, highlighting the legal and enforcement requirements for governments to introduce an effective private copying regime. New educational flyers summarising the study have been distributed to societies, media and policy maker in multiple languages - English, French, Spanish, Arabic, Portuguese and Korean.

A priority in Africa

Africa was at the core of CISAC's actions in 2018 (pages 60-61). A series of advocacy initiatives in countries including Algeria, Senegal and Ivory Coast have engaged governments at the highest level. With support from CISAC lobbying, Morocco, Cape Verde and Tunisia have begun collecting for private copying, according to data made available in 2018. Private copying revenue has increased by over 100% since 2013 in the region, totalling €11 million in 2017. Morocco saw collections more than quadruple to €4.25 million. Madagascar is setting up a rate-setting commission while Senegal plans to start collecting in 2019.

Support in Mexico and Central and Eastern Europe

In Latin America and the Caribbean, only two countries – Paraguay and the Dominican Republic - have private copying legislation. Raising awareness of the situation in Mexico, the loss to creators and the international analysis in the CISAC study, was the focus of a press conference organised by Mexican society SACM around CIAM's annual congress in November (page 40).

Private copying is the third largest revenue source for creators in Central and Eastern Europe. In Belarus, Bulgaria, Georgia, Moldova, Serbia, Slovenia, Turkey and Ukraine, CISAC has been supporting calls for national authorities to adapt systems to the digital age and properly enforce the levy. Supported by CISAC, Lithuania adopted measures enabling literary, visual arts and dramatic authors to receive private copying remuneration.

Private copying boosts artistic creation, but we need the legal mechanisms to charge it. It is not fair that we are limited to the exclusive right to authorise or prohibit our works without obtaining compensation for it

Maestro Armando Manzanero Canché,
President SACM, Mexico

AUDIOVISUAL CAMPAIGN WORKING FOR FAIR REMUNERATION FOR AUDIOVISUAL CREATORS



CISAC is working with Writers and Directors Worldwide (W&DW) and other partners to promote an inalienable right of remuneration for audiovisual authors, a campaign which has seen notable steps forward in the last year.

Latin America continues to be an inspiration in this global effort. After four years of lobbying, the Brazilian government authorised in December 2018 two audiovisual societies, *Diretores Brasileiros de Cinema e do Audiovisual (DBCA)* and *Gestão de Direitos de Autores Roteiristas (GEDAR)* to collect royalties for screenwriters and directors for the first time.

In Colombia, the government authorised the audiovisual society REDES as a collective management entity. This gives REDES the legal status to manage the rights of audiovisual authors in Colombia, established by the 2017 Pepe Sánchez Law from CISAC and other CISAC joined organisations including ADAL, DASC, ALGyD, Argentores, DAC and SGAE in supporting REDES.



Attendees of W&DW congress read the remuneration right for audiovisual authors flyer produced by CISAC, W&DW and SAA.

CISAC Remuneration Study

A major study published by CISAC and W&DW in May 2018 has bolstered the global campaign. The “AV Remuneration Study” by Professor Raquel Xalabarder outlines an international legal framework for introducing an unwaivable and inalienable remuneration right for audiovisual authors. With a summary flyer produced in six languages, it has been leveraged by societies and partners globally.



Progress in the EU

In Europe, CISAC has worked to reinforce the lobbying efforts of SAA, FERA and FSE around the EU Copyright Directive, bringing the international creators’ voice in several joint statements. The text finally agreed contains important provisions for audiovisual creators, including Article 18, which for the first time introduces the principle an authors’ right to fair and proportionate remuneration. CISAC has leveraged support for the directive from other regions of the world. The directive also introduces a contract adjustment mechanism in the event that remuneration would be disproportionately low.



Renowned film director and CISAC Vice President Jia Zhang-ke speaks during a panel to raise awareness in China about the importance of copyright protection.

China - Pingyao International Film Festival

CISAC’s lobbying for audiovisual rights has found an influential platform at the PingYao Crouching Tiger Hidden Dragon International Film Festival in China, founded by CISAC Vice-President Jia Zhang-Ke. In October, CISAC hosted a seminar at the festival on “Copyright Protection of Audiovisual Creators: Present and future”.

Focus on Africa

CISAC is supporting efforts to strengthen audiovisual creators’ rights in Africa. Working in partnership with Organisation Internationale de la Francophonie (OIF), CISAC in November organised a regional workshop in Rwanda, aimed at improving societies’ operational skills when negotiating licenses with TV and radio broadcasters.

In parallel, CISAC lobbied for audiovisual rights at an international conference organized by local authorities and attended by delegates from EU, Canal +, Trace TV, GIZ (German Cooperation), Alliance Française, broadcasters, audiovisual authors and film federations.

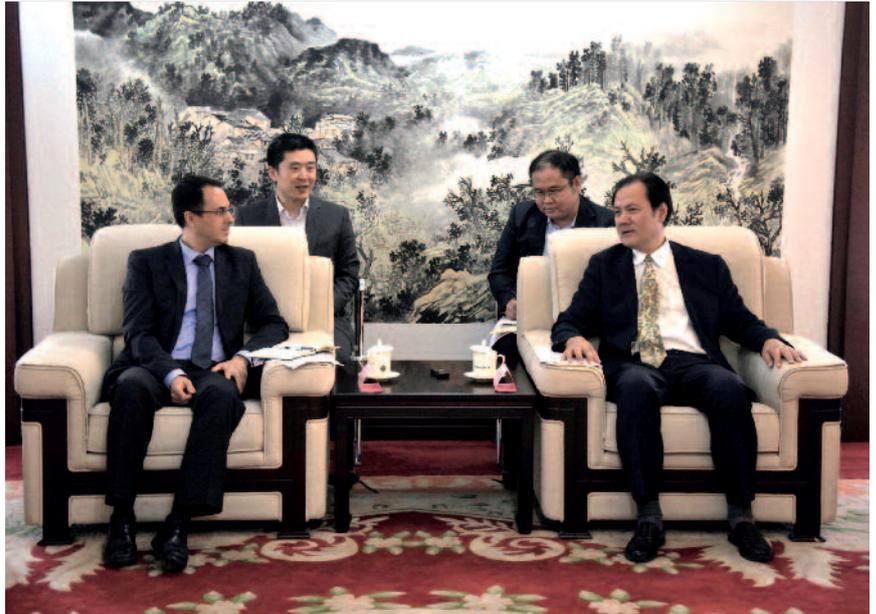


Scott Roxborough (European News Editor, The Hollywood Reporter), Leonardo de Terlizzi (CISAC Legal Advisor), Samuel Sangwa (CISAC Director Regional of Africa), Laza (APASER President), René Bourgoïn, Ivory Coast High Authority of Audiovisual Communication Director General.

