

SERVING AUTHORS WORLDWIDE

CISAC

ACTIVITY REPORT 2015

**VISUAL ARTIST'S
RESALE RIGHT
WHY AN
INTERNATIONAL
TREATY IS
VITAL**

SPECIAL REPORT

CISAC @ WIPO

CREATORS CALL FOR
FAIR REMUNERATION
AT THE UN

CREATORS
SPEAK OUT
ON EUROPEAN
COPYRIGHT
PLANS

LATIN AMERICA
RALLY FOR
AUDIOVISUAL RIGHTS
DURING
"A DAY OF ¡ACCIÓN!"

2015

WHAT IS
ON THE
HORIZON AT
CISAC?

A YEAR OF CHANGE

NEW STRUCTURE, NEW STRATEGY, NEW ENERGY

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



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





CONTENTS



• PRESIDENT'S MESSAGE • 02



• A YEAR OF ACTION • 06



• OUR EXPERTISE • 18



• INTERNATIONAL COUNCILS OF CREATORS • 30



• GLOBAL REACH • 34



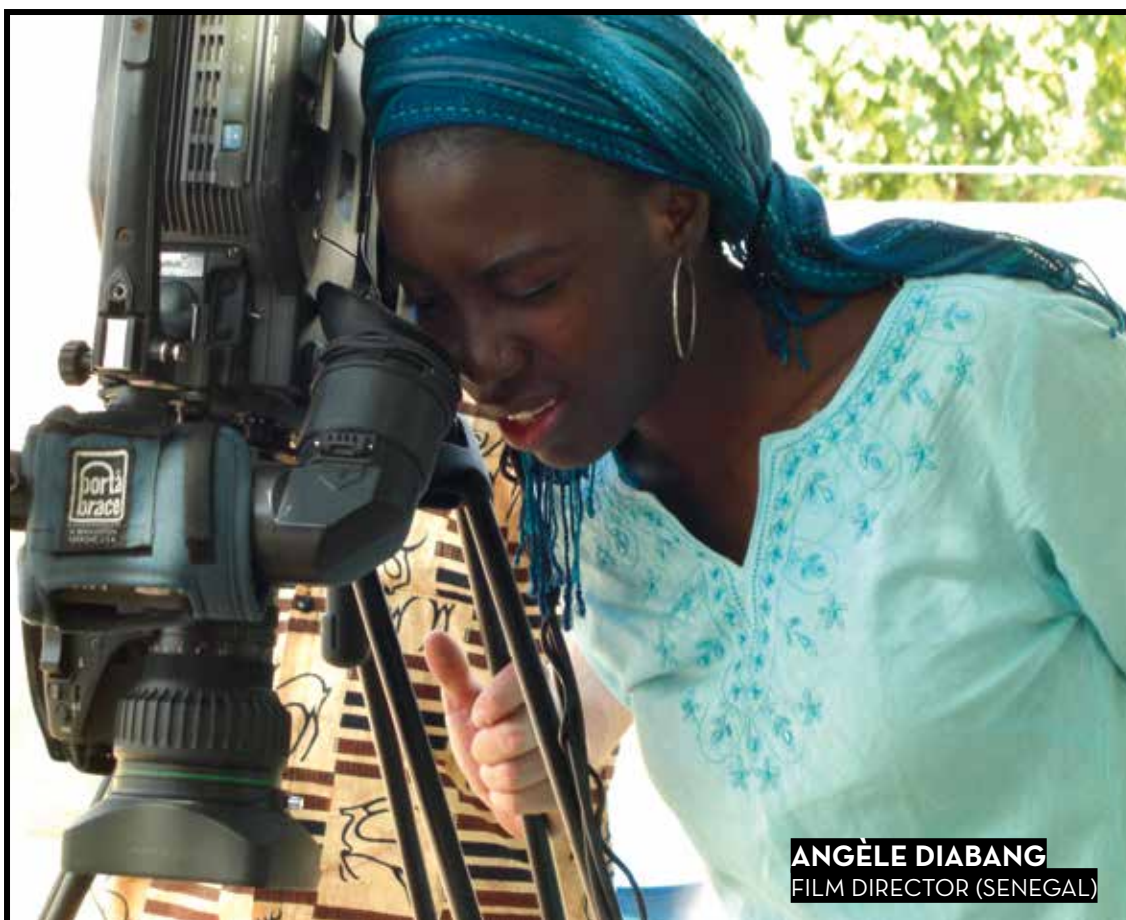
• REGIONAL OVERVIEW • 36

PROFILE	01	STRUCTURE	16	GLOBAL REACH	34
PRESIDENT'S MESSAGE	02	COMMITTEES	17	REGIONAL OVERVIEW: AFRICA	36
PRESIDENCY	03	GLOBAL POLICY AND LEGAL WORK	18	REGIONAL OVERVIEW: ASIA PACIFIC	38
KEY FIGURES	04	GOVERNANCE	22	REGIONAL OVERVIEW: EUROPE	40
A YEAR OF ACTION	06	TECHNICAL INFRASTRUCTURE	24	REGIONAL OVERVIEW:	
CISAC AT WIPO	12	COMMUNICATIONS	26	LATIN AMERICA & CARIBBEAN	42
THE PEOPLE BEHIND CISAC	14	CISAC IN THE NEWS	28	CISAC MEMBER SOCIETIES	44
BOARD OF DIRECTORS	15	INTERNATIONAL COUNCILS OF CREATORS	30		



PROFILE

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



ANGÈLE DIABANG
FILM DIRECTOR (SENEGAL)

“ WE ARE ON THE CUSP OF A GOLDEN AGE OF CREATIVITY

The digital revolution allows unprecedented access to the full range of humanity's artistic achievements and global demand for new music, movies, television shows, stories and images is higher than ever. Yet the future is not guaranteed.

Creators cannot devote their lives to art unless they know that they will be fairly remunerated. If our policies skew too much towards the bottom-line interests of big Internet and telecom companies, an essential driver of innovation and economic growth – the creators – will have to do something else and we'll all lose. Now is the time for action. Creators' interests must not be overlooked.

Fair remuneration for creation is not only a moral obligation of our society towards creators. It is also a necessity for the survival of our society's integrity, and of our culture and cultural heritage.

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

”



JEAN MICHEL JARRE
COMPOSER – PRODUCER /
PRESIDENT OF CISAC





ANGÉLIQUE KIDJO
SINGER – SONGWRITER /
VICE PRESIDENT



THE POWER OF A SONG

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



JAVED AKHTAR
SCRIPTWRITER – POET – LYRICIST /
VICE PRESIDENT



THE INTERNATIONAL GUARDIAN OF CREATORS

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



MARCELO PIÑEYRO
FILMMAKER /
VICE PRESIDENT



EVEN IN COUNTRIES WHERE SONGWRITERS

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



OUSMANE SOW
SCULPTOR /
VICE PRESIDENT



BY THEIR NATURE, ARTISTS ARE GENEROUS

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

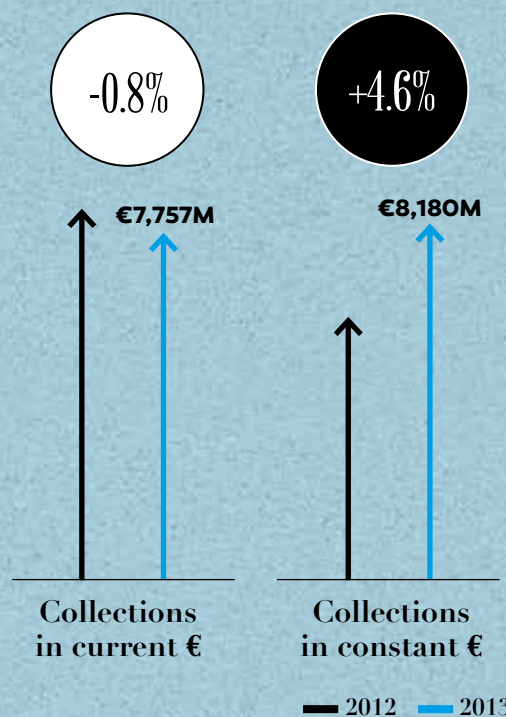
KEY FIGURES

(2013 DATA)



music
ACCOUNTED
FOR 87%
OF GLOBAL
COLLECTIONS

GLOBAL COLLECTIONS
€7.8BN

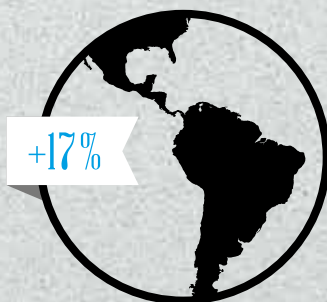


audiovisual accounted
FOR 6.1% OF GLOBAL
COLLECTIONS.

UP 7.7%



Europe:
61% of collections



Growth in Latin America
& Caribbean: +17%



Year-on-year growth
in BRICS countries: +30%



5%

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

+25%

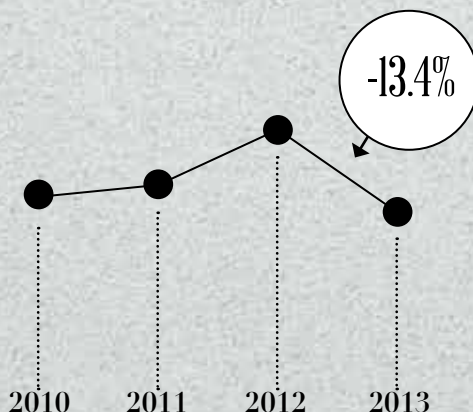
DIGITAL AND
MULTI-MEDIA
YEAR-ON-YEAR
GROWTH

