



ANNUAL REPORT 2021



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



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FOREWORD BY BJÖRN ULVAEUS, PRESIDENT OF CISAC

We need to strengthen authors rights, think global and nurture our unity

Twelve months ago, I took on the role of President of CISAC. I did so because I believe profoundly in bringing fairness to the rights and remuneration of creators.

I also felt that my own successful song-writing career with ABBA, founded on copyright and authors rights, could really help CISAC and its members in their mission to support creators across the globe.

One year on, I'm even more fired up about this task than I was when I took it on.

My first year has, of course, been defined by the pandemic. COVID-19 has had a devastating impact on creators, especially on live and public performance revenues. Royalty collections have plummeted, and it is the less visible creators, so often hidden in the shadow of the more prominent performers, who are usually the most vulnerable.

The crisis has also dramatically changed creators' mix of revenue options, creating a rush to all possible forms of digital remuneration.

This presents great opportunities, but also huge challenges. On one hand, today's songwriter or screenwriter has access to a limitless global audience, and more ways than ever to monetise their work. There has also been amazing resilience as creators (helped by CMOs) have branched into new income streams such as live streamed and hybrid concerts.

But there is also an enormous problem: streaming is nowhere near paying creators enough to allow them to build a career. That is why strengthening authors' rights in the digital world has to be at the heart of the discussion on the road to recovery.

CISAC is uniquely positioned to lead in this discussion. It is the most diverse cultural entity of its kind and it has an unrivalled expertise and authority. These qualities enable it to unite and represent the global collective management community.

As we are all looking forward to seeing the world getting back to normal – and I for sure will not miss all the zoom meetings – let me share with you what I would like to see as guiding principles for the year ahead.

Put the creator first. The creative industries are important. But let us get more specific: even more valuable is the “Song Economy”. For it is the songs – as well as the screenplays, films, paintings, scripts and all the works made by CMO's member creators – that come before all. These are the foundation and the fuel behind the creative industries, the economic value they generate and the jobs they create.

Think global. CMOs today compete more than ever in an international market – but this does not diminish the importance of global coordination: on the contrary, fragmentation has made it all the more vital to have a strong global community, working to iron out inefficiencies, harmonise global systems and unite big and small societies.

Nurture our unity. CMOs have a proud 100-year history, but, even more important is safeguarding their enduring role in the future. I passionately believe that means standing together and focusing on our common interests. Above all, it means looking after small societies as much as the big ones.

Today the ecosystem around us – and this has been illuminated by COVID-19 – is, in too many ways, unfair and inefficient. Many societies are doing great work to change this. Others should now follow their example, with CISAC at their side: putting the creator first; collaborating globally; and nurturing the quality that most empowers us all – our unity. ■

“Fragmentation has made it all the more vital to have a strong global community.”



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**FOREWORD BY
MARCELO CASTELLO
BRANCO,
CHAIR OF THE
BOARD**

Societies have shown their value, and more change is coming

The COVID-19 pandemic brought immense uncertainty to CISAC members across the world. That uncertainty remains, but today there are also promising signs of recovery. Against all odds, we appear to have come through this tumultuous period.

We have risen to the task and overcome all the unexpected challenges. Societies moved rapidly to work remotely, remaining socially distant but professionally connected. We have set up emergency aid measures. We have been severely tested and forced by the pandemic to continually reshape our priorities in real time.

We all know that, despite everything we did, it was still not enough. Our societies' members rightly demand more support and service from us every day. Meeting those demands is our mission, our promise and our duty.

Let us not fool ourselves - we have a mountain to climb ahead of us. The post-COVID world will be about dealing with inequalities created by the pandemic. We will need to adapt to the tectonic changes in behaviours and business infrastructure in our sector.

The digital acceleration sparked off by the crisis looks set to continue. This will dramatically affect the way businesses deal with the current landscape and face their future.

In the music sector, we will most certainly continue to see consolidation, and the wave of acquisitions of catalogues shows no signs of slowing down. This is good news – testament to the recognition by investors of the enormous value of music, creativity and creative works. Private funds are increasingly becoming the new owners of rights and NFTs have acquired the status

of digital assets to challenge the way we perceive and value photos, videos, audio works, and other types of digital files.

I would argue that what the pandemic has also shown is that creative content and art has never been more crucial to our well-being. The difference now is that consumers act not only as customers and curators, but also as traders.

This new world of opportunities has big ramifications and a more important role for CISAC, too. It will change the way we organise ourselves as a global network of societies and interconnected disciplines. It will also make us more dependent on each other, require stronger reciprocal arrangements, a more dynamic exchange of ideas and best practices, more collaborative solutions in systems management, technology, data integrity and advocacy work around the world.

We are now working on CISAC's roadmap for the future, and we are going to make sure that all voices are heard loud and clear in this process. We also need to rebrand ourselves as a multi-repertoire confederation, embracing news channels in the consumption and distribution of creative content.

“What the pandemic has also shown is that creative content and art has never been more crucial to our well-being.”

Our global CISAC network is our strength and, paradoxically, also the source of our vulnerability. Solidarity and generosity are key to secure best practices that truly represent our whole community.

Last but not least, despite all these changes, one thing remains the foundation of all that we do: creators need to be at the centre of the discussion on fairer remuneration. The creative ecosystem will only be self-sustainable for the upcoming generations when we emphatically achieve this goal. ■



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**FOREWORD BY
GADI ORON,
DIRECTOR GENERAL**

A time like no other to support creators globally

The last 12 months have been a period like no other for creators and for our sector. Faced by an unprecedented crisis caused by the pandemic, CISAC and its members have shown resilience, demonstrated their value and, above all, have proven that no one else defends creators' interests like authors' societies.

Our most recent estimates projected a dramatic fall of up to 35% in global royalty collections. Societies have done everything possible to mitigate these catastrophic losses to creators, including emergency funds, loans, royalty advances and lobbying for government support, and CISAC has been at their side to assist them. As always, CISAC's mission, throughout good times and bad, is to support our members.

Despite the challenging circumstances, our committees and intense work programmes have quickly advanced online. Our last **General Assembly**, of June 2020, was the first ever to take place virtually, and marked a new chapter in the confederation's work.

Our work this year has been fortified by a persuasive and formidable new voice: that of our **new president, Björn Ulvaeus**. Björn has already shown himself a passionate champion and advocate for creators' rights, just at the moment when our sector most needs it.

This Annual Report documents a crammed work agenda serving our members in the last 12 months. To mention a few highlights, we have rolled out an international campaign on **copyright buyouts**. *Your Music Your Future International* was launched in February, globalising the impressive US grassroots campaign of the same name, and is fast expanding via local language

versions. This complements CISAC's legal analysis and Guidelines, issued to help societies and creators understand and challenge buyout contracts in different jurisdictions.

CISAC continues to champion our members' work in their own markets to get better, fairer conditions for creators. Our campaigns for **fair digital rights, private copying levies, the audiovisual right of remuneration** and the **visual artists' resale right** remain priorities.

On the governance front, it was gratifying that after three years of CISAC pressure, support and expert help, Spanish society **SGAE was welcomed back** into the CISAC community following major reforms to its operations.

In technology, the last year has seen over 100 societies successfully migrating to the new **ISWC** system which will bring tremendous benefits. An ongoing review of existing tools will help define a **technology roadmap and our future vision for CIS-net**.