RESALE RIGHT FOR VISUAL ARTISTS

Focusing on WIPO, Japan and China

CISAC's campaign for visual artists' resale right continues, in collaboration with European visual artists' organisation EVA and the International Council of Creators of Graphic, Plastic and Photographic Arts (CIAGP). A two-pronged strategy focuses on the World Intellectual Property Organization (WIPO) in Geneva and pressure at national and regional levels.



CISAC DG seeking the support of CFLAC Vice President Li Qianguang on the introduction of the resale right in China.

Visual artists are protected by the resale right in more than 80 countries in the world, which ensures them a small percentage of the resale price when their works are re-sold by galleries and auction houses. The resale right is an important source of income, totalling €43 million worldwide, according to CISAC's 2018 Global Collections Report.

CISAC is focused on key countries, such as Japan and China, with strong proponents of the resale right and whose support would increase global momentum for an internationally-adopted right.

CISAC's efforts at WIPO are concentrated on the Standing Committee on Copyright and Related Rights (SCCR). In May 2018, at the 36th SCCR session in Geneva, CISAC secured several meetings with coordinators of key regional groups (Africa, GRULAC, CACEEC), the US and China delegations, as well as with WIPO Director General Francis Gurry and Deputy Director General Sylvie Forbin. Thanks to CISAC's efforts, the SCCR set up a "task force" to review all aspects of the resale right and make recommendations. A first meeting of the task force took place on December 13th, 2018 and a report is expected in April 2019.

The task force includes several advocates of the resale right, including Professor Sam Ricketson of the University of Melbourne, Australia, whose 2016 study commissioned by CISAC has been a key driver of the global campaign. Also in the group are Mexican visual artist Julio Carrasco Breton, and Marie-Anne Ferry-Fall, Director General of France's visual arts society ADAGP.

National pressure points

In September 2018, a CISAC delegation, led by CISAC's Director General, met the newly appointed Director General of the Japan Agency for Cultural Affairs, the government body overseeing copyright issues, to push for the resale right. In Canada, as part of the current review of the country's Copyright Act, CISAC presented a submission calling for the introduction of a resale right in Canadian legislation, highlighting the benefits of the resale right for Canadian artists.



The "Rights of visual artists in Latin America" seminar, organised by CISAC with support from the EU Intellectual Property Office and IP Key, examined the resale right.

In China, where there is currently a review of copyright legislation, CISAC's Director General and Regional Director for Asia-Pacific met in September 2018 with senior government officials at the National Copyright Administration of China (NCAC). China's government support at WIPO for an international treaty on resale right would have a strong influence internationally.

CISAC supports visual arts societies within its global network. A CISAC seminar in Santiago, Chile, in October 2018, supported by the EU Intellectual Property Office and IP Key, brought together 7 societies from the region.

COPYRIGHT BUY-OUT NEW STUDY TO HELP SOCIETIES AND CREATORS

As the video-on-demand (VOD) market grows, the use of buy-out clauses is becoming more frequent by producers of content. Authors consenting to buy-out clauses surrender full control of their work and waive any share of the income derived from such exploitation. These developments introduce new complications to CMO licensing negotiations, which may jeopardise the remuneration of creators.



Buy-outs are permitted due to the principle of freedom of contract. However, they are increasingly being challenged, especially in Europe where all-encompassing contracts may be prohibited.

In 2018, to bring further clarity to the issue, CISAC commissioned a study on buy-out clauses for audiovisual authors and authors of music used in audiovisual works. The study, by German Professor Agnes Lucas-Schloetter, will be completed in 2019. An initial draft was discussed at the CISAC Global Policy Committee (GPC) meeting in February of 2019.

The project aims to be an invaluable information source for CISAC societies and creators, helping them in both commercial decisions and policy lobbying on this growing practice.



The study will provide analyses of:

- **Markets worldwide** and comparative contractual practices.
- **Legal frameworks** applicable in countries where buy-out provisions are being used.
- **Copyright ownership** and private contractual agreements.
- **Potential infringement** of national copyright legislation through use of another's country law, and disruption of market practices.
- **Developments in the EU**, notably on fair remuneration and the “transparency triangle” (articles 18 to 22) in the new Directive on Copyright in the Digital Single Market.

As an example, the study will review the issues created when author-protective rules of copyright contract law are evaded by choosing the law of another state. Free choice of governing law is not often favourable to creators; however, freedom, as some countries, such as Germany, mandate that equitable remuneration cannot be derogated through choice of law.

In parallel, the Asia-Pacific Music Creators Alliance (APMA), with the support of the CISAC Asia-Pacific Office, has commissioned Professor Alice Lee of Hong Kong University to conduct a study on the “buy-out” issue specifically in the Asia-Pacific region and specifically for music. This study will look at laws, government policies, and general industry practices, and makes recommendations on how authors' rights can be better protected in the region. It is expected to be completed in May 2019.



EUROPE



CISAC has 108 societies in 47 countries in Europe grouped under the CISAC European Committee. Based in Budapest, the CISAC Regional Office for Europe oversees CISAC support in the region, with a principal focus on Central and Eastern Europe and Central Asia (CEE). This covers 48 societies in 26 countries.



