

# CISAC ANNUAL REPORT 2022



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



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Foreword  
**Björn Ulvaeus,**  
 President of CISAC

## THE UKRAINE CRISIS SHOWS THE CISAC NETWORK AT ITS MOST EFFECTIVE

I am pleased to introduce this annual report, highlighting how CISAC is working to serve the interests of creators and CMOs across the world. As we emerge from two years of pandemic, with an increasingly digital marketplace where creators are under-valued and under-paid, CISAC’s voice as the global champion of the author is more needed than ever before.

As I write, an appalling humanitarian catastrophe is continuing to unfold in Ukraine. Recently I met refugees arriving near my hometown in Sweden. I saw the trauma in the faces of small children and their families. They were like ghosts and had lost everything except the rucksacks on their back. There are many millions like them, innocent victims of a cruel invasion.

The Ukrainian people, creators mingled among them, have shown unbelievable courage in response. They are fighting not just for their freedom and democracy, but for ours as well. And as we have seen, songwriters, artists, composer, film directors and others have become volunteer soldiers, forced to defend their country.

It is clear that this monstrous action by the Russian armed forces woke a wider world from slumber. Ukraine’s fight is a proxy fight for us all. That is why there is such impressive unity in the response of the international community in support of Ukraine.



Björn Ulvaeus meeting the CISAC team in Paris

It is gratifying to see the CISAC community reflecting that spirit of unity and solidarity. CISAC members have quickly raised more than a million euros to support our fellow creators, representative organisations and refugees in Ukraine. They have launched “Songs for Ukraine”, providing moral support and royalty income at a time when so many people have lost everything.

This is exactly what CISAC’s community should be: an effective global network of societies, quick to act, generous in its solidarity with fellow creators and members, and taking advantage of its unique diversity and world-wide reach.

And let’s not forget why this creative community is so important at this moment of crisis: it is because we represent culture, art and human creativity. These are what have been under attack in Ukraine – and which will eventually help rebuild that country from the ashes.

In December 2021, for the first time in my tenure as CISAC President, I finally had the chance to visit CISAC’s offices in Paris. I was delighted to meet with the senior team and would like to pay tribute to their dedication

and resilience, in particular during the two years of lockdown, when they never once dropped the baton despite all the challenges they faced.

In times of crisis, and in normal times, CISAC’s mission is clear – to make collective management work effectively for creators, and fairly remunerate them; to lobby governments so that authors have strong rights; and to support its members with the data and information tools they need.

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This is an extraordinarily challenging mission, but it is vitally important and no one else has the skills or authority to do it. I greatly look forward to another year working with CISAC to try and fulfil that mission. ●



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

## LEARNING THE LESSONS FROM COVID AND RE-SHAPING THE BUSINESS

**After two years of upheaval, it is reassuring now to see signs of a recovery in our sector, with collections getting back to pre-2020 levels. The pandemic has been a painful period for us all, and one that has taught us some hard lessons.**

As a community, we somehow managed to reset our business foundations while moving forward positively. We have had to review our mission, core values and priorities, and also to re-consider what are the fundamental needs of our members in relation to the services that CISAC provides.

The pandemic forced member societies to be more immersed than ever in local challenges, addressing the urgent needs of member creators who had lost their income. I believe CMOs passed that test effectively, with a range of support measures that showed a very positive face of collective management.

At the same, we have seen a dramatic shift in our business and in the economic existence of creators, driven by the rise of digital consumption and streaming. This too has been a phenomenon to embrace and engage with. Our creative ecosystem has, in so many ways, been changed permanently. Digital is giving CISAC a bigger role in the life of its members. Information and data need to be more granular, and more collaboration is needed at a global level with stakeholders of all disciplines.

Against this background, CISAC has been a vital support to its members, offering the key benefits that come from being part of a global network: for example, the exchange of information and data, the sharing of international best practice and engagement in governance and technical standards.

These are still uncertain times. Just as we started coming out of the pandemic, another terrible and disruptive event has shaken our world with consequences that are hard to measure at this stage. It has

been heart-warming to see the humanitarian spirit and solidarity of our members, especially those societies in countries bordering Ukraine who have shown extraordinary leadership and are working 24/7 to help fellow creators.

I would like to end this message by recognising CISAC's staff, both in Paris and throughout the various regions, for their impressive work under difficult circumstances. The past two years have been very demanding, with unprecedented challenges, cost-saving reductions, and a constant retargeting of our priorities.

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»»»»

Yet, the organisation constantly rose to the challenges. This is why I am hopeful that we will, as a global network, continue to provide a high level of services and guidance at a moment when the rapidly evolving environment requires flexibility and vision. This is the CISAC that we are building today. ●



Foreword  
**Gadi Oron,**  
Director General

## DEVELOPING A VISION FOR CISAC'S FUTURE

In a world which has lurched from one crisis to another, CISAC continues to work with focus and determination to serve our members, creators and the interests of the collective management sector.

The pandemic transformed our working practices, curtailing in-person meetings for more than two years. CISAC responded quickly and proactively, not only by maintaining all its committees' activities and embracing the virtual meetings world, but also by adapting its priorities to meet the particular challenges posed by COVID.

Our immediate priorities have shifted to follow the switch to digital consumption in the last two years. They include **live-streaming**, **digital licensing** and improved **information systems** support. Our lobbying and educational efforts have all concentrated on digital

rights, online income and their importance to creators' livelihoods in the post-COVID world.

The pandemic was also an opportunity to address important questions about CISAC's longer-term priorities. Through a **strategy review** spearheaded by the Executive Governance Committee, we used this time to recalculate our course and develop a vision for CISAC's future. As reported on page 8, a survey of 140 members and interviews with 50 CEOs contributed to this comprehensive consultation. This will inform our strategies as we adapt to today's rapidly-changing landscape.

One highlight to already emerge from this exercise is how highly CISAC members value the Confederation's services. Another is that CISAC's members' needs are increasingly divergent. This comes as no surprise given that our members are split between five repertoires and five continents and operate in large and small markets. While this diversity is a core strength of our network, it also brings complexity and translates into ever increasing demands on CISAC's services.

Our key workstreams reflect the wide range of services requested by our constituency. CISAC has extended its policy and educational actions on **buyouts**; for the **audiovisual** repertoire we have jointly re-launched the fair remuneration campaign, joining with creators and partners and publishing three new market case studies; in visual arts, our campaign focused on WIPO for universal adoption of the **resale right** continues; in **governance**, key challenges have been faced, and progress made, in Turkey, Spain, Greece and elsewhere as reported here. We also progressed with the implementation of our membership reform and the

new relationship with Client Rights Management Entities. Other highlights in this report come from our regional offices, policy and legal department, membership and communications teams.