Performing
Rights accounted for
78%
of total
collections

PERFORMING RIGHTS
COLLECTIONS REACHED
€6 BN
FOR THE FIRST TIME
UP 2.4%

PRIVATE COPYING LEVIES: **UP 5.0% TO 237 M€**

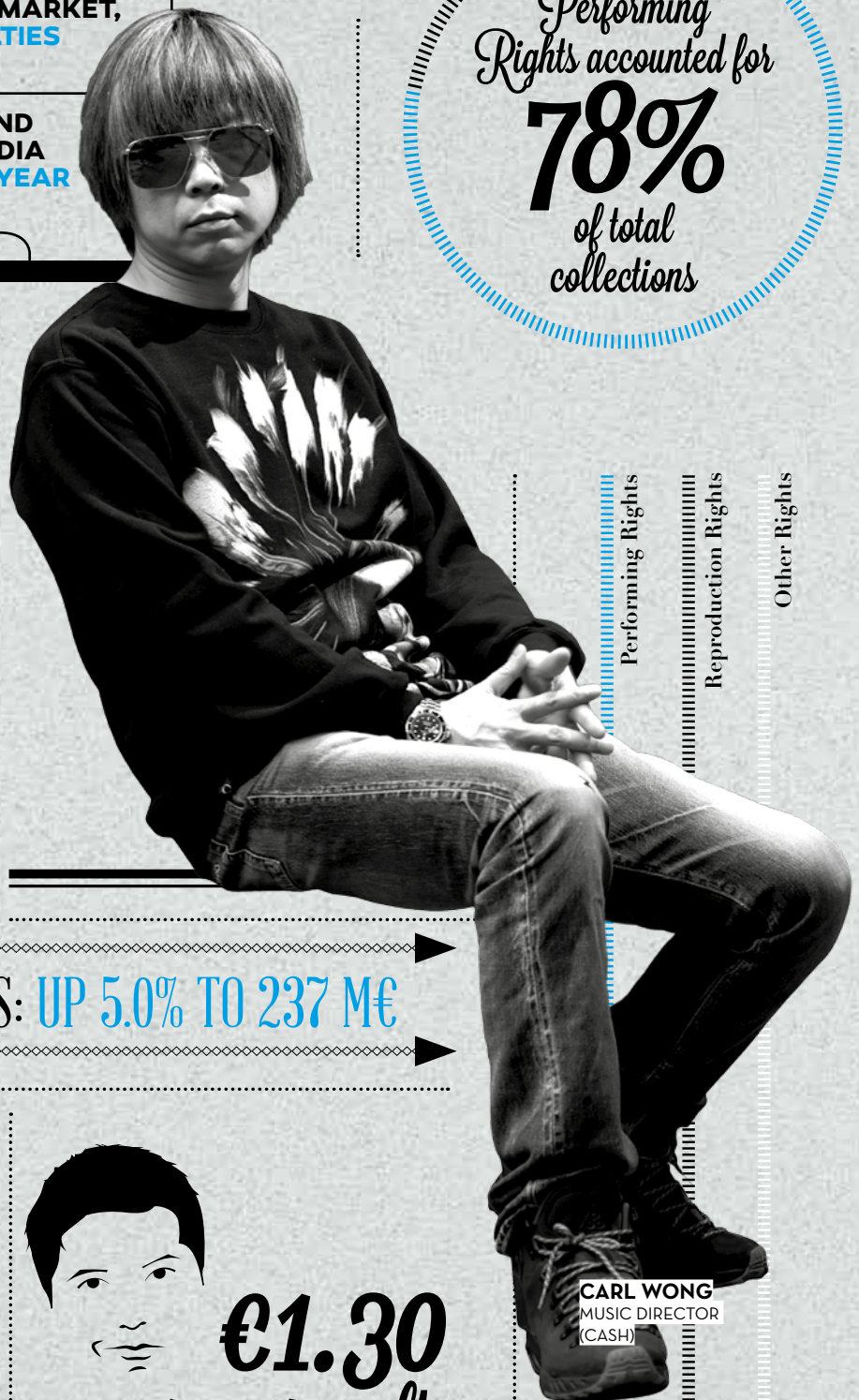
Reproduction rights



€1.30

average royalty
COLLECTIONS PER HEAD
OF POPULATION IN CISAC
COUNTRIES/TERRITORIES

CARL WONG
MUSIC DIRECTOR
(CASH)



Performing Rights

Reproduction Rights

Other Rights

03/04/2014
THE GLOBAL
POLICY COMMITTEE
 met for the first time,
 in Paris.

08/04/2014
IN BUDAPEST
 CISAC'S European Regional
 Office hosted a workshop
 for new AV societies.

20/05/2014
IN VIETNAM
 The Asia-Pacific Committee
 met with Vietnamese officials
 in support of local society VCPMC.

23-24/06/2014
THE LEGAL
COMMITTEE
 met in Prague.

10/07/2014
THE EXECUTIVE
GOVERNANCE
COMMITTEE
 met in Paris.

03/06/2014

CISAC/BMAT ISWC AGREEMENT SIGNED

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

05/06/2014

IN LONDON

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

06/06/2014

CREATORS ON STAGE AT CISAC GENERAL ASSEMBLY



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

16/06/2014

IN SERBIA

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

05/08/2014

IN THE US

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

02/07/2014

AROUND THE WORLD

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



BERYL RICHARDS
 DIRECTOR (DIRECTORS UK)



26/09/2014 MECHANICAL RIGHTS DAY

took place in Istanbul, jointly organised with BIEM.

02/10/2014 THE EXECUTIVE GOVERNANCE COMMITTEE

met in Paris.

10/10/2014 CISAC AND ARTES Y REDES

launched Colofón.info a new virtual community for creators.

13/10/2014 THE GLOBAL POLICY COMMITTEE

held its second meeting, in London.

12/08/2014

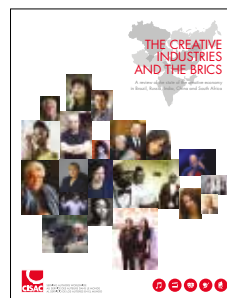
IN PANAMA

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

15/09/2014

THE BRICS

CISAC Study "The Creative Industries and the BRICS" highlights the potential of BRICS markets for creators. It shows that growth in the BRICS countries' creative sectors lags significantly behind overall economic growth, and offers a roadmap for a better future.



23/09/2014

IN CHILE

CISAC hosted a training seminar for representatives of 11 copyright offices from across Central and South America.

10/09/2014

IN BOGOTÁ

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

18-19/09/2014

IN MADRID

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

07-08/10/2014

IN MEXICO

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

14/10/2014

¡ACCIÓN! FOR AV RIGHTS IN CHILE

Over 150 screenwriters and directors, including celebrated Argentinean film director and CISAC Vice President Marcelo Piñeyro, called on the Chilean government to legislate an unwaivable right of remuneration for audiovisual creators. The event, called "A Day of ¡Acción!", was co-organised by CISAC and AV society ATN Chile, with the support of CISAC members ARGENTORES and SGAE, audiovisual creators' council Writers & Directors Worldwide, and the Latin American Directors Alliance (ADAL). In January 2015, Chilean President Michelle Bachelet set an important precedent in the region by signing a bill recognising these rights.

12/09/2014

IN HONDURAS

CISAC's Regional Office for Latin America & Caribbean assisted Honduran society AACIMH in concluding successful negotiations with broadcast television, cable and satellite providers in the country.

22-23/09/2014

IN GENEVA



CISAC took part in WIPO's 54th General Assembly, with two keynote speeches by CISAC President Jean Michel Jarre and a creators' panel with world renowned authors.



03-04/11/2014**IN LISBON**

CISAC Director General took part in an international conference on "Culture, the Right of the Author, Lusophony and the Future", organised by local society SPA.

11-12/11/2014**IN TAJIKISTAN**

CISAC Regional Director for Europe spoke on the need to promote collective management.

17-18/11/2014**THE ASIA-PACIFIC REGIONAL COMMITTEE**

met at JASRAC's offices in Tokyo.

19-20/11/2014**THE BOARD OF DIRECTORS**

met in Tokyo.

16/10/2014**IN NASHVILLE**

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

**21/11/2014****IN TOKYO**

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

16/10/2014**IN AMSTERDAM**

CISAC President Jean Michel Jarre spoke at the annual Amsterdam Dance Event, the biggest club festival in the world.

17/10/2014**IN LONDON**

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

02-03/12/2014**IN BUDAPEST**

Representatives from 25 Central and Eastern European authors' societies gathered for the annual CISAC/BIEM regional seminar, which focussed on communications skills.

24/11/2014**IN HONG KONG**

The reformed Media Technical Committee held its first meeting to discuss the future of on-line and broadcast licensing.

**22/12/2014****IN RWANDA**

The Pan-African Composers & Songwriters Alliance (PACSA) met with Rwandan creators and their society RSAU to discuss strategies to boost protection of authors' rights in the region.

20/01/2015
IN PARIS

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

22/01/2015
THE GLOBAL POLICY COMMITTEE
met at SACD's offices in Paris.

28/01/2015
THE FIRST MEETING
of the new CISAC/ICMP joint working group took place in Brussels.

29/01/2015
THE EXECUTIVE GOVERNANCE COMMITTEE
met in Brussels.

05-06/02/2015
THE EXECUTIVE COMMITTEE OF THE AFRICAN COMMITTEE
met in Rabat, Morocco at the invitation of local society BMDA.

15/01/2015

CIS-NET V4.7

was released with Live Performance Notifications and AVI Batch Services.

03/02/2015

CISAC LAUNCHED ITS NEW MONTHLY

e-newsletter for members, *CISAC Highlights*.

16/01/2015

IN THAILAND

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

05/02/2015

IN RABAT

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

19/02/2015

IN UKRAINE



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

26/01/2015

NEW WEBSITE LAUNCH

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

10/02/2015

GLOBAL COLLECTIONS REPORT

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



09/03/2015
THE FIRST MEETING
OF THE NEW BIEM/CISAC
 working group was held
 in Berlin.

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

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

14/03/2015

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



19/03/2015

IN PARIS

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

28/03/2015

IN PARIS



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

14/04/2015

IN BEIJING

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

20/04/2015

DAC AV SEMINAR

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



08/04/2015
THE EXECUTIVE GOVERNANCE COMMITTEE
 met in Paris.

20/04/2015
MEETINGS OF THE WORKING GROUPS
 on the Saint Lucia MoU and Central Americans MoU were held in Buenos Aires.

24/04/2015
IN BUENOS AIRES
 Latin American directors called for protection of rights of AV creators in solidarity with European filmmakers.

21/04/2015

IN BUENOS AIRES

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

22/04/2015

IN BUENOS AIRES

At the Latin America & Caribbean Committee meeting, over 30 societies from the region discussed the structural changes of CISAC and the organisation's priorities for 2015-2016. A PwC report was presented with recommendations on accounting practices in the region. Approval was given to lobby the Heads of States at the 'Iberoamerican Summit' and 'Summit of the Americas' for the inalienable right of remuneration for audiovisual authors. A regional survey on technical assistance and training needs was presented and a new Executive Committee was elected.

25/04/2015

IN AZERBAIJAN

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



27/04/2015

IN BANGKOK

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

27/04/2015

IN NEW YORK

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

28-29/04/2015

IN GEORGIA

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



CISAC AT WIPO - DAY 1



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

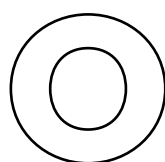
CISAC AT WIPO - DAY 2



01. (L-R) Hervé di Rosa, visual artist (France), Angèle Diabang, film director and producer (Senegal), Daphna Levin, screenwriter and director (Israel), Gadi Oron, CISAC Director General, Francis Gurry, WIPO Director General, Jean Michel Jarre, composer-producer and President of CISAC, Vinod Ranganath, playwright, screenwriter and director (India), Eddie Schwartz, composer-songwriter (Canada), and Tom Burges Watson, broadcast journalist; **02.** (L-R) Eddie Schwartz, Hervé di Rosa; **03.** Angèle Diabang; **04.** (L-R) Tom Burges Watson, Jean Michel Jarre, Daphna Levin, Vinod Ranganath.

CISAC AT WIPO

UPON CISAC'S INITIATIVE, THE UNITED NATIONS' WORLD INTELLECTUAL PROPERTY ORGANISATION (WIPO) WELCOMED CREATORS TO SPEAK AT THEIR GENERAL ASSEMBLY IN SEPTEMBER.



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

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

CALL FOR SUSTAINABLE MODELS

The panellists urged the ambassadors, diplomats and ministers in attendance to develop policies that protect creators' rights and ensure a fair, sustainable creative ecosystem. They cautioned against alarmingly low per-stream

payments, with Schwartz explaining: *"sales of one million records would at one time have paid me a modest middle class income and I would have received a platinum record. Looking at my digital royalty statements today, for one million streams I get \$35. My middle class economic status has been reduced to a pizza."*

Jarre insisted that *"creators are pro-technology. We embrace it. We welcome the wider access to culture that digital devices and services afford the public, and the opportunity to reach wider audiences that technology affords creators. But we need business models that make sense to all."* Gurry agreed, saying *"there has never been a more suitable time to discuss how to ensure a sustainable future for authors and composers."*

BEYOND DIGITAL

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

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

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

The event was widely covered in the press. ♦

INTERVIEW

WHAT ARE CISAC'S CORE VALUES?

