

ANNUAL ANNUAL REPORT 2017

ANNUAL
REPORT
2017



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





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President's foreword
by **Jean-Michel Jarre**

THE VOICE OF CREATORS IS UNIQUE, AND IT IS BEING HEARD

Today, the foundations of our creative world are being re-written by the digital revolution. Never have creators had access to so many ways to create and disseminate their works. Never have our works found such a large audience.

This is an amazing opportunity, and creators are embracing change. The digital world has empowered them and has put them at the heart of the creative economy.

At the same time, the digital world has created new pressing needs for creators worldwide. Globalisation has seen an increasing concentration of tech giants with immense power to get creative content on the cheap. They have huge financial resources and lobbying power. So today, more than ever before, creators need a voice to government and policy-makers.

What this annual report shows is that the creators' voice is unique – and that it is being heard. Collectively, globally, creators are making a difference.

Today, without a doubt, our biggest priority at CISAC is addressing the transfer of value in the digital market. This is not tomorrow's issue – it is a huge issue right now. It is being discussed in the European Parliament as I write.

CISAC looks to Europe to get this right: to channel fair value for creative works to the creators who made them, and not the digital platforms that exploit legal loopholes to make money from them.

Our campaign for a new unwaivable right for audiovisual creators is also making important progress. Creators are coordinated around the world on this campaign. The needle has moved. It is bringing major change in countries from China to Chile. Now we must continue to make the case in other parts of the world to make this issue global.

The visual arts campaign for the resale right is advancing too. Visual artists are mobilised across the world and governments are increasingly siding with them.

Globalisation has seen an increasing concentration of tech giants with immense power to get creative content on the cheap

In all these cases, creators and CISAC have led by example. We, as a community, have become better at working together. We are setting clear goals and putting all our energies together to achieve them. By doing that, creators will be part of the discussions and the solutions for their future. •

Chairperson's foreword
by **Eric Baptiste**

EMBRACING CHANGE AND ADAPTING TO THE FUTURE



Last year we proudly celebrated CISAC's 90th anniversary. But our work today is not about the past. Our overriding priority at CISAC is helping our 239 members adapt to the future.

CISAC's agenda is rapidly changing and our membership growing. In all repertoires and in all regions of the world, new societies are being created.

The good health of our sector was confirmed by the best-ever numbers revealed in our 2016 Global Collections Report. The concept of collective management of rights is even more relevant today, in the digital age, than it ever was.

To the members we serve, the message from CISAC's Board of Directors is clear: we will continue to push for changes that will benefit creators throughout the world.

The Board itself saw change this year, with much continuity as well. For the first time, Mexico's SACM was elected to the Board. VEGAP's Javier Gutiérrez Vicén and I were honoured to be re-elected respectively as Vice-Chair and Chair. We welcomed back APRA|AMCOS's Brett Cottle as the other Vice-Chair. Jia Zhang-ke, the great Chinese director, joined as a new Vice President.

And our three incumbent Vice Presidents, Angelique Kidjo, Marcelo Piñeyro and Ousmane Sow, were re-elected – the latter very sadly passed away at the end of 2016. We also welcomed back the indefatigable Jean-Michel Jarre as CISAC's President.

The Board has made significant policy changes, contributing to the transformation of CISAC, notably:

- We are increasingly relying on the input of our creative committees, CIAGP, W&DW and CIAM. They make CISAC more creator-friendly and more efficient in the way it communicates.
- We have brought the Secretariat and its functions closer to our members, especially new ones, with a wide range of support systems. We have also set up standards and reformed our governance rules for the benefit of the global community of creators and, in the music sector, publishers.
- We have redefined our outreach policies. CISAC has become the world's most important advocacy organisation at the service of the creative community.

The Board continues to guide CISAC's key campaigns: for the right to remuneration for audiovisual authors; for a global resale right treaty for visual artists; and on the transfer of value and fair remuneration for music creators.

This exciting new era for CISAC is only beginning. However, as this report shows, there are already many positive signs that the changes underway are already making a difference. •



Director General
introduction by **Gadi Oron**

FROM CHINA TO CHILE, **CISAC** IS TURNING UP THE VOLUME

The past year has been a momentous one for CISAC. We have seen major achievements in our lobbying campaigns; a fresh approach to our governance work; stepped-up services to our members worldwide; and an added authority in our role as the global hub of data and information on the creative sector.

Across the board, CISAC is turning up the volume on behalf of millions of creators.

CISAC's work covers a massive economic sector. Our network of members collects US\$9.6 billion (€8.6 billion) in revenues, generating millions of jobs and tens of billions of dollars of economic activity. Our Global Collections Report, published in November 2016, drills down into these figures with new levels of data and analysis. There is enormous potential for future growth, if creators are granted meaningful protection.

CISAC is the collective voice of over 4 million creators. Our daily mission is to articulate their importance to culture and the vital economic role that they play domestically and globally. This is the central message of our "Cultural Times" report that continues to generate influence and attention more than a year after its publication.

The environment in which societies and creators are operating is rapidly changing - and CISAC's agenda is changing with it. The most significant challenge we face today is, without doubt, the transfer of value in the digital market.

Globalisation has created digital distribution giants that generate enormous revenues from exploiting creative works, but refuse to share these revenues with creators. The digital revolution has allowed major users of creative content to arm-twist our sector and dramatically increase our licensing challenges.

“
The most significant challenge we face today is, without doubt, the transfer of value in the digital market
”

CISAC has a pivotal role to play as the global voice for authors on the transfer of value. Our priority is to ensure that societies have a fair market environment in which to license their repertoire. Yet the true picture today is far from fair. A number of digital platforms, which dominate content distribution, are using out-dated laws or legal loopholes to avoid royalty payments and amass huge revenues on the backs of creators. This anomalous situation must be fixed.

Transfer of value: a global campaign

Today our sector is pressing the EU for a solution, but this is just the start of a global campaign for change. We are working in international forums such as WIPO and UNESCO, leveraging our position and influence and making the case for change. Our music creators' council CIAM's Fair Trade Music project is moving forward and attracting more attention to the issue.

Working with our members and allies, we have advanced our global campaigns for better rights for visual artists and for audiovisual creators. Our push for action by WIPO to promote the resale right helped secure a full-day conference in Geneva, where visual artists showed WIPO their overwhelming support for international adoption of the right. Our lobbying with W&DW for inalienable rights for audiovisual authors has culminated in the signing of a new law in Chile - the first of its kind in the region. These efforts directly benefit our members and their affiliates: new rights mean new sources of revenues for creators.

CISAC has a uniquely strong reputation among governments internationally. We are stepping up our engagement with all international agencies whose decisions affects our members. We are deeply engaged with WIPO and UNESCO, signed landmark cooperation agreement with ARIPO in Africa, coordinated training activities with NORCODE and are negotiating new cooperation agreements with others.

Reaching out in China

We are engaging on a new level with governments. In China, deep in the midst of copyright reform, our first ever Board of Directors meeting in that country took place and a CISAC delegation met with the Legislative Affairs Committee of the National People's Congress.

In France, Prime Minister Manuel Valls pledged strong support for CISAC's mission at a reception he hosted to mark our 90th anniversary. We lobbied, provided comments on pending laws and engaged policymakers in many other countries.

Governance is a critical area for our members. CISAC is bringing forward fresh initiatives as part of our commitment to maximise the performance of our network. With the Board of Director's guidance, we have launched a new "Member Support Program". This new tailored approach is better aligned to the individual needs of societies, particularly those that struggle to meet our Professional Rules.

***We are engaging
on a new level with
governments***

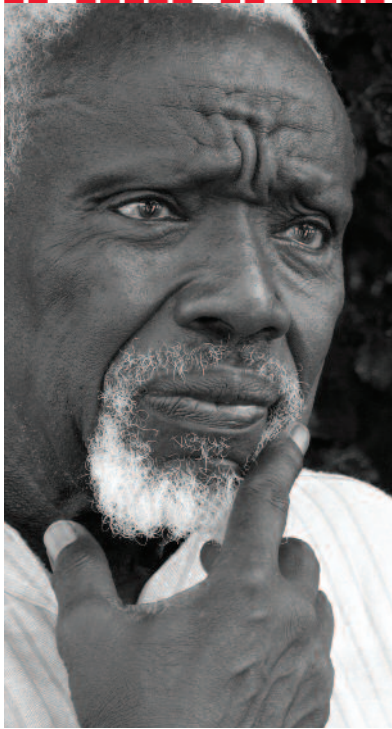
We have also broken new ground in training and education. In March, CISAC launched a Massive Online Open Course (MOOC) on copyright and formed new partnerships with academic institutions to promote copyright awareness.

Finally, CISAC has a strength that makes us unique among international organisations – our direct engagement with creators themselves. The past year saw the launch of a new regional council for music creators in Asia-Pacific, and active meetings by all our regional and international councils.

CISAC is engaged on every front, in every forum and in every country, where there is an opportunity to deliver positive change for creators and the societies that represent them. We will spare no effort continuing to deliver that mission in the year ahead. •



New rights
for audiovisual
creators.



OUSMANE SOW: Creative giant and tireless ambassador for the creative community

Visual artist Ousmane Sow passed away in Dakar, Senegal on 1 December, 2016 at the age of 81. From 2013 until his untimely death, Sow was one of CISAC's four Vice Presidents and a tireless advocate for creators' rights.



We, the creators, are at the origin of an entire economy around our works, and it would be unfair if we did not reap the rewards too," Sow told a crowd that included French Prime Minister Manuel Valls during a conference on the future of authors' rights at the Cannes Film Festival in May 2015.

Sow was equally eloquent when speaking in Geneva in December 2015 at the World Intellectual Property Organization, where he pleaded in favour of the resale right for visual artists. "When I started, I did not know whether I'd be able to live from my art. Today in Africa, the situation is still the same for many artists. They need to be supported," he said to an audience of international policy-makers.

Born in Dakar in 1934, Sow moved to France in the late 1950s. He did not start his professional creative career until his fifties in 1978. After 30 years as a physiotherapist in France, he embarked on a creative journey as a sculptor that would bring him global recognition. His series of giant statues of Nuba wrestlers and Masai warriors and his exhibition on the Pont des Arts in Paris in 1999 were critical and popular successes.

In 2013, Sow was the first African and the first black artist to be elected to the Académie des Beaux-Arts of the Institut de France as a "foreign associate member".

This was also the year he became involved with CISAC, embracing the cause for creators' rights, which he often equated to a fight for the respect of creators.

Angélique Kidjo pays tribute

Beneath his unassuming demeanour, Sow was a man of principles, a true humanist and a freedom fighter. "I believe that human beings are not on earth to be trampled under," Sow once said in an interview in 1999. It was the same philosophy that he applied during his tenure at CISAC, asking for respect and fairness for creators, a vision that continues to guide CISAC's actions.

"When Ousmane passed away, I lost a dear friend," said fellow CISAC Vice President Angélique Kidjo. "Like the creatures he created, he was a giant, a creative giant. I will always treasure his warmth and his kindness. His commitment to speak on behalf of creators was an inspiration to us all.

He did it because he wanted the world to understand that creators needed to be treated fairly. It was not a corporate talk – he spoke from the heart, with simple words, with emotion, and people listened to him. I – and CISAC's community of creators – will miss him dearly".



THE VIEW FROM CISAC'S VICE PRESIDENTS



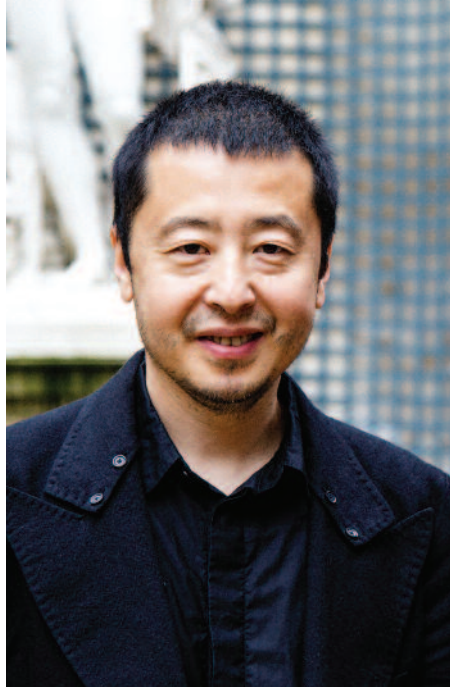
 ANGELIQUE **KIDJO**

“ I live for,
and from, music.

I am also passionate about the next generations of artists who will feel the urge to make music, just like I did when I was a kid in Benin.

We owe them a world in which they can blossom, express themselves freely and make a living of their art.

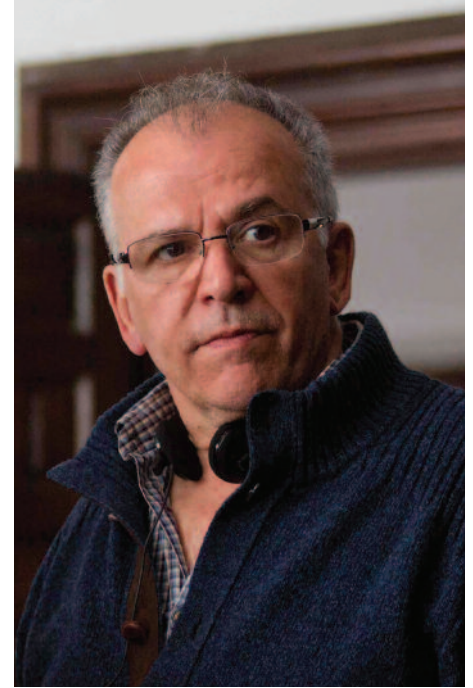
We owe it especially to young women, who very often face gender discrimination and limited opportunities. Our vision at CISAC is to promote gender equality for women everywhere in the creative space. ”



 JIA **ZHANG-KE**

“ We want to build an
industry that puts the
creators at the centre

and offers them a future in which they are treated fairly. With the Audiovisual Campaign we have created a movement that resonates with filmmakers and audiovisual writers around the world. In the past year, some countries have already changed their laws to provide new rights for audiovisual artists. With the leadership of CISAC and the support of creators worldwide, we are working to ensure that many others countries follow suit - including my own, China. ”



 MARCELO **PIÑEYRO**

“ CISAC is giving a global
voice to the creators.

Across the campaigns we are all working on, we have shown that it is possible to convince policy-makers to listen to us and, more importantly, to act to address the issues that we were facing. The achievements of audiovisual creators in Latin America were a supreme example of this.