Finally, in the last months we have witnessed the appalling impact of Russia's brutal war on Ukraine. We stand in solidarity with creators and with colleagues whose lives and livelihoods have been destroyed. Words cannot describe the inhumane suffering caused by Russia's aggression. In response, supported by the Board, CISAC quickly announced three projects to support the creative community of Ukraine. **Creators for Ukraine** has, at the time of writing, raised over €1.2 million from CISAC members. **Songs for Ukraine** promotes Ukrainian repertoire worldwide in order to increase royalties to local creators. The third project is an **open letter** from creators internationally, to express our community's solidarity. I would like to thank the members who have supported us for their generosity; the CISAC community has once again showed its unique strength and ability to act.

|||||  
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CISAC will continue to pursue our priority workstreams over the coming year. With pandemic restrictions now easing, we look very much forward to seeing our members in person once again in the coming months. ●

# #CreatorsforUkraine

powered by 

## CREATORS FOR UKRAINE RAISES €1.2 MILLION

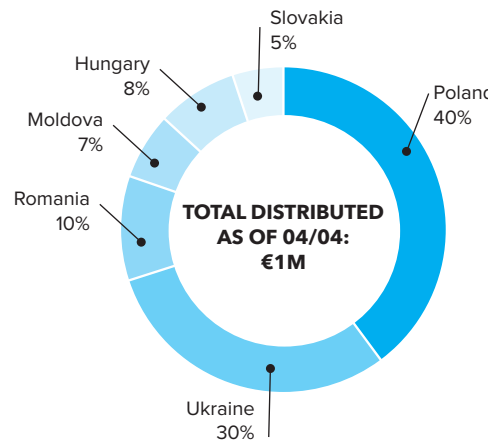
To support creators and refugees, the CISAC community launched the global initiative “Creators for Ukraine” on 9 March.

CISAC has worked in partnership with ZAiKS and other neighbouring societies with three projects to help the local creative community: a fund to raise money for victims of the war, a project to promote Ukrainian culture, and to mobilise support from creators worldwide with an open letter of solidarity. This work has shown the unique strengths and solidarity of the CISAC community.

The fund attracted substantial donations from members. A large portion has already been distributed to specific projects, to societies and to humanitarian organisations in Ukraine and neighbouring countries. By April 2022, €1.2 million had been raised from 21 societies, CISAC and creators councils. €300,000 was raised for Ukraine to maintain society operations and provide emergency payments of €300 to 703 creators.

The funds used outside Ukraine have been split in proportion to official refugee numbers. Of this total, 35% is going to ZAiKS, which has taken a leading role in humanitarian assistance efforts. These funds pay for allowances for representatives of the Ukrainian creative community and their families; shelter for refugees; grants

and sponsorships for educational and arts organisations supporting creators; and medical supplies and food to help art students.



Remaining funds are to directly support aid to creators from local societies, or to be donated to charities and NGOs helping refugees in Hungary, Slovakia, Romania and Moldova. 5% is kept to finance specific local projects targeting Ukrainian creators.



© Artisjus

### Songs for Ukraine

Songs for Ukraine, was conceived and created by Artisjus in cooperation with Ukraine NGO UACRR, and was rolled out internationally by CISAC on 29 March. Songs for Ukraine aims to promote works of Ukrainian creators over digital platforms, broadcasting, and other services to increase royalty flow to Ukraine’s creative community through the network of reciprocal agreements among CMOs. The initiative attracted global media attention including from *The Hollywood Reporter* and *Billboard*. It is already supported and promoted by CISAC members including GEMA and KOMCA.



© KOMCA

### Solidarity letter from international creators

CISAC has created an Open Letter from creators to show solidarity with our friends and colleagues in Ukraine. As of 29 May 2022, it attracted around 4,000 signatures. Society communications teams have been essential in sharing and distributing among their membership to increase support and draw attention to the plight of creators and their families from Ukraine. The letter was sent to culture ministers in Ukraine and many countries in the region. ●

#### We stand in solidarity with Ukraine

We are artists and creators from countries across the world, working in all art forms, repertoires and languages.

Today we speak as a diverse creative community, but with one united voice. We stand in solidarity with the people of Ukraine. We will never turn our eyes away from the brutal assault inflicted on them by the Russian armed forces. Many of these innocent victims are creators like us, people who inspire with their work and who make up the rich culture of Ukraine.

We call on Russia to cease its killing of innocent civilians, its destruction of towns and cities, its assault on freedom and democracy, its violation of human rights, and its attack on culture.

We stand with the unifying power of creators everywhere, including those in Russia who, though unable to speak out, are appalled at their government's action.

We ask all creators everywhere to join us, sign this message and share it using the hashtag #creatorsforukraine.

Thank you.

))))

Thank you very much for such unexpected help.  
My family and I found ourselves in the Kyiv region between two fires - shelling from the sky and a battle with a column of tanks.

We hid in the basement and managed to evacuate to Chernivtsi with one backpack, so we are refugees.

Theatrical royalties are now obviously unrealistic, so help is very timely.  
Thanks to the fund and everyone who helped.

))))))  
Neda Nezhdana, playwright



# CISAC: GLOBAL NETWORK FOR CREATORS

120 COUNTRIES/TERRITORIES

+4M  
CREATORS

228 COLLECTIVE  
MANAGEMENT  
ORGANISATIONS

MUSIC

€ **9.32** bn  
GLOBAL COLLECTIONS FOR CREATORS

VISUAL  
ARTS

AUDIOVISUAL

LITERATURE

DRAMATIC





## CISAC STRATEGY REVIEW SURVEYS MEMBERS ON FUTURE PRIORITIES

While serving members to the full on a day-to-day basis, CISAC took advantage of the suspension of physical meetings in 2020-21 to focus on how best to meet our members' future needs in the decade ahead.

A comprehensive consultation with all members including a survey to which 140 societies responded, interviews with 50 member CEOs and extensive virtual meetings with CMOs of all repertoires, has illuminated the services most valued by societies internationally and pointed to future priorities.

This has informed a two-year strategy discussion in CISAC's Executive Governance Committee (EGC) helping CISAC define its goals for the near and long-term future, and in turn, set future budgets.

The survey, completed in the first half of 2021 with external consultant Patrick Sharry, ranks the diverse services CISAC offers by order of priority to members. At the top of a list of 30 actions, the 5 most valued are:

- maintaining systems to identify works and pay royalties quickly and accurately
- managing CIS tools, services and support
- lobbying for improved legal frameworks internationally
- CISAC Global Collections Report
- developing new solutions to help members improve identification and distributions

The detailed responses from large and small societies, representing all CISAC repertoires, also showed what members view as the biggest challenges they face in today's market. Among the top concerns are: the power of platforms and difficulties in licensing in the digital market; buyouts imposed by producers and platforms; weakening of copyright protection in many markets; and the need for better technology support for the global network.

The findings also show CISAC juggling increasingly divergent demands from societies, with the gap widening between large and small members. CMOs are focused on efficiency and reducing costs, while taking on new tasks in documentation, licensing and data processing. This in turn translates into additional demands for services from CISAC, despite substantial resource cuts made in 2020. The switch to digital consumption caused by the pandemic has given the review greater urgency.

The consultation, showing high levels of engagement in CISAC's services, will continue through 2022. ●

««««  
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societies.  
»»»»

## HOW CISAC SERVES MEMBERS



Developing and strengthening  
the collective management  
network



Securing favourable legal and  
policy frameworks



Supporting societies' operations  
and capacities

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CISAC President Björn Ulvaeus

### CISAC PRESIDENT AND VPS BRING CREATORS' VOICES TO THE WORLD

CISAC's President and four Vice-Presidents have continued to support the Confederation's work: pressing for stronger creators' rights, promoting the work of CISAC's members and using their profile to get the attention of governments and policy makers.