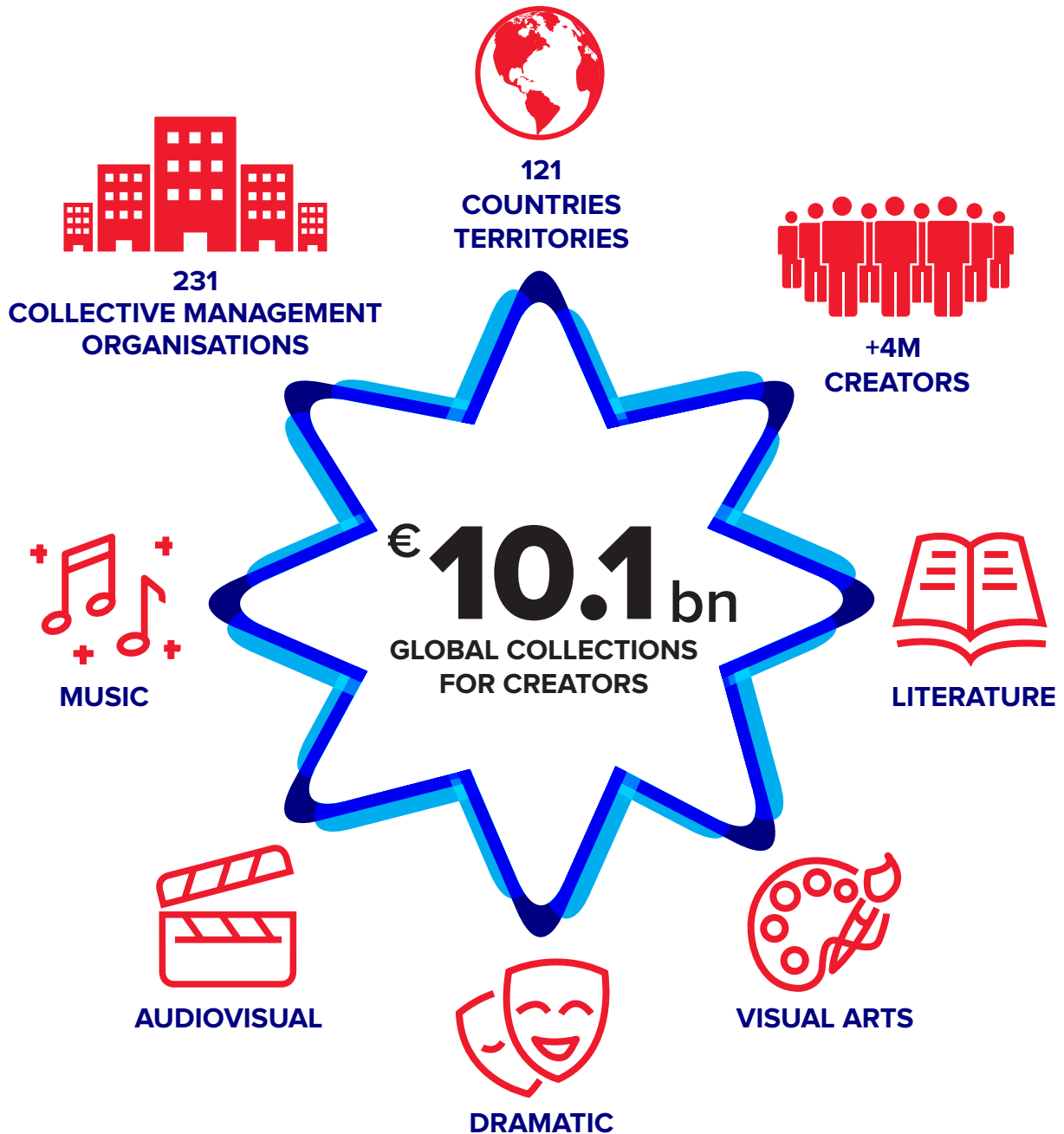
CISAC has also moved to allow **Rights Management Entities** as clients, changing its rules to carefully balance the need for change and enduring core values of collective management.

CISAC and our members are now in the midst of a **strategic consultation process to define future priorities**. This was launched last year and has already drawn copious insights from member surveys and interviews with CEOs. Almost universally, it is clear that our members view CISAC's work as indispensable to their own. This is a solid basis for future planning, and our aim is to come up with a new CISAC strategic plan by the end of 2021.

“ In the past year we have embraced change, stayed resilient and planned a new vision about the future. ”

In the English language, you cannot spell “challenge” without “change”. In the past year we have embraced change, stayed resilient and planned a new vision about the future. It has been a year no one would wish to repeat, but it doubtless has also prepared us for the post-pandemic world and for brighter days. ■

CISAC: GLOBAL NETWORK FOR CREATORS



COVID-19: CISAC builds on the “ResiliArt” partnership with UNESCO

By partnering with UNESCO in the early development of the “ResiliArt” initiative, CISAC used its global reach to help mobilise the global creative community and influence policymakers worldwide.

Launched in April 2020 and driven by former CISAC President Jean-Michel Jarre, “ResiliArt” has been a platform to raise awareness on the impact of COVID-19 on the cultural and creative sector, mobilise the global creative community and help shape effective policies by governments worldwide. CISAC played a leading role in two events in May and September 2020.

The **Road to Recovery** debate, in collaboration with IFCCD, heard calls for governments to place creators at the heart of their COVID-19 recovery strategies. Panelists included Pascal Rogard, DG SACD; Anitta, Brazilian singer-songwriter; Fouzia Saeed, DG PNCA; Check Oumar Sissoko, SG Pan African Federation of Film-makers; Mohamed Saif Al-Afkham, President ITI; Ferne Downey, President FIA; and Jana Vozárová, DG LITA.



CMOs and ministers is needed to build a strong united voice and a shared vision vital in the drafting of copyright policies and directives in the region.

“The creative industry has been hard hit with the loss of income streams that creators depend on, and creators are not able to make ends meet. I want to urge governments and everyone to make sure that we find practical and inspirational solutions.”

Yvonne Chaka Chaka, “ResiliArt” Africa ■



At the “ResiliArt Africa” debate CISAC Vice-President Yvonne Chaka Chaka spoke alongside H.E. Abraão Vicente, Minister of Arts and Creative Industries Cabo Verde, Vusumuzi Mkhize, DG South African Department of Sports, Arts and Culture, Eino-John Max, President CECAF and CEO NASCAM, Kenny Saint Brown, Nigerian music composer, and Yvan Buravan, Rwandan music composer. Panelists called for stronger protection of creators as COVID-19 accelerates the region’s transition to digital. Governments must tackle gaps in the copyright and licensing landscape to ensure they respond to the demands of the post COVID-19 era. Solidarity amongst African nations,

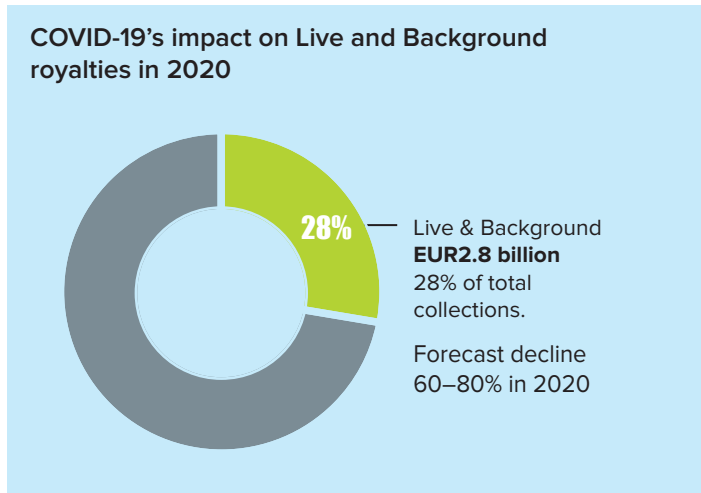
GLOBAL COLLECTIONS REPORT 2020: Crisis, Resilience, Recovery



The CISAC 2020 Global Collections Report, titled “COVID-19: Crisis, Resilience, Recovery”, published in November 2020, gave a detailed analysis of the global impact of the pandemic on CISAC member societies collections. The Report also highlights the measures taken by CISAC’s member societies to support creators, shows the pandemic’s continuing effect well into 2021 and sets out approaches needed by governments to support the creative sector.