According to the 2018 CISAC Global Collections Report, Europe is the largest region for collections with 56.4% of the worldwide total.

Members collected €5.4 billion, an increase of 5.7% over the previous year.

In 2017, CEE collections increased 8% to €424.3 million. Music accounts for 77%, followed by audiovisual (13.3%), drama (7.1%), literary (1.4%) and visual arts (0.9%). Copyright awareness and enforcement remain major issues particularly in Azerbaijan, Albania, Armenia, Bulgaria, Bosnia and Herzegovina, Macedonia, Ukraine, Turkey as well as Central Asian Countries.

PROMOTING BEST LEGISLATIVE AND “ONE-STOP SHOP” SOLUTIONS

CISAC is playing a key role in advising governments on legislative best practices and promoting efficient “one-stop” shop licensing. It successfully intervened before Czech and Slovak legislators to prevent detrimental copyright amendments. The confederation was also active in promoting and supporting effective “one-stop shop” solutions in Moldova, Ukraine and Turkey.

A major victory was achieved in Romania in January when new Romanian Copyright Act amendments were secured. In co-operation with national member UCMR-ADA, CISAC was instrumental in preventing harmful proposals and safeguarding the interests of the local and foreign rightsholders. The new law introduces extended collective licensing and guarantees smooth collective management operations in Romania.



CISAC joins the public consultation organised by the Romanian Ministry of Culture on the draft EU Copyright Directive.

CISAC is monitoring Ukraine following the July 2018 adoption of the collective management law, which might redress the country’s chaotic licensing landscape, if properly implemented. Support has been provided to provisional members NGO UACRR and AUPO CINEMA. CISAC’s regional director also joined a WIPO seminar in Tel Aviv, organised with the Israeli Ministry of Justice, regarding potential regulatory framework changes. CISAC advocated “one-stop shop” solutions and proper state supervision of societies.



Video-on-demand and improving database efficiencies were at the heart of CTDLV discussions in Tbilisi.

GOVERNANCE AND FACILITATING DIALOGUE WITH GOVERNMENTS

CISAC works with societies to improve governance and negotiating practices. The regional office continues to assist Albautor in Albania, the first European society selected under the new developmental review process. In June 2018, a developmental review was initiated for FILMAUTOR in Bulgaria to assist with a local cable operators dispute.

The regional office helped developing societies attend the CTDLV in Tbilisi to train them about audiovisual rights management.

CISAC has also intervened to prevent unfavourable collective management developments, including objecting to the arbitrary termination of PAM Montenegro’s licence and preventing Moldavian Copyright Act amendments that would have compromised the independence of collective rights management.

UNLOCKING PRIVATE COPYING POTENTIAL

Private copying is the third largest revenue source for creators in CEE, accounting for approximately €44 million in 2017. Increasing these revenues can be achieved if better enforcement is enacted.

CISAC is leveraging its Private Copying Global Study, focusing on countries including Belarus, Bulgaria, Georgia, Moldova, Serbia, Slovenia, Turkey and Ukraine. National authorities are often not properly enforcing private copying nor promptly updating national systems to the digital era.

Lithuania is a positive example. In November, its Parliament adopted legislation to broaden the scope of private copying remuneration to cover authors of literature, visual arts and drama in addition to updating the country’s reprography scheme.



Gabor Faludi from Artisjus and the regional director for Europe at the CISAC/BIEM private copying seminar in Budapest.



Societies and government bodies came together in Budapest to examine how to boost private copying and reprography in Central and Eastern Europe.

In December, CISAC organised the 15th annual Budapest seminar as a platform to share private copying and reprography strategies for societies and governments in the region. The event examined legal developments, collections, enforcement and distribution. State regulatory representatives from 10 CEE countries attended.



CANADA USA

Collections in Canada/USA totalled €2.13 billion in 2017, growing 7.3% and accounting for 22% of global collections. Digital collections have surged by more than 300% in the last five years. The year has seen landmark legislative advancements for creators.



MMA TRANSFORMS MUSIC LICENSING

The past year was eventful for CISAC members in the United States with the passing of the Orrin G. Hatch-Bob Goodlatte Music Modernisation Act (HR 1551), which transforms the country's music licensing framework.

The bill passed the House 416-0 on April 25th and received a unanimous vote in the Senate on September 18th. It was signed into law on October 11th by President Donald Trump, who hailed the legislation as “a landmark bill.”

The MMA calls for the creation of a new rights management organisation, the Mechanical Licensing Collective (MLC), to license and administer mechanical rights paid for by digital companies, which will now benefit from a blanket licence for mechanical rights. The bill also changes the way rates are set for performance rights societies American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music Inc (BMI). The MMA will be in its application phase throughout 2019.

CONSENT DECREES REFORMS

ASCAP and BMI have been highly engaged on proposed changes to the consent decrees that put their activities under government control - in particular the rate setting process, which depends on rate court judges. The US Justice Department's head of the antitrust division Makan Delrahim said at a Senate hearing that he was evaluating the impact of relaxing the consent decrees that rule ASCAP and BMI.

In a joint open letter in March 2019, Elizabeth Matthews and Mike O'Neill, CEOs of ASCAP and BMI respectively, have asked the US Department of Justice to replace the current ASCAP and BMI consent decrees “with newly formed decrees that would protect all parties.” These new decrees would contain four key provisions: full access to ASCAP and BMI's repertoire for music users; retaining the rate court process for resolution of rate disputes, as outlined in the MMA; continue to receive non-exclusive US rights from writers and publishers; and preserving the current forms of licences.