Co-organised with GEMA, CISAC President Björn Ulvaeus gave a comprehensive interview to Germany's Initiative Urheberrecht (Authors' Rights Initiative), a movement representing 140,000 authors and performers across all repertoires and an important voice to government. Building on his familiar theme of the lack of fairness for songwriters in the digital market, Ulvaeus appealed to Germany to scrutinise the division of revenues online along the lines of the current UK enquiry. "I think this whole process in the UK has thrown a very welcome spotlight on the issue. It helps bring greater transparency ... I think it is time for parliaments in other countries, such as Germany, to take a similar look at music streaming and make sure songwriters and composers get fairly rewarded."

While grounded during most of the pandemic, singer/songwriter and CISAC Vice-President Yvonne Chaka Chaka has used her immense influence to powerful effect. An impassioned call to action published in the UNESCO flagship publication "Reshaping Policies for Creativity – Addressing culture as a global public good", spelled out her mantra often repeated on behalf of CISAC: "Fair chance; fair play; fair pay". The report, published in February, combines global data with policy recommendations to foster creative ecosystems that contribute to a sustainable world by 2030 and beyond.



© Chaka Chaka Promotions

Yvonne Chaka Chaka

The road to recovery for creators post-COVID needs a vision from policy makers, Chaka Chaka said. "This is the time for valuing culture with actions, not words. It is a time for investment in young creators; strong rights for the digital world; education so that creators understand their rights; and tougher enforcement of rights by governments who often turn a blind eye to copyright issues."

CISAC Vice-President Jia Zhang-ke, one of the most accomplished film directors in China, has been a tireless advocate for audiovisual creators over his two terms for the Confederation. Speaking at a CISAC/W&DW/SAA panel bringing together directors and screenwriters in October, Zhang-ke pressed for fair treatment for screenwriters and all those involved in the production of films. "For us,



©XStream Pictures Beijing

Jia Zhang-ke

this equitable treatment that allows us to continue to create is the unwaivable and inalienable right to remuneration", Zhang-ke said.



©Jesus Morales

Arturo Márquez

Mexican composer Arturo Márquez intervened to support CISAC member society SACM's long-fought campaign for legislation introducing private copying levies in Mexico.



©Xavier Forcioli

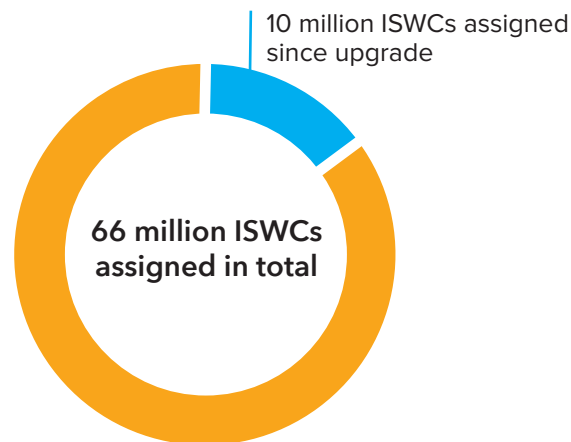
Miquel Barceló

Miquel Barceló, the Spanish visual artist, has been a firm supporter of CISAC's campaign for universal application of the resale right, focused in particular on discussions in WIPO. Barceló has served as CISAC Vice-President for two terms. ●

## ISWC: EXTENDING ACROSS THE VALUE CHAIN

CISAC has made steady progress during 2021/22 in extending its global music identifier across the value chain following the major upgrade to the system completed in 2020. That upgrade has led to tighter integration in the assignment of ISWCs by member societies over the last three years.

The ISWC is a unique, permanent and internationally recognised reference number for the identification of musical works. It serves as a global standard and is approved by ISO, the International Organisation for Standardisation.



The ISWC is an open standard and so can be fully integrated into the entire value chain. This allows creators, publishers, societies and users to share the same unique ISWC identifier when exchanging information about a musical work. It removes friction from the digital music licensing process, increasing efficiency and facilitating fast, accurate payments to creators.

The goal of the ISWC is to create a functional ecosystem via a fast-moving flow of metadata between all parties.

### What does this mean in practice?

To work efficiently, the ISWC should be allocated as soon as possible after a work is created. This ensures it is then embedded into other work-related data, such as publishing and sub-publishing agreements. In addition, the ISWC should be:

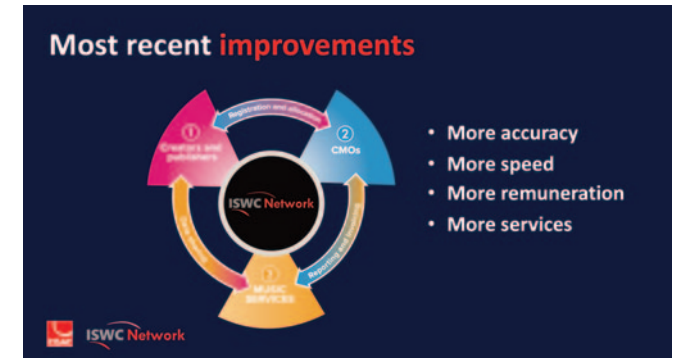
- included in usage reports as part of the licensing process between societies and licensees
- used in performance identification and collection with services such as music recognition technology
- employed in the administration and payment of royalties to creators and publishers

### Upgrading the system

#### Benefits of the upgrade are now visible

In the last two years societies have taken the opportunity of the new modernised system to redesign their allocation procedures, benefitting from improved web services which allow for the central assignment of ISWCs as part of their local registration processes.

Publishers have also started to make more extensive use of the Resolution Service to validate existing ISWCs in their databases or retrieve ISWCs missing from their back catalogues. Publishers also have access to the Allocation Service, with the support of societies. This allows an ISWC to be assigned before the work is fully registered with the society, and before the work documentation is circulated



to the network of sub-publishers throughout the world. In this way, the ISWC is fully documented even before the musical work is used.

Looking ahead, CISAC aims to provide new services that will be made available to other parties in the music industry, including music platforms and tech companies offering services to societies. These new services include an automated access to the ISWC database, in addition to the current web site that is available to the public. The objective is to further disseminate the ISWC throughout the value chain, and with greater accuracy.

In February 2022, CISAC’s Director of Business Sylvain Piat made a comprehensive presentation of CISAC’s CIS Tools and identifiers at the cross-sector WIPO webinar “Rights Data and Identifiers for Musical Works and Rights Holders.” ●



## **LIVESTREAMING: GUIDANCE ON THE RIGHTS LANDSCAPE**

With lockdown measures severely impacting on creators' live and public performance income since early 2020, virtual live music events rapidly emerged as a new priority income stream for societies and creators. The issue was comprehensively discussed at CISAC's November 2021 Media Technical Committee (MTC) meeting.

The webinar reviewed the relevant parameters for the licensing of livestreaming, offering a practical guide on the existing licensing approaches implemented by CISAC societies. Benefits and challenges of the various licensing solutions for major multi-territorial livestreaming concerts were also in the spotlight.

Legal and rights issues related to this new type of exploitation are under further analysis by a joint Legal Committee and Global Policy Committee Working Group. ●



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## **LICENSING MUSIC IN VIDEO GAMES**

**Global consumer spending on gaming has seen explosive growth in recent years and continues to grow. Some games services are expanding beyond pure gaming, with virtual concerts and other types of music use becoming a key element.**

CISAC has worked with members, giving practical guidance aimed at achieving fair remuneration for creators.