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▶▶▶ A detailed market assessment by CISAC’s business analyst shows the impact of lockdown measures on the different collections streams. It highlights in particular a projected 60–80% collapse in live and public performance income, a sector accounting for 28% of total collections in 2019. Digital revenues, by contrast, have been substantially increased across societies, helped in particular by the rise of subscription video streaming.



Case studies show emergency actions of 11 CISAC member societies in Australasia, Brazil, Colombia, France, Morocco, Norway, Spain, UK and US. These measures include financial support, advanced distributions, managing negotiations with users, advocacy to government and support in the licensing of live streaming. CISAC President, Björn Ulvaeus, called for the strengthening of authors’ rights as a key COVID-19 response from policymakers.

The Report was covered on major news channels such as BBC World TV News, Le Monde (France), DPA national news agency (Germany, Austria) and iNews (UK) and on mainstream national media in Germany, Sweden, Finland, Bulgaria, Hungary, Italy, Croatia and China. It also benefitted from a high level of member and social media engagement, with nationally adapted articles posted by more than 40 CISAC member societies.

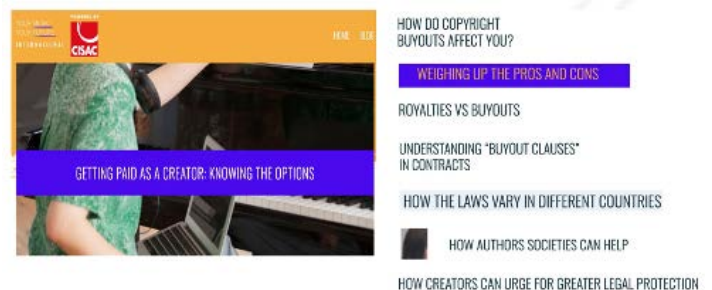
The Report is a team effort between Communications and the Business and Standards department. The CISAC Communications Experts Group (CEG), comprising 25 representatives of society comms teams, is consulted and assists with feedback and promoting the report internationally. ■

COPYRIGHT BUYOUTS: Legal guidelines and a new education resource

The widespread use of buyout clauses, especially in the streaming world, is a global problem for creators, changing their bargaining relationship with the users of their works. The growth of video streaming in the post COVID-19 environment has highlighted further the importance of this revenue stream to CISAC members, and in turn the need for greater action and awareness around the issue of Buyouts.

The works of songwriters and composers (just as that of screenwriters and directors) are an invaluable and inextricable part of the storytelling in film, TV and all other audiovisual media. Traditionally, royalty income has been the only dependable source of earnings for these creators. The growing practice of buying out their rights (including performing rights) changes the remuneration equation with important implications for creators’ careers.

To support members, CISAC has responded in two key ways: with legal research and analysis, and a global education campaign.



June 2020 saw the publication of CISAC’s Legal Guidelines on Copyright Buyouts, with extensive input from the Legal and Global Policy Committee. These provide insights on the effects of buyout for creators, while offering possible solutions to the problem. The Guidelines aim to be an authoritative tool and source of expert information for CMOs, to help them represent, assist and advise their own members. They incorporate analysis from three expert studies commissioned by CISAC, one of global scope and the others covering Asia Pacific and Latin America.

Following up on the Guidelines, a global education campaign has been launched to explain creators’ remuneration options and the ramifications of accepting buyouts for their work. The campaign, “Your Music Your Future International”, has been designed to be easily usable by societies at the local level to support their members.

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▶▶▶ “Your Music Your Future International” extends globally the well-developed and successful composer-led US awareness campaign “Your Music Your Future”. YMYF, founded by US composer (and ASCAP Board member) Joel Beckerman, was established in the US in 2019 and has a signed-up following of over 15,000 subscribers.

“Your Music Your Future” goes global

CISAC has helped adapt the www.yourmusicyourfuture.com website for use globally. The new site <https://international.yourmusicyourfuture.com/> went live at the end of February. Since the launch of the international site, member societies have embraced the project, preparing nationally-adapted versions in French, Spanish, Portuguese and Finnish.

Joel Beckerman says: *“This is a movement, for composers by composers, to educate our community on the choices with respect to performing royalties. The aim is to bring this vital educational message to all music creators everywhere.”*

The campaign achieved global visibility thanks to the CISAC community’s first major public forum on copyright buyouts, a symposium organised by JASRAC and APMA in March 2021 and moderated by APMA General Secretary Satoshi Watanabe. CISAC President Björn Ulvaeus joined DG Gadi Oron, APMA Chair Shunishi Tokura and Professor Alice Lee, author of a legal analysis in the Asia-Pacific region, to highlight the critical need for more awareness around buyouts internationally.



The campaign’s mission is strictly to educate rather than lobby or take sides in the debate on buyouts. It explains how composers and songwriters for film, television and other audiovisual media have depended for more than a century on a ‘typical deal’ which allows them to collect royalty income in exchange for granting their copyrights to broadcasters, digital streaming services and other users of their works.

This 100-year precedent is increasingly being challenged by companies who insist that composers accept buyouts

of their rights (including performing rights) as a condition of being employed or commissioned for a project. In this scenario, composers are expected to create music in exchange for a one-time fee instead of receiving continuing income for their work.

The campaign received support and engagement from CIAM, and other creator-led organisations, including Ivors Academy, ECSA, IMPF and APMA. The project has been supported by society representatives in the Communications Experts Group. This group will be key in helping update the resource with further educational content and adapting it at national level. ■

IDENTIFIERS: Societies take up new modernised ISWC system

More than 100 CISAC member societies have now adopted the modernised ISWC music identifier system, helped by several CISAC training events organised to cover all regions, of which the latest one organised by the Latin America regional office drew over 190 society participants.

CISAC announced the completion of the ISWC modernisation project, on schedule and on budget, on 24 September 2020. The global ISWC system, upgraded by CISAC for the first time in 15 years, improves the accuracy, speed and efficiency of societies’ work in tracking creators’ works and paying royalties. It will help societies and music publishers manage the trillions of data transactions generated by the growth of music streaming.

Following a “switchover” in July 2020, the new system is now being widely adopted by societies and rolled out to publishers. The development of the system, commissioned by CISAC to Spanish Point Technologies in January 2018, has been supported by companies and organisations across the collective management, publishing and digital services community.

The upgrade was accompanied by a high-profile communications strategy to ensure the widest possible implementation globally.

Prior to the launch of the modernised ISWC system, CISAC trained member societies’ technology teams on its implementation via training workshops organised with Spanish Point to ensure they benefit from the system upgrade. Members were also provided with implementation

▶▶▶ guidelines on tasks that need executing to ensure the project's success.

A post-launch seminar in March 2021 provided further training on the main elements of the new system, access to the portal, main functionalities, workflow tasks as well as information on use cases from local societies and hubs in relation to their connection to the new system. It was attended by technicians responsible for the documentation, distribution and systems processes of participating societies.