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

WHAT ARE THE MAIN CHALLENGES FACING AUTHORS TODAY?

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

HOW HAS CISAC SUCCESSFULLY ADDRESSED THIS CHALLENGE OVER THE PAST YEAR?

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

WHAT ARE CISAC'S STRATEGIC PRIORITIES GOING FORWARD?

In addition to supporting more creator-led action, we also want to promote best practices across our network, continue to develop industry standards for efficient data management, invest in market research, develop our educational activities, boost our communications and expand the collective management system to underserved markets.

THE PEOPLE BEHIND CISAC



G. ORON
DIRECTOR GENERAL



Director of
Operations
T. de Fontenay



Director of
Business Standards
and Rules
S. Piat



Director of
Repertoires and
Creator Relations
S. Munich



Director of
Communications
C. Roy



Director of
Information
Systems
J. Macarro



Regional Director
Africa
B. Ouattara



Regional Director
Asia-Pacific
B. Ng



Regional Director
Europe
M. Chatalbashev



Regional Director
Latin America
& Caribbean
S. Schuster



ERIC BAPTISTE
CHAIRPERSON –
BOARD OF DIRECTORS



MARISA GANDELMAN
VICE CHAIR –
BOARD OF DIRECTORS



JAVIER GUTIÉRREZ VICÉN
VICE CHAIR –
BOARD OF DIRECTORS

The 2014 General Assembly was the first I had the privilege to preside over as Chair of the Board. It was obvious that the Board and the Secretariat had a lot of work ahead.

A year later, a first preliminary assessment can be drawn up. Our policy work is being intensified and creators are at the heart of all our actions. I wish to thank our President, Jean Michel Jarre, our Vice Presidents and the Chairs of our Creators' Councils.

It was a year of big change, but in just a few months, CISAC's new Director General, Gadi Oron, has rebuilt a tight-knit, highly qualified team. We are establishing unprecedented levels of trust and new working relationships with allied organisations such as BIEM, GESAC, SAA and EVA. Finally, we have launched an ambitious reform of our governance work, with a new approach to compliance reviews, governance tools, and membership criteria. CISAC is back! It will greatly benefit our members as well as our four million creators!

New technologies have made it possible for artistic works to reach every corner of the globe, which is a dream come true for creators. But we have to make sure that authors are fairly compensated for the increasing use of their works.

CISAC's role is more crucial than ever. We are committed to providing policymakers with solid data that places creators at the centre of the creative economy and economic growth. Instead of betting on exceptions and restrictions on authors' rights, policymakers need to support conditions that allow creators to fulfill their dream: to make a living from their creativity.

In 2014, the Board initiated several major projects that will provide key information on the economic potential of the cultural and creative industries.

We are also taking major steps to make our own operations more efficient, providing authors and their societies the services they need in the digital era.

CISAC's internal transformation to adapt to the needs of authors' societies today has entered into a new phase. The Secretariat has worked hard and done the seemingly impossible, which, to use a Seneca expression, is basically «climbing on their own shoulders.»

This increased effort is evident in all CISAC activities, and is also reflected in its new structure, which will benefit authors in all creative disciplines.

The Technical and Regional Committees are carrying out high quality work faster than ever, and all of this benefits the International Councils of Creators, who are enjoying new opportunities to speak at the international level, and new technical developments that ensure transparency and modernisation. CISAC has shown that the best service we can provide to authors around the world is to improve the quality of service of their societies, and to support a bigger and stronger international network.

BOARD OF DIRECTORS

3-YEAR TERM, ELECTED BY THE GENERAL ASSEMBLY IN JUNE 2013

ERIC BAPTISTE
CHAIRPERSON
SOCAN CANADA

MARISA GANDELMAN
VICE CHAIR
UBC BRAZIL

JAVIER GUTIÉRREZ VICÉN
VICE CHAIR
VEGAP SPAIN

BRETT COTTLE
APRA AUSTRALIA

ANDRÁS SZINGER
ARTISJUS HUNGARY

ELIZABETH MATTHEWS
ASCAP UNITED STATES

URBAN PAPP
BILD-KUNST GERMANY

MIKE O'NEILL
BMI UNITED STATES

HARALD HEKER
GEMA GERMANY

MITSUO SUGAWARA
JASRAC JAPAN

JOCHEM DONKER
LIRA NETHERLANDS

SAMI BENCHEIKH
EL HOCINE
ONDA ALGERIA

ROBERT ASHCROFT
PRS FOR MUSIC
UNITED KINGDOM

JANINE LORENTE
SACD FRANCE

JEAN-NOËL TRONC
SACEM FRANCE

GUILLERMO OCAMPO
SADAIC ARGENTINA

SIPHO DLAMINI
SAMRO SOUTH AFRICA

ENRIQUE GÓMEZ PIÑEIRO
SGAE SPAIN

GAETANO BLANDINI
SAIE ITALY

KARSTEN DYHRBERG
NIELSEN
STIM SWEDEN

A NEW STRUCTURE

CISAC'S NEW STRUCTURE PROMOTES GREATER WORKFLOW EFFICIENCY
AND IMPROVES THE SERVICES THAT WE OFFER TO OUR MEMBERS.

SUMMARY OF KEY CHANGES

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

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

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

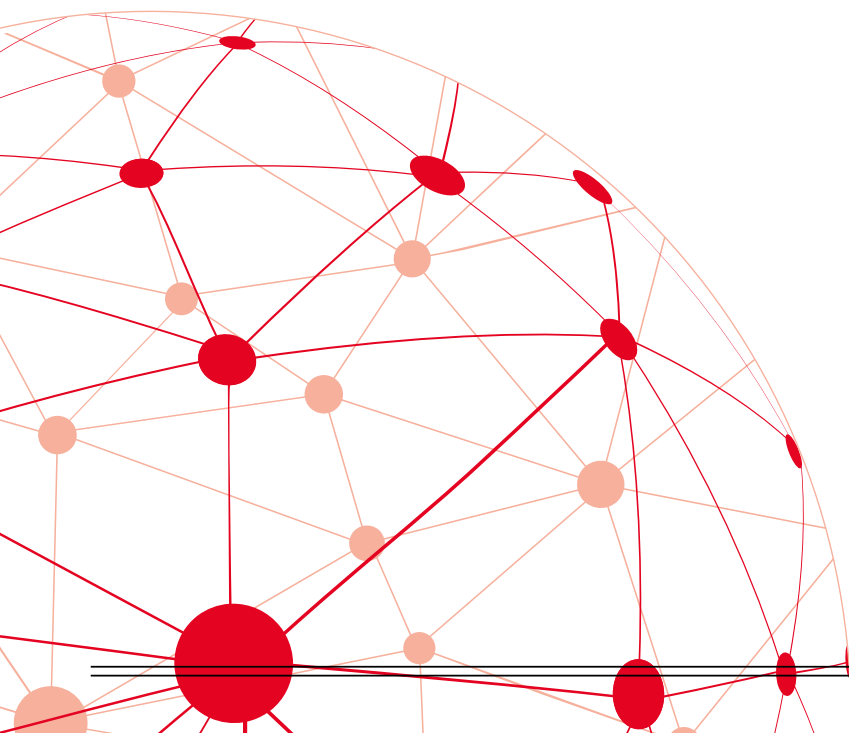
→ **THE MEDIA TECHNICAL COMMITTEE (MTC)** replaces the Radio and Television Broadcasting Technical Committee (CT-RTV) and deals with all licensing matters in all repertoires, working closely with the DLV Committee and CIAGP.

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

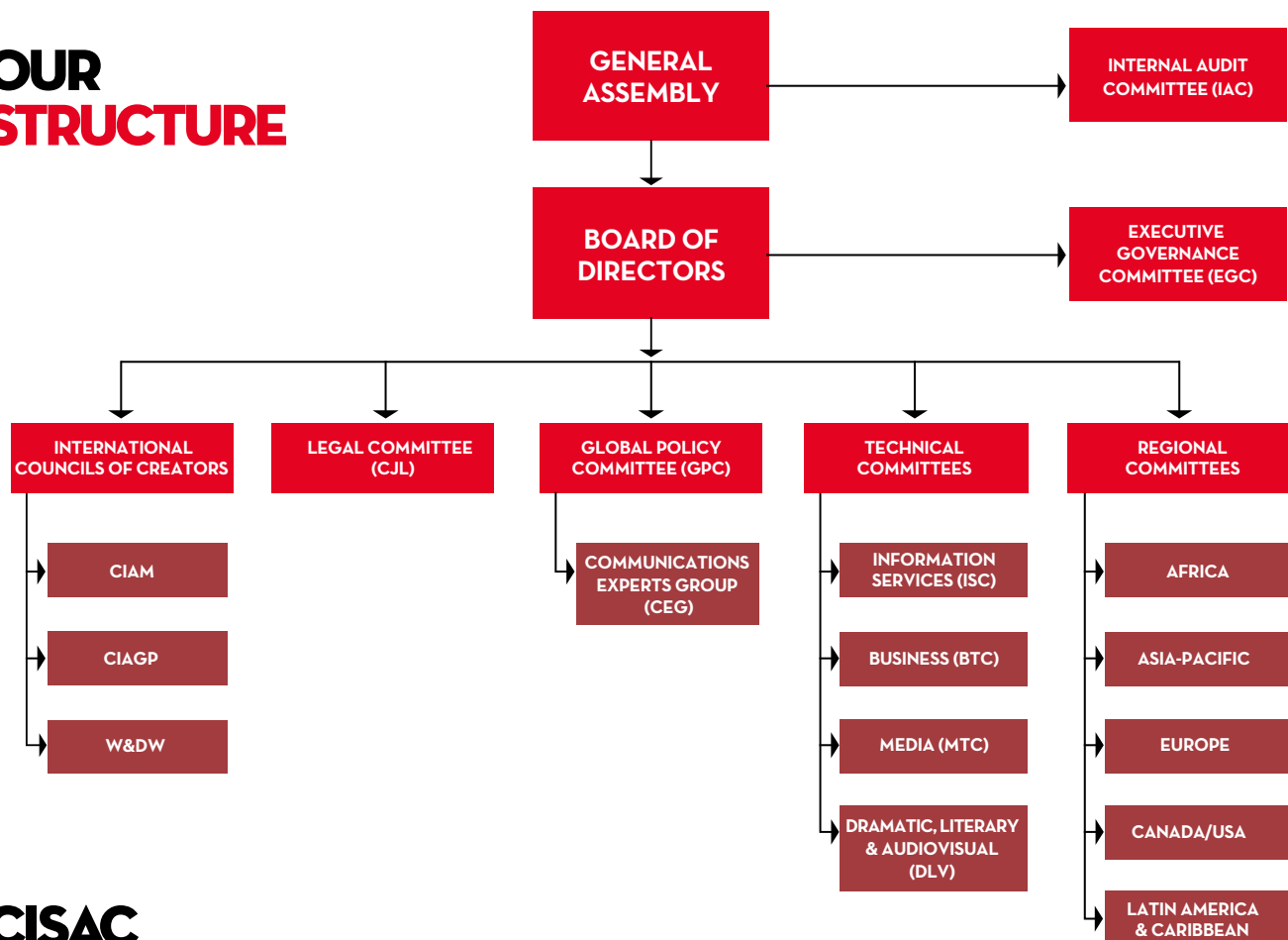
→ **THE COMMUNICATIONS EXPERTS GROUP (CEG)** replaces the Communications Committee.