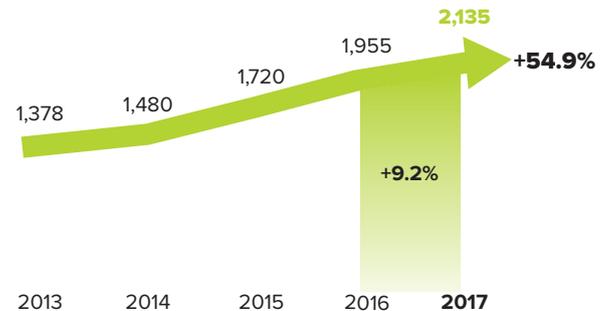
Ultimately, a vibrant PRO system is important to maintain the balance of the industry. With more music being used than ever before, it is critical to safeguard the value of the performing right and grow the income stream it generates for creators

Elizabeth Matthews and Mike O'Neill,
CEOs of ASCAP and BMI



ASCAP and BMI reported record collections in 2018 (for the year 2017), exceeding in each case a billion dollars (as a privately-owned company, SESAC does not report its financial results). Both societies were active on the licensing front, renewing agreements with established players, such as ASCAP with YouTube and BMI signing new deals with Amazon, Apple Music, Hulu, Netflix, YouTube, SoundCloud and Spotify.

Collections grow by 54.9% in five years (USD million)



CISAC published a special focus on the US market in its 2018 Global Collections Report.

LEGISLATIVE HOPES FOR VISUAL ARTISTS

In the visual arts sector, 2018 saw the introduction in the Senate and House of Representatives of the American Royalties Too (ART) Act of 2018 that calls for visual artists to receive a 5% royalty of the sales price when their works are resold at auctions houses. The ART Act would bring the US in line with the European Union and some 80 countries that do have resale right legislation. At this stage, the bipartisan bill – welcomed by US visual arts society ARS and supported by CISAC – has yet to be added to the House or Senate’s agenda.

CISAC SUPPORTS CANADA RESALE RIGHT LOBBY

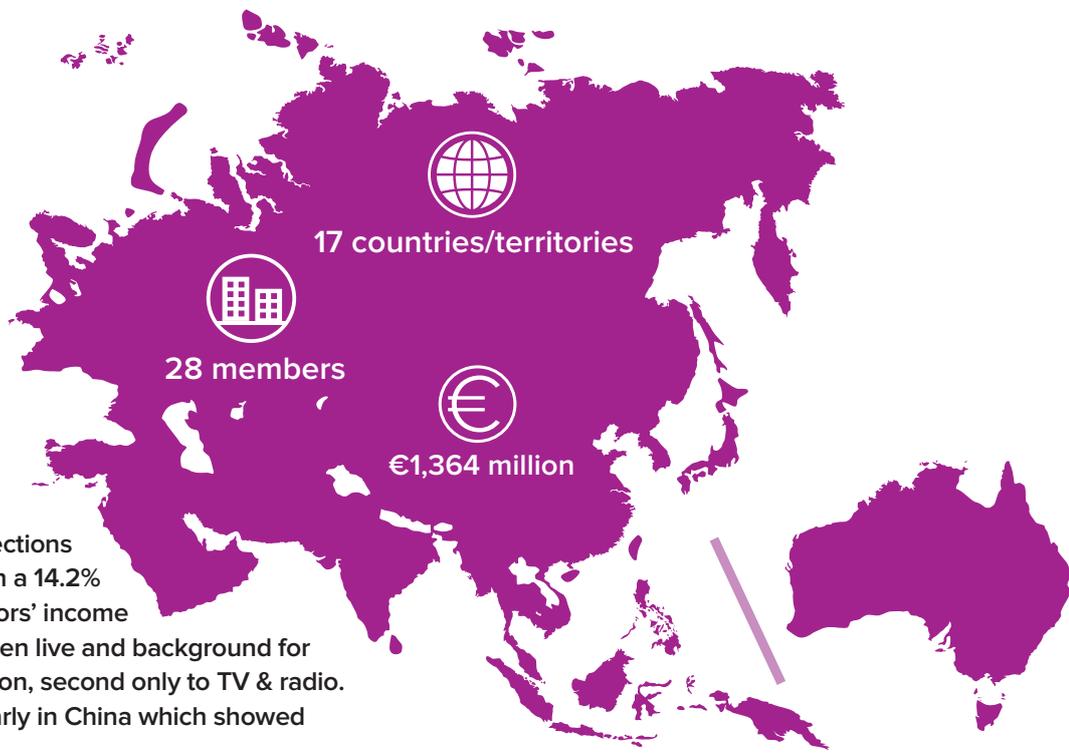
In Canada, the government launched a full review of the Copyright Act. It has also tackled the much-awaited reform of the country's Copyright Board, with an increased budget allocation. SOCAN said that, with the new impetus and budget allocations, the Board should be able to be “more efficient and expeditious.” Supporting this position, CISAC sent a submission calling for the introduction of a resale right. The submission was made to Canada’s Standing Committee on Industry, Science and Technology and to the Standing Committee on Canadian Heritage.

To comply with the new United States-Mexico-Canada Agreement (USMCA), Canada has adjusted its term of copyright in works to the life of the author plus 70 years, from life plus 50 years, similar to the term applied in over 75 countries worldwide, including the United States, Australia, and the European Union. The move was welcomed by SOCAN and CMRRA.

Changes also took place in the rights management marketplace, with Toronto-based SOCAN acquiring Montréal-based mechanical licensing collective SODRAC in a non-monetary deal. The other mechanical society in Canada, CMRRA, is currently owned by US rights society SoundExchange.



ASIA PACIFIC



Asia-Pacific member society collections reached €1.35 billion in 2017, with a 14.2% global share of collections. Creators' income from digital channels has overtaken live and background for the first time, reaching €307 million, second only to TV & radio. Digital is driving growth, particularly in China which showed 24% growth in 2017.

CISAC's priorities in the region are to support growth and development, particularly in China, Indonesia and Korea. In 2018, CISAC launched the 2018 Global Collections Report during the China International Import Expo, a widely reported event highlighting progress and collaboration on modernising China's copyright framework (page 33).