ISWC Network

The new system brings key benefits for societies:

Greater accuracy. Codes are assigned centrally, by CISAC, to avoid duplication and inaccuracies. Central assignment guarantees that each song gets only one unique code.

More speed. Unlike previously, when assignment was often delayed by the need to complete work registration, ISWCs are available almost instantly so that a song used on Spotify, Amazon, Apple Music or others can be monetised without delay.

Increased efficiency. The fully functioning automated allocation system saves societies time and resources and hands more remuneration back to the creators they represent.

“Our members rely on us to simplify their administration and let them focus on creating new music works. The new central ISWC system is set to bring more speed, accuracy and efficiency to tracking unique works globally, and importantly, get royalties to creators faster.”

Dean Ormston, CEO of APRA AMCOS, Australia and New Zealand ■

CISAC REFORMS: Rights Management Entities become Clients

CISAC has made important progress in 2020 and 2021 with reforms enabling the confederation to offer client services to Rights Management Entities (RMEs). These are companies operating a different business model from CISAC's traditional member CMOs.

Under this new approach, RMEs can become clients of CISAC and gain access to CISAC's business tools (CIS Tools).

This allows CISAC to safeguard the key values of collective management, such as good governance and transparency, while promoting its standards and systems to other parties in the rights management sector.

Four RMEs have recently become CISAC clients: **Soundreef (UK), Unison (Spain), NexTone (Japan) and HEXACORP (USA)**. In addition, two long-term member societies that did not meet the new CMO definition – **CMRRA (Canada)** and **MCPS (UK)** – have now changed their status to become clients.

MEMBERS	CLIENTS
CMOs only	Rights Management Entities
Full access to: CIS Tools General Assembly Committees Nomination to Board Solidarity fund and support	Access to CIS Tools Observer status at technical committees when relevant to CIS Tools Observer status at regional committees when relevant to CIS Tools
Subscription fees on same basis as currently applied	Fees calculated based on overall CIS Tools costs

Members vs Clients

The changes do not affect the criteria for CISAC membership, which remain unchanged. CISAC membership, and all the benefits that come with it, remains reserved for CMOs only.

RMEs are entities that engage in rights management but do not qualify as CMOs under CISAC's statutes. They can obtain access to CIS Tools under specific terms and conditions and are subject to Client fees that were adopted by the Board of Directors in November 2020.

To become a Client, an organisation needs to demonstrate that it is a Rights Management Entity (RME) as defined in the statutes. In addition, RMEs must fulfil several requirements and obligations:

- Have at least one representation agreement with a full CISAC Member;
- Comply with all relevant and applicable laws and regulations in countries where they operate;
- Sign and abide by the CIS Tools User contract;
- Comply with specific Binding Resolutions (most Binding Resolutions are applicable to both CISAC Members and Clients);
- Supply the Secretariat with certain documents and information to allow CISAC to validate that such RMEs qualify as Clients and comply with their obligations at all times.

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▶▶ Assessment of Clients

There is an important difference between the application processes of CMOs and RMEs. In the case of client requests by RMEs, CISAC verifies that the criteria mentioned above are met, but there is no qualitative evaluation of these entities' operations.

Therefore, unlike in the case of admission of CMOs as CISAC members, the validation of clients does not represent any stamp of approval. CISAC members who wish to enter into agreement with any client should carry their own due diligence. Any claim from RMEs that their validation as clients means CISAC recognises or otherwise endorses their operations is incorrect. ■

GOVERNANCE:
CISAC readmits SGAE following reforms



An intense three-year process of evaluation, monitoring and support from CISAC culminated in the readmission of Spanish authors' society SGAE to the confederation in March 2021. SGAE rejoined after implementing a series of reforms that have transformed the society and its operations.

The decision brings back into the CISAC community one of its largest and longest-standing founder members. The process has been a vital demonstration of the importance of CISAC's strong governance rules, combined with its commitment to provide support to help members in complying with international standards.

"CISAC has given us its full cooperation so that we could adapt to the international regulations and standards applicable to collective management."

Antonio Onetti, SGAE President

CISAC's Board of Directors decided to readmit SGAE after a thorough review by the CISAC team of all changes in the society's practices that have been implemented over the last three years. The decision took immediate effect under the terms of the decision to temporarily expel SGAE in May 2019.

Reforms introduced with the support of CISAC included:

- ending discriminatory practices in electing Board and Supervisory Board members
- carrying out new elections to the Board of Directors and restoring the representation of all affiliated rightsholders in the society's management bodies
- introducing a new Code of Conduct to address conflicts of interest
- changes to the weights of different categories of music, and the separation of music and audiovisual pools
- a maximum 20% cap on royalties paid for music that is broadcast during night time in accordance with the law
- development of a technology project to address the distortions in royalty calculations caused by inaudible music in usage reports

SGAE President Antonio Onetti welcomed the society's return to CISAC: *"During this period of institutional reform, CISAC has given us its full cooperation so that we could adapt to the international regulations and standards applicable to collective management. With the return to CISAC and the approval of the statutes by the Ministry of Culture, both of which are bodies that watch over us, we have laid the foundations for a more democratic and plural entity. We must now continue to work together to achieve a more efficient SGAE"* ■

CISAC/PUBLISHERS: Joining forces for harmonised music cue sheets

Working with music publishers and producers through the Society Publisher Forum (SPF), CISAC has brought to fruition a global project to harmonise cue sheets – an initiative that will bring significant benefits to everyone involved in music productions for audiovisual works.

Cue sheets provide detailed information to publishers, producers and authors societies enabling them to track the placement of music in audiovisual productions in films and TV programmes. This in turn facilitates the payment of royalties to the music creators and rights holders. The harmonisation improves the administration of music rights and brings a new consistency to the use of cue sheets.

The SPF is a joint initiative of CISAC, ICMP and IMPA, and is supported by the AIMP and IMPF representing publishers.



Benefits of cue sheets harmonisation

The common goal is to ensure a standardised flow of data between producers, publishers and societies, and thus improve the flow of revenue back to creators and rightsholders.

The project has involved the creation of a new comprehensive template - the Common Cue Sheet – and a set of standardised terminology that can be used by producers and publishers across all the different formats and platforms.

Using the common terminology, the Common Cue sheet describes the relevant metadata of both musical works and of the production in which the works are featured. It also includes the context and duration of the usage of the musical works, incorporating many existing internationally recognised standard identifiers.

“ The common goal is to ensure a standardised flow of data between producers, publishers and societies, and thus improve the flow of revenue back to creators and rightsholders. ”

Particular benefits include:

- improved efficiency when processing cue sheets and amending the details of a musical work
- a more efficient musical work registration process and more registrations of works
- payment records can be linked to musical work documentation, so that publishers can efficiently track royalty payments
- greater consistency between the publishers’ registrations and the societies’ payments for exploitation of film/TV productions

Encouraging universal adoption

The harmonisation is intended to benefit all actors in the sector and across the world. To achieve those benefits, it is essential that the project is communicated and implemented globally, comprehensively and effectively. CISAC members are encouraged to communicate this initiative to their members and business partners. Producers and video-on-demand platforms were also involved to ensure optimum implementation of the project globally. ■

WIPO and CISAC secure repertoire data agreement

CISAC stepped up its collaboration with World Intellectual Property Organization (WIPO) in a groundbreaking repertoire-management collaboration aimed at supporting societies and creators in developing countries.