CISAC's November 2021 Media Technical Committee (MTC) heard a report on the sector by the Chair of the MTC Video Games Working Group, Thomas Zeggane of SACEM. The report outlined a pragmatic approach to licensing of music in video games. The key objective is to facilitate discussions with video games producers and publishers on licensing and remuneration schemes for music creators. ●

## **WHEN AI MEETS AUTHORS RIGHTS: CISAC GUIDES DEBATE**

CISAC is working on key issues arising out of the relationship between Artificial Intelligence (AI) and authors rights. These include whether an AI-created work is protectable by copyright, who should be considered the author and the copyright owner, and who should be held liable for copyright infringements in relation to AI-created works. These questions have generated debates at international level with important policy implications.

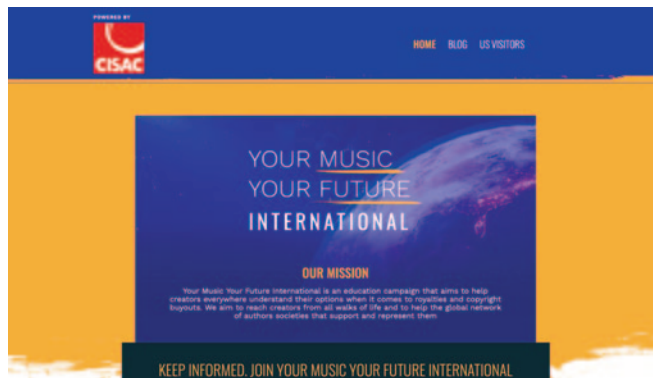
Although there is a general acceptance that AI technology is not currently capable of the autonomous generation of artistic works, policy makers are monitoring the need to adapt the current copyright legislations to the evolving technologies.

Through its dedicated working group on AI in the legal and global policy committees (CJL/GPC), CISAC has prepared a policy recommendations paper that provides guidance to CISAC societies for lobbying purposes. CISAC also took the floor in the WIPO Conversation meeting on AI and Intellectual Property in September, raising concerns on the over-broad approach to copyright exceptions for use in AI, in particular, in the context of Text and Data Mining. CISAC is also monitoring developments in the EU, following the publication of the EC proposal for a legislative package on Artificial Intelligence, and the study on AI's relation to copyright data management and its impact on the copyright legal framework. ●



## BUYOUTS: EXTENDING LEGAL AND AWARENESS ACTIONS

After publishing its “Guidelines on copyright buyouts” and launching the educational website “Your Music Your Future International” in 2020/21, CISAC continues to have buyouts near the top of its agenda in 2022. Its legal and educational activities reinforce legislative lobbying for better protection from imposed buyouts, such as in the EU implementation of the Copyright Directive.



A series of online educational events have been organised, supporting SACEM at the Cannes Film Festival, JASRAC, APRA-AMCOS, Nordic film composers and the Spanish Fundación Gabeiras. The “Your Music Your Future International” education campaign continues to become localised by members, with GEMA preparing to launch a German Your Music Your Future in mid-2022. Sites also exist in French, Spanish, Portuguese and Finnish, supported by creators from around the world (see creator quotes, right).

Brazil’s UBC became the latest society to leverage the CISAC-powered global awareness campaign. A Royalties vs Buyouts panel for UBC members in February featured Your Music Your Future founder and US composer Joel Beckerman. The event, attended by 190 creators, music sector representatives and policy makers, addressed how creators can best decide how to be paid for their work.

### UBC/“Your Music Your Future” panel

Organised and moderated by UBC’s Peter Strauss, experts discussed the global phenomenon of buyouts and the pressure on composers, desperate to get ahead in their career, to accept them. Joel Beckerman put the stress on education for composers: “This is a career, and if you want to have a career and not just a gig, you need to be knowledgeable and not just accept what’s been put in front of you.”

Cristina Perpiñá-Robert Navarro, CISAC’s Director of Legal and Public Affairs, told the panel: “When creators face buyout provisions in contracts, many of them don’t want to object to these clauses, they fear being blacklisted, so it’s important to get the message out that there are other options. And this is what collective management was made for – it gives the creators a strong bargaining position.”

The issue of buyouts gained further traction in 2022 with the French Presidency of the Council of the EU identifying “buyout contracts” as one of the problems preventing creators’ appropriate remuneration. In addition, three

reports were adopted by the European Parliament in October 2021 on the need for a European solution to the buyout issue, urging the European Commission to investigate this issue further to ensure fair and adequate remuneration of creators. ●



#### Manel Santisteban

Composer for La Casa de Papel

“My works are my life. I create them to enrich our culture, our society and our existence, and they are born from my soul. My future and my livelihood is forever linked to these works, for better or for worse, whether they are a success or a failure. That is copyright – it is just remuneration over time, and that is why we cannot let it disappear!”

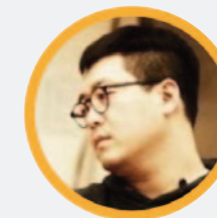


#### Caitlin Yeo

APRA Award-winning Australian screen composer

“With the onslaught of digital media, now, more than ever screen composers all over the world must make sustainable career choices and retain their rights.

The terminology around buyouts and composer agreements can often be convoluted and unclear. To have the global educational “Your Music Your Future International” site available will be a godsend for all composers, to help us advocate for each other, and build a stronger more connected industry.”



#### Park Sung-il

Music director

“It should be entirely up to individual creators to choose how to provide their creative works, and consequently how they receive the rightful compensation. No rights entity should enforce this choice or exclude the needs of the creators in this regard. Us creators need to be more actively aware of our rights, and what we are being forced to give up. Now is the time for all creators to come together and show solidarity in order to break this vicious cycle.”



# LEGISLATIVE LOBBYING



## CHINA: CISAC RESPONDS ON COPYRIGHT LAW IMPLEMENTATION

Following the amendment to the national copyright act in 2020, CISAC has continued to work with the Music Copyright Society of China (MCSC) to provide comments on its implementation. Our comments have focused in particular on the key issues of copyright liability of internet service providers, reform of the regulatory regime for collective management, stronger copyright protection regime for audiovisual creators, and the use of music in audiovisual works.

CISAC's Asia-Pacific regional office have met with officials from the National Copyright Administration of China and with the academic experts responsible for drafting the relevant regulation amendments.

In providing further comments on this process, CISAC requested the support of the European Commission and the UK government. These bodies have been closely monitoring the development of this regulation review process and, together with CISAC's insight, were able to share a European and UK perspective with Chinese lawmakers. ●



## JAPAN: PRIVATE COPYING EFFORTS CONTINUE

CISAC was asked by the European Commission to provide comments on its Economic Partnership Agreement (EPA) with Japan. Of particular interest, ahead of the November 2021 IP Committee meeting, were the ongoing discussions on the copyright framework encompassed by the agreement.

After consultation with the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) and the Japanese Society for Protecting Artists' Rights (JASPAR), CISAC raised concern about the country's ineffective private copying levy regime. Collections in this area have fallen significantly in the past five years from an already negligible amount.