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

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



OUR STRUCTURE



CISAC COMMITTEES

EXECUTIVE GOVERNANCE COMMITTEE (EGC)

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

GLOBAL POLICY COMMITTEE (GPC)

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

COMMUNICATIONS EXPERTS GROUP (CEG)

The CEG supports CISAC's communications work, assists the GPC and implements its decisions on communications priorities.

LEGAL COMMITTEE (CJL)

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

INTERNAL AUDIT COMMITTEE (IAC)

The IAC provides the GA with oversight of financial reporting and internal control.

INFORMATION SERVICES COMMITTEE (ISC)

The ISC monitors the common IT tools including CIS-Net programme definition, planning, deployment and business implementation. The ISC's activities are linked to the BTC.

BUSINESS TECHNICAL COMMITTEE (BTC)

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

MEDIA TECHNICAL COMMITTEE (MTC)

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

DRAMATIC, LITERARY AND AUDIOVISUAL TECHNICAL COMMITTEE (DLV)

The DLV facilitates exchange of information on all matters relating to the administration of rights of dramatic, literary and audiovisual works, and develops common tools.

REGIONAL COMMITTEES

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

INTERNATIONAL COUNCIL OF CREATORS OF MUSIC (CIAM)

Composed of songwriters from around the world, CIAM is a statutory advisory body. It acts independently to broaden the representation of music creators worldwide.

WRITERS & DIRECTORS WORLDWIDE (W&DW)

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

INTERNATIONAL COUNCIL OF CREATORS OF GRAPHIC, PLASTIC AND PHOTO-GRAPHIC ARTS (CIAGP)

Composed of visual artists, CIAGP is a statutory advisory body that addresses issues concerning the administration of visual arts authors' rights. It promotes the interests of visual arts authors and supports the creation of visual arts Collective Management Organisations (CMOs) in countries where they have no representation.

GLOBAL POLICY AND LEGAL WORK

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

GUIDING POLICY THROUGH RESEARCH

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

FOCUS ON THE BRICS

According to a new study published by CISAC in 2014, growth in the creative sectors of Brazil, Russia, India, China and South Africa has significantly lagged behind overall economic growth. The creative industries in these countries represent between 1 to 6% of GDP compared with double-digit figures in some other countries. In large part, the BRICS markets' underperformance results from weak IP frameworks. To capitalise on the growth potential of the BRICS, CISAC has formulated

a roadmap for growth. It advises BRICS policymakers to: 1/ map and measure the domestic creative economy; 2/ recognise the importance of effective collective rights management; 3/ proactively support creativity and creative communities; and 4/ recognise the importance of IP and copyright protection to the creative process. The study has become a useful lobbying tool and has attracted the attention of governments and decision makers in the BRICS markets.



ACHILLE FORLER
DEEP EMOTIONS
PUBLISHING (INDIA)

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

The amendments crushed the work-for-hire culture by making authors' rights unassignable and unwaivable. It made collective licensing mandatory for literary and musical works. This was a

major win for creators, who fought very hard for legislative change.

Where does collective management stand in India today?

Royalty income is very low for such a robust market. Publishing rights are under-monetised and government scrutiny has disrupted licensing. This is having

a negative impact on authors, publishers and new content services. Regrettably, court decisions have misinterpreted the local law to the detriment of creators, and a fight to overturn them, supported by CISAC before the Indian Supreme Court, is pending.

How can the international community help?

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

“The concerns of the international community have not only been clearly communicated but they meet the objectives of the Indian Government.”

WORLD ECONOMIC STUDY

In its next research project, CISAC seeks to measure the worldwide economic impact of the cultural and creative sectors by examining a global sampling of countries at varying levels of economic development. Extending the analysis of the French and European landscapes published by France Creative and GESAC, respectively, CISAC's World Economic Study of Cultural and Creative Industries will offer a global perspective on the creative industries' positive impact on job creation and economic growth. The study will cover a wide range of creative sectors, including books, newspapers & magazines, performing

arts, music, TV, film, radio, gaming, visual arts, advertising and architecture. It is being carried out by EY, with publication expected toward the end of 2015.

THE ECONOMIC IMPORTANCE OF COLLECTIVE MANAGEMENT

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

LOBBYING AND PUBLIC AFFAIRS

TO COUNTER INCREASING PRESSURE ON THE COPYRIGHT SYSTEM, CISAC IS ACTIVE AT INTERNATIONAL FORUMS, REGIONAL CONSULTATIONS AND DOMESTIC DISCUSSIONS.

In Geneva, CISAC actively participates in the ongoing negotiations at the WIPO SCCR, on new international treaties and

other norm-setting activities. In Europe, CISAC closely monitors discussions on the revision of EU copyright rules and, with European groupings of authors' societies, issued a creators' letter responding to the draft Reda report. At the local level, CISAC continues to offer support to its members on domestic initiatives, such as the new Ukrainian law on collective management, the revision of consent decrees in the US, or the pending amendments to the Chinese copyright law. ♦

PROMOTING THE VISUAL ARTIST'S RE SALE RIGHT

THE RE SALE RIGHT GRANTS VISUAL ARTISTS A SMALL PERCENTAGE OF THE SALE VALUE WHEN THEIR WORK IS RESOLD BY AN AUCTION HOUSE, GALLERY OR ART DEALER. CISAC'S GLOBAL CAMPAIGN SEEKS ITS UNIVERSAL RECOGNITION.

TOWARD A UNIVERSAL TREATY

The ultimate goal of the resale right campaign, a joint effort between CISAC,

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

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



ABDOUL AZIZ DIENG
FIRST TECHNICAL
ADVISOR, MINISTRY
OF CULTURE, SENEGAL

Why is the resale right vital for visual artists?

For visual artists, the commercial success of their works does not produce revenues without the resale right. They often sell off their works to survive and many talented artists continue to die in need while others get rich off their works.

Why is global adoption the goal?

With the principle of reciprocity, only universal adoption would allow visual arts creators to benefit optimally.

How can we achieve it?

We need less politics and more justice. States do not yet understand how important simple principles are to authors' rights. We forget that creators are the basis of the rich content that commercial users make money from; it is essential that creators be at the centre of discussions.

“In Africa, more than elsewhere, visual artists often sell off their works to survive but receive no return as their works increase in value.”

... and Switzerland spoke to WIPO delegates on the importance of the resale right to creators, and the need for an international treaty. This message was reiterated at CISAC's events during WIPO's General Assembly in September last year.

CISAC also commissioned an academic study on the need for an international treaty. The study and its conclusions will be presented at a special event which will be held during the June 2015 SCCR session.

FOCUS COUNTRIES: CHINA & ARGENTINA

In China, CISAC has been working closely with the government to ensure that the resale right, currently included in a

draft bill, is passed into law. CISAC commissioned an academic study on the importance of the resale right in China and sought diplomatic support internationally. In April 2015, the Asia-Pacific regional office hosted a major seminar on the resale right in Beijing. The event was attended by visual arts societies from around the world, creators, and over 30 Chinese government officials. In Argentina, CISAC member SAVA lobbied for a bill that was submitted to the Senate in September 2014. CISAC supported SAVA's efforts through a letter, signed by CISAC's President and Vice Presidents, urging Argentinean institutions to introduce the right. ♦

BUILDING PARTNERSHIPS

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

WIPO

CISAC has been working on the development of a close working relationship with the UN's World Intellectual Property Organisation. This includes a number of side events that have fostered discussion between creators and delegates to the



FRANCIS GURRY
DIRECTOR GENERAL
OF WIPO

What are the key ways in which WIPO and CISAC are working together?

WIPO and CISAC have been working together for many decades, with the relationship having been formalised by the signing of a WIPO CISAC Cooperation Agreement in 2002.

Under this agreement, WIPO and CISAC joined forces to develop and strengthen collective management worldwide in the interest of creators. In addition to providing expertise at each organisation's meetings, the two organisations have for many years jointly organised capacity building activities that aim to advance collective management in least developed and developing countries. WIPO was delighted that CISAC President Jean

Michel Jarre was one of the keynote speakers at the inauguration of its new Conference Hall last September during the WIPO Assemblies. Mr. Jarre spoke passionately about the importance of defending the rights of creators and the need to forge new partnerships that will ensure a sustainable future for creators.

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

Increased collaboration in recent times

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

cause of the creative community.

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

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

“WIPO remains committed to supporting and reinforcing CISAC's pivotal role as this important institution continues to make its invaluable contribution in the everyday life of the creator.”

Standing Committee on Copyright and Related Rights. CISAC and WIPO are also working on a joint study examining the economic value of collective management. At different events and workshops organised by WIPO around the world, CISAC representatives participated as speakers and expert advisors on issues related to collective management and authors' rights.

RIGHTS HOLDER GROUPS

The new CISAC/BIEM Online Working Group held its inaugural meeting in March 2015 to examine possible areas for cooperation.

Societies and publishers are joining forces through the new CISAC/ICMP Liaison Group, which operates at both global and regional levels. The group held its first meeting in January 2015 with database access, joint lobbying on exceptions and enforcement, joint communications and research initiatives topping the agenda.

In Europe, CISAC's close partnership with GESAC was reaffirmed by a Board decision to extend a permanent invitation to Board meetings to the GESAC Chair. CISAC has worked with GESAC on issues related to the ongoing review of copyright rules generally, and ISPs issues specifically. GESAC, CISAC and European Visual Arts (EVA) are leading the global resale right campaign and CISAC promoted the Society of Audiovisual Authors' (SAA) 2nd White Paper on Audiovisual Authors' Rights and Remuneration in Europe, published in March 2015.

The Norwegian Copyright Development Association (NORCODE) has also been a key partner in the establishment of new societies and creators' groups across the world. The cooperation between CISAC and NORCODE has intensified, with the participation of CISAC's regional directors in events organised by NORCODE. ♦

COOPERATION WITH ACADEMIA

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

CISAC has started reaching out to leading universities to explore opportunities for collaboration in all regions.

The first focus is the establishment of an accredited, specialised executive diploma on collective management with elite universities. The second activity is the formation of a Global Research Group on

collective management comprising graduate level researchers who will produce high quality research supporting CISAC's policy positions. A third area of work is the creation of a Law Clinic with partner universities intended to provide CISAC with secondary pro-bono legal assistance. Partner universities have been selected and it will be run by well-respected academics with involvement from international law firms.

CISAC is also working on other projects aimed at establishing the organisation as a reliable source of information on authors' rights and collective management. A new section on CISAC's website, called "CISAC University," was created to offer the public useful data and information on authors' rights and societies. ♦



GER HATTON
DIRECTOR GENERAL
ICMP

ICMP and CISAC have become closer in recent months. Can you explain why?

As global trade organisations representing music publishers associations and authors' societies worldwide, ICMP and CISAC form part of a small group whose work upholds the interests of rights holders and actively promotes copyright at the international level. Our new joint working group is an important initiative that enables us to determine areas

of common focus and engage in a positive dialogue that benefits society-publisher relations and enhances our advocacy positions. This renewed cooperation supports the often symbiotic relationship between music publishers and collective management organisations at the national level. Together we work on legal, regulatory and country-specific issues, and advocate for rights holders everywhere.

“The positive dialogue will benefit society-publisher relations and enhance our advocacy positions.”

GOVERNANCE

CISAC'S GOVERNANCE WORK HELPS DRIVE THE HIGHEST STANDARDS OF OPERATIONAL EXCELLENCE ACROSS ITS INTERNATIONAL NETWORK OF MEMBER SOCIETIES.