With CISAC, we are committed to introducing new rights and building new collective management organisations that will transform the life of creators for the better. ”

KEY FACTS AND FIGURES

GLOBAL REVENUES TO CREATORS NEAR US\$10 BILLION

US\$9.6 BILLION GLOBALLY IN 2015 (€8.6 BILLION)

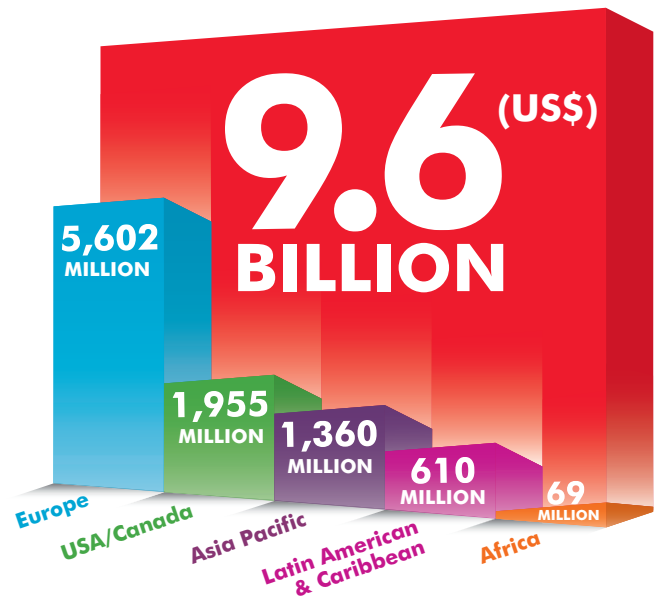
Africa US\$69 million (€61m)

Latin American & Caribbean US\$610 million (€550m)

Asia Pacific US\$1,360 million (€1,225m)

USA/Canada US\$1,955 million (€1,761m)

Europe US\$5,602 million (€5,042m)



CISAC SOCIETIES' UNIQUE MIX OF 5 REPERTOIRES

Music US\$8,323 million (€7,497m)

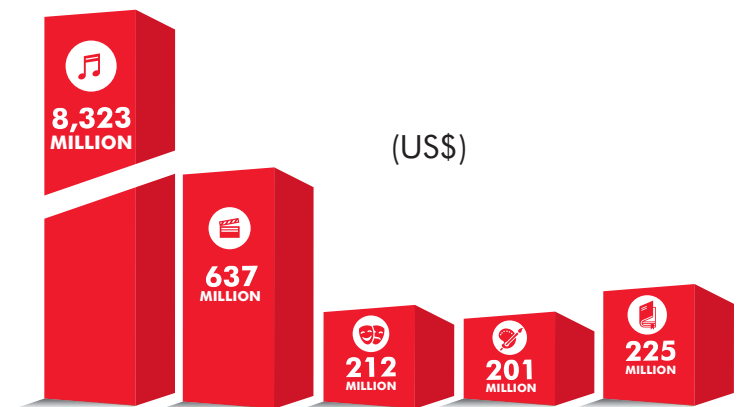
Audiovisual US\$637 million (€574m)

Dramatic US\$212 million (€191m)

Visual arts US\$201 million (€181m)

Literary US\$225 million (€198m)

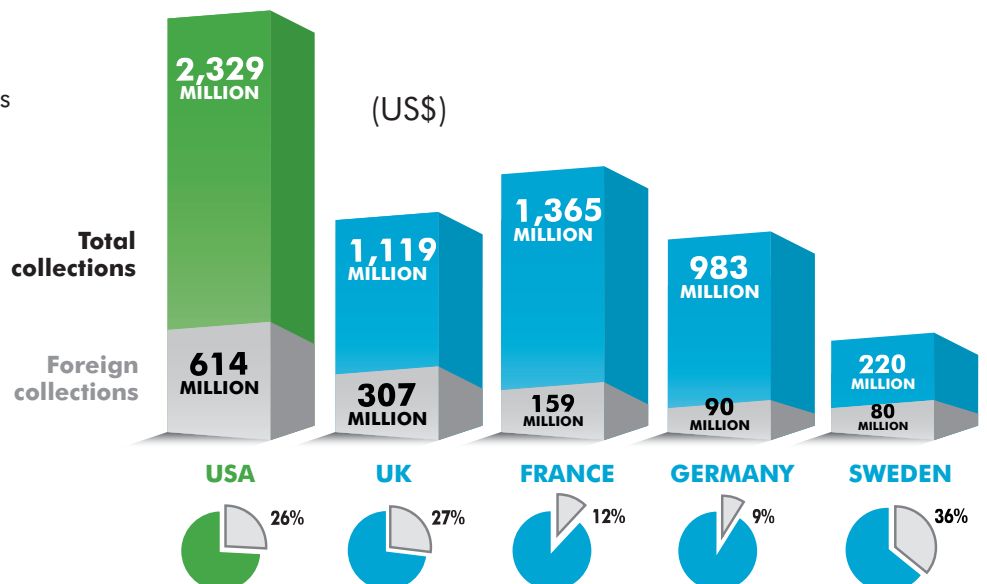
(2015)



REPERTOIRE IS CROSSING BORDERS GLOBALLY

CISAC's network helps collect billions of dollars for foreign creators.

Collections received from abroad by major repertoire-exporting countries (2015).

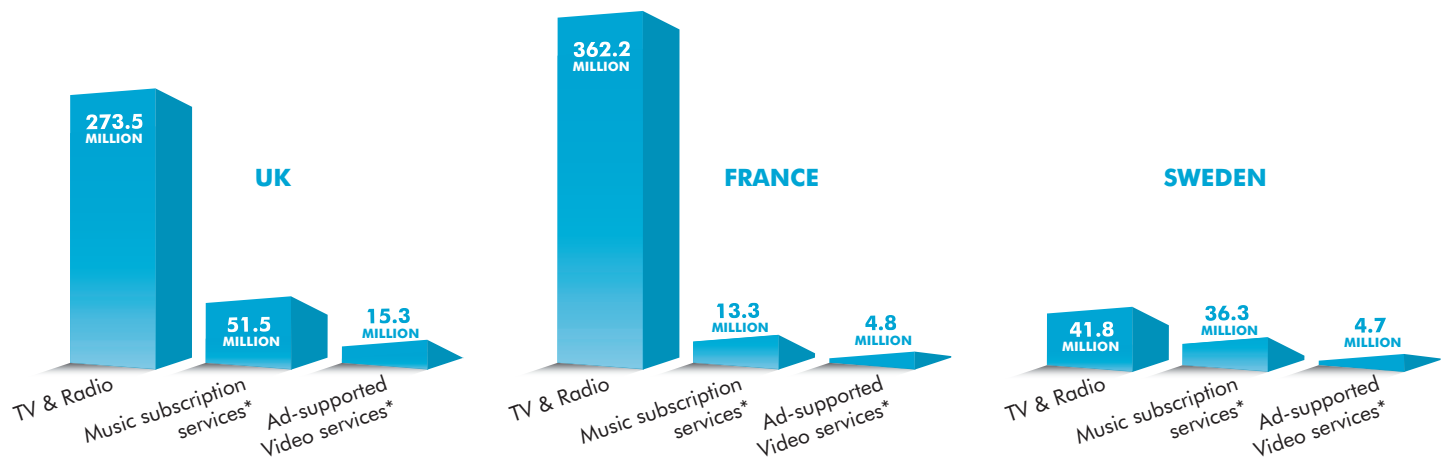


TRANSFER OF VALUE – HOW CREATORS ARE LOSING OUT

Ad-supported video services (e.g., YouTube) have over 1 billion users globally. Yet they pay a small fraction of the royalties paid by TV and radio, and by online subscription services that have a far smaller user base. The example below compares collections categories in three countries:

Collections by revenue source (US\$, 2015):

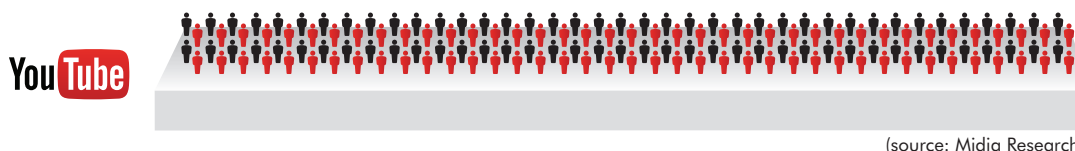
*(Source: CISAC Global Collections Report 2016/Susan Butler#Digitalmusic)



* The revenues do not include payments as minimum guarantees or advances or legal settlements. As the first ever attempt to bring together society and publisher data, the figures are based on the best information available and may omit some revenues.



50 million
MUSIC SUBSCRIBERS
ON SPOTIFY



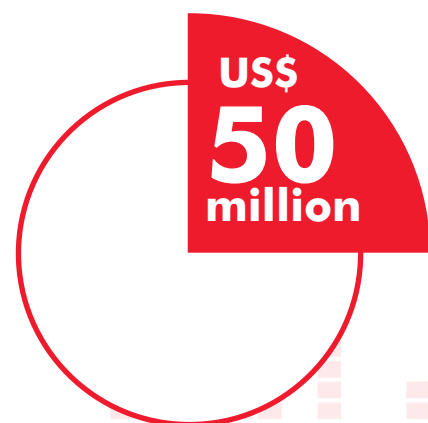
800 million
MUSIC USERS ON YOUTUBE

RESALE RIGHT HELPS CREATORS GLOBALLY

It gives visual artists a share of proceeds when their works are sold by auction house or galleries.

It already accounts for 25% of royalties collected for visual artists globally at US\$49.9 million (€44.9 million).

When implemented around the world, the resale right could be the biggest source of revenue for visual artists.



10

CISAC WORK PROGRAMME IN REVIEW

PAGE 11 / POLICY ADVOCATE,
BUSINESS FACILITATOR,
GLOBAL AUTHORITY
FOR CREATORS

PAGE 23 / FRENCH PRIME MINISTER
HONOURS 90 YEARS OF
CISAC

PAGE 24 / 2016 GENERAL ASSEMBLY
IN PARIS: BUILDING FOR
THE NEXT 90 YEARS

POLICY ADVOCATE, BUSINESS FACILITATOR, GLOBAL AUTHORITY FOR CREATORS

CISAC works with 239 societies in 123 countries.

Here are key highlights of CISAC's work programme in the last year.

MAY 2016

4



Working to improve collective management in Azerbaijan.

CISAC Director General and Regional Director for Europe met in Baku with Azerbaijan Authors Society and the country's state Copyright Agency, agreeing on closer cooperation. CISAC and Azerbaijan Authors Society drew 100 participants to an international conference in Baku on "The Importance of Collective Management Organisations in Supporting Creativity and Promoting Cultural Diversity".

11

Promoting the interests of music authors around the world.

27 representatives of CIAM, regional partner alliances and observers – including Music Creators North America (MCNA), Pan African Composers and Songwriters Alliance (PACSA), European Composers and Songwriters Alliance (ECSA), and Latin American Composers and ALCAM, authors' rights associations and CMOs - convened in New York for the CIAM Executive Committee.



13

Lobbying in Geneva at WIPO's Standing Committee on Copyright and Related Rights.

Lobbying by CISAC, European Visual Artists (EVA) and International Council of Creators of Graphic, Plastic and Photographic Arts (CIAGP), led to the recommendation to have the CISAC-commissioned study by Professor Sam Ricketson circulated to all delegates.

16

Asia-Pacific Committee tackles regional priorities.

45 representatives from 21 authors' societies gathered in Thailand for a 3-day APCM meeting. The agenda included film licensing, regional cooperation on online music licensing, preparations for the setup of the Asia-Pacific Music Creators Alliance (APMA) and other regional developments.

11

Meeting government with AV authors in Chile.

CISAC's regional director, the Board of ATN led by its President Gustavo Meza, ATN Vice President and filmmaker Silvio Caiozzi, and screenwriter Daniela Castagno all met with the President of the Commission of Education and Culture of the Senate, Ignacio Walker, the Minister of Culture Ernesto Ottone and Legal Director Nivia Palma. Senator Walker pledged his support for the bill on an inalienable remuneration right of AV authors. The Minister of Culture reaffirmed the government's commitment to the project.

12



Advocating at the World Economic Forum on Africa in Kigali, Rwanda.

PACSA Executive Committee Member Rev Chimwemwe Mhango presented the alliance, its history, vision and expectations as well as opportunities and challenges digital introduces to the industry on behalf of PACSA, to an audience including the Minister of Trade, senior government officials and artists.

CISAC WORK PROGRAMME IN REVIEW

MAY 2016

18



Organising a music creator forum in Bangkok.

The event focused on the role of creators in CMOs. CISAC laid the stage for a panel allowing CIAM Exco Member Shunichi Tokura and composer Notapol Srichomkwan, to discuss the value of the Fair Trade Music initiative. CISAC also supported member Music Copyright Thailand (MCT), lobbying the government to reduce the number of CMOs in the country.

23



Addressing copyright in Algeria.

CISAC Board of Directors Chairperson and Director General supported an awareness-raising campaign organised by Algerian society ONDA that included the destruction of over 2 million confiscated goods, in the presence of the Prime Minister, officials and artists. The event was broadcast on national TV.

JUNE 2016

1



Honouring CISAC's 90th anniversary in Paris.

French Prime Minister Manuel Valls pledged support for CISAC and its members when he honoured the confederation's 90th anniversary at a special reception at his official residence, Hotel de Matignon. (see page 23)

2



Supporting financial training for African societies.

CISAC organised a 2-day seminar in Paris. CEOs of 13 English and French-speaking African societies took part in sessions on declaring Income & Expenditures and on CMO financial management mechanisms.

3

CISAC General Assembly in Paris.

The 2016 CISAC General Assembly convened over 250 authors' society representatives and creators from across the world in Paris. (see report on page 24)

JUNE 2016

21



Legal Committee meets in Bucharest.

Hosted by the Romanian Composers Society (UCMR-ADA), the meeting gathered 18 members and observers from all regions of the world. Several European Court of Justice decisions on the interpretation of the “communication to the public right” were discussed, as well as on the private copying exception.

28 **Contesting a legislative proposal in Slovenia.**

CISAC opposed a proposal to eliminate the mandatory collective management of resale right, addressing the Acting Director of the Slovenian Intellectual Property Office.

30 **Speaking out on the collective management crisis in Ukraine.**

CISAC, FIM, GESAC, ICMP and IFPI wrote to the Ukrainian Prime Minister and the Chairman of the Verkhovna Rada (National Assembly), expressing deep concern over the ongoing collective management crisis where numerous illegitimate CMOs have been allowed to operate and undermine the system’s credibility for years.

JULY 2016

5 **Seeking support for the visual artists’ resale right campaign in Japan.**

CISAC Regional Director for Asia-Pacific and Japan’s visual art society JASPAR met with the International Modern Artists Association and Japanese Artists Association.

18 **A new improved CIS-Net Version 5 launched.**

The update introduced a new graphic interface and enriched user experience with the Single Work Dashboard and additional improvements at the security policies level.

19 **Africa Regional Committees gather.**

In Windhoek, the CISAC Regional African Committee and Executive Committee meetings gathered 31 representatives of 26 societies from 25 African countries, hosted by NASCAM and at the invitation of the Namibian government. The new CAF Executive Committee was elected.

7



Invitation to the Kazakhstan Ministry of Justice.

CISAC Director General and Regional Director for Europe participated in an international conference dedicated to the 20th anniversary of the adoption of the Law of the Republic of Kazakhstan “on copyright and related rights”. Attendees included government and parliament members, Supreme Court judges, representatives of the Ministry of Justice, Ministry of Culture and Education, as well as societies and WIPO.

20 **Lobbying in China.**

CISAC Regional Director for Asia-Pacific spoke at the “Current Copyright Developments in China and the United States” seminar co-organised by Renmin University, the U.S Patent and Trademark Office and the China IP Law Association.