In July 2020, CISAC Director General Gadi Oron and former WIPO Director General Francis Gurry signed an agreement that would allow societies that manage their musical repertoire using WIPO Connect to share it with other CISAC’s CMO Members using CISAC’s CIS-Net musical works network.

Under the agreement, a new software tool developed by WIPO for CMOs in developing countries, will facilitate those CMOs’ participation in CISAC’s international information systems network. It has been specifically designed to improve CMOs’ international coverage and boost the earnings of creators and publishers who have their rights managed by those CMOs.

The CISAC-WIPO partnership follows an agreement signed earlier in 2020 on metadata exchange between WIPO and SUIA. Under that agreement, WIPO Connect user societies obtain access to the global system for identifying authors, composers and publishers – the IPI system –

▶▶ managed by SUIISA on behalf of CISAC. With this agreement and the new one now concluded with CISAC, WIPO Connect users will be able to share their domestic repertoires on the international information exchange systems operated by CISAC. This will help to accurately identify internationally the repertoire of authors and composers who belong to societies using WIPO Connect, and allow them to be remunerated. ■

PRIVATE COPYING: CISAC global study supports local lobbying

Private copying remuneration is a key priority for CISAC, and an increasingly important source of income for creators during the COVID-19 crisis. Many countries have turned to the special cultural and social funds derived from private copying to offer emergency support to the most impacted categories of creators.

Private copying remuneration is an under-exploited income stream, with huge potential for growth. CISAC is working to help unblock obstacles in the implementation of levy systems and supporting national and regional legislative initiatives. Private copying remuneration for creators totalled EUR389m in 2019, representing 6.5% of collections in Europe and a much higher 14.8% in Africa.

Global study published

In November 2020, CISAC published the new Private Copying Global Study 2020, the most complete and authoritative analysis to date of private copying systems around the world. The study, prepared in partnership with BIEM and Dutch Society Stichting de ThuisKopie, provides a detailed overview of private copying systems and the legal environment in 194 countries and 5 continents. The report describes measures needed to maximise this income and shows the potential economic benefits if levies are effectively implemented.



Lobbying around the world

Private copying is an especially important revenue source in **Africa**, boosted by the growing and widespread use of media devices and smartphones. Collections have progressed, with four countries starting to collect in recent years - Morocco, Cabo Verde, Tunisia and Malawi – accounting for an aggregate collection of EUR6m. CISAC is also backing implementation of private copying remuneration in Senegal and Kenya.

A significant regional initiative of the West African Economic and Monetary Union (UEMOA) aims to implement private copying levies in eight member states (Benin, Burkina Faso, Côte d'Ivoire, Guinea Bissau, Mali, Niger, Senegal, and Togo). With CISAC's support and legal input, a draft directive is due for adoption by the UEMOA Council of Ministers in the first half of 2021 and will then be transposed into the national legislations of member states.

In **Latin America**, CISAC is supporting Mexican society SACM's push for approval of a special decree that will introduce levies. Interventions helped lead to the Parliament's approval of the decree following a private copying colloquium organised by the Culture & Film Industry Commission of the Parliament. The Decree was recently approved by the Commission and is currently being debated in the Chamber of Deputies. In March, CISAC organised a Regional Seminar on Private Copying with the participation of academics, experts and government representatives, including Sergio Mayer, Chairman of the Mexican Culture and Film Commission of the Chamber of Deputies.

“ CISAC is working to help unblock obstacles in the implementation of levy systems and supporting national and regional legislative initiatives. ”

In **European countries** such as Bulgaria, Georgia, Slovenia and Ukraine, CISAC has been supporting calls for national authorities to adapt systems to the digital age and properly enforce the levy. ■

INFORMATION SERVICES: Training resources for rights database



CISAC continues to support its members through business tools and services. A new series of training videos for use by members of CISAC's IPI rightsholders database was made available for all CISAC members in March 2021. The resource has been created thanks to the work of IPX Experts Group, composed of member society representatives, which administers the rules for the IPI.

The three 10-minute videos aim to help users search and navigate the site and manage registration and updating information.

The IPI system is used by hundreds of collective management entities around the world. It is an essential component of the data exchange mechanism linking CISAC member societies, and is central to the efficient payment of royalties to hundreds of thousands of creators every year. These include music composers, television and literary writers, and visual artists.

The first video provides an introduction to searching and navigating in the IPI web interface, and gives an overview of the data fields available in each IPI entry. The second video describes how to create a new IPI record. The third video looks at updating existing IPI entries as well as how to register complex agreements with varied rights, territories, usages and creation classes.

The IPI system and database are administered by SUISA in accordance with the CIS guidelines and standards established by CISAC and BIEM. For further information about the IPI see : <https://www.cisac.org/services/information-services/ipi> ■

INFORMATION SERVICES: A new Works Information Database (WID)

The musical Works Information Database (WID) is a key CISAC resource containing information on domestic musical works. The database can be used by any CISAC member society and is searchable as any other node within the CIS-Net network, which serves more than 120 societies.

The WID has provided many years of service, but a replacement is now needed to continue meeting the needs of CISAC members. The CISAC Board awarded this project to the technology provider FastTrack.

The project started in September 2020 and is managed by CISAC's Information Services Committee (ISC), which is supported by three teams composed of experts from Societies, CISAC and FastTrack. The three teams are:

- the **Project Advisory Team**, in charge of providing guidance and overall monitoring of the project
- the **Business Advisory Team**, in charge of preparing the business specifications for the new WID based on the current functionality
- the **Technical Advisory Team**, which provides guidance on technical integration and solutions

The first phase of the project was completed on 28 December 2020, with the new WID database accessible and searchable in CIS-Net. All WID societies were successfully migrated. The new WID is also integrated with the ISWC System. Therefore, new works submissions in the WID are assigned ISWCs from the central system.

The second phase is planned for completion in the first half of 2021, but new societies can join the WID at any time. ■

CISAC TECHNICAL COMMITTEES: Focus on COVID licensing challenges

Following the COVID-19 crisis and the cancellation of physical meetings, CISAC's technical committees shifted their work quickly to online meetings and webinars focused in particular on online licensing, live streaming, podcasts and video-on-demand subscription.

Media Technical Committee (MTC)

The MTC, tasked with digital and broadcast licensing, ran webinars in June and September 2020 focused on the impact of the COVID-19 crisis for CISAC societies and the rapid responses of CMOs.

Specific impacts on broadcasting, video-on-demand and live streaming – especially focusing on hybrid concerts – were considered and experiences exchanged on the adjustment of background music tariffs.

▶▶▶ The MTC plenary conference in October tackled music licensing in video games and buyouts and multi-territory licensing. Ole Obermann, global head of music at TikTok outlined the challenges of music licensing from a DSP perspective. Webinars continue in 2021, starting with an event on podcast licensing in March.

Dramatic, Literary and Audiovisual Works Technical Committee (CTDLV)

The CTDLV plenary web conference in November 2020 included a focus on the dependency of CMOs on linear media, especially in the COVID-19 context. Panelists reviewed the challenges of licensing VOD platforms in different countries. The CTDLV also adopted best practices in managing adaptations and shared works in the audio-visual sector.

Business Technical Committee (BTC)

The BTC held web conferences in March and October 2020. Output included:

- recommendations related to unidentified performance binding resolutions
- standards for the exchange of music in commercials
- a recommendation on default share splits in mixed works

The BTC continues to monitor the deployment of CIS-Net Rights Holder Access and the use of the Retransmitted Channel Database. Final recommendation on the best practice for the distribution of revenues from major live concerts is also expected in 2021. ■

US UPDATE: Helping steer through the new MLC process

CISAC has been actively assisting its members as they navigate the complex process taking place in the US aimed at improving the collection and distribution of mechanical rights through ad hoc legislation contained in the Music Modernization Act (MMA).