GOVERNANCE REFORM & BEST PRACTICES

SEVEN YEARS AFTER ADOPTING ITS FIRST OFFICIAL GOVERNANCE STANDARDS, CISAC HAS EMBARKED ON A COMPREHENSIVE REFORM OF ITS BUSINESS TOOLS, COMPLIANCE REVIEW PROCESS AND MEMBERSHIP CRITERIA.

A NEW APPROACH

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

An initial assessment of CISAC's governance system, delivered by the Secretariat to the Board in November 2014, yielded recommendations that would become the guideposts for the full Governance Reform, currently in progress. CISAC's

governance approach will be modified to account for a society's state of development, with the ultimate goal of providing developing societies the support they need to improve their operations.

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

COMPLIANCE REVIEWS

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



MARISA GANDELMAN
VICE CHAIR OF THE CISAC
BOARD OF DIRECTORS
AND CEO OF UBC

What do CISAC societies gain from a strong governance model?

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

accountable to authorities.

How has the implementation of Professional Rules and Binding Resolutions improved relations between members?

They foster operational excellence, trust and predictability within the

network, and provide CISAC societies with visibility across their business environment and across borders.

How does CISAC's governance model impact creators?

It is vital that creators know that their societies run efficient

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

“The governance tools offer a guaranteed level of operating excellence based on transparency and accountability that benefits all member societies and creators.”

apply to societies according to their level of development. Selected developed societies will undergo full compliance reviews while selected less-developed societies will be assessed using a “developmental/evaluation review” approach to identify areas for improvement and define a support plan. Once approved by the 2015 General Assembly, this approach will be detailed further with implementation planned for in June 2016.

TOOLS

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

reporting tool will allow CISAC to monitor and collate information about societies’ Professional Rules status.

MEMBERSHIP CRITERIA

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

TIMELINE

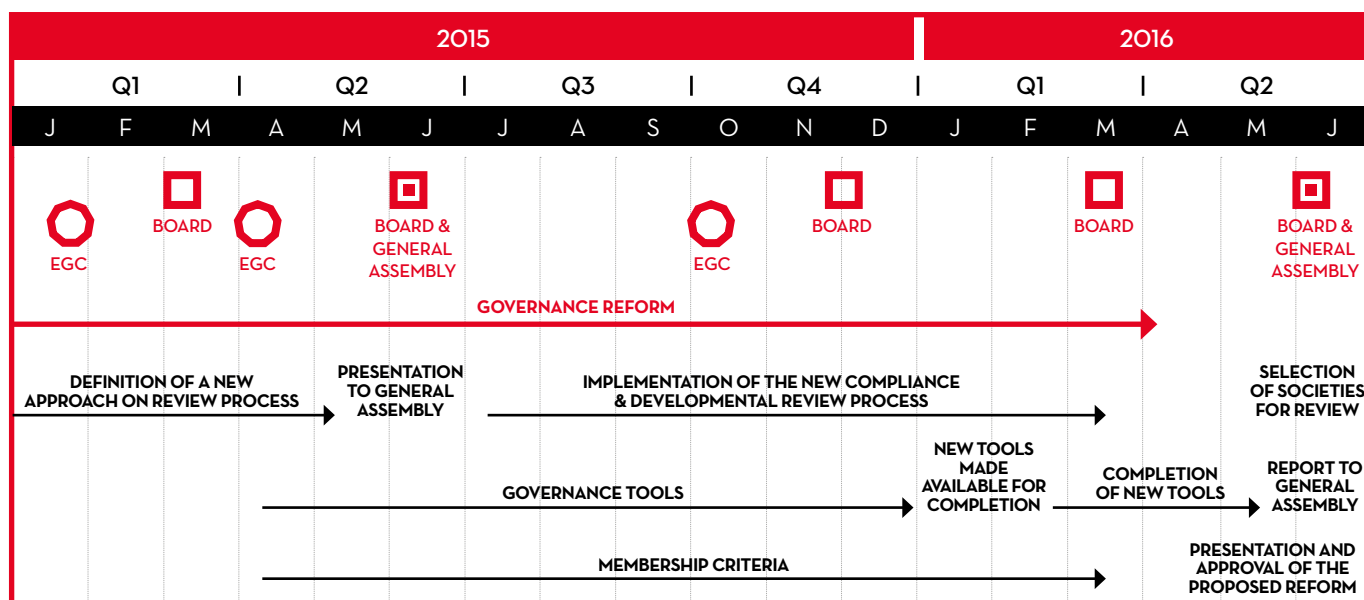
The Board adopted the overall project plan in March 2015, which will be presented to the General Assembly in June 2015 for approval. The revised governance tools and new membership criteria will be presented to the Board for approval in December 2015, with corresponding changes to the Statutes planned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



BENDIK HOFSETH
COMPOSER,
MEMBER OF THE BOARD
OF TONO

“Being a member of TONO has greatly benefited my career as a composer

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



TECHNICAL INFRASTRUCTURE

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

TECHNICAL COMMITTEES

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

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

MEDIA TECHNICAL COMMITTEE (MTC)

The MTC's main area of expertise is online and broadcast licensing. In November 2014, the committee met in Hong Kong, extending invitations to local policymakers and providing an opportunity for reports from the Asia-Pacific region on topics ranging from the licensing of Karaoke services by

JASRAC to the launch of the Asian Digital Initiative for online multi-territory licensing, led by local society CASH. A survey of members' collections highlighted high potential markets like China and India.

BUSINESS TECHNICAL COMMITTEE (BTC)

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



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

What is the BTC ?

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

documentation and distribution.

What is currently being discussed by the BTC?

Transparency is a main topic and CISAC's Binding Resolutions and Professional Rules are essential

to promoting it. The BTC also identifies the need for supporting tools and the definition of business requirements.

How is the BTC organised?

The full BTC meets

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

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

DRAMATIC, LITERARY AND AUDIOVISUAL TECHNICAL COMMITTEE (DLV)

The DLV advances the technical tools for managing the dramatic, literary and audiovisual repertoires. Last year, DLV collaborated with Writers & Directors Worldwide to ensure that the technical

solutions align with creators' specific needs. At the group's September meeting in Madrid, members discussed the evolution of audiovisual rights globally, as well as the cable remuneration situation in Europe, private copying and future uses of cloud technology. ♦

COMMON TOOLS

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

IDENTIFIERS LANDSCAPE STUDY

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

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

INTERNATIONAL STANDARD MUSICAL WORK CODE (ISWC) DISSEMINATION

The dissemination of ISWCs reached a

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

CIS-NET

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

EXPERTS GROUPS

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



PHIL SANTI
CO-FOUNDER & CHIEF
ENGINEER, OMNIFONE

Why is ISWC important to Omnifone?

Clean, authoritative data is fundamental for any technological solution or application. Identifiers are a key tool in the establishment of authoritative data and linkages between key identifiers bring yet more possibilities. Adding ISWC to one of the world's biggest collections of ISRCs opens up some very exciting options for rights holders.

Do you think ISWC is an important identifier for the music industry?

Absolutely. ISWC is one of the cleanest and

most important identifiers around. In the context of industry growth, it is essential that ISWC get adopted globally and that parties who can offer solutions for rights holders get access.

What can Omnifone achieve with ISWCs?

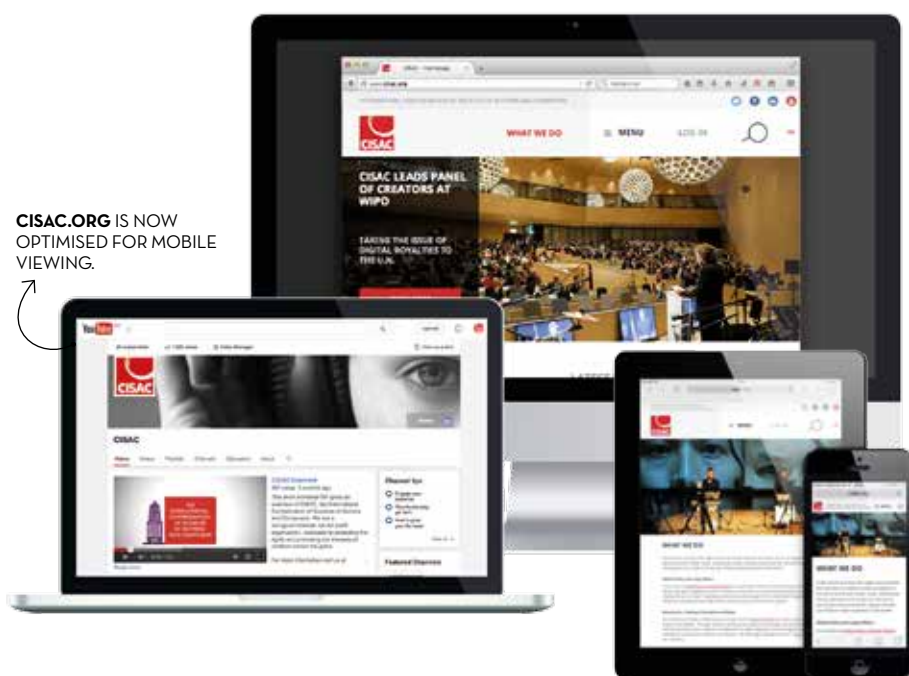
There are many things that we can help with like enhancing DSP consumption reports, giving creators more transparent views of the use of their works online or finding pockets of the digital world from where royalties are not yet flowing at the appropriate level.

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

COMMUNICATIONS

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

CISAC.ORG IS NOW OPTIMISED FOR MOBILE VIEWING.



NEW WEBSITE

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

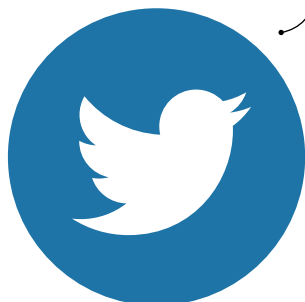
New content adds value for our members and raises the public's awareness of our cause. A new section titled CISAC University provides one-stop-shop access to all our studies, reports and expert articles as a central learning resource. With more than 250 articles, press releases and updates currently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

SINCE SEPTEMBER 2014

TWITTER: @CISACNEWS

98 > 965 FOLLOWERS

↗ +885%



LINKEDIN: CISAC

441 > 720 FOLLOWERS

↗ +63%



FACEBOOK:

CISACWORLDWIDE

0 > 400 LIKES



SOCIAL MEDIA

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

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



CISAC IN THE NEWS

WITH THE EXPANSION OF OUR COMMUNICATION CHANNELS AND A CONCERTED MEDIA RELATIONS EFFORT, CISAC HAS BEGUN TO DRAMATICALLY INCREASE ITS COVERAGE IN THE GLOBAL PRESS DURING A VERY FULL YEAR OF ACTIVITY.