CISAC WORK PROGRAMME IN REVIEW



JULY 2016

21 **Assisting the advancement of the resale right bill in Argentina.**

Working closely to support the local visual arts society SAVA, CISAC Regional Director for Latin America and the Caribbean met with Argentina's Copyright Office and the legal team head of the commission in charge of studying the bill in the House.

21 **Financial reporting training for African societies.**

CISAC organised an Income & Expenditures Declaration training session for representatives from 11 African member societies in Windhoek (*more details page 33*).

25 **Training professionals in Bogota, Colombia.**

CISAC Regional Office for Latin America and the Caribbean carried out a workshop with LATINAUTOR as part of the Cooperation Agreement with SAYCO.

AUGUST 2016

10



Creating history in Chile.

CISAC provided pivotal support to Chile's ATN and Argentine society DAC, the driving forces behind the Action! Campaign to establish an unwaivable remuneration right for screenwriters and directors. On 10 August, the Senate in Chile unanimously passed the bill that would grant this right.

22 **Lobbying the Macedonian government.**

CISAC sent a letter with a request to restore "one-stop shop" solutions in collective management. The letter followed a controversial decision by the Ministry of Culture to authorise an additional society to manage music rights in Macedonia.

18



Speaking out on US consent decrees.

Commenting on the U.S. Department of Justice ASCAP/BMI Consent Decree decision, CISAC Director General highlighted the decision's international impact in an op-ed in Billboard.

23 **Supporting collective licensing activities in China.**

Working alongside PRS for Music, CISAC Regional Director for Asia-Pacific participated in the "UK-China Workshop on Copyright Collective Licensing Dispute Resolution" in Guangzhou, organised by the UK Embassy in China.

SEPTEMBER 2016

8 **Resale right campaign planning.**

Attended by ADAGP, DALRO, GESAC, VEGAP and CISAC representatives, the Visual Art Strategic Group met in Paris to discuss the visual artists' resale right campaign and prepare for the November WIPO SCCR meeting. The panorama exception, debates about new exceptions for museums at WIPO and fingerprinting tool project progress were also addressed.

9

Supporting the Paris Songwriting Camp.

CISAC collaborated in an initiative to help emerging music creators take their first steps in the music industry. CISAC Director General spoke at the opening, highlighting the importance of joining a CMO. CIAM brochures were given to participants.

SEPTEMBER 2016

12 Presenting collective management best practices in Bhutan.

CISAC Regional Director for Asia-Pacific was invited by WIPO and the Department of Intellectual Property of Bhutan to speak at the "National Workshop on Copyright and Related Rights". The Bhutan government sought CISAC's opinion regarding the new collective management regime under the copyright legislation reform.

23 Pressing the importance of copyright in China.

CISAC spoke on "Protection of Visual Artists" at an event held by the Artists Association of Zhejiang Province. CISAC facilitated a panel on copyright for visual artists, created and distributed a "Copyright for Visual Artists" booklet in Chinese, and promoted the resale right campaign among attendees.

27



Media Technical Committee meets.

In Oslo, the Media Technical Committee meeting brought together over 100 licensing experts. EBU and GESAC presented their views on the European Commission reforms. The challenges and benefits of direct and multi-territorial licensing for digital were discussed, including participation from Google/YouTube, Warner Chappell, APRA, HDS and PRS for Music.

14 Responding to EU Commission's Copyright Package.

CISAC acknowledged that the proposal is a good starting point towards addressing the unfair situation for creators in the digital market. CISAC called for further measures in Europe following the release of the Commission's draft.

22 Speaking out on collective management in Russia.

CISAC expressed deep concern on proposed legislative reforms regarding the collective management model in Russia. In a letter to the government, CISAC opposed recommended new CMO reforms that would substantially increase state control over societies.

23



Presenting the EY "Cultural Times" study in Berlin.

CISAC Director General spoke at the 2016 Berlin Research Symposium on Culture and Creative Industries, organised by the Culture and Creative Industries Initiative of the German Federal Government.

28 Annual meeting of audiovisual creators council, Writers & Directors Worldwide.

The annual Congress took place in Rio de Janeiro. On the same occasion and for the first time, Brazilian screenwriters and directors received royalties collected abroad by DAC in Argentina. The meeting was also the opportunity to present the new W&DW Honour Prize, dedicated this year to Colombian Congresswoman Clara Rojas.

30



Global policy planning.

In Paris, the Global Policy Committee met to discuss steps taken by the EC to address transfer of value in the framework of the European "Copyright Package". The CISAC-commissioned study prepared by Prof Mihaly Ficsor on the right of communication to the public was reviewed.

27



The CISAC Latin American Legislative Observatory website was announced.

It offers a central resource for information on copyright bills from 19 countries. The initiative aims at gathering and systemising information on draft laws submitted to Latin American parliaments back to 2010.

OCTOBER 2016

6 Planning governance reform.

In Paris, the Executive Governance Committee met at CISAC's headquarters to discuss Governance Reform and monitor improvements to the governance portal and Income & Expenditures tool.

20 Advancing technology projects.

The Information Services Committee met in Barcelona during the Cross Industry and the Society Publisher Forum, reviewing CIS-Net and CIS Tools projects. The ISC also held a meeting with the BTC Sub Committee to strengthen the relationship.

21 Promoting collective management in Latin America.

CISAC's Regional Director for Latin America and the Caribbean gave two lectures on "Global Collective Management" and "Legal Aspects of the Music Industry" to the Master of Intellectual Property students at Austral University of Buenos Aires and to Latin American lawyers.

10



Achieving audiovisual success in Chile.

The Ricardo Larraín law was signed by the President of Chile, Michelle Bachelet. The law gives directors and screenwriters unwaivable and non-transferrable remuneration rights to obtain royalties for broadcasting, making available, public lease and movie theatre screenings. CISAC Vice President Marcelo Piñeyro was invited to discuss the law and its importance in Latin America on Argentinian radio station La Soberana.

26



Gathering creators and society representatives in Vienna.

The annual CIAGP meeting advanced the resale right campaign and the online visual art fingerprinting tool development.

11 DLV Technical Committee meets in Amsterdam.

Hosted by LIRA, 60 society representatives gathered for the Dramatic, Literary and Audiovisual Technical Committee (DLV) meeting. The agenda included VOD market challenges, Writers & Directors Worldwide updates, the new law in Chile, and other business-related issues such as cable retransmission and NetPVR.

19 Reviewing strategy in North America.

The Canada/USA Committee met in Toronto to review mechanical right developments in Canada and the U.S. Department of Justice decision on the ASCAP and BMI Consent Decrees. A new Committee Chair, from SESAC, was elected.

27 Collaboration with government in Taiwan.

CISAC's Regional Director for Asia-Pacific was invited by the Taiwan Intellectual Property Office to speak in Taipei at the "Symposium on Collective Management Organisations' Practice", presenting on "The Role of CMOs in the Digital Era". He also urged the Taiwanese Government to update its copyright legislation concerning ISP liability. Over 200 guests participated including TIPO officials, creators, academics and lawyers to explore various collective management issues.

NOVEMBER 2016

7

The EU Directive on Collective Rights Management

New guide on EU Directive.

CISAC released a guide for members on the rules and principles established by the new EU Directive on Collective Rights Management.

17

Sharing international best practices in Budapest.

CISAC organised a "Best Practices in Licensing Live Events" seminar for approximately 50 participants from 27 societies in Europe.

23

The 2016 Global Collections Report published.

This showed global collections up 8.6% to US\$9.6 billion. The report included an updated format, improved market data with in-depth analysis and 2015 data by repertoires and regions.

7

Co-organising workshop in Zimbabwe.

With ARIPO and NORCODE, CISAC trained numerous CMOs in ARIPO member states on digital licensing and documentation.

8



Focussing on safe harbour and publisher relations.

The annual CIAM Congress united over 60 music creators in London. Fair Trade Music and Blockchain technology workshops took place, with the latter being led by singer/songwriter Imogen Heap.

28

Advising on the establishment of a visual arts CMO in Slovenia.

CISAC Regional Director for Europe and EVA Secretary General met with the Slovenian Association of Fine Arts Societies and with the Minister of Culture and Ministry of Culture State Secretary.

28



Reaching out to China.

CISAC and the China Intellectual Property Law Association organised the World Creators Forum in Beijing. (see separate feature, Asia regional report, page 35)

14

Academic study backing resale right to WIPO.

CISAC stepped up lobbying efforts for the international campaign. The Professor Ricketson study was presented to the WIPO SCCR. A full day conference on the resale right was announced to take place prior to the May 2017 SCCR meeting.



DECEMBER 2016

10



Extending cooperation with Cuban society ACDAM.

CISAC Director General met with government officials, music industry executives and creators in Havana. CISAC's goals and its support for ACDAM were discussed with the President of the Instituto Cubano de La Musica (ICM), the government body responsible for the protection and promotion of Cuban music. CISAC Director General joined workshops on collective management, as part of the International Jazz Plaza Cuba festival and in honour of ACDAM's 30th anniversary.

16

Lobbying for fair remuneration for audiovisual creators.

Writers & Directors Worldwide President Yves Nilly called for audiovisual authors to stop being undervalued in a powerful editorial published in the leading French newspaper Les Echos.

JANUARY 2017

24

Assisting local members in Bulgaria.

CISAC Director General wrote to the Bulgarian Council of Electronic Media (CEM) in the context of a mediation process on a dispute between National Radio and MUSICAUTOR.

ITALIA CREATIVA
 Settimo di Jean-Michel Jarre, Presidente CISAC, per il lancio di ITALIA CREATIVA
 gennaio 2017

Signore e Signori,
 Vorrei fare il primo e più saluto da parte di CISAC, l'organismo che rappresenta i diritti musicali di Autori, e che ho l'onore di presiedere.

CISAC è un ente globale unico, che rappresenta più di 4 milioni di soggetti creativi in oltre 170 Paesi. La nostra missione è quella di proteggere i diritti e di promuovere gli interessi degli autori di ogni tipo: di scrittura, della musica che noi siamo, da quella audiovisiva a quelle teatrali o letterarie.

Voglio esprimere un ringraziamento speciale ai Signori Francesconi che per conto del Governo Italiano ha dato il suo supporto a questo nostro. Oggi, infatti, siamo qui per celebrare la firma firmatario e la costituzione dei quattro settori che comporranno l'industria italiana della creatività.

Da molti anni ormai siamo convinti che in Italia la creatività economica non arriva più dalla creatività e dalle industrie tradizionali, ma dalla conoscenza e dalle innovazioni. A conferma di questo, oggi abbiamo i risultati di un'indagine empirica e cartografica che hanno evidenziato una tendenza di autori e di artisti, che si trovano fuori dal mercato.

Questo recente l'adesso le previsioni di proiezione del 2017, e il quadro che ne emerge è davvero impressionante, non solo per quanto che i nostri settori creativi hanno realizzato, ma anche per quanto un paese realista in futuro costruendo il giusto contesto deve costruirlo.

Oggi i nostri creativi sono a grado di generare una grande economia. Secondo la ricerca commissionata da CISAC a febbraio del 2016, in un anno si è creata ricchezza. Il tempo salire, ovvero quello dell'industria creativa, sarà 2.500 miliardi di dollari e faranno a più di 10 milioni di persone. Si tratta di numeri spettacolari che confermano l'enorme importanza dell'industria della creatività per il nostro Paese.

Calling for the EU to fix Transfer of Value.

CISAC's President Jean-Michel Jarre underlined the vital role of creative industries at the "Italia Creativa" conference. Jarre rallied for support of EU proposals to address transfer of value. His call was published as an op-ed in the leading Italian newspaper, La Stampa.

FEBRUARY 2017

Supporting a new generation of songwriters and composers.

CISAC partnered with and participated in a Songwriting Camp in Stockholm. Director of Repertoires and Creators Relations Silvana Munich addressed young composers on the importance of protecting their rights and the vital work of authors societies.

Global Policy Committee meets on international campaigns.

The GPC discussed recent developments on the EU Copyright Package and CISAC's next steps in the process. The committee also reviewed a position paper on the transfer of value and considered the first draft of an academic study, prepared by Prof. Xalabarder, on audiovisual rights. Other topics included the resale right campaign, UNESCO cooperation and WIPO developments.

7



Regional African Executive Committee Convenes in Paris.

The Executive Committee (ExCo) of the Regional African Committee (CAF) was held at CISAC's offices, comprising 8 people from 6 countries. CAF Chair Irene Assa Viera underscored the importance of prioritising development activities for the year to come. CISAC Regional Director for Africa Samuel Sangwa detailed progress on the strategic plan for Africa.

FEBRUARY 2017

23

13 Consulting with the Maldivian government.

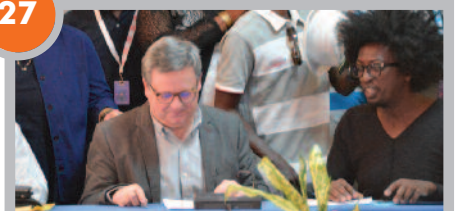
CISAC provided expertise on setting up a new musical CMO, following invitations by WIPO and the Ministry of Economic Development to speak at a national workshop on copyright and related rights.



23 Lobbying on law in El Salvador.

Expressing grave concerns on its impact, CISAC joined Latin American societies to urge a Presidential veto on an approved bill violating international treaties.

27



Signing an agreement in Burkina Faso.

W&DW and the Pan-African Federation of Filmmakers agreed on future collaboration for screenwriters and directors by signing an agreement during the FESPACO Film Festival.

14



Forging new alliances to strengthen creative sectors.

CISAC and ARIPO signed a MoU to work on joint copyright projects, share technical knowledge and provide training and education opportunities for organisations collecting on behalf of creators.

Engaging the Japanese government to adopt the resale right.

CISAC joined a delegation that included JASPAR and creators to inform the new Agency for Cultural Affairs Commissioner on the right, as well as to seek support from Japan at WIPO. CISAC and JASPAR also co-hosted a symposium on the right at Waseda University and a workshop for visual artists.

27

Uniting audiovisual authors in Burkina Faso.

Writers & Directors Worldwide President Yves Nilly participated on a panel at the FESPACO Film Festival in Burkina Faso. Panelists also included Irene Viera from Ouagadougou, President of the CISAC African Committee and General Manager of member society BURIDA.



MARCH 2017

8

1 Submitting CISAC's position on the "EU copyright package".

CISAC's position paper was sent to the relevant Committees within the European Parliament, as well as to the Commission and the Council. The paper, delivered in advance of Committee votes in the Parliament, supports the Commission's proposals on transfer of value from an international perspective.



Promoting gender equality in the arts at UNESCO.

As part of HeForShe week, CISAC joined a UNESCO-hosted round table debate in Paris,

on the theme "The Courage to Create: Gender Equality and the Arts". CISAC was represented by the French artist Suzanne Combo, who spoke in a panel on "Courage and creativity: What freedom of artistic expression for women?".

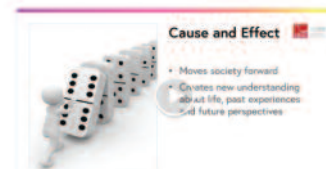
MARCH 2017

14 Promoting best practices compliance in WIPO workshop in South Africa.

CISAC Regional Director for Africa presented at the WIPO Workshop on Collective Management of Copyright and Related Rights in Music held in Pretoria. He engaged participants in a panel on best practices in order to strengthen African CMO governance.