One of the key provisions of the MMA, which was passed by US Congress and signed into law in 2018, was the creation of the Mechanical Licensing Collective (MLC) to license and administer mechanical rights for online use of musical works. The MLC started operating on 1 January 2021.

In collaboration with BIEM and a dedicated societies' working group, CISAC has been engaged throughout the US Copyright Office (USCO) consultation process to ensure that the rights of creators around the world are fairly represented and protected under the new blanket licensing regime established by the MMA.

Since the initial public consultation initiated in September 2019, CISAC and BIEM filed numerous additional comments to the Copyright Office's notifications of inquiry and subsequent notices of proposed rulemakings. These covered several aspects of the management of mechanical rights, including licensing, reporting and distribution of royalties, unclaimed royalties and the transparency of the MLC and its database, as well as the treatment of confidential information and data protection regulations.

In submissions and meetings with USCO, BIEM and CISAC have underlined the differences between the various mechanical rights management regimes. In particular, they have pointed out the distinct relationship between copyright owners and CMOs outside the US, based on exclusive assignment of mechanical rights in various jurisdictions. This justifies CMOs being considered authoritative sources of information with the legitimacy to appear and interact with the MLC.

BIEM and CISAC also expressed the need for the MLC to use industry identifiers and standards, such as ISWC, IPI and ISRC. ■



Regional Report: EUROPE

CISAC represents 104 societies in 46 countries across Europe, united under the European Regional Committee. The Budapest-based CISAC-BIEM European regional office coordinates services to members, focusing in particular on Central and Eastern Europe (CEE) where the challenges facing members in licensing, collections, data processing have been magnified by the COVID-19 crisis.

Despite the pandemic and forced cancellation of physical meetings in 2020/21, CISAC maintained its lobbying and legal activities in support of CEE members.

On the legislative front CISAC continues to promote effective models, notably pushing for effective one-stop

▶▶▶ shop licensing solutions in Albania, Greece, Ukraine in collaboration with GESAC, Kazakhstan and Georgia, and advancing adequate private copying schemes in Kazakhstan, Ukraine, and Georgia. The regional office also supports societies' resale right management activities in the visual arts sector in Poland and Russia. In Bulgaria CISAC in collaboration with SAA has intervened strongly to help FILMAUTOR in its dispute with cable operators refusing to pay fairly for the licensing of audiovisual works.

Seminars and training

Online seminars and training sessions promoting best collective management practices were organised, some in cooperation with WIPO, IFRRO and EVA. The December 2020 Budapest annual event was dedicated to CEE societies' measures to redress the COVID-19 impact.

In **governance**, the regional office played a key role in the lengthy process to review and assess the substantial reforms at SGAE, resulting in the Spanish society's readmission to CISAC in March. CISAC, together with ICMP, is also engaged in a cooperation process between MESAM and MSG aimed at improving efficiency of collective management in Turkey.

Royalty collections in Europe grew by 6.5% in 2019 to reach a total of EUR5.5bn, which accounts for a 54.4% share of the global total, according to CISAC's Global Collections Report. Collections in the CEE region have grown steadily over the last years, up 6.5% to EUR470.7m in 2019, but fell sharply in 2020 due to the pandemic.

Further collections declines are expected in 2021. Some small societies in the region will be especially vulnerable as existing economic and political uncertainties are exacerbated by the impact of COVID-19. This creates pressure to resist further weakening of the region's already low levels of copyright enforcement. ■



Regional Report: ASIA-PACIFIC

COVID-19 brought unprecedented challenges to Asia-Pacific societies due to lockdowns and disruption of economic activities. General licensing income dropped between 45% and 60% in 2020. Collections from live concerts and karaoke licensing were almost completely lost. A frozen tourism industry triggered sharp declines in collections from airline companies, HORECA and retail premises.

Although economic activity resumed in some Asia-Pacific markets from the end of 2020, many licensees were either unable to pay royalties or requested large discounts on licence fees. The impact was much harder on societies that primarily collect from general licensing and not as much from digital licensing.

The Asia-Pacific Committee (APC) met twice via web-conferences to discuss business and operational issues in 2020. The Multi-bytes Characters Working Group, YouTube Data Exchange Working Group, Online Live-streaming Concert Working Group and Communication Working Group were formed to help APC members increase licensing revenue, strengthen distribution and documentation practices as well as improve communications skills.

Priority focus on India, China

The CISAC Regional Office for Asia-Pacific prioritises support to key markets, including China and India:

- Despite CISAC helping IPRS to formulate new strategies to improve licensing and distribution operations under the Developmental Review programme, many changes could not be carried out as planned due to unforeseen effects of the pandemic. Under the renewed Developmental Review programme, CISAC continues to assist IPRS in implementing proposed distribution methods, replacing its rights management system and legal lobbying.
- The Copyright Act Amendment in China was passed in 2020. CISAC will continue to work with MCSC to provide comments regarding the amendment of implementation regulations concerning issues such as ISP liability, collective management of copyright regulatory regime reforms, and the use of music in audiovisual works.

During the lockdowns, at-home music consumption through digital media (e.g., music streaming services, OTT audiovisual services and live streaming concerts) boomed in Asia-Pacific. Many CISAC societies experienced **record high digital collections** in 2020. The drop in general licensing was largely compensated by revenue growth in digital. As a result, some societies recorded moderate declines of 2–12% in the overall collections while others reported revenue growth. ■



Regional Report: LATIN AMERICA AND THE CARIBBEAN

Despite challenges brought by the pandemic, the regional office for Latin America and the Caribbean has progressed in campaigns on private copying and buyouts, supporting the visual arts repertoire and training societies.

Efforts to expand **private copying** income in the region are focused on a few key countries. In July and October 2020, CISAC joined meetings organised by the Culture and Film Commission of the Mexican Parliament's Chamber of Deputies. The regional office also joined other collective management entities and in lobbying Dominican Republic Executive Branch officials.



In March 2021, a CISAC-organised seminar pushed for approval of the private copying bills in Mexico and the Dominican Republic. The event, with panelists from Europe and Latin America, was attended by more than 200 participants and was supported by SACM and SGACEDOM.

On **buyouts**, the regional office presented its own study at the annual regional Latin American and Caribbean committee meeting in October. This is CISAC's third study on the issue, along with the Prof. Agnès Lucas-Schloetter study and the regional Asia-Pacific study. To assist in educating creators in the region and to report on buyout experiences, the office also translated the "Your Music Your Future International" website into Spanish in 2021.

The regional office has also lobbied for members on the **AGP repertoire**. In November 2020, CISAC pushed for the resale right bill at a session of the Chilean Chamber of Deputies Culture, Arts and Communications Commission. This bill is being promoted by visual arts society CREAMAGEN and is pending approval by Congress.

In December 2020, CISAC joined with VEGAP and AUTVIS in coordination meetings with Colombian visual creators to promote the creation of a visual arts society in the country.



26/02

11 HRS CHILE
10 HRS PERU
11 HRS ARGENTINA



A los más de 170 participantes de toda Latinoamérica y el Caribe



Gracias!