2



2



3



2



2



3

01. CISAC AT WIPO

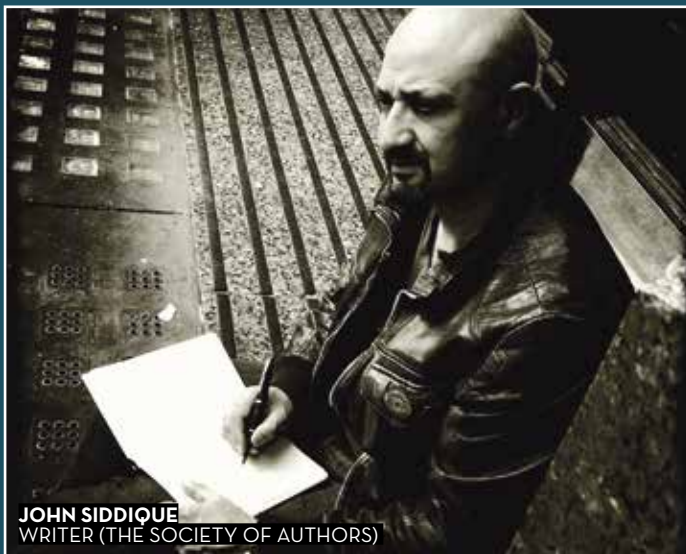
In September 2014, the events organised by CISAC in Geneva during WIPO's 54th General Assembly were widely reported on by key industry publications (e.g. *Billboard*, *Music Week*, *Musik Woche*, and *IP-Watch*). Additionally, Switzerland's most-widely read daily newspaper, *Le Temps*, dedicated a full page to CISAC President Jean Michel Jarre.

02. GLOBAL COLLECTIONS REPORT

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

03. THOUGHT LEADERSHIP

CISAC has also been featured and widely quoted in the press as an expert source on all matters of copyright and authors' rights. Providing authoritative commentary on the challenges facing creators around the world, CISAC is helping to raise both the profile of authors' societies and the public's awareness of their cause.



JOHN SIDDIQUE
WRITER (THE SOCIETY OF AUTHORS)



MARCUS HARVEY
PAINTER (DACS)



MARIA TERESA COSTANTINI
DIRECTOR (DAC)



ED SHEERAN
SINGER-SONGWRITER-COMPOSER (BMI)



WOLFRAM HÖLL
PLAYWRIGHT (SSA)

INTERNATIONAL COUNCILS OF CREATORS

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



CIAM

LORENZO FERRERO
COMPOSER/
CHAIR

NASHVILLE CONGRESS & FAIR TRADE MUSIC

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

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

REGIONAL ALLIANCES

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

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



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

SIMON DARLOW
COMPOSER-SONGWRITER
AND PRESIDENT OF BASCA

Why is it important for creators to speak up in policy debates?

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

What is the role of the collective?

Through organisations like BASCA, we can leverage many voices and together we are the greatest advocates for a process that protects these rights.

What is The Day the Music Died Campaign?

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

2015

**SUPPORT MOUNTS
FOR FAIR TRADE MUSIC**

The next generation of writers and directors need to know that this is a viable career path if the world is to continue benefiting from their work."



W&DW

YVES NILLY
WRITER/
CHAIR

2015

**FIGHTING FOR
UNWAIVABLE AV RIGHTS
EVERYWHERE**

MEXICO CONGRESS & MANIFESTO

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

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

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

FOCUS ON LATIN AMERICA

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

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

NEXT STOP: ASIA

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



**MARIO RIBERO
FERREIRA**
DIRECTOR
(DASC)

"You can imagine what it meant to me when I finally received a significant sum of money as remuneration for the rights associated with being the director of such a popular and widely broadcast TV programme as Yo soy Betty, la Fea (Ugly Betty). I made the show 15 years ago but never received a cent in royalties in America. I've been in this profession for 50 years and I have had plenty of productions and rating successes in my own country (Colombia). What is incredible is that it took so long for my rights to be recognised in America for the first time."

The resale right is the simplest, most efficient way to ensure that creators have a fair share in the value of the art market, which exists because of our works."



CIAGP

HERVÉ DI ROSA
VISUAL ARTIST/
CHAIR

RESALE RIGHT

CISAC's international council of visual artists has been a key driver of CISAC's international resale right campaign. It joined forces with CISAC, GESAC, EVA and French society ADAGP for the official launch in December 2013 during a creator-led side event at WIPO's Standing Committee on Copyright and Related Rights (SCCR). In April 2014, CIAGP earned official observer status within WIPO, which provides close access to Geneva decision-makers.

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

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

The campaign is also focussed on ensuring that the resale right remains part of the copyright revision in China and supporting

American society ARS in its fight to get a resale right bill through US Congress. In Argentina, SAVA, with CISAC's support, is pushing for the passage of a bill.

APPROACHES TO NEW TECHNOLOGIES

Monitoring how technological developments affect the visual arts is another priority for the CIAGP. Over the past year, topics addressed have included the legal aspects of the 3D printing ecosystem as well as cloud services, fingerprinting technology to track the use of visual art works in audiovisual content, image banks and the digital licensing platform OnLineArt (OLA). ♦

2015

TOWARD A UNIVERSAL TREATY ON RESALE RIGHT



WANG YAN CHENG
VISUAL ARTIST
(ADAGP)

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

What is it like to be a visual artist in China today?

Visual arts are popular and well regarded. Artists recognised by the State receive a monthly stipend.

What is the Chinese art market like today?

China's art market is on par with that of the UK, which is

amazing considering that it didn't exist 10 years ago. It consists primarily of auctions; galleries and art dealers are not yet well developed.

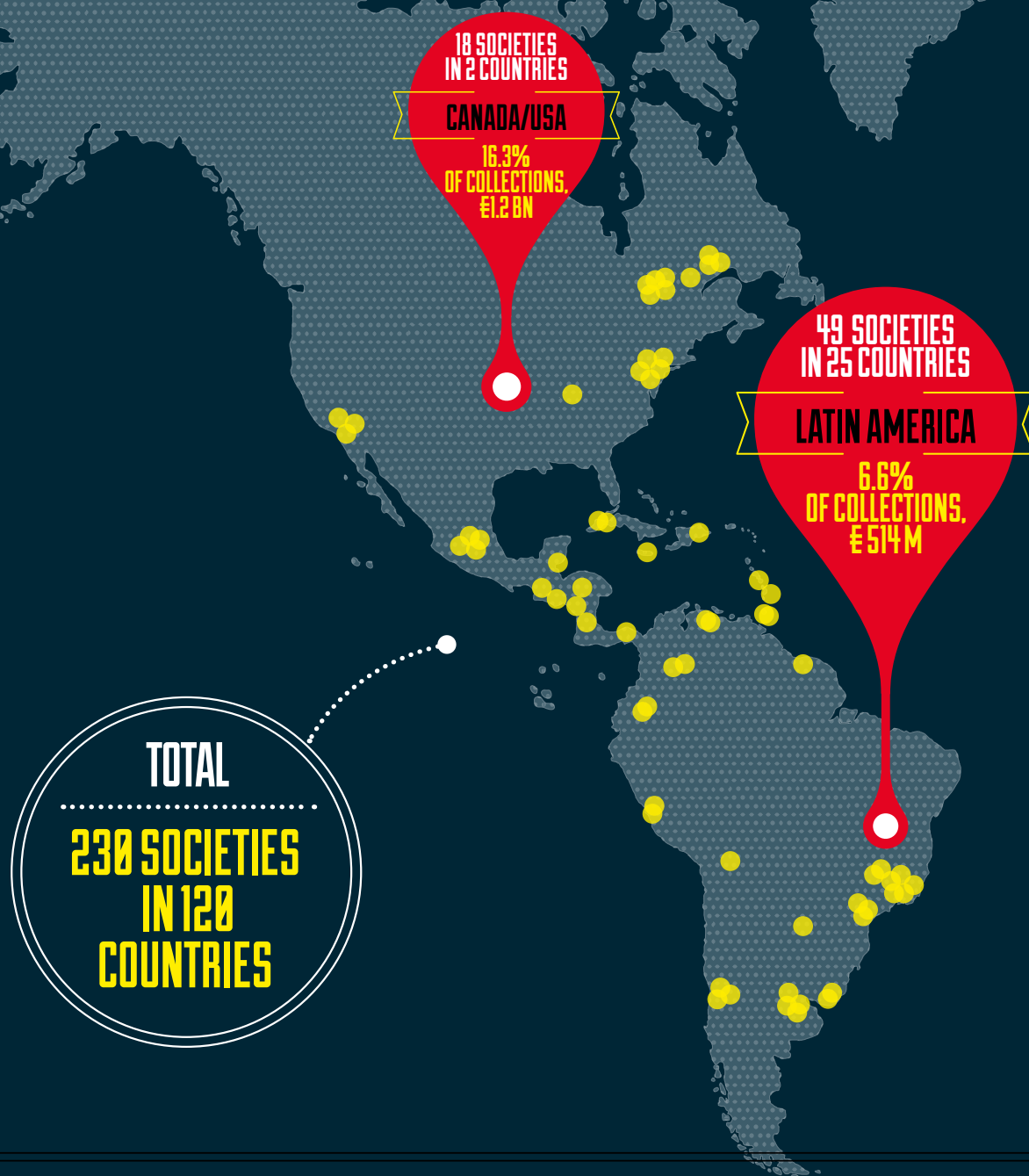
Where are we with the resale right in China?

In 2012, China introduced a bill to revise IP legislation that included resale right for works sold at auction. We are now

in the 4th revision of the bill. I really hope that China will grant the resale right to visual artists, to help further protect its culture and its artists. The art market is global so the resale right must be too.

GLOBAL REACH

CISAC'S REGIONAL OFFICES IN AFRICA (BURKINA FASO), ASIA-PACIFIC (CHINA), EUROPE (HUNGARY) AND LATIN AMERICA & CARIBBEAN (CHILE) ENABLE THE ORGANISATION TO APPLY ITS INTERNATIONAL EXPERTISE TO REGIONAL, NATIONAL AND LOCAL ISSUES, FOR EACH OF ITS 230 MEMBERS IN 120 COUNTRIES.



**103 SOCIETIES
IN 47 COUNTRIES**

EUROPE

**68.6%
OF COLLECTIONS,
€4.7 BN**

**28 SOCIETIES
IN 17 COUNTRIES**

ASIA-PACIFIC

**15.8%
OF COLLECTIONS,
€1.2 BN**

**32 SOCIETIES
IN 29 COUNTRIES**

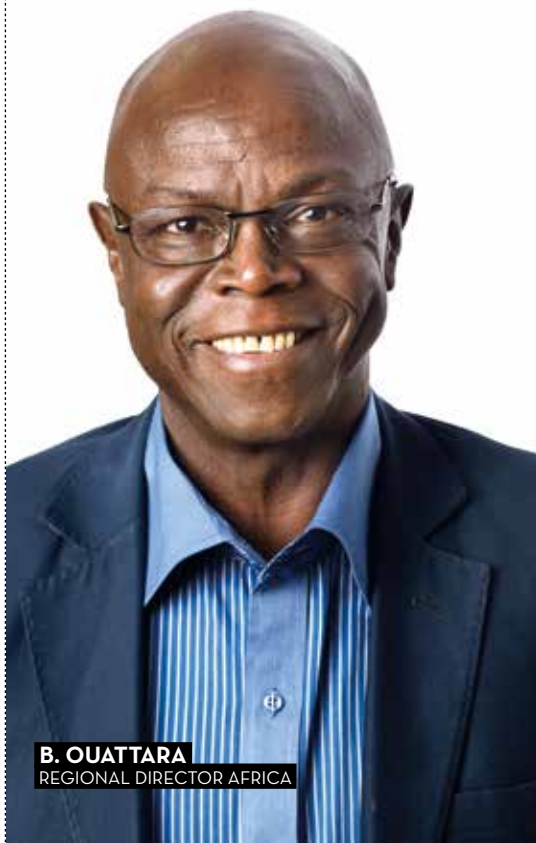
AFRICA

**0.7%
OF COLLECTIONS,
€54M**





GLOBAL REACH AFRICA



B. OUATTARA
REGIONAL DIRECTOR AFRICA

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

COLLABORATIVE DEVELOPMENT

Through the African Committee's mentorship programme, SAMRO (South Africa) organised a programme for NASCAM (Namibia), ZAMCOPS (Zambia) and UPRS (Uganda) on documentation, collection and distribution while a team led by African Committee Chair Anney Irène Vieira (BURIDA) worked with BUMDA (Mali) and BCDA (Congo) on the same subject. SOMAS (Mozambique) and SOCA (Cape Verde) joined the Lusophone Cooperation Programme, an alliance created to develop collective management in Portuguese-speaking countries. COSOMA (Malawi) signed a three-year partnership agreement with the Copyright Division of South Korea's Ministry of Culture. CISAC also supported the creation of RSAU (Rwanda), which was admitted to CISAC as a provisional member in 2014. The African Committee is also working on a proposal for a pan-African database that would ensure a high-quality back-office environment for all African societies.