22 Creating a unique online course on copyright and authors' rights.

CISAC partnered with FutureLearn to offer a free course open to students, creators, policy-makers and the public. Titled "Exploring Copyright: history, culture, industry" the course attracted more than 3,000 registrants for its first run and rolled out across the world.



Gutenberg and innovation

In this video, you will learn about the important events of the 15th and 16th century that changed people's ideas about human achievement and the environment in which they lived.

14 CISAC Board of Directors meets in Buenos Aires.

Hosted by CISAC member SADAIC, the Board was addressed by the Head of the Argentinian Copyright Office and the CEO of BackOffice on technical solutions for the digital market adopted by 16 Latin American societies. Recently appointed WIPO Deputy Director General for Copyright and Creative Industries Sector, Sylvie Forbin also attended, calling for close collaboration between the organisations on technical, educational and legislative copyright issues.

23



Building CMO and government cooperation in Zagreb.

CISAC and Croatian society HDS-ZAMP co-organised the first regional gathering of societies and state intellectual property office heads from seven countries from Southeast Europe. The event exchanged best practice in collective management and copyright policy-making. It was supported by the State Intellectual Property Office of the Republic of Croatia and attended by the Minister of Culture.

17



Progressing on Ukraine CMO law.

CISAC joined rights holders, government and international agencies in Kiev to review a new collective management draft law in Ukraine. CISAC pressed the Ukraine government to adopt the Draft, which was prepared under guidance from WIPO. CISAC's concerns were outlined in a follow-up joint letter sent by CISAC and ICMP to Ukraine's First Vice-Prime Minister Stepan Kubiv.

29 Exchanging best practices in Arab region.

In Tunisia, CISAC took part in a two-day conference that brought together the Heads of Copyright Offices in the Arab region for discussions on copyright, collective management and cooperation. The meeting was organised by WIPO in cooperation with the Ministry of Culture and the Tunisian Copyright Office (OTDAV).

APRIL 2017

4



Uniting professionals from all over Europe.

The 2017 European Committee in Moscow was hosted by RAO. Participants were updated on RAO's transformation process, and agreed on a call for Ukrainian authorities to act against TV and radio broadcasters to ensure royalty payments. In addition, there was a call for Poland to introduce the unwaivable remuneration right for audiovisual works.

26



Celebrating intellectual property in Algiers.

In Algiers, ONDA organised an impressive event for CISAC members that celebrated intellectual property for over 100 creators from Africa. Member societies OTDAV, BMDAV, alliances and organisations joined more than 250 television, radio and media professionals in a collective voice in support of intellectual property.

26



Strengthening authors' rights in Latin America and the Caribbean.

In Valparaiso, Chile, CISAC organised three days of meetings, chaired by Board of Directors Chairperson Eric Baptiste: the Central American Cooperation Group, a meeting of Latin American audiovisual societies and the annual Latin America and the Caribbean Committee. An international conference on authors' rights and collective management also took place including topics on authors' rights as a human right, better sharing of value between creators and online intermediaries and how creators benefit from on-demand subscription streaming business models. Colombia Chamber of Representatives member and human rights advocate Clara Rojas received the W&DW Honor Prize.

27



Coming together in the name of copyright.

The 3rd edition of the National Creativity Show took place in Algeria, featuring a village of creators and live concerts. CISAC, WIPO, member societies and creators representing every African country came together for a week celebrating creativity and copyright.



Each day a national radio station provided copyright news while every performing artist shared their personal experience with copyright. The Prime Minister and various embassy delegations joined to discover what copyright means for all repertoires.

APRIL 2017

28



WIPO conference on resale right sees overwhelming artist support.

The case for a formal inter-governmental process to promote international adoption of the resale right for visual artists took an important step forward following the first ever full conference at the headquarters of WIPO in Geneva dedicated to the issue (see page 46). The event saw overwhelming support for further action by WIPO to encourage global adoption of the right.

Panelists emphasised that the right is about respect for visual artists. They also highlighted the need for international adoption in order for artists selling in overseas markets to benefit from reciprocity rules.

Creators eloquently highlighted the fairness of the resale right and its benefits to artists. They included Kazuhiko Fukuoji

(Japan), Helal Zoubier (Algeria), Julio Carrasco Breton (Mexico); Hervé Di Rosa (President, CIAGP), Romuald Hazoume (Benin) Mattiusi Iyaituk (Ivujivik, Canada) and Richard Wentworth (UK).

A new economic study on the resale right, which had been commissioned by WIPO to set the background for international discussions, was presented. Study co-author Katheryn Graddy of Brandeis International Business School told the conference “There is little evidence that prices have dropped because of the implementation of the resale right. Artists are overwhelmingly in favour and it clearly encourages and motivates artists which is the purpose of intellectual property in the first place”.

28 Monitoring licensing developments in Canada and USA.

The Regional Canada/USA Committee met in New York to review strategic issues including a joint ASCAP, SACEM and PRS for Music international blockchain project and the visual artists resale right.

It also gave the opportunity to discuss the DOJ’s appeal of Judge Stanton’s decision in the United States on the ASCAP and BMI Consent Decrees.

30



Bringing creators’ rights into one harmonised voice in Africa.

PACSA members came together from South Africa, Malawi, Mauritius and Cameroon to fine tune the 2017-2018 strategy for their organisation. A new member from Algeria was officially announced.



FRENCH PRIME MINISTER HONOURS 90 YEARS OF CISAC

French Prime Minister Manuel Valls pledged support for CISAC and its members when he honoured the confederation's 90th anniversary at a special reception at his official residence, Hotel de Matignon. CISAC President Jean-Michel Jarre and renowned creators from across the world attended.

P rime Minister Valls declared, "The fight for authors' rights is vital to protect creation. The [French] government acts on numerous levels: the battle against piracy, fair remuneration of authors and artists for the digital use of their works, and supporting the means of financing creation. France, an early pioneer for authors' rights, will stay at the forefront of its modernisation".

In response, CISAC President Jean-Michel Jarre said, "Authors' rights are at the heart of culture and cultural diversity, which today are vital in enabling people to respect one another's differences and to live together. They are also a key driver of the creative economy, generating employment and revenue, which allows an entire class of, often young, people to live off of their talent".



Jean-Michel Jarre - Composer, Artist (CISAC President - France)
Manuel Valls - (French Prime Minister)



Left to right:
Manuel Valls - (French Prime Minister)
Jean-Michel Jarre - Composer, Artist (CISAC President - France)
Djura - Singer (Algeria)
Eric Baptiste - (CISAC Chairperson)
Gadi Oron - (CISAC Director General - Paris)

Jia Zhang-ke
(Director, Screenwriter, CISAC Vice President - China)
Gadi Oron
(CISAC Director General - Paris)

The many guests at the event included film directors Jacques Fansten, Bertrand Tavernier, Euzhan Palcy and Jia Zhang-ke; visual artists Florence Chevallier, Hervé Di Rosa, Mounir Fatmi, Christian Guemy (alias C215), Christian Jaccard, Miss-Tic, Hervé Télémaque and Jacques Villeglé; composers and songwriters Axel Bauer, Brigitte, Jacob Desvarieux (Kassav), Djur Djura, Arthur H, Maxime Le Forestier, Armando Manzanero, Amel Bent, Karol Beffa, Barbara Carlotti, Laurent Petitgirard, Eric Serra, and Paul Williams.



2016 GENERAL ASSEMBLY IN PARIS: BUILDING FOR THE NEXT 90 YEARS

The 2016 CISAC General Assembly convened over 250 authors' society representatives and creators from throughout the world at Salle Wagram in Paris, CISAC's residence city.

The General Assembly saw the unanimous re-election of Jean-Michel Jarre as CISAC President. Chinese film director, scriptwriter and producer Jia Zhang-ke was elected for his first term as Vice President. Angélique Kidjo, Marcelo Piñeyro and the late Ousmane Sow were re-elected as Vice Presidents.

Guest speaker Christian Phéline, President of France's rights protection agency HADOPI, addressed the challenges faced by the digital market. Researcher and author Bertrand Mouiller recounted the origins of CISAC in 1926 to the global confederation it has since become, as detailed in the comprehensive history book, *The CISAC Story*.

Grammy Lifetime Achievement Award winner Armando Manzanero silenced society representatives with an exceptional, intimate performance by one of Latin America's most successful writers.

Presentations and panels covered all aspects of CISAC's worldwide agenda. The Presidents of the International Creators' Councils discussed their activities in a round table. CISAC's directors and regional directors outlined their work programmes, priorities and key developments.



Jean-Michel Jarre Composer, Artist (CISAC President - France)
Angélique Kidjo Singer, Songwriter (CISAC Vice President - Benin)
Jia Zhang-ke Director, Screenwriter (CISAC Vice President - China)



Left to right: CIAM President **Lorenzo Ferrero**,
CIAGP President **Hervé Di Rosa** & W&DW President **Yves Nilly**.

Representatives from the following societies were elected to the 2016-2019 Board of Directors:

APRA (Australia), ARTISJUS (Hungary), ASCAP (USA), Bildupphovsrätt (Sweden), BMI (U.S.A.), GEMA (Germany), JASRAC (Japan), LIRA (Netherlands), ONDA (Algeria), PRS for Music (UK), SACD (France), SACEM (France), SACM (Mexico), SADAIC (Argentina), SAMRO (South Africa), SGAE (Spain), SIAE (Italy), SOCAN (Canada), UBC (Brazil) and VEGAP (Spain).

25

REGIONAL REPORTS

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**PAGE 30 / LATIN AMERICA
AND THE CARIBBEAN**

PAGE 32 / AFRICA

PAGE 34 / ASIA-PACIFIC



EUROPE: FOCUS ON AUTHORS' RIGHTS IN CHALLENGING MARKETS

48 COUNTRIES
107 SOCIETIES
COLLECTIONS US\$5,602 MILLION

CISAC's lobbying for legislation, governance rules and training are playing a key role in Central and Eastern Europe.

Collections stable

Most Central and Eastern Europe (CEE) societies showed improved or stable collections for 2015. This trend appears to have continued in 2016.

In 2015, total collections of 36 societies in 24 reporting countries in the region reached €394 million (US\$437m), which in euros represents a slight decrease on an annual basis, but this decline was primarily a result of the devaluation of the Russian ruble.

Key events

CISAC's European Committee meeting in Moscow gathered over 100 participants from societies from Iceland to Kazakhstan, focusing on promoting best practice in collective management and digital licensing. CISAC also joined the Azerbaijan Authors Society for a conference focusing on growth in that market.



On 4-5 May, CISAC and the Azerbaijan Authors Society (AAS) organised an international conference in Baku on "The Importance of Collective Management Organisations in Supporting Creativity and Promoting Cultural Diversity". The two-day event attracted approximately 100 participants, including government officials, society representatives, creators, music publisher representatives and creative industry professionals.

The event was covered extensively on Azerbaijan National TV and other local media. A CISAC delegation also met with the State Copyright Agency, Ministry of Culture and the Council for Electronic Media.



Lobbying and best practices

A key priority has been lobbying for one-stop licensing solutions throughout CEE countries including Ukraine, Macedonia, Kazakhstan and Moldova.

In Ukraine, CISAC is pressing for a new law to organise collective management, participating in discussions with the government in February 2017. For many years one of the biggest problems for music rights holders in Ukraine has been the dysfunctional collective management system and the refusal by most users to pay royalties, including major users such as the national broadcasting company of Ukraine. CISAC has joined in a coalition of rights holders to campaign to bring Ukrainian copyright legislation into line with the best international and EU practices and the obligations under the EU-Ukraine Deep and Comprehensive Free Trade Agreement (DCFTA).

In Russia, CISAC is working to help better align state regulations with international standards. In September 2016, CISAC wrote to the government, speaking out against recommended new CMO reforms that would substantially increase state control over societies. The proposals would also create a single society for authors' and related rights that CISAC warned would create more problems than solutions. The intervention appears to have been effective as the proposals have not advanced.



CISAC works to build better cooperation between CMOs and state regulatory bodies through events such as the March 2017 Zagreb meeting between CMOs and government officials from Albania, Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Serbia and Slovenia.

In the visual arts sector, work continues supporting new societies. In Poland, ZPAP is the first Polish visual arts society to become a provisional member of CISAC. CISAC and the European Visual Arts Association (EVA) are now in discussions with state authorities and the local artists union in Slovenia to organise a visual arts conference for former Yugoslavia countries and support the creation of a visual arts CMO in Slovenia.



Training and seminars

Training remains an important priority, aimed at improving the efficiencies and effective operations of societies. In Budapest, approximately 50 professionals from over 20 countries participated in a large scale two-day training seminar on best practices in licensing live events. CISAC also delivered one-on-one training session for Bulgarian member MUSICAUTOR on communications skills. CISAC continues to advise societies needing proper collective management software. •

CANADA/USA: MARKET RESILIENCE AND REGULATORY CHANGES

2 COUNTRIES
16 SOCIETIES
COLLECTIONS US\$1,955 MILLION



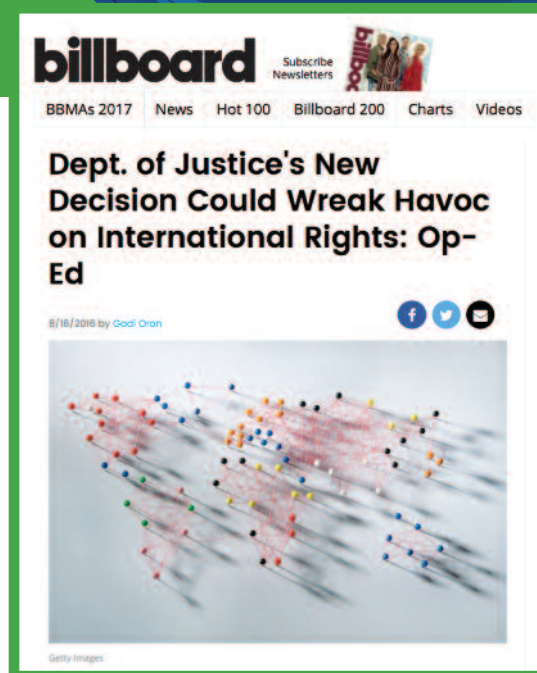
CISAC's Canada/USA Committee is seeing an ongoing debate over copyright and licensing reforms.

UNITED STATES

Consent Decrees review and 100% (Full Work) License

During 2016 the Department of Justice (DOJ) concluded that ASCAP and BMI must, in accordance with their respective Consent Decrees, issue "full-work" 100% licenses. Historically, each US performing rights organisation (PRO) licenced only the portion of each composition that it represented.

CISAC has supported ASCAP and BMI in their opposition to this unhelpful decision and voiced its concerns publicly in a statement issued on 4 August. The statement pointed out that, instead of modernising the Consent Decrees to improve licensing solutions for the digital age, the DOJ decision threatens to unnecessarily disrupt the efficiencies of collective licensing, thereby harming music creators and users alike.



In a longer op-ed published in Billboard, CISAC Director General Gadi Oron warned that the decision would have damaging international fallout for creators.

"The international system of collective management of rights, which is based on reciprocal representation agreements and founded on the freedom of choice of the rights holder, would be negatively affected by such level of government intervention, at a time when it needs support more than ever", Oron wrote.