STRENGTHENING THE COPYRIGHT ENVIRONMENT IN CHINA

In China, CISAC continued to strengthen relations with key stakeholders. CISAC has been working closely with Music Copyright Society of China (MCSC) and offering lobbying support to improve broadcasting and cinema licensing. It has also been providing comments and suggestions to the Chinese government for the ongoing copyright amendment process. There is also strong collaboration with the China Federation of Literary and Art Circles (CFLAC) to promote the interests of audiovisual and music creators, as well as to support the resale right campaign for visual artists.

CISAC is advocating for stronger audiovisual protections in China, participating in the Audiovisual Campaign at a forum during the 21st Shanghai International Film Festival in June 2018, and at the China International Copyright Expo, organised by WIPO and NCAC.



CISAC at the Forum on the Cultural and Economic Importance of Film and the Role of Copyright, organised by WIPO in Shanghai.



Pascal Rogard receiving the 2018 Award for Outstanding Contribution to the Protection of Audiovisual Copyright on behalf of SACD at the PYIFF.

CISAC Vice President Jia Zhang-ke has been actively supportive of CISAC's lobbying efforts. Copyright protection of audiovisual creators was placed at the core of the second Pingyao International Film Festival (PYIFF), particularly at a seminar on audiovisual copyright. At PYIFF, SACD received the 2018 Award for Outstanding Contribution to the Protection of Audiovisual Copyright.

IMPROVING PUBLIC PERFORMANCE LICENSING IN KOREA

CISAC supported KOMCA's lobbying efforts for an amendment in law to improve the collection of public performance royalties. The law currently restricts collections from most establishments playing music in public. The revised regulation would allow KOMCA to collect from cafés, gyms and shopping malls.



RESALE RIGHT LOBBYING IN JAPAN

CISAC continues to engage the Japanese government for its support of resale right discussions at WIPO and the introduction of the right for visual artists in Japan. CISAC held discussions with Toshiya Naito, Director General of the Agency for Cultural Affairs (ACA) to request maintaining an understanding position during WIPO resale right discussions and sought ACA support for the resale right to be included as a key item in the WIPO SCCR Agenda.



CISAC Director General and regional director met with Toshiya Naito, Director General of the Agency for Cultural Affairs.

LICENSING IN FOCUS DURING ASIA-PACIFIC COMMITTEES IN SINGAPORE AND INDONESIA

CISAC's Regional Asia-Pacific Committee met twice in 2018. In May, 19 societies met in Singapore on broadcast, satellite, cable, cinema and online music licensing.



In November, CISAC's Regional Asia-Pacific Committee gathered 14 societies in Indonesia, focusing on copyright buy-out, cinema licensing, online licensing and transfer of value. CISAC also joined the Asia Pacific Music Alliance (APMA) General Assembly. A study on the practice of copyright buyouts was presented, commissioned by APMA.

Creators Seminar in Jakarta focused on transfer of value and copyright buy-outs.

CISAC engaged with the Indonesian government during these meetings, encouraging the state-operated one-stop-licensing entity to maintain only a supervisory role. Indonesia is a fast-growing market, where the reported collections grew by 92.7% in 2017 and have increased tenfold since 2013. Digital income drives the growth for CISAC's member society WAMI, which makes up about three quarters of overall collections.

CISAC RE-ADMITS INDIA'S IPRS

In January 2019, CISAC welcomed back IPRS after two years of reforms, following the society's temporary exclusion in 2016. CISAC will continue monitoring, guiding and helping the society through the CISAC Developmental Review programme to align its governance, transparency, licensing, collections and distributions to global best practices. The Indian government also granted registration once again to IPRS under national copyright law.

I want to assure all those who entrust their copyrights to the 'new IPRS' of our determination to become, in the shortest possible time, a world-class society, accurately tracking and monetising all usage of their musical works in the country

Javed Akhtar,
Former CISAC Vice President and IPRS Chairman



LATIN AMERICA & THE CARIBBEAN



Collections on behalf of authors in Latin America and the Caribbean grew faster than in any other region, increasing by 22.7% to €609m in 2017. This represents a significant turnaround from the 6.4% decrease seen the previous year. It remains the fourth largest region for collections, with a 6.4% of the global share.

CISAC's regional office, based in Santiago, saw the arrival of a new director at the start of 2019. Rafael Fariñas, intellectual property lawyer and former head of Venezuelan authors society SACVEN, has succeeded Santiago Schuster, who had headed CISAC's regional team since 2009.

SUPPORTING FOR THE DEVELOPMENT OF AV AND AGP SOCIETIES

CISAC's regional office has been active in implementing the member support programme and the formation of new societies in the region. CISAC jointly organised a training seminars in Santiago for AGP societies with the Intellectual Property office of the European Union and IP Key. The seminar, attended by CREAMAGEN, SOMAAP, ARTEGESTIÓN, APSAV, AGADU, SAVA and AUTVIS, also discussed and approved a work plan for 2019.

CISAC also supported the audiovisual societies of Brazil - GEDAR and DBCA - in requesting the authorisation to operate as collective management organisations, which they obtained in November. Help was also given to REDES, whose authorisation was granted by the Colombian government in December. There was support also for Chilean society ATN, through an economic study supporting the implementation of the rates related to the Ricardo Larraín law, which introduced a remuneration right for audiovisual creators in 2016.



Societies from Argentina, Brazil, Chile, Ecuador, Peru, Mexico and Uruguay joined intellectual property leaders in Chile to help expand rights for Latin American visual artists.

TRAINING AND ASSISTANCE

Training is a key activity for the regional office. The team carried out a training programme in Quito for new presidents of collective management societies, followed by a seminar on good practices in corporate governance. The recommendations of four working groups were approved on matters of obligations and political participation, operational issues, training and communication, and internal controls and reputation.

The regional office also participated in a training seminar on collective management that took place in Barbados, coordinated by NORCODE. Representatives from ten countries and societies of the Caribbean participated. CISAC also coordinated a training course in Lima for officials of the Paraguayan society APA, with the assistance of the local society APDAYC.