In February 2021, a regional training session was organised to support music societies in using the new **upgraded ISWC**. More than 170 documentation, distribution and systems technicians from societies participated and learned about the new ISWC system's functionalities. A training for Latin America AGP societies was also carried out with support from VEGAP. ■



Regional Report: AFRICA

Despite the challenges brought by the pandemic in 2020, CISAC's Africa regional office has helped advance a regional directive calling for the implementation of the remuneration for private copying within the eight member states of the West African Economic and Monetary Union (Burkina Faso, Benin, Côte d'Ivoire, Guinea Bissau, Mali, Niger, Senegal and Togo). The directive, which is set for approval at the political level in the first half of 2021, follows the advocacy efforts of CISAC in collaboration with WIPO and IFRRO, supported in particular by the publication of the CISAC 2017 Private Copying Global Study.

One key impact of COVID-19 in the region has been to accelerate the push for effective licensing systems in the digital market. The CISAC regional office coordinated discussions among African CMOs on the development of a **digital licensing hub**, building on an initiative led by CAPASSO since 2018. Global digital platforms including Facebook, YouTube and Apple Music have been licensed by the hub, as well as Africa-based streaming services like Boomplay and Mdundo. This has enabled creators of

(continued) ►►

▶▶▶ 17 countries, including Senegal, Cabo Verde and Namibia, to receive digital royalties in 2020 and early 2021 from the exploitation of their works by digital services.

Copyright compliance challenges

The pandemic has also severely exacerbated problems of copyright compliance in the Africa region, and in turn collection of royalties. With the closure of hotels and restaurants, the traditional copyright revenue streams have drastically declined, with royalties collected down by 20–90%, depending on the countries. Compliance and payment of royalties are often misconceived as obstacles to progress in the economic recovery measures initiated and supported by governments in the region.

In response to falling collections, a number of CMOs have restructured their operations and cut costs to survive. The CISAC regional office aims to foster resilience among members. This includes strengthening the regional licensing of broadcasters and continuing to develop a pan-African copyright alliance to strengthen the copyright compliance across the region. ■



The International Council of Music Creators (CIAM), the music council of CISAC, has used the challenges of 2020 to revise and improve its efforts working on behalf of the global creative community. Led by President Eddie Schwartz, the unified voice of music creators improved coordination with its five partner alliances in four main activities in the previous year.

With travel restricted due to the pandemic, CIAM advanced its digital strategy by upgrading and harmonising the CIAM and partner alliance websites. This included ALCAM in Latin America, APMA in Asia-Pacific, MCNA in North America and PACSA in Africa. All sites continue to represent the interests of creators in each region, and, overseen by CIAM’s new Web Coordinating Working Group, are now better able to link and share information concerning creators worldwide.

The digital communications strategy was also reinforced by the debut of CIAM’s newsletter. The newsletter is a resource for creators to receive important information about being proactive in regard to their rights and works. The CIAM newsletter placed a particular focus on the

importance of musical works data being complete and accurate. CIAM plays an active role in helping creators worldwide be aware of the substantial remuneration due to historical and ongoing unidentified works that will be distributed in the United States and globally in the coming years.

CIAM worked with the global initiative “Your Music Your Future International” to ensure that music creators are informed about the increasing frequency of copyright buyouts. In concert with its partner alliances, CIAM has and will continue to inform creators worldwide about the impact this practice may have on their careers and royalty streams.

Finally, CIAM has moved its Executive Committee meetings online in response to the global pandemic. This has allowed the committee to meet more frequently and efficiently and advance its priorities more quickly than in the past. ■



Faced with the global shutdown of shows and exhibitions, and in turn reduced licensing income, the International Council of Creators of Graphic, Plastic and Photographic Arts (CIAGP) has lobbied for measures to protect visual artists and support fair licensing conditions for creators in their negotiations with major digital service providers. CIAGP has also continued its advocacy work for the universal adoption of the resale right and fair implementation of the EU Copyright Directive.

The importance of CIAGP’s work was summed up at the 2020 annual meeting, with the Council’s President Joel Shapiro highlighting the vital role of visual arts in maintaining mental wellbeing during the pandemic. The virtual meeting was attended by 76 participants.

On the artist’s resale right, CIAGP continues to play a key role in WIPO’s Standing Committee on Copyright and Related Rights (SCCR). The benefits of introducing the right were highlighted within three working groups created by WIPO member states to analyse the elements of the resale right and its impact on the art market. .

By contrast, CIAGP members highlighted the negative impact of the lack of harmonisation during the pandemic,

▶▶▶ with most online sellers moving to salerooms in countries without resale right legislation and thus less protection for artists.

Resale right support

At the regional level, the Latin American technical group of CIAGP, presided by Fabiana Nascimento from Brazil's AUTVIS, has been providing legal support to local societies in Chile and Argentina, where ongoing legal reforms are aimed at implementing the resale right.

CIAGP has been actively involved in the ongoing debate on implementation of the crucial article 17 of the EU Copyright Directive, dealing with the liability of digital services. Through a resolution issued in November 2020, visual artists have pushed to ensure that their rights are upheld across all content service providers in full compliance with the scope of the article.

On the technology side, CIAGP continues to focus on the development of the Automated Image Recognition (AIR) tool, which greatly increases efficiency in identifying the use of visual works online.

Essential to CIAGP has been the activity of its working groups, which shape recommendations, technical tools and information exchange formats to enhance licensing, undertake accurate distribution and accelerate repertoire identification. ■



In 2020/21, CISAC's creators council Writers & Directors Worldwide (W&DW) focused on regional alliances after cancelations of the Madagascar Short Film Festival, the Moscow Film Festival and W&DW's annual congress.

In Africa, the mobile application of regional alliance APASER was made available. This tool currently brings together scriptwriters and directors from 38 African countries, providing a central location for information on audiovisual creators. APASER's work for African audiovisual creators was highlighted by filmmaker and former Minister of Culture of Mali, Cheick Oumar Sissoko during the UNESCO "ResiliArt" event recommending actions to facilitate the shift to digital in the region.



Asia-Pacific alliance AAPA held its first general assembly virtually, gathering founding members from South Korea, Japan, India, New Zealand and Australia. The recognition of authorship of works and unwaivable remuneration right in China, New Zealand, South Korea, Japan, Taiwan and Australia are key advocacy issues in the region. Lobbying priorities are also to establish an audiovisual society in India and China. The AAPA website was created and will serve as a regional advocacy tool.

For Latin America, FESAAL's General Assembly took place in September, with a key priority being to support the development of the new audiovisual societies. Colombian societies DASC and REDES collected royalties from local users for the first time in 2020. DBCA and GEDAR were negotiating with users in Brazil before the process was delayed by the pandemic.

Emerging societies and guilds

At the international level, W&DW, CISAC, SAA and other partners continue to collaborate to support emerging societies and guilds. A joint working group offers support and guidelines on how to transition from a guild to a society, fair remuneration right and buyout practices.

W&DW President Yves Nilly and Executive Committee member Klemen Dvornik participated in a panel on online distribution challenges and how to secure fair remuneration for creators throughout the works development process, as part of the 10th anniversary celebrations of AIPA. W&DW has also been working with partners to defend the freedom of expression and creation, which has been increasingly under attack. ■

CISAC'S PRESIDENT & VICE-PRESIDENTS



CISAC President Björn Ulvaeus,



Yvonne Chaka Chaka



Jia Zhang-ke



Arturo Márquez



Miquel Barceló

In May 2020, the CISAC General Assembly elected Björn Ulvaeus, cofounder of ABBA and prolific writer of over 150 hit songs and shows, as CISAC's President. Despite the restrictions of lockdown, Björn Ulvaeus has embraced his new role as a global champion of creators and of the systems that help authors get fair payment for their works.