BMI has legally challenged the decisions, soliciting a review of the DOJ's ruling by its Rate Court, which found that BMI only has authority to licence the percentage of any composition represented by its members. The DOJ has appealed, and a decision is awaited.

Copyright Reform

The US House of Representatives continues to explore Copyright Reform. The Judiciary Committee has conducted hearings at various locations throughout the US to gather information and opinions on how to modernise and bring greater efficiency to the Copyright Office and to legislate accordingly. This is an ongoing process that may also affect the structure and process of the Copyright Office and its hierarchy.

Copyright Royalty Board

The Copyright Royalty Board, a panel of three Administrative Law Judges appointed by the Register of Copyrights, has recently begun hearings (Phase 1 of 3 separate Phases) that will determine statutory mechanical rates and terms as well as statutory master recording rates and terms for the period 2018 through 2022.



CANADA

The Canadian Copyright Act will be the subject of a mandatory review by a Parliamentary committee in 2017. Many issues relating to the Act are of concern to rights holders, including the following:

Increasing the copyright term from life + 50 years to life of the author + 70 years.

Canada's copyright term, unchanged since 1921, is inconsistent with international standards and the terms of the majority of Canada's largest trading partners, including the United States, the European Union, Australia and many others, which provide copyright protection to creators for the life of the author + 70 years. The current "+50 year" term disadvantages Canadian creators both at home and abroad and must be addressed.



Reduce the number of copyright exceptions in the Act and/or narrow their scope. Canada is among the countries having the most exceptions to copyright infringement in their domestic copyright legislation.

The scope of the "fair dealing" exception, among others, has been broadened and interpreted liberally by the courts, including the Supreme Court of Canada. This has resulted in significant reductions to the income of rights holders, and an imbalance in the rights of copyright owners and users, which must be redressed. •

LATIN AMERICA AND THE CARIBBEAN: AUDIOVISUAL RIGHTS SET THE PACE

25 COUNTRIES
51 SOCIETIES
COLLECTIONS US\$610 MILLION

Latin America has seen the biggest lobbying success in advancing the remuneration right for audiovisual authors.

The Audiovisual Campaign

The campaign for the inalienable right of remuneration made important steps forward in the region in 2016. In Chile, crowning a process that started in 2014, the new Ricardo Larraín Law (n°20.959) was passed unanimously by the Senate in August 2016 and President Michelle Bachelet signed it into law in October 2016. This was the result of intense joint lobbying by CISAC, W&DW and local society ATN.

The bill, named after the late award-winning Chilean film director, Ricardo Larraín, introduces for the first time an unwaivable and non-transferable right to receive remuneration for directors and screenwriters of audiovisual works. It also sets the framework for the collective management of the rights generated when audiovisual works are rebroadcast (*see fuller report on page 42*).

In Columbia, influential lawmaker Clara Rojas has sponsored a bill that was passed by the House of Representatives and is to be discussed by the Senate. In the field of collective management of audiovisual creators, Directores Audio-



The signing of the Ricardo Larraín Law with Chilean President Michelle Bachelet, 10 October 2016 in the presence of Ricardo Larraín's daughters.

visuales Sociedad Colombiana (DASC) was established for filmmakers, and REDES, Red Colombiana de Escritores Audiovisuales, for screenwriters.

Both societies are provisional members of CISAC.

The next target is Brazil where discussions have taken place with the Ministry of Culture, which has supported the principle of a law introducing a right to remuneration for audiovisual authors.

In Chile, the dramatic society ATN is in the process of setting tariffs and starting negotiations with broadcasters.



Regional Director Santiago Schuster discusses the 2016 Global Collections report with Radio France Internationale.



The late Ricardo Larrain in a meeting with President of Chile Michelle Bachelet.

Fair treatment of authors by large users in Central America

CISAC is supporting smaller societies in Central America with the challenging task of negotiating licenses with major TV broadcasters. CISAC's regional office provides support, market information and international best practice advice to help local societies reach fair tariff rates.

Training on decision-making rules and governance

Decision-making rules are vital to the effectiveness of CISAC members. To assist CMOs in the region, CISAC organised a seminar that examined key aspects of decision-making. This included legal and corporate responsibilities of the Boards of Directors and Management decisions on budget, asset acquisitions and short-term financial placements.

Meanwhile a CISAC tools and corporate governance seminar was given by corporate governance expert Professor Alfredo Enrione and attended by the heads of 17 societies. The group recommended best practices and decision-making proposals to be formalised by the Regional Committee in April 2017.

Close collaboration continued with Copyright Offices through the region. CISAC convened the so-called Montevideo Group, an annual forum including governments from multiple countries.

A separate joint agreement between CISAC, SAYCO and the Columbian government in 2016 increased training and technical support to the Columbian CMO while strengthening government relations.

Resale right in Argentina and Mexico

CISAC is supporting local societies SAVA (Argentina) and SOMAAP (Mexico) to implement the resale right.

In Argentina, meetings were coordinated with parliamentarians and authorities, supporting SAVA in their efforts to push the bill in the Chamber of Deputies following Senate approval in 2015.

In Mexico, where the law is recognised but not implemented, CISAC is helping SOMAAP and Copyright Office (INDAUTOR) to secure effective implementation. Administrative ratification of the tariff set by SOMAAP is needed to apply the law.



From left to right:

Eduardo de Freitas - AGADU - Assistant Director General, Director of Legal Department and the chairman of Regional Legal Committee of CISAC.

Luis Cecilio Orozco - SACM - Director de Licencias y Recaudación, chairman of the Mexico MoJ.

Santiago Schuster - CISAC Regional Director for Latin American & Caribbean
Carlos Bahamóndez - Assistant to Director for Latin American & Caribbean Affairs.

Greater CISAC integration with Latin American universities

Partnerships with universities are a growing workstream for CISAC in Latin America. The aim is to engage academics, researchers and students and promote intellectual property as an indispensable tool for the economy of Latin American countries. The project has gathered professors from 12 universities in the region, including Spain.

A conference is planned in collaboration with academics from several Colombian universities. This follows the first conference held in Santiago de Chile in April 2016, and a planned second conference in Bogota in 2017. •



AFRICA: HUGE OPPORTUNITIES, SIGNIFICANT CHALLENGES

**31 COUNTRIES
36 SOCIETIES
COLLECTIONS US\$69 MILLION**

With a new regional director, CISAC is working on a fresh strategy and stepping up partnerships.

The creative sector, and CMOs in particular, are at the heart of Africa’s sustainable development agenda. They bring substantial economic and employment opportunities as well as an important means for traditional commodity-dependent countries to diversify into new areas of economic growth.

Collections see strong growth

Revenues from society collections in Africa have remained stable over the last four years and saw a significant increase in 2015 to US\$69 million, according to the 2016 Global Collection Report. Algeria, South Africa and Kenya were among the countries helping drive this growth.

CMOs are at the heart of the monetisation of the creative industry. CISAC’s work is aimed to help equip its African members with the required institutional and professional skills to deliver a fair remuneration for creators.

Copyright awareness

In addition to enormous opportunities, significant challenges exist for CMOs in many countries. Copyright awareness, support from policy-makers and the infrastructure for collections need substantially building up in many countries.



Left to right:
Azzedine Mihoubi - Minister of Culture of Algeria
Abdelmalek Sellal - Prime Minister of Algeria
Eric Baptiste - CISAC Chairperson
Samuel Mbende - Composer, PACSA President - Cameroun

For example, out of roughly 150 radio stations in Burkina Faso, only 50 are accounted by the local society Bureau Burkinabe du Droit D’Auteur (BBDA) to pay royalties for broadcasting of musical works. In Uganda, it is reported that only 15 out of some 200 radio stations pay royalties to songwriters.

Key objectives

A fresh strategy is being developed by the recently-appointed Regional Director for the African region, Samuel Sangwa, who was appointed at the end of 2016.



Media helped publicise the Creativity Festival 2017 in Algeria – “For a better world... together let’s create and innovate”.

Formerly Project Coordinator with the Japanese International Cooperation Agency (JICA), Sangwa has worked over the last 10 years on numerous development projects and copyright matters with CMOs, regional and international development agencies. His 2017 priorities include drafting a strategic development plan for CMOs in Africa.

Key objectives in the months ahead are: establishing and growing private copying levies; strengthening the bargaining power of CMOs in negotiations with large and powerful mobile phone companies; improving relations with major users such as transport and digital platforms; improving communication to users; and lobbying of government decision-makers.

CMOs have joined for two regional meetings, including development support activities through dedicated workshops - one for French-speaking countries in Algiers on 21-24 May, and another for English and Portuguese speaking countries in Harare on 5-9 June. The latter brings together CISAC and ARIPO to start implementing the first ever joint development activity under the Memorandum of Understanding signed in February 2017.



“Even the radio stations don’t respect the rights of authors” – CISAC Board Member and ONDA Director General Sami Bencheikh El-Hocine was interviewed by Jeune Afrique.

KEY 2016-2017 EVENTS



ARIPO AND CISAC JOIN FORCES FOR CREATORS IN AFRICA

In February 2017, CISAC and the African Regional Intellectual Property Organisation (ARIPO) signed a Memorandum of Understanding in Harare, Zimbabwe. The MoU covers copyright activities, sharing technical knowledge, education and training for societies in ARIPO’s 19 Member States.



NAMIBIA TRAINING

In July 2016, hosted by NASCAM, the Regional African Committee drew 31 representatives from 25 countries. The meeting covered the range of priorities for CISAC in Africa and beyond. It also provided the opportunity for Lusophone nations to unify, with support from SPA, in a project to increase cooperation and development among Portuguese-speaking CISAC members. Training sessions took place on CISAC Income & Expenditures declarations.



WRITERS & DIRECTORS WORLDWIDE AND PAN-AFRICAN FEDERATION OF FILMMAKERS PLEDGE TO COLLABORATE

The universal adoption of a remuneration right for audiovisual creators was the dominant theme in two high-level creators’ panels held in March at the 2017 FESPACO film festival in Burkina Faso. A new collaboration pledge was also signed with the Pan-African Filmmakers Federation (FEPACI), which paves the way for future cooperation on authors’ rights issues with this influential organisation. •

ASIA-PACIFIC: CISAC REACHES OUT IN CHINA

17 COUNTRIES
30 SOCIETIES
COLLECTIONS US\$1,360 MILLION

Priorities include developing copyright in China, South Korea and Indonesia, collective management for non-musical repertoires, and targeted support to members.

Collections on the rise

The 30 CISAC members in the Asia-Pacific region achieved total collections of US\$1,360 million (€1,255 million), accounting for 14.2% of CISAC's global collections in 2015.

Total collections grew during the year, with Japan, Australia and South Korea seeing the largest collections. Indonesia and Macau saw growth of over 50%.

In South Korea, CISAC is actively lobbying for a new copyright bill that would remove the restriction on public performance collection and significantly increase licensing in the country. The copyright regime of Korea effectively denies creators the right to control and licence the performance of their works in commercial premises such as in coffee shops, restaurants, stores (smaller than 3,000 m²) and many similar establishments.

A policy to require compulsory joint licensing between authors and neighbouring rights owners has been introduced in Indonesia and Malaysia. CISAC is closely working with



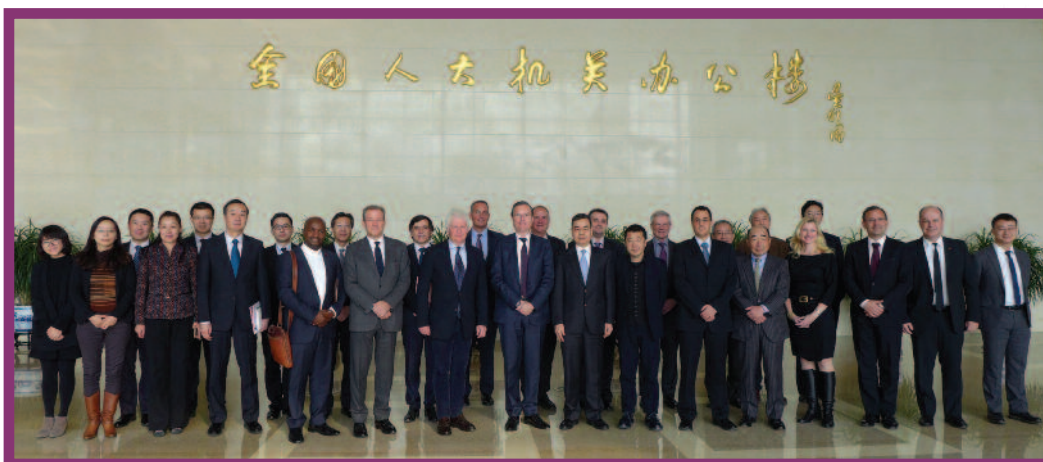
The Asia-Pacific Committee, November 2016.

the Indonesian and Malaysian Government to ensure a fair regime is in place.

The Asia-Pacific Committee (APC) met twice in the year, in Bangkok in May 2016 and in Beijing in December. Over 40 representatives from 14 societies discussed transfer of value, broadcasting, satellite and cable licensing, cinema licensing, karaoke licensing, regional cooperation in online music licensing, and multiple CMOs arrangements. The APC focuses on these business issues aiming to improve collections in the region.

Stepping out in China

Landmark events in November-December 2016 signaled a new level in CISAC's collaboration in China. These included the first ever Board of Directors meeting in Beijing, meeting with the Legislative Committee of the National People's Congress and a World Creators Forum.



Meeting with the Legislative Affairs Commission of the Standing Committee of the National People's Congress, November 2016 (also pictured below).

Visual artists' resale right

A resale right provision is currently included in a pending bill to amend China's copyright act. CISAC has been calling Chinese artists to support the campaign for this right (see *full report, page 45*). In 2016, CISAC initiatives included three seminars in China and a new booklet, "Copyright for Visual Artists".

CISAC is supporting JASPAR in its lobbying to bring the resale right to Japan. In February 2017, a series of events were organised by CISAC to promote the right in Japan and a Japanese version of the guide on the resale right was circulated. A CISAC delegation outlined the case for Japan's adoption of the right to Japan's Commissioner of the Agency for Cultural Affairs, responsible for copyright. CISAC also co-hosted a conference with JASPAR and Waseda University Research Center for Legal Studies for Intellectual Property (RCLIP) (see *report page 45*).

Remuneration right for audiovisual creators

The Audiovisual Campaign (see *report, page 38*) is also a key priority in the Asia-Pacific region. In China, CISAC supports the pending Copyright amendment bill in which the authorship of audiovisual creators and an unwaivable remuneration right for audiovisual authors recognised.

A commissioned study on "Fair remuneration to film creators in China" has helped highlight the issue to policy-makers. A Chinese version of "Fair Remuneration for audiovisual creators" has been distributed to directors with help from CISAC Vice President Jia Zhang-ke and the Director's Association of China. CISAC will continue to reach out on this campaign to audiovisual creators in China, Taiwan and Hong Kong.



WORLD CREATORS FORUM STAGED IN BEIJING

WORLD CREATORS FORUM 全球创作者论坛

Beijing, 28/11/2016

In November 2016, the World Creators Forum was held in China for the first time. More than 250 creators, government officials, industry professionals and guests from 30 countries and territories convened. The event focused on how to achieve a sustainable creative eco-system in the digital environment.