CISAC provides valuable support to societies in their negotiations with users. The regional office joined negotiation meetings between APDAYC and cable TV operators in Peru. In Guatemala, through the MoU of Mexico, it contributed to negotiations with broadcasters and cable TV operators.

The CISAC regional office organised the international conference on collective management and competition law in Lima, within the framework of the CLC Assembly. Four panels of experts presented on competition law in relation to the activities of CMOs.



COOPERATION WITH COPYRIGHT OFFICES

The office maintains and develops good relations with copyright authorities throughout the region. The annual meeting of the Montevideo Group in Uruguay brought together the directors of copyright offices. Joint assessments and actions to promote copyright were planned.

A training course in documentation, collection and distribution for officials of copyright offices was held in Lima. CISAC also participated in a seminar on collective management for officials of the intellectual property office of El Salvador, and in a working group coordinated by WIPO and INDECOPI with directors of intellectual property offices.



Heads of Copyright Offices from the Latin American region meet at CISAC seminar in Montevideo.

PROMOTION OF COPYRIGHT

CISAC participated in courses, seminars and conferences at the universities of Buenos Aires (UBA), the International University of Quito, the Autonomous University of Mexico (UNAM), and the Don Bosco University (El Salvador), as part of the programme for the promotion of copyright in the region. The regional office also attended the seminar on copyright at the International Book Fair in Panama, and the symposium on copyright for judges, organised in Mexico by the Judicial School, INDAUTOR and SACM.



CISAC promotes best practices and compliance at NORCODE Caribbean training programme.



CISAC joins Midem Latin American Forum 2018 on protecting creation and authors' rights.

Through the regional office, CISAC also took part in the first edition of MIDEM Latin America, in Brazil and shared information about the current state of copyright in Latin America regarding musical works, the role of CMOs and the management of rights in the digital environment.



AFRICA

African collections reached 75 million euros in 2017, up 11% from 2016. The two largest collecting countries in the region - South Africa (39 M) and Algeria (20 M) - were joined by Morocco (4 M), which started collecting private copying remunerations.



OBJECTIVES AND STRATEGIC APPROACH

The region has huge potential for collections growth. However, poor enforcement of authors' rights, the reluctance of major users to pay for the use of works, the lack of awareness of policy makers, and the limited operating capacities of CMOs remain major obstacles.

The establishment of representation agreements among African CMOs, the creation of an African Common database, and concerted efforts to license broadcasters are at the core of the region's development strategy. The implementation of effective private copying schemes and raising awareness through initiatives such as Africa Copyright and Collective Management Day are also regional priorities.

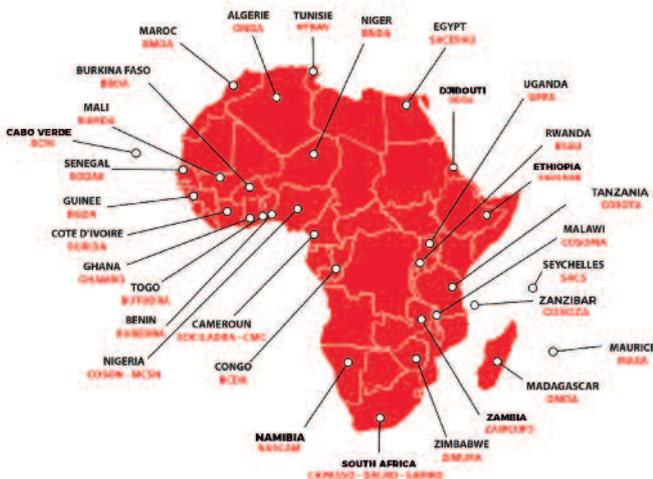
PRIVATE COPYING LOBBYING

As evidenced by countries such as Morocco and Tunisia, which reported private copying collections for the first time last year, CISAC's lobbying efforts are proving effective. A productive dialogue with policy makers, administrations, CMOs and business operators has resulted in private copying schemes appearing on the policy agenda of many African countries.

Campaigns in Algeria and Dakar, in April and September 2018, targeted over 15 countries that would benefit from the implementation of private copying in the medium term. They underscored the need to set up legislative and institutional frameworks, and improve CMO expertise in collecting and distributing operations.



16 societies, WIPO and IFRRO united in Dakar for a private copying in Africa seminar organised by CISAC with support from OIF.



CISAC AFRICA COMMITTEE

In July 2018, the Africa Regional Committee (CAF) convened in Abidjan, Ivory Coast. Representatives from over 25 CMOs mapped out a regional Strategic Plan, which includes reciprocal representation agreements among African CMOs, the creation of an African Common database, the concerted licensing of broadcasters, the support of private copying schemes and increased public awareness activities.

A new executive committee was elected, chaired by SAMRO CEO Nothando Migogo.



Over 20 CISAC member societies, helped by special artist “ambassadors”, held workshops, roundtables and live performances for the first annual African Copyright and Collective Management Day.

AFRICA AUTHORS RIGHTS DAY

On September 14th, 2018, as part of the plan to raise continent-wide awareness on authors’ rights as a driver of socioeconomic development, over 20 CMOs from the CISAC Africa committee held the first ever Africa Copyright and Collective Management Day. Roundtables, workshops, training and live performances gave policy makers, users, authors and the general public insight on the pivotal role of authors’ rights and collective management in fuelling creativity, creating sustainable employment and contributing to economic growth.

A resolution adopted by CAF members in Cabo Verde in January 2019 declared September 14th the official and permanent Africa Copyright and Collective Management Day.

TRAINING IN PARTNERSHIP WITH OIF

In July 2018, CISAC signed an agreement with the Organisation Internationale de la Francophonie (OIF), with the aim of sharing resources and fostering synergies to promote authors’ rights and develop efficient collective management schemes in Africa.

Training on the implementation of private copying remuneration took place in Dakar, Senegal, in September 2018 while a second seminar, in Kigali, Rwanda, was dedicated to licensing broadcasters.