TARGETED TRAINING

Technical support for implementation of private copying was provided to a few societies in 2014 and is being extended to societies in Nigeria, Ivory Coast and Kenya. Another training programme on the subject

has been developed for use at 11 African societies and a seminar is being organised during the next African Committee. COSOTA (Tanzania) and BUBEDRA (Benin) received technical guidance and support on financial management for multi-repertoire societies; societies in Seychelles, Burkina Faso and Tunisia will benefit from the programme in 2015. The Regional Office published seven technical manuals on key areas of collective management.

ADVOCACY & LOBBYING

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



**ANNEY IRÈNE
VIEIRA**
DIRECTOR GENERAL
BURIDA

HOW HAS THE COLLABORATION WITH CISAC BENEFITED BURIDA?

It has been rewarding at several levels: making BURIDA's activities compliant with the governance standards following CISAC checks, heightening the political and administrative authorities' awareness of the importance of authors' rights subsequent to lobbying by CISAC's Director General during recent visits to Ivory Coast, and lastly, closer contacts with the other collective management societies.

WHY IS BEING A PART OF CISAC IMPORTANT FOR BURIDA?

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

WHAT ARE YOUR STRATEGIC PRIORITIES?

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

VOICE OF THE CREATOR



NTSIKI MAZWAI
Poet-Singer (SAMRO)

*“I believe that
a musician’s right to
her own intellectual
property is very
important,*

*and one that should always be enforced. I am glad
and grateful that there are organisations such as
SAMRO that help protect our rights as these are
more and more often abused.”*



GLOBAL REACH ASIA PACIFIC



B. NG
REGIONAL DIRECTOR
ASIA-PACIFIC

Priorities in the region include copyright in China and India, the development of collective management for non-musical repertoires, and targeted support to members.

RESALE RIGHT AND VISUAL ARTS

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

AUDIOVISUAL RIGHTS

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

NATIONAL ACTIONS

CISAC's Regional Office is working with MCSC (China) to lobby for better broadcasting licence tariffs. CISAC is also monitoring the current tariff

review in Taiwan and working with local society MÜST to remove the unreasonable exceptions in the proposed Copyright Act amendment. In Indonesia, CISAC helped local member WAMI to increase its membership and collections. CISAC's support to MACA in its negotiations and litigation with Macau casinos has led to the licensing of three casinos so far. The Regional Office and Asia-Pacific Committee are directly involved in negotiations with Macau broadcasters. In Thailand, the Asia-Pacific Regional Director urged the Thai IP Department to limit the number of CMOs and facilitate voluntary cooperation amongst societies and market entities. In Mongolia, CISAC assisted provisional member MOSCAP in formulating a business plan. The Asia-Pacific Committee is supporting the development of a CMO in Laos.

TOKYO MEETING

The November 2014 gathering of the Asia-Pacific Committee was its largest-ever meeting, attended by over 40 representatives from 14 societies. ♦



**EFFENDY
WIDJAJA**
BOARD MEMBER
WAMI

HOW HAS YOUR COLLABORATION WITH CISAC BENEFITED WAMI?

WAMI is still in its infancy and CISAC has been an essential guide, sharing its expertise in setting up a distribution system that is transparent, accountable and responsible. Working with CISAC has strengthened our credentials not only with the government regulators and users but also with composers.

WHY IS A STRONG, INTERNATIONAL NETWORK OF SOCIETIES IMPORTANT FOR YOUR AFFILIATED MEMBERS?

Indonesian music is very popular in places like Singapore and Malaysia and such a network enables our creators to be remunerated when their works are used outside Indonesia.

WHAT ARE YOUR STRATEGIC PRIORITIES GOING FORWARD, AND HOW DOES CISAC FIT IN?

We aim to raise WAMI's profile and build our membership, and to increase our collections from major users. With CISAC's support, we are working to increase awareness of performance rights amongst broadcasters and services providers. This will hopefully make the collection process easier and set an industry precedent. We also want to distribute 2014 royalties in 2015 as accurately as possible using the DIVA system from CASH Hong Kong with CISAC's help. ♦

VOICE OF THE CREATOR

MELLY GOESLAW
Singer-songwriter, Member
of the Board (WAMI)



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

When the state doesn’t include composers in its decisions, it creates a lack of trust, which is detrimental to creativity. Sensibility, honesty and a good work ethic are essential elements of a positive collaboration that will result in the healthy growth of Indonesia’s music industry.”



GLOBAL REACH EUROPE



M. CHATALBASHEV
REGIONAL DIRECTOR EUROPE

CISAC's European Regional Office provides lobbying and legal assistance, training and technical support to societies in need, particularly in Eastern Europe where protection of authors' right still lags behind.

GOVERNANCE, BEST PRACTICES & TRAINING

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

NATIONAL ACTIONS

CISAC sent a letter to Bulgarian authorities calling for more efficient copyright legislation in light of a pending revision to the Bulgarian Copyright Act, and CISAC's European Committee issued a resolution in support of AEPI calling on Greek authorities to abolish a controversial draft law. CISAC is also working

with AAS to improve respect of authors' rights in Azerbaijan. CISAC's support of SOKOJ in its negotiations with Radio Television of Serbia (RTS) has included letters from CISAC's President, European Committee resolutions and lobbying missions. In February 2015, SOKOJ reported that a historic agreement with RTS had finally been signed. Turkish societies MESAM and MSG entered into a new joint licensing agreement with record label and performer societies.

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



**GIGA
KOBALADZE**
DIRECTOR GENERAL
GCA

HOW HAS YOUR COLLABORATION WITH CISAC BENEFITED YOUR SOCIETY?

The Georgian Copyright Association (GCA) is the only collective management organisation in Georgia and we have a very broad mandate, managing rights of authors from different spheres. CISAC always provides us with the essential information and best practices for managing all these areas and offers numerous annual events that are helpful to us.

WHY IS A STRONG, INTERNATIONAL NETWORK OF SOCIETIES IMPORTANT FOR YOUR MEMBERS?

It gives societies from small countries like ours awareness of what is happening in the world and the new reality and its diverse business models. It is helpful to have information on how to meet this reality in advance. Our experience shows that exchanging information actively leads to effective management of authors' rights.

WHAT ARE YOUR STRATEGIC PRIORITIES GOING FORWARD?

Our strategic priorities are:
1/ A public relations campaign to raise awareness on intellectual property rights, our activities and the importance of licensing;
2/ Active communications with members to learn about their concerns and inform them of our activities;
3/ Analysing the best practices of sister societies and adapting similar rules to our business environment. ♦

VOICE OF THE CREATOR



DELYTH THOMAS
Director (Directors UK)

*“There is a common
misperception that it’s
all bright lights,
champagne and caviar.*

For most of us this is far from the reality. Being outside of a traditional employment structure, there is no pay between jobs, no sick pay, no pension, and, up against the power and influence of big players, it’s become almost impossible for freelancers to have meaningful negotiation on contracts. We want consumers to have easy, legal access to our work, but we also need fair remuneration.”



GLOBAL REACH LATIN AMERICA & CARIBBEAN



S. SCHUSTER
REGIONAL DIRECTOR
LATIN AMERICA & CARIBBEAN

CISAC's strategy for Latin America, where collections have been soaring for the past four years, blends lobbying actions, business support, and regional cooperation.

LOBBYING ACTIONS

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

BUSINESS SUPPORT & TRAINING

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

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

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

AUDIOVISUAL & VISUAL ARTS

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

In the area of visual arts, CISAC's Regional Office is working closely with AGADU (Uruguay), AUTVIS (Brazil), SAVA (Argentina) and CREAMAGEN (Chile) supporting the resale right in Latin America. ♦



**FERNANDO
ZAPATA LÓPEZ**
DIRECTOR, CERLALC

HOW HAS YOUR COLLABORATION WITH CISAC BENEFITED CERLALC?

Since CISAC's regional office was established in Latin America, CERLALC has found it to be a valuable ally, particularly in the areas of training and dissemination of copyright. We had already held important training and promotion events together in the past.

WHY IS AN ORGANISATION LIKE CISAC IMPORTANT FOR MEMBERS OF AN INTERNATIONAL COOPERATION NETWORK LIKE CERLALC?

Because together, we can certainly defend the validity and respect of copyright in Latin America more effectively. The more people who fight for the same ideal of guaranteeing respect of copyright in the digital environment, the stronger and more courageous we will be.

WHAT ARE CERLALC'S STRATEGIC PRIORITIES FOR THE FUTURE, IN RELATION TO COPYRIGHT?

We will emphasise the need to promote respect of copyright in the public sphere. We need to make it clear that in no way is copyright an obstacle to freedom of expression, and even less to the free flow of ideas. We will continue our training programmes and dissemination of copyright, emphasising that it is as necessary today as it was in the past as a means for stimulating creativity. ♦

VOICE OF THE CREATOR

ÁNGELES MASTRETTA
Writer (SOGEM)



“Copyright is the creator’s

poetic justice given economic and moral value.

I can write my works certain that my society will defend my rights.”



DAMIÁN SZIFRÓN
Director (DAC)

“A film is both an artistic event and a product

created through the dynamics of investment and industry.

The work of collective management organisations is crucial because it creates an effective and transparent mechanism for authors to benefit directly from the income generated by their works, regardless of the relationship they have established with the corporations involved.”