On behalf of Minister Nie Chenxi, National Copyright Administration of China Director-General Yu Cike spoke on recent changes to the country's copyright law. China Law Society Vice President Zhang Wenxian and CISAC Vice President Jia Zhang-ke also spoke, highlighting the benefits remuneration rights for directors and screenwriters would bring to China: "It will help to attract talents to join the film industry. It will also help the development of the Chinese film market."

The event saw the launch of the Asia-Pacific Music Alliance (APMA), bringing together songwriters from across the region. Asia-Pacific now joins Africa, Europe, Latin America and North America in uniting music creators through alliance members of CIAM. A charter of principles and intentions was signed by creators from 15 territories including Australia, Mongolia, New Zealand, Taiwan, Thailand, South Korea, Japan and Vietnam.

Topics discussed included the transfer of value in the digital economy, "The Role of CMOs in the 21st Century", and "Current Challenges of Collective Management". There were also three panels for creators for music, visual arts and audiovisual works, focused on Fair Trade Music, the Audiovisual Campaign, and the Visual Artists' Resale Right Campaign. In another collaborative step, Images Copyright Society of China and CIAGP signed a Memorandum of Understanding for future cooperation. •



SIX CISAC PRIORITIES IN FOCUS

- PAGE 38** / THE TRANSFER OF VALUE: A GLOBAL CAMPAIGN FOR ACTION
- PAGE 42** / SUCCESSES IN THE FIGHT FOR AUDIOVISUAL AUTHORS' RIGHTS
- PAGE 45** / PROMOTING THE RESALE RIGHT FOR VISUAL ARTISTS
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- PAGE 50** / INNOVATION: STANDARDS AND IDENTIFIERS
- PAGE 52** / PUBLIC EDUCATION AND RAISING AWARENESS

THE TRANSFER OF VALUE: A GLOBAL CAMPAIGN FOR ACTION



CISAC is using its global reach to press for fair treatment of creators internationally.

Addressing the transfer of value is the most important priority on CISAC's agenda today. CISAC is using its global voice and its expertise to support campaigns and persuade policy-makers internationally and in Europe.

The transfer of value has arisen as a result of the rapid evolution of the digital market place. Users have unprecedented access to cultural works via an array of different platforms, now led by streaming and subscription services.

In Europe alone, according to a 2015 study by Roland Berger, commissioned by GESAC, the market value of digital services was valued at €22 billion.

However, this has also had a significant negative impact on creators, who are seeing the revenues that should be due to them siphoned off to profit some large digital services. This is a fundamentally unfair misallocation of revenues to those who make available, promote and monetise content, at the expense of those who create and invest in it. Especially at risk are local creators and, in turn, cultural diversity.



CISAC President Jean-Michel Jarre summed it up in a commentary published in the Italian newspaper La Stampa in February, "Today, some of the world's major digital music services are building large businesses on the back of creativity while paying next to nothing in return. This is not fair. It is a market distortion. And it is holding back growth in the creative sectors."

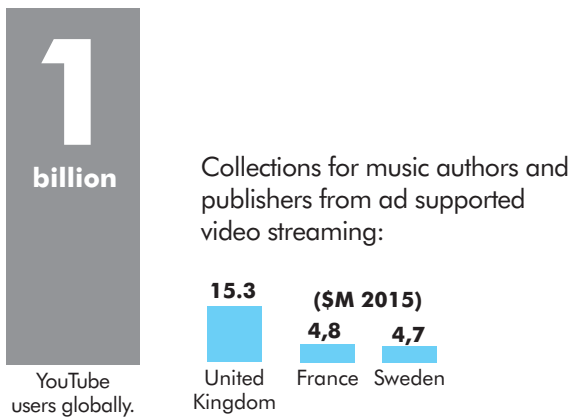
“ Today, some of the world's major digital music services are building large businesses on the back of creativity while paying next to nothing in return. This is not fair. It is a market distortion. And it is holding back growth in the creative sectors ”

Jean-Michel Jarre

Consumption is exploding – payments to creators are not

At the heart of the transfer of value are user-generated content (UGC) services, which are the largest on-demand source of music. UGC platforms such as YouTube command a vast on-demand audience, with more than 1 billion users worldwide according to Google. YouTube alone is estimated to have at least 800 million music users worldwide (Midia Research).

Figures from some individual countries reported in CISAC's 2016 Collections Report, however, put this in a sobering context:



Source: CISAC Global Collections Report 2016/Susan Butler*



* The revenues do not include payments as minimum guarantees or advances or legal settlements. As the first ever attempt to bring together society and publisher data, the figures are based on the best information available and may omit some revenues.

CISAC's work for a solution

In 2016-2017, the legislative opportunity to address the transfer of value has been focused on Europe. Proposals from the European Commission in September 2016 were hailed by both GESAC, CISAC and CIAM as a positive first step. They are heading through the European Parliament in summer 2017. The key principles for which authors are campaigning in Europe are the same globally - from the US where the Copyright Office is studying safe harbour provisions as part of a wider review of the DMCA, to Australia where creators have opposed government proposals to extend liability exemptions for service providers.

An environment that encourages thriving creative industries and cultural diversity must be based on a level playing field for creators

CISAC's position: copyright laws and safe harbours

An environment that encourages thriving creative industries and cultural diversity must be based on a level playing field for creators, as well as between digital services. First, this means applying copyright laws to online services that play an active role in making available copyright protected works, in the same way as they are applied to subscription streaming services.

Second, those online services must not be allowed to abuse the so-called "safe harbour" rules. Those rules were designed to protect genuinely passive hosting companies in the early days of the internet. Today they are being used to shield some of the most powerful digital services in the world from having to negotiate licences in the normal way, or to obtain licences at an artificially low rate.

CISAC's demands are:

- Online service providers which play an active role in storing and providing access to the public to copyright works should be recognised as performing an act of "communication to the public" – and therefore obliged to conclude licensing agreements with rights holders.
- Such intermediaries should not be able to claim liability exemption under an anachronistic application of safe harbour rules.

CISAC submitted its position on the EU Copyright Package in March 2017. It has also adopted a global position paper on transfer of value, a key lobbying tool in countries where debates on copyright reform are ongoing.

This includes China, where new rules on the liability of online service providers in the digital environment are under discussion.

CIAM IN FOCUS: A GLOBAL NETWORK OF CREATORS



The International Council of Music Authors (CIAM) acts as an advisory body to CISAC and as a worldwide umbrella organisation for composers and creators of music. Its primary objective to promote the professional, economic and moral interests of music authors is now taking on a more global stance as digital distribution breaks down national borders.

During an extremely productive year, CIAM has continued to build its international partner alliances. In South America, it worked with the Latin American Alliance of Composers and Music Authors (ALCAM) to support their general assembly, held in Mexico City. In Africa, it supported the Pan-African Composers and Songwriters Alliance (PACSA) in growing its influence in the region – this peaked with a speaking appearance at the World Economic Forum on Africa in Rwanda.

In Europe, CIAM met numerous times with performers associations and independent publishers to discuss common issues faced. It participated in creators panels on the EU proposed copyright reform to have an active voice in addressing the transfer of value.

Its joint Vice President Simon Darlow says, “Creators were rightly described by the Commission President as the “crown jewels” of Europe. They have a right to a fair share in the vast wealth created by platforms such as YouTube. The European Parliament and Council must grasp the opportunity to create a template for copyright reform, which fosters creativity around the world.”



CIAM is pressing to stop the platforms’ abuse of anachronistic safe harbour protection. “Safe harbour is a license to steal,” says CIAM Vice President Eddie Schwartz.

The Fair Trade Music project has also been an important agenda item in the council’s networking initiatives. Most recently, the Asia-Pacific Music Creators Alliance (APMA) has been launched, an achievement announced at the World Creators Forum in Beijing.

“

Each alliance will bring international expertise and diversity to all our lobbying work

Lorenzo Ferrero

”



“CIAM now has a truly global network of creators,” says CIAM President Lorenzo Ferrero. “Each alliance will bring international expertise and diversity to all our lobbying work”.

Three important global initiatives feature on CIAM’s agenda for 2017-18. Its work on Fair Trade Music, its efforts to combat the transfer of value caused by safe harbour legislation, and its study of the emergence of Blockchain. As an enabler of direct, peer-to-peer music transactions, this technology will be analysed by a new expert working group tasked with assessing its impact on creators. •

THE FAIR TRADE MUSIC CAMPAIGN ADVANCES



CIAM is helping drive forward the Fair Trade Music (FTM) campaign. This project aims to provide an independent certification that encourages the emergence of an equitable music economy. The last year has seen the first release of a FTM-certified product, the album *PersonA* by Edward Sharpe and the Magnetic Zeros. The launch of the new website in October, www.fairtrademusicinternational.org, established an easily accessible information hub and submission mechanism for applications.

Working with CIAM, the new FTM board stepped up collaboration with publishers, performers, digital intermediaries, and fellow music creators globally. In 2016-2017, presentations were given at the World Creators Forum in Beijing, the CIAM Congress in London, the ALCAM General Assembly in Mexico City and the CISAC Board of Directors meeting in Canada.

At the latter, the establishment of a CISAC administered account for FTM was approved, allowing authors' societies to commit contributions to this important movement.

FTM has also been creating regional hubs to extend its reach beyond the English-speaking world.

The campaign remains highly focused on the transfer of value. "The primary global issue over the next year is to increase the pressure on lawmakers to seek a solution for the abuse of global safe harbour legislation," said FTM Director and CIAM Co-Vice President Eddie Schwartz.

"By addressing this, they can level the playing field for music creators and bring about a new music economy that is both sustainable and fair for all parties within its value chain." •

“

The primary global issue over the next year is to increase the pressure on lawmakers to seek a solution for the abuse of global safe harbour legislation

Eddie Schwartz

”

SUCCESSSES IN THE FIGHT FOR AUDIOVISUAL AUTHORS' RIGHTS

Successes in Latin America show the value of the Writers & Directors Worldwide Audiovisual Campaign.

Screenwriters and directors are often the worst treated creators within the film industry, yet the entire sector — which generates tens of billions of dollars worldwide — depends on their work. CISAC is working with Writers & Directors Worldwide (W&DW) and audiovisual societies around the world to bring change.

Launched in Beijing in 2015, the Audiovisual Campaign calls for a simple, harmonised change in the law to guarantee screenwriters and directors in all regions an unassignable and unwaivable right of remuneration. This would help ensure them a fair return for the success of the works they have created.

Many countries, such as France, Belgium, Spain, Italy, Estonia, Poland, India, Argentina have legislation or market practices in place to recognise the rights of audiovisual creators. Yet the vast majority of countries, even those with large film and TV industries, do not have any legislation of this kind.



FESPACO and W&DW in Ouagadougou, Burkina Faso, collaborate for fair remuneration for audiovisual creators, February 2017.

New laws, new CMOs

The biggest advances so far have come from Latin America (see *regional report*, page 30). Both Chile and Colombia followed in the footsteps of Argentina and adopted, or are in the process of adopting, legislation that recognises the rights for audiovisual authors. This paves the way for the creation of new collective management societies that will act on their behalf. →

“

The remuneration right for authors is just that: a right. One that dignifies the role of the author, ensures quality cinema and allows authors around the world to live from their works for life

Horacio Maldonado

”

→ Societies in the region have driven progress. DAC Secretary General and W&DW Vice President Horacio Maldonado said: “In Latin America, the Audiovisual Campaign established that the remuneration right for authors is just that: a right. One that dignifies the role of the author, ensures quality cinema and allows authors around the world to live from their works for life”.

Success in Latin America shows the way for other regions. In Africa, momentum is building. At the 2017 FESPACO film festival in Burkina Faso, a new collaboration pledge was signed with the Pan-African Filmmakers Federation (FEPACI), paving the way for future cooperation.



Horacio Maldonado, DAC Secretary General and W&DW Vice President.

Thinking global

CISAC also looked at Asia-Pacific for changes. At the World Creators Forum in Beijing in November 2016, Chinese filmmaker, screenwriter and CISAC Vice President Jia Zhang-ke noted that the third draft of the Chinese Copyright Law recognises screenwriters and directors as authors of audiovisual works: “For the future of the industry, our ability to earn a livelihood must remain an inalienable right rather than become a rare exception.”

The campaign will focus increasingly on international institutions. “As with the resale right, WIPO is a crucial platform for our campaign and we are also looking at UNESCO as a place to introduce the notion of an international right for audiovisual creators”, said Yves Nilly.

To support these efforts and talks with policy-makers, CISAC has commissioned an academic study on the need for the audiovisual remuneration right.



Jia Zhang-ke (centre) with **Yves Nilly** and CISAC Regional Director **Ben Ng**.

Jia is also the patron of the Audiovisual Campaign. W&DW President Yves Nilly hopes that Japan will also begin to recognise audiovisual rights in the near future.

Europe remained a key focus in 2016 too. “It is vital that the new European Commission Copyright Directive that is currently under discussion should recognise the right to remuneration for audiovisual authors,” declared Yves Nilly.



Yves Nilly
W&DW President

“

It is possible to introduce a functioning right to remuneration. This is our fight: convincing countries that they have so much to gain in passing a legislation that introduces the right to remuneration

Yves Nilly

”

4 KEY TRUTHS BACKING THE AUDIOVISUAL CAMPAIGN

- 1 Most screenwriters and directors do not have a right to receive fair remuneration for the reuse or rebroadcast of their work.
- 2 The audiovisual sector is an economic powerhouse – in the EU alone generating 2.6% of GDP and employing 5.8 million.
- 3 The lack of equitable remuneration harms less advantaged authors and those from less developed countries, impacting the diversity of the industry.
- 4 Young or new creators are most at risk of being forced out of the industry – their equitable remuneration is an investment in the next generation.



Taking to the airwaves.

Legal Adviser Leonardo de Terlizzi discussed the Ricardo Larraín law on Radio RFI Espanol, broadcast by over 300 partner radio and TV stations.

WRITERS & DIRECTORS WORLDWIDE — IN FOCUS

WHAT IF... SCREENWRITERS AND DIRECTORS WERE FAIRLY REMUNERATED?

Supporting the global fight for audiovisual creators' rights

Writers & Directors Worldwide (W&DW) is the CISAC creators' council that provides advice and representation on the rights of audiovisual, literary and dramatic creators.

"With the digital revolution, the arrival of new players has fundamentally changed the way that works are distributed," says W&DW President Yves Nilly. "We realised that we needed our voices to be heard, that we had to fight for our rights, and that if there are royalties to be collected, then collective management is the correct way forward: it's efficient and adapted to our needs".

W&DW has been instrumental in setting up the Audiovisual Campaign, globally launched in Beijing in 2015 and subsequently in Latin America (Bogota, April 2016) and Europe (Paris, June 2016). Since then, the project has been gaining momentum with a global communications strategy carrying the message forward.

International collaboration between creators is paramount. For example, Spanish filmmakers and screenwriters staged an event demonstrating that it is possible to introduce a functioning right to remuneration in local legislation without creating havoc in the audiovisual economy. W&DW President Yves Nilly says, "Countries that have laws recognising authors also have strong local film and TV industries. This is our fight: convincing countries that they have so much to gain in passing a legislation that introduces the right to remuneration." •

PROMOTING THE RESALE RIGHT FOR VISUAL ARTISTS

More than 80 countries already give the resale right to visual artists. CISAC is pressing for international implementation of this important right.