The CISAC-OIF seminar in Kigali allowed societies to sit down together, share experiences and create two-year goal-orientated roadmaps.

REACHING OUT FOR COLLECTIVE MANAGEMENT

In November 2018, CISAC’s regional director for Africa took part in the Music In Africa ACCES conference in Nairobi, Kenya. The event saw major African music industry stakeholders, as well as prominent authors, engage in panel presentations, workshops and showcases. They discussed the challenges that currently prevent the music industry from reaching its full potential on the continent, as well as strategies and initiatives required to cope with ground-breaking changes in the production, distribution and consumption of musical works worldwide.



Presenting data from the 2018 Global Collections Report, the regional director called for updated legislation and the adoption of measures to better protect creators and their right to fair remuneration.

CISAC’s regional director presented the confederation’s latest data at the Music in Africa conference in Kigali.



EUROPE
47 countries
108 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AAS	M	M, D, AGP	AZERBAIJAN
ABYROY	P	M, AV, AGP	KAZAKSTAN
ACS	M	AGP	UNITED KINGDOM
ACUM	M	M, L	ISRAEL
ADAGP	M	AGP	FRANCE
AIPA	P	AV	SLOVENIA
AKKA-LAA	M	M, AV, D, L, AGP	LATVIA
AKM	M	M	AUSTRIA
ALBAUTOR	P	M, AV	ALBANIA
ALCS	M	AV, L	UNITED KINGDOM
AMUS	M	M	BOSNIA AND HERZEGOVINA
ANCO	P	M, AV	MOLDOVA, REPUBLIC OF
ARMAUTOR NGO	M	D, M	ARMENIA
ARTISJUS	M	M, L	HUNGARY
ATHINA-SADA	P	AV	GREECE
AUPO CINEMA	P	AV	UKRAINE
AUTODIA	M	M	GREECE
AZDG	P	AV	AZERBAIJAN
BILDRECHT GMBH	M	AGP	AUSTRIA
BILDUPPHOVSRÄTT	M	AGP	SWEDEN
BONO	M	AGP	NORWAY
BUMA	M	M	NETHERLANDS
CRSEA	A	NR	RUSSIAN FEDERATION
DACIN SARA	P	AV	ROMANIA
DACS	M	AGP	UNITED KINGDOM
DAMA	M	AV	SPAIN
DHFR	M	AV	CROATIA
DILIA	M	AV, L	CZECH REPUBLIC
DIRECTORS UK	M	AV	UNITED KINGDOM
EAU	M	M, AV, D, AGP	ESTONIA
EVA	A	AGP	BELGIUM
FILMAUTOR	M	AV	BULGARIA
FILMJUS	M	AV	HUNGARY
GCA	M	M, AV, D, L, AGP	GEORGIA
GEMA	M	M	GERMANY
GESAC	A	NR	BELGIUM
GESTOR	M	AGP	CZECH REPUBLIC
HDS-ZAMP	M	M	CROATIA
HUNGART	M	AGP	HUNGARY
IMPF	A	NR	BELGIUM
IMRO	M	M	IRELAND
IVARO	M	AGP	IRELAND
KAZAK	M	M, D, L	KAZAKSTAN
KODA	M	M	DENMARK
KOPIOSTO	M	M, AV, L, AGP	FINLAND
KUVASTO	M	AGP	FINLAND
KYRGYZPATENT	M	M, D	KYRGYZSTAN
LATGA	M	M, AV, D, L, AGP	LITHUANIA
LIRA	M	L, AV, D	NETHERLANDS
LITA	M	AV, D, L, AGP	SLOVAKIA
LITERAR-MECHANA	M	AV, L	AUSTRIA
MCPS	M	M, AV	UNITED KINGDOM
MESAM	M	M	TURKEY
MSG	M	M	TURKEY
MUSICAUTOR	M	M	BULGARIA
NCB	M	M	DENMARK
NCIP	M	M, D	BELARUS
NGO-UACRR	P	M, D	UKRAINE
OAZA	P	AV	CZECH REPUBLIC
OFA	P	AGP	SERBIA
OOA-5	P	AGP, AV	CZECH REPUBLIC
OSA	M	M	CZECH REPUBLIC
PAM CG	M	M	MONTENEGRO
PICTORIGHT	M	AGP	NETHERLANDS
PROLITTERIS	M	L, AGP	SWITZERLAND
PRS	M	M	UNITED KINGDOM
RAO	M	M, D, AGP	RUSSIAN FEDERATION
RUR	P	AV, M	RUSSIAN FEDERATION
SAA	A	AV	BELGIUM
SABAM	M	M, AV, D, L, AGP	BELGIUM
SACD	M	AV, D	FRANCE
SACEM	M	M	FRANCE
SACEMLUXEMBOURG	M	M	LUXEMBOURG
SAIF	M	AGP	FRANCE

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
SANASTO	M	L	FINLAND
SAZAS	M	M	SLOVENIA
SCAM	M	AV, L, AGP	FRANCE
SDADV	P	AV, M	ANDORRA
SGAE	M	M, AV, D, L	SPAIN
SGDL	A	L	FRANCE
SIAE	M	M, AV, D, L, AGP	ITALY
SOFAM	M	AGP	BELGIUM
SOKOJ	M	M	SERBIA
SOPE	M	D	GREECE
SOZA	M	M	SLOVAKIA
SPA	M	M, AV, D, L, AGP	PORTUGAL
SSA	M	AV, D	SWITZERLAND
STEF	M	M	ICELAND
STEMRA	M	M	NETHERLANDS
STIM	M	M	SWEDEN
SUIISA	M	M	SWITZERLAND
SUISSIMAGE	M	AV	SWITZERLAND
TALI	M	AV	ISRAEL
TEOSTO	M	M	FINLAND
TONO	M	M	NORWAY
UCMR-ADA	M	M	ROMANIA
UFFICIO GIURIDICO	A	M	HOLY SEE (VATICAN CITY STATE)
UPRAVIS	P	AGP	RUSSIAN FEDERATION
VDFS	M	AV	AUSTRIA
VEGAP	M	AGP	SPAIN
VEVAM	M	AV	NETHERLANDS
VG BILD-KUNST	M	AGP, AV	GERMANY
VISDA	M	AGP	DENMARK
ZAIKS	M	M, D, L	POLAND
ZAMP ASS. OF SLOVENIA	M	L	SLOVENIA
ZAMP MACEDONIA	M	NR	NORTHERN MACEDONIA
ZAPA	M	AV	POLAND
ZPAP	P	AGP	POLAND