CISAC also suggested the Commission's Directorate-General for Trade propose a set of experience-sharing activities with Japanese authorities to convey an EU perspective on the artists resale right. This important source of visual artist income is currently not included in the country's legislation. Another area of focus was to urge the Japanese government to fulfil its obligation under the EPA to recognise audiovisual creators as authors and provide them with exclusive rights for remuneration. ●



## SOUTH AFRICA: LOBBYING ON COPYRIGHT LAW

CISAC continues to closely follow the Copyright Amendment Bill in South Africa after it was returned to parliament for constitutional procedural reasons. We are lobbying in coordination with the Creators' Coalition and other international umbrella associations.

On 28 January 2022, CISAC presented a submission to the Parliamentary Committee of Trade & Industry and Competition asking for the Bill to be redrafted to address certain worrying provisions which are still not aligned with International Law (including, in particular, the three-step test defined in the Berne Convention and the TRIPS agreement).

CISAC's main concerns are the excessively broad limitations and exceptions, including an open general fair use exception that is significantly broader in scope to that of the US fair use doctrine. These could severely impact rightsholders in South Africa and the wider creative community.

Further Parliamentary Portfolio committee hearings were due to take place in March to deliberate on the numerous submissions received on the Copyright Amendment Bill. ●



## LEGISLATIVE LOBBYING



### ISRAEL: CISAC CALLS FOR RETHINK OF COPYRIGHT BILL

CISAC has joined other international representative organisations in firmly opposing a new copyright Bill in Israel that would harm authors and violate international copyright rules.

CISAC took action in November, supporting its music and audiovisual societies in Israel, ACUM and TALI. A letter from CISAC's DG to Israel's Justice Minister urged the government to drop misguided proposals with harmful exemptions and mandatory one-stop shop schemes that are damaging to creators. CISAC pointed out that the proposed amendments would have a severe detrimental impact on music authors and rightsholders and put Israel in violation of its international obligations.

Two key flaws in the draft Bill were highlighted. First, the proposal for a mandatory one-stop solution would effectively deny copyright owners the ability to administer and enforce independently the exclusive rights granted to them under local and international laws. Second, proposed new exceptions for public performance were over-broad and would significantly and unreasonably limit the scope of creators' exclusive rights. ●



### WEST AFRICA: PRIVATE COPYING DIRECTIVE

CISAC continues to promote private copying levies via legislative reform in the West Africa region. In the last two years we have supported the elaboration of a **Regional Directive on Remuneration for Private Copying across the eight member states of the UEMOA. The initiative aims to harmonise and strengthen related legal frameworks, promote and streamline best practices for collecting and distributing royalties, and contribute to the funding of cultural and creative industries.**

In cooperation with WIPO and IFRRO, and under a funding agreement with the International Organisation of La Francophonie (OIF), CISAC will continue to support the initiative in 2022-23 through the implementation of a strategic plan encompassing training of CMOs and custom officers in the region.

The Regional Directive is being advocated as a resilience mechanism for the creators of the region within the aftermath of the COVID pandemic and its restrictive measures which have drastically affected the traditional copyright revenue streams over the past two years. ●



### MEXICO: SUPPORT ON TERM OF PROTECTION

CISAC is supporting SACM's efforts to maintain Mexico's 100 year term of protection for creators. This follows the proposal presented to the Mexican Senate of the Republic in December 2021 to reduce the term of protection from 100 to 70 years post-mortem.

Mexico has been a prestigious world leader in copyright term of protection. Successive reforms over past decades saw the term of protection for authors increase from 20 years post-mortem in 1948, to 65 years in the federal copyright law of 1963, and reaching 100 years in the current legislation.

CISAC is working closely with SACM to present its views on the new proposal, sending a submission to the Presidency of Mexico's Culture Commission in February 2022. This pointed out that reducing the current term of protection would be a damaging backward step harming the economic rights of creators. It would also be out of step with other initiatives around the world that are actively promoting an extended term of protection. Examples include Uruguay and Japan to 70 years post-mortem, 75 years in Guatemala and 80 years in Colombia. ●



## **HONG KONG: GOVERNMENT SEEKS CISAC VIEWS**

Approached for its comments, CISAC has been working with the Hong Kong government on the planned update to its copyright regime. Together with local member, the Composers and Authors Society of Hong Kong Limited (CASH), CISAC delivered its recommendations to lawmakers in February 2022.

The document urged the government to improve the proposed but already outdated definition of “communication to the public” that provides a legal loophole to digital service providers. The ambiguity surrounding the transmission of content allows DSPs to gain important commercial advantages at the expense of creators. Instead, CISAC suggested that the proposed “safe harbour” regime take into account the latest developments in other jurisdictions such as Europe. It also asked the Hong Kong government to abandon its proposal to introduce open fair-use exceptions and narrow the scope of the proposed parody exception.

Several other important copyright issues were raised in the submission. These include a call to extend copyright protection term to 70 years post-mortem, and the need for both a private copying levy and the artists’ resale right in the new legislation. ●



## **ROMANIA: SOVEREIGNTY RESTORED OVER UNCLAIMED ROYALTIES**

CISAC and GESAC have joined local members in Romania to successfully object to a copyright act amendment which would have prevented authors, rightsholders and their CMOs from making autonomous decisions on how to distribute their royalties from unidentified works. Instead, these creative revenues would be automatically transferred to a special government fund and be used for general cultural purposes.

A campaign by CISAC members UCMR-ADA and DACIN-SARA saw hundreds of Romanian creators speak out against the amendment. These actions by the local and international creative community successfully reversed this part of the act and the new law was promulgated in March 2022.

CISAC also joined with visual arts organisation EVA to oppose another controversial proposal that aims to abolish the mandatory collective management of the artists resale right. ●



## **BULGARIA: CALL TO NEW GOVERNMENT ON COPYRIGHT REFORM**

Bulgaria faces many challenges regarding effective copyright protection and rule of law. Private copying remuneration and cable retransmission of AV works have been dysfunctional for years, resulting in significant revenues losses for creators.

With a new government appointed in December 2021, CISAC coordinated with its Bulgarian members MUSICAUTOR and FILMAUTOR to call for correct implementation of EU Directives 2019/789 and 2019/790. Four key changes are asked for on behalf of creators:

- extend mandatory collective management to “direct injection” where broadcasters transmit their programme-carrying signals only to signal distributors
- an unwaivable right to remuneration for audiovisual authors
- revise the commission approving CMOs’ tariffs to guarantee proper setting of rate
- an effective private copying remuneration scheme in accordance with best international practices

Bulgarian creators and their CMOs have joined forces to deliver a strong cultural awareness campaign that includes video messages from many renowned local creators. ●





## **CHILE:** COPYRIGHT IN THE NEW CONSTITUTION

**CISAC is supporting Chilean societies in upholding the rights of creators in proposals for the country's new Political Constitution currently being debated at the Constitutional Convention.**

CISAC has worked closely with local societies SCD and ATN presenting to the Constituent Assembly on the importance of preserving copyright as a fundamental right of creators, expressly enshrining its protection both in the moral and economic aspect.