The global campaign for the adoption of the visual artists' resale right is being spearheaded by CISAC, alongside EVA societies and visual artists around the world. This is a pressing issue for visual artists in many countries who, unlike creators in other sectors, are denied the ability to earn a continuous income from the commercial uses and increase in value of their work.

The visual artists' resale right ensures that creators receive a percentage of the resale price when their works of art are resold by an auction house or an art gallery.

The right plays a significant role in allowing artists to derive a fair return from the success of their work. It also brings more transparency to the art market and promotes the moral rights of visual artists. In the countries where the right exists, it helps generate total royalty collections of US\$49.9 million, amounting to 25% of total global visual arts collections, according to CISAC's 2016 Global Collections Report.

CISAC, working alongside the European Visual Artists Association (EVA), the European Grouping of Societies of Authors and Composers (GESAC) and members, has made key progress.

US\$
50
million

25%
of total global visual arts
collections come from
the resale right.

Source:
CISAC Global Collections Report 2016



The WIPO conference saw overwhelming support for action on the resale right.

WIPO conference urges action

After three years of intense lobbying, WIPO decided in 2016 to dedicate a full day session to the issue before its Standing Committee on Copyright and Related Rights (SCCR). This unprecedented event took place on 28 April 2017, and studied the economic impact of the resale right on the art market and a possible future international treaty. It brought scores of individual creators to WIPO headquarters, urging action by policy makers.



Key highlights of the conference included:

- Vocal support for the resale right from well-known artists from countries throughout the globe including France, Mexico, UK, Canada, Japan, Algeria and Benin.
- A new study on the economic impact of the resale right, commissioned by WIPO and due for publication in September, found no negative impact on the price or sales volume of artworks as a result of the resale right.
- Growing support from Member State delegates for the proposal from Senegal and Congo for further action within WIPO to promote global adoption of the resale right.

This activity reinforced the academic study presented to WIPO in November 2016 by Professor of Law at Melbourne Law School, Sam Ricketson. This finds that adoption of the right would help bring visual artists up to the same level of protection as creators of other repertoires.

A new study finds no negative impact on price or sales volume of artworks as a result of the resale right

Engaging government, artists and academics in Japan

In February 2017, CISAC attended meetings with the Japan government to promote the resale right. The CISAC delegation outlined the case for Japan's adoption of the right to Japan's Commissioner of the Agency for Cultural Affairs, responsible for copyright.



Visual artists are creators who enrich our lives, our society and our economy. All they ask in return is respect and fair treatment under the law

Kazuhiko Fukuoji

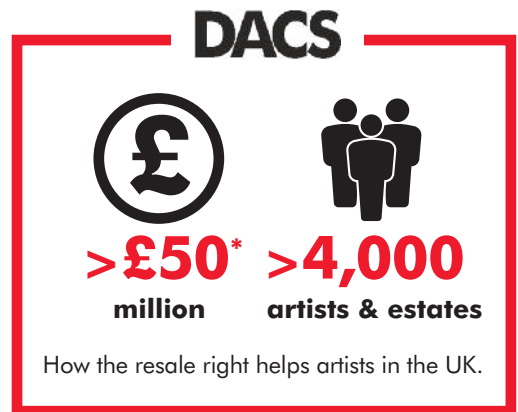
An academic conference, hosted by Waseda University Research Center for Legal Studies for Intellectual Property (RCLIP) and co-hosted by CISAC and JASPAR, saw Japan's copyright experts outlining a proposed draft law that would introduce the right in Japan. Kazuhiko Fukuoji, one of the country's most famous visual artists and director of visual arts society JASPAR, said, "Visual artists are creators who enrich our lives, our society and our economy. All they ask in return is respect and fair treatment under the law, and this is why it is so important to introduce the resale right in Japan and every country around the world".

China moves forward

China, one of the world's largest visual art markets, currently does not have the resale right adopted into law. Lobbying for change, a CISAC delegation visited the government in Beijing in November, meeting with the Legislative Affairs Commission (LAC) of the Standing Committee of the National People's Congress (NPC). There is strong support from artists in China and from around the region, as well as from academics and visual art societies who gathered at the CISAC Creators Forum in Beijing (see report page 36).

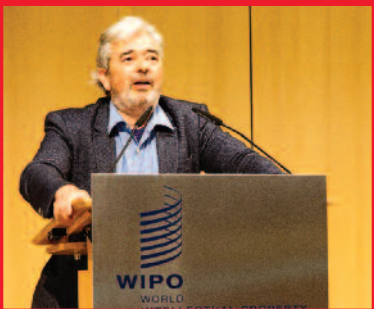
Highlighting the benefits to artists

There is evidence of the benefits brought to visual artists by the resale right. In France, ADAGP collected €12.8 million in 2016, including €5 million from abroad. In the UK, DACS says that it has distributed **more than £50 million to over 4,000 artists and estates** since in 2006. In Australia, the resale right collections started in 2010. By October 2016, it had already generated more than AUS\$4.5 million.



* \$63 million.

CIAGP IN FOCUS



Hervé Di Rosa
Visual artist,
Chair of CISAC's
council on
Visual Arts,
CIAGP.

One of the key priorities of CISAC's creators' council for visual arts, the International Council of Authors of Graphic and Plastic Arts and of Photographers (CIAGP), is the Resale Right campaign. CIAGP has other key priorities, which were discussed at its annual congress in Vienna in October 2016.

CIAGP has extended its relationships around the world, including working more with WIPO in Geneva and meeting with the Chinese government at the World Creators' Forum in Beijing. Its partnerships with GESAC and EVA in Europe continue while, alongside CISAC, it has supported the lobbying of local societies in Argentina and Lithuania. CIAGP is also supporting the creation of a new visual arts society in South Africa to help domestic artists protect their livelihoods when a new copyright law takes effect.

The council is progressing with the development of the Fingerprinting Project (Automated Images Recognition) and approved the nomination of the management committee to oversee the process. The tool will enable visual arts societies to monitor the use of their repertoires online. The committee now includes ADAGP, Bild-Kunst, SOFAM, VEGAP and PICTORIGHT. CIAGP also helps facilitate the licensing of works online, the latest initiative being the expansion of the visual arts licensing hub OLA (OnLineArt) that manages the on-demand rights of visual arts works.

Its annual congress in 2016 elected an executive committee comprising a wide representation of expert bodies. VEGAP Director General Javier Gutiérrez Vicén was elected as Rapporteur General while ADAGP, ARS, Bild-Kunst, BUS, DALRO, SAVA and Viscopy are now represented in its leadership committee.

"This diversity and expertise will be crucial going forward, as CIAGP fights to make the Resale Right universal and to improve the processes that help visual artists make a living from their work," said CIAGP President Hervé Di Rosa.

GOOD GOVERNANCE, PROFESSIONALISM AND TRAINING

CISAC is working to raise the bar and maximise the collections of member societies worldwide.

A professional framework for members

CISAC has 8 years of experience in implementing and reviewing society compliance with its Professional Rules. It monitors member compliance with the rules through online declarations and compliance reviews.

Since its introduction in 2009, 90 members from around the world have been randomly chosen for reviews.

The Professional Rules cover the following areas:

Corporate Governance:

A supervisory function that exists to oversee the management of a society as well as non-discrimination in membership rules.

Transparency and Accountability:

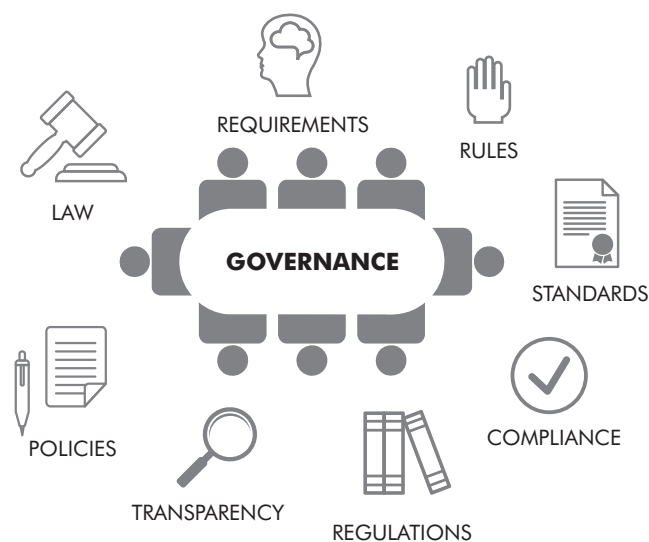
Requirements to share information at three levels: within the CISAC community, towards the affiliates of societies, and with sister societies.

Licensing and Collections:

Licensing is to be based on objective, non-discriminatory criteria between users.

Documentation and Distribution:

Documentation is to be accurate and up-to-date in accordance with the Binding Resolutions.



Member support programme

One of the major priorities in 2016-2017 has been the new member support programme, developed by CISAC to assist its members in their efforts to achieve compliance with the Professional Rules. The programme shows that CISAC is committed to fixing issues of concern within its membership and assisting societies in development. So far, 4 societies have been selected to benefit from specific support from CISAC, with an objective of 8 societies per year.

Key direct benefits of the Member Support Program include a coordinated and structured approach to society intervention; quicker responses to “crisis situations” than previously; direct control, monitoring, measurement and reporting by the Secretariat.

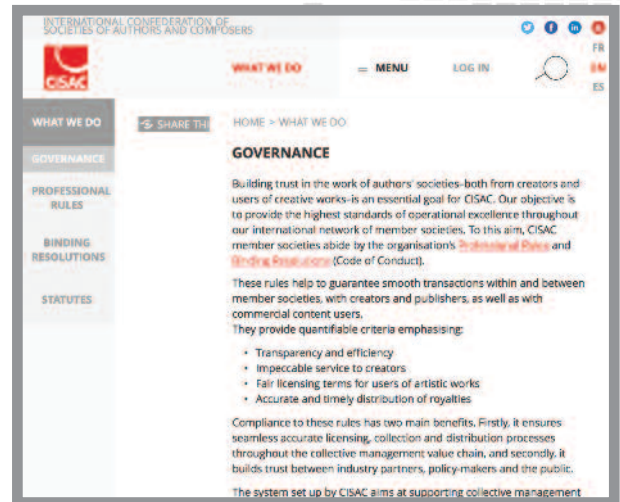
The programme is conducted in three phases: first, initial assessment to assess the situation of the society; second, an intervention that will include on-site training and support; and finally, monitoring and reporting to evaluate the benefits and progress made by the society.

Improving information sharing

CISAC is implementing tools that will improve transparency and sharing information within its membership. A new portal will allow a centralised easy access to governance information from societies. The CISAC Governance Portal was launched in April 2017 to support societies in complying with the transparency obligations as laid down in the CISAC Professional Rules. All CISAC societies are requested to upload information for sharing within the CISAC community, including annual reports, audited accounts and statutory documents.

A new template for the description of distribution rules and methods should be approved at the June 2017 General Assembly, which societies will also have to use for uploading on the Governance Portal.

The Governance Portal is reinforcing the value of the Professional Rules and the commitment of our members for a high standard of transparency.



In addition, the Business Technical Committee has developed a new template that societies will use to describe their Distribution Rules and Distribution Methods. Use of this template will be enforced as a part of the Professional Rules at the 2017 General Assembly.

CISAC TRAINING ACTIVITIES 2016-2017



- **Two training sessions for 12 African societies** were held to explain how to fulfil their CISAC obligations under the Professional Rules as well as completing the Income & Expenditures declaration. The workshops included an overview on primary and secondary rights, management costs and social and cultural deductions. There were also presentations on filling out annual reports, audited accounts and the I&E declaration.



- **Latin America seminar.**

In November, 17 societies from Latin America gathered for a CISAC seminar on "Tools and Methodology for Corporate Governance and its Implementation in Collective Management".

The seminar allowed societies to learn about corporate governance before a series of eight panels on pivotal decision-making aspects for CMOs. These included legal and corporate responsibilities of Boards of Directors, licensing, collections, human resources, governing bodies and relations with government and international organisations.



SIX CISAC PRIORITIES IN FOCUS

INNOVATION: STANDARDS AND IDENTIFIERS

In a fast-evolving landscape CISAC is continuing to support societies in rights data management. In 2016-2017, renewed collaboration between societies, publishers and creators was high on the agenda.



Cross-Industry initiative

The initiative to transform collaboration between societies, music publishers and creators was launched in June 2015. The project aims to achieve wide adoption of common standards and rules, and to extend usage of identifiers.

The programme comprises two workstreams: “Standards & Rules” and “Tools & Solutions”. The former focuses on the evaluation of gaps in the adoption of standards, while the latter concerns the development of identified projects of priority.

The Cross-Industry Initiative brings significant benefits to societies. It improves the quality of documentation and the accuracy of distributions among stakeholders, and reduces the number of disputes and unidentified performances. This ultimately helps to reduce global costs of documentation management.

Up until now, numerous best practices have been implemented by societies in the area of data administration. New projects will be delivered in 2017, notably related to the International Standard Musical Work Code (ISWC), such as the ISWC Resolution Service, the ISWC Allocation Service and the IPI Online Lookup Service.

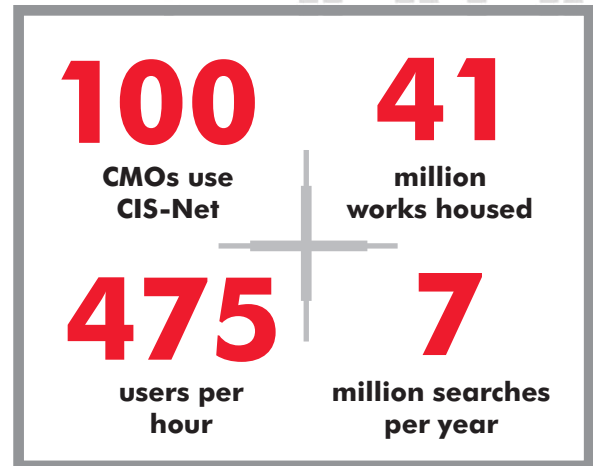
The Cross-Industry Initiative improves the quality of documentation and the accuracy of distributions among stakeholders, and reduces the number of disputes and unidentified performances

A revamped CIS-Net

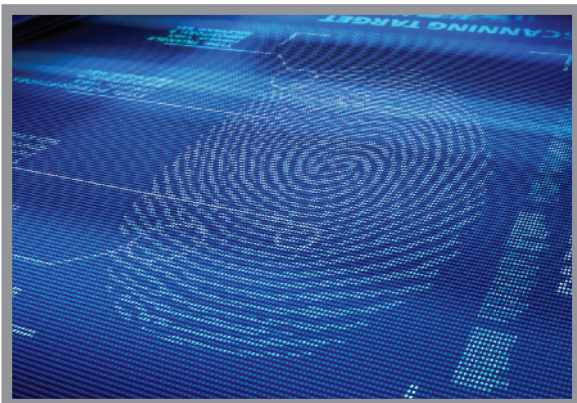
The CIS-Net system, the musical works information database network, was upgraded in 2016. CIS-Net is populated and used by more than 100 collective management organisations worldwide, housing more than 41 million works. With an average of 475 users per hour, the system executes 7 million searches per year.