Since his election, Björn has led calls for government intervention in the creative sector to support its recovery from the crisis. He was featured in the UNESCO-CISAC Road to Recovery debate and the JASRAC/APMA copyright symposium on buyout in the Asia-Pacific region.

He has also spoken out on issues including fair streaming royalties, the need for globally-adopted digital information systems, urgent implementation of the EU Copyright Directive and the "value gap". He has used his authority and profile in a string of interviews including with *Le Parisien*, *La Stampa*, *BBC TV*, *Süddeutsche Zeitung*, *Billboard* and *Rolling Stone*.

The CISAC General Assembly also elected as CISAC's Vice-Presidents, Yvonne Chaka Chaka, internationally acclaimed South African singer, songwriter, actress, entrepreneur and humanitarian, and Arturo Márquez, one of Mexico's leading composers. They serve alongside Chinese director Jia Zhang-ke and Spanish visual artist Miquel Barceló.

Yvonne Chaka Chaka has been at the forefront of South African popular music for 27 years, becoming known as the "Princess of Africa". She has shared the stage with creators including former CISAC Vice-President,

Angélique Kidjo, Annie Lennox, Bono, Queen, Miriam Makeba and Youssou N'Dour.

Committed to her mission: *Fair Chance, Fair Share, Fair Play and Fair Pay*, Yvonne Chaka Chaka has championed the fair remuneration and representation of creators, especially in Africa.

Yvonne Chaka Chaka spoke out for stronger digital rights for music creators in the UNESCO "ResiliArt" Africa initiative (see page 6), and for greater vigilance on copyright buyouts.

Arturo Márquez has been one of Mexico's pre-eminent composers for more than half a century and is now championing CISAC's work to support young creators. Márquez spoke out passionately on the growing practice of copyright buyouts in April.

“ For someone who creates for a living, there is nothing more sacred than the right to earn royalties for their work. ”

Yvonne Chaka Chaka,
Vice-President of CISAC

“ The talent of artists is sacred and must be paid for fairly. When they contract your music, do not give up your rights. Find out and protect your royalties; they are a heritage and a future for you and your loved ones. ”

Arturo Márquez,
Vice-President of CISAC

EUROPE

46 countries - 104 members

SOCIETY	STATUS	REPertoire	COUNTRY/TERRITORY
AAS	M	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
ARTISIUS	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
BILDUPPHOVSRAÄTT	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
GESAC	A	M, AV, D, L, AGP	BELGIUM
GESTOR	M	AGP	CZECH REPUBLIC
HDS-ZAMP	M	M	CROATIA
HUNGART	M	AGP	HUNGARY
IMPF	A	M	BELGIUM
IMRO	M	M	IRELAND
IVARO	M	AGP	IRELAND
KAZAK	M	M, D, L	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
MESAM	M	M	TURKEY
MSG	M	M	TURKEY
MUSICAUTOR	M	M	BULGARIA
NCB	M	M	DENMARK
NCIP	M	M, D	BELARUS
NGO-UACRR	P	M, D	UKRAINE
OAZA	P	AV	CZECH REPUBLIC
OFA	P	AGP	SERBIA
OOA-5	P	AV, AGP	CZECH REPUBLIC
OSA	M	M	CZECH REPUBLIC
PAM CG	M	M	MONTENEGRO
PICTORIGHT	M	AGP	NETHERLANDS
PROLITTERIS	M	L, AGP	SWITZERLAND
PRS	M	M	UNITED KINGDOM
RAO	M	M, D, AGP	RUSSIAN FEDERATION
RUR	P	AV, M	RUSSIAN FEDERATION
SAA	A	AV	BELGIUM
SABAM	M	M, AV, D, L, AGP	BELGIUM
SACD	M	AV, D	FRANCE
SACEM	M	M	FRANCE
SACEMLUXEMBOURG	M	M	LUXEMBOURG
SAIF	M	AGP	FRANCE
SANASTO	M	L	FINLAND

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

CANADA/USA


2 countries - 13 members


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


STATUS WITHIN CISAC

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

REPertoire

 **M** = Music

 **L** = Literature

 **AV** = Audiovisual

 **D** = Drama

 **AGP** = Visual Arts

NR = No Repertoire

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
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
MACA	M	M	MACAU
MACP	M	M	MALAYSIA
MCSC	M	M	CHINA
MCT	M	M	THAILAND
MOSCAP	P	M, AV	MONGOLIA
MRCNS	P	M	NEPAL
MÜST	M	M	TAIWAN, CHINESE TAIPEI
SACENC	M	M	NEW CALEDONIA (FRANCE)
SACK	M	AGP	SOUTH KOREA
SINGCAPS	P	M	SINGAPORE
VCPMC	M	M	VIETNAM
WAMI	M	M	INDONESIA

AFRICA

32 countries - 37 members

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

LATIN AMERICA & THE CARIBBEAN

24 countries - 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	M	AGP	PERU
ARGENTORES	M	AV, D	ARGENTINA
ARTEGESTION	P	AGP	ECUADOR
ASSIM	M	M	BRAZIL
ATN	M	AV, D	CHILE
AUTVIS	M	AGP	BRAZIL
BSCAP	M	M	BELIZE
COSCAP	M	M	BARBADOS
COTT	M	M	TRINIDAD AND TOBAGO
CREAIMAGEN	M	AGP	CHILE
DAC	M	AV	ARGENTINA
DASC	M	AV	COLOMBIA
DBCA	P	AV	BRAZIL
DIRECTORES	M	AV	MEXICO
ECCO	M	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
SADAIC	M	M	ARGENTINA
SASUR	M	M	SURINAME
SAVA	M	AGP	ARGENTINA
SAYCE	M	M	ECUADOR
SAYCO	M	M, D	COLOMBIA
SBACEM	M	M	BRAZIL
SCD	M	M	CHILE
SGACEDOM	M	M	DOMINICAN REPUBLIC
SICAM	M	M	BRAZIL
SOBODAYCOM	M	M	BOLIVIA
SOCINPRO	M	M	BRAZIL
SOGEM	M	AV, D, L	MEXICO
SOMAAP	M	AGP	MEXICO
SPAC	M	M	PANAMA
UBC	M	M	BRAZIL

New CISAC members as of May 2020

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY	REGION
COSBOTS	P	M, AV, D, L	BOTSWANA	AFRICA
DGK	P	AV	SOUTH KOREA	ASIA-PACIFIC
DEGNZ	A	AV	NEW ZEALAND	ASIA-PACIFIC
SPACQ	A	M	CANADA	CANADA-USA

Societies having changed membership status between May 2020 and March 2021:

AMCOS, DASC and REDES are now members. COSON, MCSN and SOMAS are now Provisional members. CMRRA and MCPS are now CISAC Client RMEs.

Societies readmitted as of March 2021:

SGAE was readmitted as Member.

STATUS WITHIN CISAC

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

REPERTOIRE

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

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MARTIAL BERNARD
Director of Operations

SYLVAIN PIAT
Director of Business

CRISTINA PERPIÑÁ-ROBERT
Director of Legal Affairs

ADRIAN STRAIN
Director of Communications

LAURE MARGERARD
Director of Mechanical Rights

JOSÉ MACARRO
Director of Information Systems

MITKO CHATALBASHEV
Regional Director for Europe

RAFAEL FARIÑAS
Regional Director for Latin America and The Caribbean

BENJAMIN NG
Regional Director for Asia-Pacific

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