CISAC sent a communication on 20 April 2022 to the President of the Constitutional Convention, Ms. María Elisa Quinteros, and to the Vice-President Gaspar Domínguez. A similar communication was also sent by CIAM. ●



## **RESALE RIGHT CAMPAIGN EVENT IN SENEGAL**

**CISAC has partnered with The Dakar Visual Arts Fair (commonly known as “Biennale de Dakar”) and the Government of Senegal to launch the Ousmane Sow Resale Right Prize as flagship initiative to advocate for the enactment of the resale right in the legislations of African countries and the rest of the world.**

The prize, delivered in May 2022 by the President of Senegal during the Dakar Visual Arts Fair, steps up the momentum of the CISAC's campaign for global implementation of the resale right, championed by Ousmane Sow, former CISAC Vice-President. The resale right gives artists a fair association with the commercial success of their works, guaranteeing them a right to receive a fair share of the wealth generated by their works after the first sale. The prize will be celebrated every two years during the Dakar Visual Arts Fair. ●



## CISAC GOVERNANCE REFORM COMPLETED

CISAC has now completed its governance reform aimed at adapting the Confederation's services to the changing rights landscape while preserving the core values underpinning CISAC membership. CISAC's governance reform, voted by the General Assembly in June 2018, was fully implemented in June 2021, after a three-year transition period.

During this time, CISAC developed and approved a new legal framework for CISAC member societies and Client Rights Management Entities (RMEs). It also adopted a new pricing model for Client RMEs' access to the CIS Tools, implemented the admission process for Client RMEs and admitted first clients.

The implementation also involved finding solutions for existing members that no longer fulfilled the Confederation's membership requirements. These were invited to adapt to the new requirements to maintain their CISAC membership or to become Client RMEs.

Several longstanding Members – CMRRA (Canada), DALRO (South Africa), MCPS (UK) and SESAC (USA) became Client RMEs in the course of 2021.

|||||  
Adapting CISAC's services to  
the changing rights landscape  
while preserving its core  
values. |||||

Between November 2020 and June 2021, the following requests from Rights Management Entities to become CISAC Client RMEs were reviewed and validated: SOUNDREEF (UK), UNISON (Spain), NexTone (Japan), HEXACORP (USA) and ESMAA (UAE).

CISAC is monitoring compliance of Client RMEs with their obligations, notably in terms of transparency and reporting obligations as well as technical requirements related to the use of the CIS Tools and formats. ●



## TURKEY: PROGRESS BY MESAM AND MSG

Significant progress has been made in Turkey following the General Assembly's June 2021 decision to expel local societies MESAM and MSG for a 12-month period.

Poor relations between these two organisations for many years has hampered operations, created inefficiencies, led to breaches of CISAC's professional rules and, in turn reduced collections.

With CISAC helping in the consultations, a newly-formed joint executive board has been meeting regularly to find solutions to these long-term problems. This led to MESAM and MSG signing a new joint licensing and distribution agreement on 28 March. The two societies' management joined with CISAC's regional director to meet with Turkey's Minister of Tourism and Culture, lobbying for improved copyright protection in Turkey.

CISAC is proposing the readmission of both societies this year pending approval by its board of directors and a General Assembly vote in June. This will be subject to further monitoring of the implementation of the agreement by the societies. ●



# GOVERNANCE



## INDIA: REVIEWS IMPROVE IPRS OPERATIONS

In India, CISAC has been helping local member society IPRS to improve its operations under the developmental reviews programme. This support helped IPRS to increase its collections following the gradual relaxation of lockdown conditions.

Areas of progress also included the distribution of TV settlement royalties to IPRS's sister societies and the publication of the first IPRS annual transparency report in line with recently introduced government regulations. CISAC and APRA-AMCOS have provided staff and management training on documentation practices and DSP processing.

In 2021 IPRS additionally provided COVID- related financial relief to its members. A "License Liya Kya" campaign was also launched to educate music users on the need for proper licensing.



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CISAC has also helped respond to the Ministry of Commerce and Industry, raising concerns with EU, US and UK IP and trade departments over an unwelcome proposal to amend the Indian copyright act that would incorporate digital services within existing statutory licences. This could severely threaten digital licensing income across the country. Work continues to encourage the Indian government to reject this harmful proposal. ●



## GREECE: CISAC CONTINUES TO SUPPORT AUTODIA

In a market that remains deeply unsettled, CISAC has continued to support its music member AUTODIA, which has maintained and expanded its operations as market leader. The society today represents over 1,000 Greek members, which account for about 70% of the local market. It has signed more than 40 reciprocal agreements with sister societies and is an effectively operating CMO.

In the wider context, collective management in Greece continues to suffer from fragmentation, which impedes effective licensing and collections to the detriment of both local and foreign authors and rightsholders.

Discussions have not progressed on possible unification between AUTODIA and EDEM (a private society that inherited the former state-controlled vehicle EYED, following the collapse of AEPI in 2018). EDEM has applied for CISAC membership. ●



# FAIR REMUNERATION FOR AV CREATORS



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## LIGHTS AND ACTION ON THE AUDIOVISUAL CAMPAIGN

**CISAC is a partner in the global “audiovisual campaign”, pressing for fair remuneration for audiovisual authors across the world. Screenwriters and directors are vital contributors in the creative chain, yet in most countries are not granted an unwaivable right of remuneration for their works..**

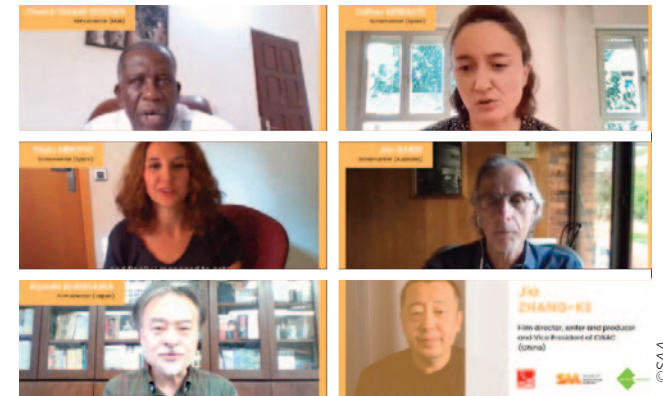
In October 2021, CISAC and sister audiovisual rights organisations, SAA and W&DW, co-organised a panel discussion on creators’ remuneration. The event, attended by 190 policy makers, experts and AV professionals, brought together prominent screenwriters and directors from four continents.

Olatz Arroyo, Kiyoshi Kurosawa, Esther Morales, Cheick Oumar Sissoko and Jan Sardi shared their personal experiences about why receiving royalties for the exploitation of their works is essential to their lives. Yet this right is denied to audiovisual creators in all but a few countries. Here are [full interviews by the audiovisual creators.](#)

Despite their different backgrounds - from Japan, Spain, Mali, and Australia - the creators shared common insights on the challenges for authors building their careers. Receiving a fair share of the success for their films and TV series is critical to help audiovisual authors to pay their bills and to re-invest in creative ideas resulting in new works for the audience to enjoy.

Legal experts highlighted two case studies in Spain and Italy demonstrating that, far from being an obstacle, legal recognition of remuneration rights to audiovisual authors, with collective management, helps support industry growth.