CANADA/USA
2 countries
16 members

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

STATUS WITHIN CISAC

M = Member **A** = Associate **P** = Provisional

REPERTOIRE



M = Music



L = Literature



AV = Audiovisual



D = Drama



AGP = Visual Arts

NR = No Repertoire

**ASIA-PACIFIC**

17 countries/territories
28 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AMCOS	A	M	AUSTRALASIA
APG-JAPAN	A	AGP	JAPAN
APRA	M	M	AUSTRALASIA
ASDACS	M	AV	AUSTRALIA
AWGACS	M	AV	AUSTRALIA
CASH	M	M	HONG KONG
COMPASS	M	M	SINGAPORE
COPYRIGHT AGENCY	P	L, AGP	AUSTRALIA
CPSN	A	M	NEPAL
FILSCAP	M	M	PHILIPPINES
IPRS	M	M	INDIA
JASPAR	P	AGP	JAPAN
JASRAC	M	M, D	JAPAN
KOMCA	M	M	KOREA, REPUBLIC OF
KORRA	P	L, AGP	KOREA, REPUBLIC OF
KOSA	M	L, AGP	KOREA, REPUBLIC OF
MACA	M	M	MACAU
MACP	M	M	MALAYSIA
MCSC	M	M	CHINA
MCT	M	M	THAILAND
MOSCAP	P	M, AV	MONGOLIA
MRCNS	P	M	NEPAL
MÛST	M	M	TAIWAN, CHINESE TAIPEI
PAPPRI	A	M	INDONESIA
SACENC	M	M	NEW CALEDONIA (FRANCE)
SACK	M	AGP	KOREA, REPUBLIC OF
VCPMC	M	M	VIET NAM
WAMI	P	M	INDONESIA

**AFRICA**

32 countries
37 members

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

**LATIN AMERICA & THE CARIBBEAN**

24 countries
50 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AACIMH	M	M	HONDURAS
ABRAMUS	M	M, D	BRAZIL
ACAM	M	M	COSTA RICA
ACCS	A	M	TRINIDAD AND TOBAGO
ACDAM	M	M	CUBA
ADAVIS	A	AGP	CUBA
ADDAF	M	M	BRAZIL
AEI-GUATEMALA	M	M	GUATEMALA
AGADU	M	M, AV, D, AGP	URUGUAY
AMAR SOMBRÁS	M	M	BRAZIL
APA	M	M, D	PARAGUAY
APDAYC	M	M, D	PERU
APSAV	M	AGP	PERU
ARGENTORES	M	AV, D	ARGENTINA
ARTEGESTION	A	AGP	ECUADOR
ASSIM	M	M	BRAZIL
ATN	M	AV, D	CHILE
AUTORARTE	A	AGP	VENEZUELA
AUTVIS	M	AGP	BRAZIL
BSCAP	M	M	BELIZE
COSCAP	M	M	BARBADOS
COTT	M	M	TRINIDAD AND TOBAGO
CREAIMAGEN	M	AGP	CHILE
DAC	M	AV	ARGENTINA
DASC	P	AV	COLOMBIA
DBCA	P	AV	BRAZIL
DIRECTORES	M	AV	MEXICO
ECCO	M	M	SAINT LUCIA
GEDAR	P	AV	BRAZIL
JACAP	M	M	JAMAICA
REDES	P	AV	COLOMBIA
SACIM, EGC	M	M	EL SALVADOR
SACM	M	M	MEXICO
SACVEN	M	M, D	VENEZUELA
SADAIC	M	M	ARGENTINA
SAGCRYT	P	AV	MEXICO
SASUR	M	M	SURINAME
SAVA	M	AGP	ARGENTINA
SAYCE	M	M	ECUADOR
SAYCO	M	M, D	COLOMBIA
SBACEM	M	M	BRAZIL
SCD	M	M	CHILE
SGACEDOM	M	M	DOMINICAN REPUBLIC
SICAM	M	M	BRAZIL
SOBODAYCOM	M	M	BOLIVIA
SOCINPRO	M	M	BRAZIL
SOGEM	M	AV, D, L	MEXICO
SOMAAP	M	AGP	MEXICO
SPAC	M	M	PANAMA
UBC	M	M	BRAZIL

New CISAC members as of June 2018

SOCIETY	STATUS	REPERTOIRE	COUNTRY	REGION
ANCO	P	M, AV	MOLDOVA, REPUBLIC OF	EUROPE
CNRCMSE	P	M, AV, D, L, AGP	ETHIOPIA	AFRICA
CRSEA	A	NR	RUSSIAN FEDERATION	EUROPE
IMPF	A	NR	BELGIUM	EUROPE
NGO-UACRR	P	M, D	UKRAINE	EUROPE
OAZA	P	AV	CZECH REPUBLIC	EUROPE
SAA	A	AV	BELGIUM	EUROPE

Societies no longer CISAC members as of June 2018:

LATINAUTOR (URUGUAY, NO REPERTOIRE), UFW (FINLAND, L, D), GAI UZ (UZBEKISTAN, MU, AV, D), UACRR (UKRAINE, MU, D), VISCOPY (AUSTRALIA, AGP), SADIA (ANGOLA, MU), ASDAC (REPUBLIC OF MOLDOVA, MU, AV, D, L, AGP), SETEM (TURKEY, AV)



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CEO
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CEO
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Director General
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