AFRICA

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
ONDA	M	MU	ALGERIA
SADIA	M	MU	ANGOLA
BUBEDRA	M	MU	BENIN
BBDA	M	MU	BURKINA FASO
CMC	M	MU	CAMEROON
SOCILADRA	M	D	CAMEROON
BCDA	M	MU	CONGO
SACERAU	M	MU	EGYPT
BGDA	M	MU	GUINEA
BURIDA	M	MU	IVORY COAST
MCSK	M	MU	KENYA
OMDA	M	MU	MADAGASCAR
COSOMA	M	MU	MALAWI
BUMDA	M	MU	MALI
MASA	M	MU	MAURITIUS
BMDA	M	MU	MOROCCO
SOMAS	M	MU	MOZAMBIQUE
NASCAM	M	MU	NAMIBIA
BNDA	M	MU	NIGER
COSON	P	MU	NIGERIA
MCSN	M	MU	NIGERIA
RSAU	P	MU	RWANDA
BSDA	M	MU	SENEGAL
SACS	M	MU	SEYCHELLES
DALRO	M	L	SOUTH AFRICA
SAMRO	M	MU	SOUTH AFRICA
COSOTA	M	MU	TANZANIA
BUTODRA	M	MU	TOGO
OTPD	M	MU	TUNISIA
UPRS	M	MU	UGANDA
ZAMCOPS	M	MU	ZAMBIA
ZIMURA	M	MU	ZIMBABWE

ASIA-PACIFIC

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AMCOS	A	MU	AUSTRALIA
APRA	M	MU	AUSTRALIA
ASDACS	M	AV	AUSTRALIA
AWGACS	M	AV	AUSTRALIA
CAL	P	L	AUSTRALIA
VISCOPY	M	AGP	AUSTRALIA
BEAT	P	MU	BRUNEI DARUSSALAM
MCSC	M	MU	CHINA
CASH	M	MU	HONG KONG
IPRS	M	MU	INDIA
PAPPRI	A	MU	INDONESIA
WAMI	P	MU	INDONESIA
APG-Japan	A	AGP	JAPAN
JASPAR	P	AGP	JAPAN
JASRAC	M	MU	JAPAN
KOMCA	M	MU	KOREA (REPUBLIC OF)
KOSA	M	L	KOREA (REPUBLIC OF)
SACK	M	AGP	KOREA (REPUBLIC OF)
MACA	P	MU	MACAU
MACP	M	MU	MALAYSIA
MOSCAP	P	MU	MONGOLIA
CPSN	A	MU	NEPAL
MRCNS	P	MU	NEPAL
FILSCAP	M	MU	PHILIPPINES
COMPASS	M	MU	SINGAPORE
MUST	M	MU	TAIWAN, CHINESE TAIPEI
MCT	M	MU	THAILAND
VCPMC	M	MU	VIETNAM

CISAC MEMBER SOCIETIES

CANADA-USA/

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
ACCESS COPYRIGHT	M	L	CANADA
CARCC	M	AGP	CANADA
CMRRA	M	MU	CANADA
CSCS	M	AV	CANADA
DRCC	M	AV	CANADA
SARTEC	A	AV	CANADA
SOCAN	M	MU	CANADA
SODRAC	M	MU	CANADA
SPACQ	A	MU	CANADA
AMRA	M	MU	UNITED STATES
ARS	M	AGP	UNITED STATES
ASCAP	M	MU	UNITED STATES
BMI	M	MU	UNITED STATES
DGA	A	AV	UNITED STATES
SESAC Inc.	M	MU	UNITED STATES
THE AUTHOR'S REGISTRY Inc.	A	L	UNITED STATES
VAGA	M	AGP	UNITED STATES
WGA	A	AV	UNITED STATES

EUROPE

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
SDADV	P	AV	ANDORRA
ARMAUTHOR	M	D	ARMENIA
AKM	M	MU	AUSTRIA
AUSTRO-MECHANA	M	MU	AUSTRIA
BILDRECHT	M	AGP	AUSTRIA
LITERAR-MECHANA	M	L	AUSTRIA
VDFS	M	AV	AUSTRIA
AAS	M	MU	AZERBAIJAN
NCIP	M	MU	BELARUS
GESAC	A	NA	BELGIUM
SABAM	M	MU	BELGIUM
SOFAM	M	AGP	BELGIUM
AMUS	P	MU	BOSNIA AND HERZEGOVINA
SQN	M	MU	BOSNIA AND HERZEGOVINA
FILMAUTOR	M	AV	BULGARIA
MUSICAUTOR	M	MU	BULGARIA
DHFR	P	AV	CROATIA
HDS-ZAMP	M	MU	CROATIA
DILIA	M	AV	CZECH REPUBLIC
GESTOR	M	AGP	CZECH REPUBLIC
OSA	M	MU	CZECH REPUBLIC
COPY-DAN BILDKUNST	M	AGP	DENMARK
KODA	M	MU	DENMARK
NCB	M	MU	DENMARK
EAU	M	MU	ESTONIA
KOPIOSTO	M	AV	FINLAND
KUVASTO	M	AGP	FINLAND
SANASTO	P	L	FINLAND
TEOSTO	M	MU	FINLAND
UFW	A	L	FINLAND
ADAGP	M	AGP	FRANCE
SACD	M	AV	FRANCE
SACEM	M	MU	FRANCE
SACENC	M	MU	FRANCE
SAIF	M	AGP	FRANCE
SCAM	M	AV	FRANCE
SESAM	A	NA	FRANCE
SGDL	A	L	FRANCE
GCA	M	MU	GEORGIA
BILD-KUNST	M	AGP	GERMANY
GEMA	M	MU	GERMANY

230 AUTHORS' SOCIETIES IN 120 COUNTRIES



EUROPE

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AEPI	M	MU	GREECE
AUTODIAHIRISI	P	MU	GREECE
SOPE	M	D	GREECE
UFFICIO LEGALE	A	NA	HOLY SEE (VATICAN CITY STATE)
ARTISJUS	M	MU	HUNGARY
FILMJUS	M	AV	HUNGARY
HUNGART	M	AGP	HUNGARY
STEF	M	MU	ICELAND
IMRO	M	MU	IRELAND
IVARO	M	AGP	IRELAND
SDCSI	P	AV	IRELAND
ACUM	M	MU	ISRAEL
TALI	M	AV	ISRAEL
SIAE	M	MU	ITALY
KAZAK	M	MU	KAZAKHSTAN
KYRGYZPATENT	M	MU	KYRGYZSTAN
AKKA-LAA	M	MU	LATVIA
LATGA	M	MU	LITHUANIA
SACEM LUXEMBOURG	M	MU	LUXEMBOURG
ZAMP Macédoine	M	MU	MACEDONIA (FYROM)
AsDAC	M	MU	MOLDOVA
PAM CG	M	MU	MONTENEGRO
BUMA	M	MU	NETHERLANDS
LIRA	M	L	NETHERLANDS
PICTORIGHT	M	AGP	NETHERLANDS
STEMRA	M	MU	NETHERLANDS
YEVAM	M	AV	NETHERLANDS
BONO	M	AGP	NORWAY
TONO	M	MU	NORWAY
ZAIKS	M	MU	POLAND
ZAPA	M	AV	POLAND
SPA	M	MU	PORTUGAL
UCMR-ADA	M	MU	ROMANIA
RAO	M	MU	RUSSIAN FEDERATION
RUR	P	AV	RUSSIAN FEDERATION
UPRAVIS	P	AGP	RUSSIAN FEDERATION
SOKOJ	M	MU	SERBIA
LITA	M	AV	SLOVAKIA
SOZA	M	MU	SLOVAKIA
SAZAS	M	MU	SLOVENIA
ZAMP Association of Slovenia	M	L	SLOVENIA
DAMA	M	AV	SPAIN
SGAE	M	MU	SPAIN
VEGAP	M	AGP	SPAIN
BUS	M	AGP	SWEDEN
STIM	M	MU	SWEDEN
PROLITTERIS	M	L	SWITZERLAND
SSA	M	AV	SWITZERLAND
SUISA	M	MU	SWITZERLAND
SUISSIMAGE	M	AV	SWITZERLAND
MESAM	M	MU	TURKEY
MSG	M	MU	TURKEY
SETEM	M	AV	TURKEY
AuPO CINEMA	P	AV	UKRAINE
UACRR	M	D	UKRAINE
ACS	M	AGP	UNITED KINGDOM
ALCS	M	L	UNITED KINGDOM
DACS	M	AGP	UNITED KINGDOM
DIRECTORS UK	M	AV	UNITED KINGDOM
MCPS	M	MU	UNITED KINGDOM
PRS	M	MU	UNITED KINGDOM
GAI UZ	M	MU	UZBEKISTAN

LATIN AMERICA AND CARIBBEAN

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

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

STATUS

M = Member
A = Associate
P = Provisional

REPERTOIRE

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



Published by the Communications
Department of CISAC - June 2015

PHOTO CREDITS:

Kiesza ©Tiba Vieira ; Angèle DIABANG ©Yandé Codou/
Fabacary Assymb ; Jean Michel Jarre ©Jens Koch ; Angélique
Kidjo ©N. Elderkin ; Javed Akhtar ©B. Azmi ; Marcelo Piñeyro
©L. Faraig ; Ousmane Sow ©B. Soulé/Roger-Viollet ;
Carl Wong ©CASH ; CISAC creators panel ©CISAC/
Shell de Par ; Beryl Richards ©Directors UK ; Jean Michel
Jarre/Francis Gurry ©Eilon Paz ; iACCION! ©DAC ; CIAM
Congress ©Ed Rode; MTC meeting ©CISAC ; PACSA meeting
©CISAC ; Ukraine meeting©CISAC ; DAC seminar ©DAC ;
AAS meeting ©AAS ; European Committee meeting ©Kote
Khutsishvili/CISAC ; Gadi Oron ©Eilon Paz ; headshots
of CISAC management ©Eilon Paz/Laurent Villeret ; Eric
Baptiste ©Eric Parazelli ; Marisa Gandelman ©Claire Beilvert ;
Javier Gutiérrez Vicén ©VEGAP ; Achille Forler ©Achille
Forler/Deep Emotions ; Abdoul Aziz Dieng ©Cultures
France ; Francis Gurry ©WIPO ; Ger Hatton ©ICMP ; Marisa
Gandelman ©Claire Beilvert ; Bendik Hofseth ©Johns Boe ;
Andreas Thiele ©Mathias Vietmeier ; Phil Sant ©Omnifone ;
Billboard, reproduced courtesy of Billboard magazine ;
Le Temps, article of 26/09/2014 reproduced with the kind
authorisation of Le Temps ; Music Week, reproduced courtesy
of Music Week ; MusikMarkt, reproduced courtesy
of MusikMarkt ; Le Parisien reproduced courtesy of
Le Parisien ; M Magazine, a PRS publication, reproduced
courtesy of M Magazine ; Le Monde, reproduced courtesy
of Le Monde ; Les Echos, reproduced courtesy of Les
Echos ; IP-Watch reproduced courtesy of IP-Watch ; John
Siddique ©The Society of Authors ; Teresa Costantini ©DAC ;
"Lectures Erratiques", Wolfram Höll, Le Poche Theater,
Geneva, Switzerland ©Carole Parodi/SSA ; Marcus Harvey
©DACS ; Ed Sheeran ©BMI ; Lorenzo Ferrero ©CISAC ; Simon
Darlow©Simon Darlow ; Yves Nilly ©Inácio Lugdero/SPA ;
Mario Ribeiro ©Felipe Triana/DASC ; Hervé di Rosa
©P. Schwartz/ADAGP ; Wang Yan Cheng ©Wang Yan Cheng ;
B. Ouattara ©Laurent Villeret/CISAC ; Irène Vieira ©BURIDA ;
Ntsiki Mazwai ©SAMRO ; Ben Ng ©Laurent Villeret/CISAC ;
Effendy Widjaja ©WAMI ; Melly Goeslaw ©WAMI ; Mitko
Chatalbashev ©Laurent Villeret/CISAC ; Giga Kobaladze
©GCA ; Delyth Thomas ©Delyth Thomas/Directors UK ;
Santiago Schuster ©Laurent Villeret/CISAC ; Fernando
Zapata López ©CERLALC ; Ángeles Mastretta
©Getty Images/CISAC ; Damián Sziffrón ©DAC.

TRANSLATIONS/EDITING:

Amanda MacBlane; Hélène Caruyer; Paz Juan Gutiérrez;
Marco Foley/652 South.

DESIGN AND PRODUCTION:

 PUBLICORP 0155 76 1111 • 13470 •



CISAC

Confédération Internationale
des Sociétés d'Auteurs et Compositeurs

France • Burkina Faso • Chile • China • Hungary

www.cisac.org