Cécile Despringre (Executive Director, SAA), Yves Nilly (Chair, W&DW) and Cristina Perpiña-Robert Navarro (Director of Legal and Public Affairs, CISAC) called for a legal environment that efficiently protects and remunerates creators for the exploitation of their works. ●



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((((((  
**As an author you sometimes feel very small negotiating with the platforms because you lack the tools to negotiate and enforce your rights as an author. so it is good that governments and laws protect us.**  
 )))))))

Olatz Arroyo, Screenwriter



# FAIR REMUNERATION FOR AV CREATORS



## CASE STUDIES: SPAIN, ITALY, LATIN AMERICA

Working alongside the Society of Audiovisual Authors (SAA) and Writers and Directors Worldwide, CISAC has published a case study on the legal environment for audiovisual creators in Spain. Two other studies were also published for Italy and in Latin America.

Spain is considered to have one of the most protective legal regimes in the world for the rights of audiovisual creators. Audiovisual works such as films, TV series, documentaries etc., are protected by long-established unwaivable remuneration rights for audiovisual authors for many types of exploitation.

These statutory rights have proven to be effective in ensuring fair remuneration for audiovisual creators. Royalties are collected and distributed by Spanish authors' societies (SGAE and DAMA). The legal regime has helped achieve a fairness for generations of audiovisual creators in Spain, while at the same time helping support consistent long term revenue growth across the audiovisual and cinematic industry in Spain.

The Spain report provides a case study of the legislative framework and key industry data. It illustrates that the successful evolution of Spain's audiovisual sector has been built on – and been supported by – the foundation of a strong and longstanding legal regime based on unwaivable remuneration rights for audiovisual authors.

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Two separate studies focus on remuneration rights in Italy and for Latin American countries. The latter, encompassing Chile, Colombia, Uruguay, Panama and Argentina, was produced in collaboration with audiovisual societies ATN, REDES, DASC, AGADU, ARGENTORES and DAC. The study highlights the legal framework for audiovisual authors in special laws and regulatory decrees, as well as economic figures on the audiovisual industry in these countries. ●



## PROGRESS IN ASIA-PACIFIC

The Alliance of Asia-Pacific Audiovisual Writers and Directors (AAPA) was founded in 2019 to be an advocacy platform for creators in the region. Its annual meeting in January 2022 coordinated on legislative and lobbying activities seeking to establish, align and protect authors' rights for writers and directors. Creators and representatives of trade associations/CMOs from Australia, India, Japan, New Zealand, and South Korea participated.

Priorities include lobbying for the implementation of audiovisual remuneration regime for non-film and non-TV series audiovisual works in China; assisting SRAI, the Indian audiovisual society, to register as a CMO in India; and supporting the campaign to recognise audiovisual creators as authors/copyright owners in Australia, Japan, Korea, and New Zealand. ●

## RESALE RIGHT: INTERNATIONAL CAMPAIGN

CISAC's campaign for visual artists' resale right continues at the UN Agency WIPO, in collaboration with European visual artists' organisation EVA and CIAGP.

Since 2017, the resale right has been included in the working agenda of the WIPO Standing Committee on Copyright and Related Rights (SCCR), the body in charge of adopting international treaties.

CISAC participated in the Task Force of the 41<sup>st</sup> WIPO SCCR session held in June 2021, answering questions on the practical implementation of the resale right raised by the Japanese delegation through a report published by WIPO. CISAC also highlights that artists in countries without the resale right were more vulnerable during the pandemic, with the progressive move to online sales and auctions.

**CISAC has also helped members at the national level:**

**In Latin America**, with the CIAGP and Latin American technical group, CISAC has provided legal support to local societies in Chile and Argentina, where ongoing legal reforms are aimed at implementing the resale right.

**In Asia-Pacific**, CISAC has been lobbying for the introduction of the resale right in several Asian countries (China, Japan, Korea, Hong Kong and New Zealand among others) in the framework of their trade agreement's negotiations with the European commission.

**Europe:** In Poland, CISAC & EVA have been urging the Ministry of Culture to expedite and finalise the authorisations of a legitimate visual art society. In Romania, CISAC and EVA oppose a proposed change to the Romanian Copyright Law, aimed at abolishing the mandatory collective licensing of the resale right. ●



## CISAC 2021 GLOBAL COLLECTIONS REPORT

CISAC's 2021 Global Collections Report was published in October and addresses the effect of the pandemic on global collections as the creative sector struggles to recover.

Global collections dropped by 9.9% (€1bn) in 2020. The growth in digital collections (+16%) mitigated the forecasted catastrophic impact of the COVID-19 crisis on creators' earnings. The Report forecasts the impact of the COVID-19 crisis on the creative sector to continue well into 2022 and possibly, 2023.

The Report includes best practice case studies of CMOs in Brazil, Croatia, France, Germany, Mexico, Senegal, South Korea, United Kingdom, United States and Vietnam. The Report was widely covered by the press with over 150 web articles worldwide. Coverage included a podcast on Complete Music Update. ●



## GLOBAL REACH FOR CREATORS

**The International Council of Music Creators (CIAM) made the most of the limitations of the pandemic to advance pro-creator strategies through regular online meetings, continued lobbying efforts internationally, a new quarterly newsletter and increased educational efforts.**

An online CIAM General Assembly took place in November with keynotes from CISAC President Björn Ulvaeus and DG Gadi Oron. Ulvaeus highlighted CIAM's value: "CIAM's global reach makes you unique. CIAM members are on boards of CMOs that CISAC represents. You have valuable insight into the decision-making of societies."

Led by President Eddie Schwartz, the council's global lobbying efforts included advocating for the accreditation of CMO UACRR in Ukraine, and defending creator rights in Vietnam.

In the United States, CIAM has worked with the US Copyright Office and Mechanical Licensing Collective (MLC) on unidentified works of non-US based creators, and distribution of related monies. It also made submissions to the Copyright Royalty Board (CRB) regarding the need to increase mechanical rates.

"With One Voice", a concise quarterly newsletter for and by music creators was launched to discuss contemporary issues with informative insights in four languages. The

council also supported educational events across Latin and South America, the establishment of the African Music Academy, and the "Your Music Your Future International" campaign, providing information to creators about buyouts.

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With One Voice

CIAM's other working groups were also proactive. The Screen Composers' WG continued working on the buyout issue while the Gender Equity and Diversity WG began work on short videos about the challenges faced by women creators. The Governance WG revised CIAM's internal rules to allow for voting by electronic means, a necessity as the pandemic continues. ●





## ACTIONS FOR AV CREATORS

**In 2021/22, CISAC creators council Writers & Directors Worldwide revived the remuneration right campaign, reinforced regional alliances and focused efforts on defending copyright regulations.**

Led by President Yves Nilly, W&DW advanced the campaign for remuneration right thanks to the CISAC Legal Department and SAA case studies evidencing its impact in Italy and Spain. These lobbying tools will be reinforced by studies on Poland and Latin America.

SAA, CISAC and W&DW held “Lights and action on authors’ royalties” on 6 October 2021, an online event that featured prominent creators Olatz Arroyo, Esther Morales, Kiyoshi Kurosawa, Jan Sardi and Cheick Oumar Sissoko as well as legal experts. Registrants included the European Parliament, the European Commission, WIPO, IP offices, ministries and audiovisual societies.

The Alliance of Asia-Pacific Audiovisual Writers and Directors (AAPA) launched a new website. It held its annual meeting on 21 January 2022, focused on the rise of OTT platforms. This highlighted the importance of sharing information to lobby for copyright regulations and the recognition of audiovisual creators, especially regarding trade agreement negotiations.

In Africa, APASER held a workshop on authors’ rights and remuneration right with participation from CISAC and W&DW at Rencontres du Film Court in Madagascar on 25 November.

W&DW’s lobbying activities also included supporting creators in Serbia regarding proper funding allocations for filmmakers. The council supported the CISAC submission on Australia copyright regulations. W&DW is backing efforts to lobby Japan and South Korea to adopt exclusive rights of audiovisual authors. W&DW will be supporting imperilled Ukrainian creators in 2022 and beyond. ●







## **CIAGP: COVID SUPPORT, RESALE RIGHT, TECH**

The International Council of Creators of Graphic, Plastic and Photographic Artists (CIAGP) has intensified its efforts to support visual artists under the pandemic. At the WIPO's Standing Committee on Copyright and Related Rights (SCCR), CIAGP highlighted the devastating impact that the closure of shows and exhibitions had on visual artists. It called upon governments to work on developing the best ways to revive visual arts during and after the pandemic, with dedicated support and by strengthening the rights of creators.

CIAGP has continued promoting the resale right global campaign, at both national and global levels. At WIPO, CIAGP supported with data and information the three working groups created by member states to analyse the elements of the resale right and its impact on the art market.

At the national level, CIAGP has provided legal support to local societies where ongoing legal reforms aim at implementing or improving the resale right, such as Chile, Argentina, Serbia and the US.

At the regional level, the Latin American Technical Group, in cooperation with VEGAP, organised several training sessions aimed at improving the operational skills of visual arts societies from the region. The Technical Group is also lobbying to support the creation of a new visual art society in Colombia.

Through its working groups, CIAGP is supporting technological tools and information exchange formats to improve identification of works and accurate distribution of royalties. As an example, the Automated Image Recognition (AIR), has greatly increased efficiency in identifying the use of visual works online. ●



## CREDITS DUE

### CISAC SUPPORTS CREDITS DUE INITIATIVE

CISAC has joined multiple music sector rights organisations in supporting the new “Credits Due” initiative, a campaign launched in September 2021 to improve the efficiency and completeness of the metadata that identifies and ensures payment for creators’ works.

Credits Due aims to unite the music industry to ensure that complete and accurate song metadata is attached to all recordings at the point of creation. The initiative, championed by Björn Ulvaeus, is jointly organised by the Ivors Academy of Music Creators and the Music Rights Awareness Foundation.

The campaign, supported by a pledge from many international rightsholder bodies, focuses on the need for the five key items of data - creator identifiers (IPN, IPI, ISNI), the song identifier (ISWC), the recording identifier (ISRC), song titles and creator’s names, and the names of performers and producers - to be attached to each new recording at the point of creation. ●

THE SOCIETY PUBLISHER FORUM

### HARMONISED DATA REPORTING FOR MUSICAL WORKS USED IN COMMERCIALS

Following the 2020 initiative on music cue sheets, CISAC has partnered with publishers in the Societies Publishers Forum (SPF) to develop a new global template for data reporting on music in commercials.

The Music in Commercials Sheet makes the matching of music works for use in commercials more accurate and reliable, and improves the efficiency of royalty distributions internationally. It is designed to be used worldwide by TV and radio broadcasters, Collective Management Organisations, publishers and individual composers and songwriters. It comes as part of a broader set of industry recommendations for practice in identifying music works.

The project creates two new sets of data: a ‘Submission’ form, containing the information available to publishers as agreed in the synch licence or commissioning agreement; and a ‘Cue Sheet’, containing the additional information and all relevant music details together with usage information where available. ●



### CISAC JOINS ADVISORY BOARD OF WIPO FOR CREATORS

CISAC is working as a partner and Advisory Board member of WIPO for Creators, an initiative launched in 2020 to raise awareness and increase knowledge of creators’ rights. The project, led by WIPO and the Music Rights Awareness Foundation founded by CISAC President Björn Ulvaeus, Max Martin and Niclas Molinder, is backed by many international organisations. WIPO defined a business plan for the project, whose main element is the development of an online platform with educational material for creators. ●

# MEMBERSHIP BY REGION

120 COUNTRIES/TERRITORIES - 228 MEMBERS



## EUROPE

45 countries  
102 members

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

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

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

## Societies having changed status between June 2021 and January 2022

### Members reclassified to Provisionals

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

### Provisionals upgraded to Members

CAPASSO (South Africa, M), OOA-S (Czech Republic, AV, AGP)



## CANADA/USA

2 countries  
13 members

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

SOCIETY	STATUS	REPertoire	COUNTRY/TERRITORY
DGA	A	AV	UNITED STATES
DRCC	M	AV	CANADA
SARTEC	A	AV	CANADA
SOCAN	M	M, AGP	CANADA
SPACQ	A	M	CANADA
WGAW	A	AV, D	UNITED STATES

## STATUS WITHIN CISAC

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

## REPertoire

**M** = Music

**AV** = Audiovisual

**AGP** = Visual Arts

**L** = Literature

**D** = Drama

**NR** = No Repertoire

# MEMBERSHIP BY REGION

120 COUNTRIES/TERRITORIES - 228 MEMBERS



**ASIA-PACIFIC**  
17 countries/territories  
30 members

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



**LATIN AMERICA & THE CARIBBEAN**  
24 countries  
47 members

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



**AFRICA**  
32 countries  
36 members

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

## STATUS WITHIN CISAC

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

## New CISAC members as of June 2021:

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY	REGION
ASCRL	P	AGP	USA	CANADA-USA
ISOCRATIS	P	AV	GREECE	EUROPE
KOSCAP	P	M	SOUTH KOREA	ASIA-PACIFIC

## REPERTOIRE

**M** = Music **AV** = Audiovisual **AGP** = Visual Arts **L** = Literature **D** = Drama **NR** = No Repertoire

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

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

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
COSON	P	M	NIGERIA
COSOTA	P	M	TANZANIA, UNITED REPUBLIC OF
COSOZA	P	M	TANZANIA, UNITED REPUBLIC OF
GHAMRO	P	M	GHANA
MASA	P	M	MAURITIUS
MCSK	P	M	KENYA
MCSN	P	M	NIGERIA
NASCAM	M	M	NAMIBIA
ODDA	P	M	DJIBOUTI
OMDA	P	M, AV, D, L	MADAGASCAR
ONDA	M	M, AV, D, L	ALGERIA
OTDAV	P	M, D, L	TUNISIA

## Societies no longer CISAC members as of June 2021:

KOSA (South Korea, L, AGP), MESAM (Turkey, MU), MSG (Turkey, MU), SINGCAPS (Singapore, MU), SOPE (Greece, D)

## Other Client RMEs:

ESMAA (United Arab Emirates, M), Hexacorp Ltd (United States, M), NextTone (Japan, M), Soundreef (United Kingdom, M), UNISON (Spain, M)

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

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

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

## Former CISAC members now CISAC Client RMEs:

CMRRA (Canada, M), DALRO (South Africa, L, D, AGP), MCPS (United Kingdom, M), SESAC (United States, M)



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