There has been a much-required upgrade to the technical platform, with additional improvements to the system's look, feel, navigation and user experience. Security functions were also improved in preparation for the delivery of a major cross-industry project in 2017, the Rights Holders Access to CIS-Net.

This new application has been developed in a joint effort over the past two years and, most importantly, will open



CIS-Net to both publishers and creators. The tool will help improve efficiencies by reducing enquiries to societies, and by making enquiries more focused and specific. We also expect to see an increase in the quality of works information and a reduction in claims coming from publishers.



AIR Project

The Automated Images Recognition (AIR) project is a tool for visual art societies to assist them in identifying and licensing visual art works in digital form. It started as an initiative conducted by a consortium of societies and has since been brought under the umbrella of CISAC. This means the project benefits from the legal and financial framework of the CIS Tools project, and can be promoted for use by all AGP societies worldwide.

The main targets are the identification of artwork in digital media, such as the internet, e-books, TV, and DVD. It will also help in monitoring unauthorised use of works in digital media.

The system is based on a reference database that uses state-of-the-art fingerprinting technology to identify digital reproduction of works.

IDA

The audiovisual society works database is used by more than 20 societies and stores more than 1 million active works. It is constantly improving data quality, matching works with the International Standard for Audiovisual Works (ISAN) to add more accurate metadata.



To improve identification of works while there is increasing demand for processing transactions, IDA is exploring options to expand search functions. The goal is to improve the match rate of broadcaster supplied data to IDA works.

PUBLIC EDUCATION AND RAISING AWARENESS

CISAC is playing a leading role to explain creators' rights to new audiences.

Education and awareness-raising plays an important role in CISAC's advocacy for creators' rights. As well as increasing its involvement in academia through co-hosting symposiums in Asia-Pacific or Latin America, the confederation is stepping up its work to make copyright accessible to the world. The main platform for CISAC's education work is the CISAC University.

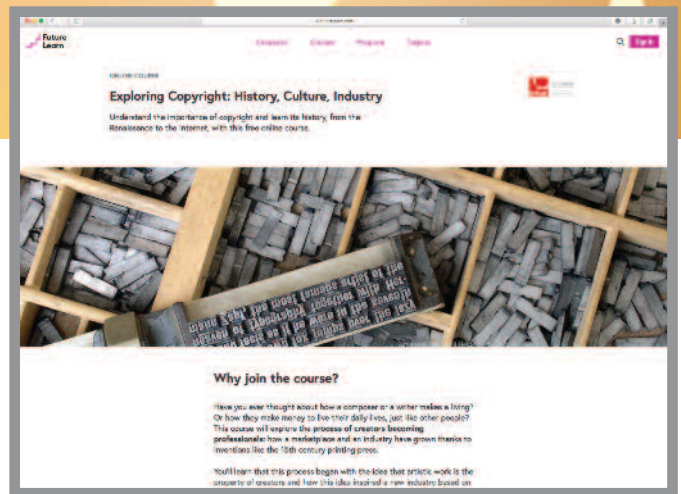
CISAC University is designed to become an industry-leading education and information resource. The past year also experienced the fruits of a partnership with Songwriting Camps and the launch of CISAC's award for the best academic research paper on authors' rights.

Copyright education for all

Spring 2017 saw the opening of the very first CISAC Massive Online Open Course (MOOC), a project offered by FutureLearn, the Open University UK online education platform.

FutureLearn has 110 partners throughout the world, including top international universities and institutions, such as the British Council and the British Museum.

A first-of-its-kind for CISAC, the MOOC course Exploring Copyright: History, Culture, Industry has been developed and



is made available for people throughout the world. The inaugural course seeks to raise awareness about the importance of copyright for all audiences.

Exploring Copyright examines how the concept of authors being connected to their works evolved over time, how copyright contributed to global and domestic economic growth, how copyright became international law and how the digital era has presented challenges and opportunities in protecting creative works.

The first MOOC has been developed by former CISAC Board of Directors Vice Chair and former UBC CEO Marisa Gandelman. Marisa serves as Lead Educator for the course, interacting and encouraging students to learn about how copyright protects creativity and cultural heritage throughout the globe. Additional MOOC courses are being planned to continue building upon this momentum.

The MOOC adds to the confederation's existing "CISAC University" resource, which provides information on legislation, what authors' rights are, what collective management achieves and a glossary to give creators and interested individuals the essentials.

MOOC metrics



3,300
subscribers



143
countries



2,200
comments



27,000
steps visited

The MOOC has seen a truly global takeup since its launch in March, with active engagement by users. By the end of April, the course saw just under 3,300 subscribers from no fewer than 143 countries. There were 27,000 steps visited and over 2,200 comments.



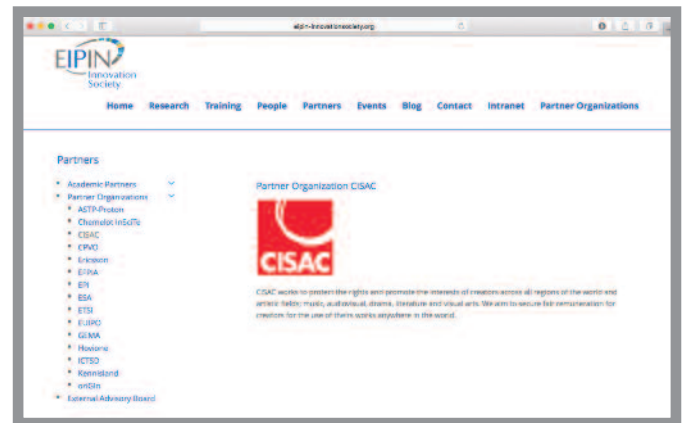
SONGWRITING CAMPS

Guiding creators with Songwriting Camps

Songwriting Camps is an international project born out of the Swedish Stockholm Songwriting Camp, which was launched in 2015. The project gathers young songwriters and producers to collaborate and create music and get prepared to make their first steps in a musical career. CISAC, PRS for Music, SACEM and STIM, are partners in the project, taking the opportunity to help raise awareness among young creators about their rights, the value of collective management organisations and the work of CISAC and CIAM. The first camps took place in 2016 in London and Paris.

CISAC Award

CISAC is creating a new award to encourage copyright-related academic research. The award, established in cooperation with Queen Mary University of London, aims to reward excellence among young students and academics in pro-creator research. It is overseen by the CISAC Legal Committee.



CISAC takes part in IP high-level research project

On March 2017, CISAC joined the launch meeting of the EIPIN Innovation Society Project, an EU-funded research project that will study the role of intellectual property (IP) as a complex adaptive system in innovation. The project is managed by the EIPIN Consortium, formed by five IP research institutes: Queen Mary IP research Institute (the University of London), IPKM (Maastricht University), Magister Lucentinus (Universidad de Alicante), Munich IP Law Center (MIPLC) and Center for International IP (CEIPI) in Strasbourg.

CISAC will be a partner organisation in the project, assessing young researchers, helping them with their IP research work and possibly hosting them for a period of 3-6 months. CISAC will also help select PhD researchers developing their research in the areas of "Copyright in the digital economy" and "Collective management organisations and institutional users".

Members by region



EUROPE
48 countries
107 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AAS	M	MU	AZERBAIJAN
ABYROY	P	MU	KAZAKSTAN
ACS	M	AGP	UNITED KINGDOM
ACUM	M	MU	ISRAEL
ADAGP	M	AGP	FRANCE
AEPI	M	MU	GREECE
AIPA	P	MU	SLOVENIA
AKKA-LAA	M	MU	LATVIA
AKM	M	MU	AUSTRIA
ALBAUTOR	P	MU	ALBANIA
ALCS	M	L	UNITED KINGDOM
AMUS	P	M	BOSNIA & HERZEGOVINA
ARMAUTHOR NGO	M	D	ARMENIA
ARTISJUS	M	MU	HUNGARY
ASDAC	M	MU	MOLDOVA
ATHINA-SADA	P	D	GREECE
AUPO CINEMA	P	AV	UKRAINE
AUTODIA	P	MU	GREECE
AZDG	P	AV	AZERBAIJAN
BILDRECHT GMBH	M	AGP	AUSTRIA
BILDUPPHOVSRÄTT	M	AGP	SWEDEN
BONO	M	AGP	NORWAY
BUMA	M	MU	NETHERLANDS
COPYDAN BILLEDER	M	AGP	DENMARK
DACS	M	AGP	UNITED KINGDOM
DAMA	M	AV	SPAIN
DHFR	P	AV	CROATIA
DILIA	M	AV	CZECH REPUBLIC
DIRECTORS UK	M	A	UNITED KINGDOM
EAU	M	MU	ESTONIA
FILMAUTOR	M	AV	BULGARIA
FILMJUS	M	AV	HUNGARY
GAI UZ	M	MU	UZBEKISTAN
GCA	M	MU	GEORGIA
GEMA	M	MU	GERMANY
GESAC	A	NR	BELGIUM
GESTOR	M	AGP	CZECH REPUBLIC
HDS-ZAMP	M	MU	CROATIA
HUNGART	M	AGP	HUNGARY
IMRO	M	MU	IRELAND
IVARO	M	AGP	IRELAND
KAZAK	M	MU	KAZAKSTAN
KODA	M	MU	DENMARK
KOPIOSTO	M	AV	FINLAND
KUVASTO	M	AGP	FINLAND
KYRGYZPATENT	M	MU	KYRGYZSTAN
LATGA	M	MU	LITHUANIA
LIRA	M	L	NETHERLANDS
LITA	M	AV	SLOVAKIA
LITERAR-MECHANA	M	L	AUSTRIA
MCPS	M	MU	UNITED KINGDOM
MESAM	M	MU	TURKEY
MSG	M	MU	TURKEY
MUSICAUTOR	M	MU	BULGARIA

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
NCB	M	MU	DENMARK
NCIP	M	MU	BELARUS
OFA	P	AGP	SERBIA
OSA	M	MU	CZECH REPUBLIC
PAM CG	M	MU	MONTENEGRO
PICTORIGHT	M	AGP	NETHERLANDS
PROLITTERIS	M	L	SWITZERLAND
PRS	M	MU	UNITED KINGDOM
RAO	M	MU	RUSSIAN FEDERATION
RUR	P	AV	RUSSIAN FEDERATION
SABAM	M	MU	BELGIUM
SACD	M	AV	FRANCE
SACEM	M	MU	FRANCE
SACEMLUXEMBOURG	M	MU	LUXEMBOURG
SAIF	M	AGP	FRANCE
SANASTO	P	L	FINLAND
SAZAS	M	MU	SLOVENIA
SCAM	M	AV	FRANCE
SDADV	P	AV	ANDORRA
SDCSI	P	AV	IRELAND
SETEM	M	AV	TURKEY
SGAE	M	MU	SPAIN
SGDL	A	L	FRANCE
SIAE	M	MU	ITALY
SOA	A	L	UNITED KINGDOM
SOFAM	M	AGP	BELGIUM
SOKOJ	M	MU	SERBIA
SOPE	M	D	GREECE
SOZA	M	M	SLOVAKIA
SPA	M	MU	PORTUGAL
SSA	M	AV	SWITZERLAND
STEF	M	MU	ICELAND
STEMRA	M	MU	NETHERLANDS
STIM	M	MU	SWEDEN
SUISA	M	MU	SWITZERLAND
SUISSIMAGE	M	AV	SWITZERLAND
TALI	M	AV	ISRAEL
TEOSTO	M	MU	FINLAND
TONO	M	MU	NORWAY
UACRR	M	D	UKRAINE
UCMR-ADA	M	MU	ROMANIA
UFFICIO GIURIDICO	A	MU	HOLY SEE (VATICAN CITY STATE)
UFW	A	L	FINLAND
UPRAVIS	P	AGP	RUSSIAN FEDERATION
VDFS	M	AV	AUSTRIA
VEGAP	M	AGP	SPAIN
VEVAM	M	AV	NETHERLANDS
VG BILD-KUNST	M	AGP	GERMANY
ZAIKS	M	MU	POLAND
ZAMP ASS.OF SLOVENIA	M	L	SLOVENIA
ZAMP - MACÉDOINE	M	MU	MACEDONIA
ZAPA	M	AV	POLAND
ZPAP	P	AGP	POLAND



CANADA/USA
2 countries
16 members

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

Status within CISAC

M = Member
A = Associate
P = Provisional
NR = No Repertoire

Main Repertoire

MU = Music

AV = Audiovisual

D = Drama

AGP = Visual Arts

L = Literature



LATIN AMERICA & THE CARIBBEAN

25 countries
51 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AACIMH	M	MU	HONDURAS
ABRAMUS	M	MU	BRAZIL
ACAM	M	MU	COSTA RICA
ACCS	A	MU	TRINIDAD & TOBAGO
ACDAM	M	MU	CUBA
ADAVIS	A	AGP	CUBA
ADDAF	M	MU	BRAZIL
AEI-GUATEMALA	M	MU	GUATEMALA
AGADU	M	MU	URUGUAY
AMAR	M	MU	BRAZIL
APA	M	MU	PARAGUAY
APDAYC	M	MU	PERU
APSAV	M	AGP	PERU
ARGENTORES	M	AV	ARGENTINA
ARTEGESTION	A	AGP	ECUADOR
ASSIM	M	MU	BRAZIL
ATN	M	D	CHILE
AUTORARTE	A	AGP	VENEZUELA
AUTVIS	M	AGP	BRAZIL
BSCAP	M	MU	BELIZE
COSCAP	M	MUL	BARBADOS
COTT	M	MU	TRINIDAD & TOBAGO
CREAIMAGEN	M	AGP	CHILE
DAC	M	AV	ARGENTINA
DASC	P	AV	COLOMBIA
DBCA	P	AV	BRAZIL

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
DIRECTORES	M	AV	MEXICO
ECCO	M	MU	SAINT LUCIA
JACAP	M	MU	JAMAICA
LATINAUTOR	A	NR	URUGUAY
NICAUTOR	M	MU	NICARAGUA
REDES	P	AV	COLOMBIA
SACIM, EGC	M	MU	EL SALVADOR
SACM	M	MU	MEXICO
SACVEN	M	MU	VENEZUELA
SADAIC	M	MU	ARGENTINA
SAGCRYT	P	AV	MEXICO
SASUR	M	MU	SURINAME
SAVA	M	AGP	ARGENTINA
SAYCE	M	MU	ECUADOR
SAYCO	M	MU	COLOMBIA
SBACEM	M	MU	BRAZIL
SCD	M	MU	CHILE
SGACEDOM	M	MU	DOMINICAN REPUBLIC
SICAM	M	MU	BRAZIL
SOBODAYCOM	M	MU	BOLIVIA
SOCINPRO	M	MU	BRAZIL
SOGEM	M	AV	MEXICO
SOMAAP	M	AGP	MEXICO
SPAC	M	MU	PANAMA
UBC	M	MU	BRAZIL



AFRICA

31 countries
36 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
BBDA	M	MU	BURKINA FASO
BCDA	M	MU	CONGO
BGDA	M	MU	GUINEA
BMDA	M	MU	MOROCCO
BNDA	M	MU	NIGER
BSDA	M	MU	SENEGAL
BUBEDRA	M	MU	BENIN
BUMDA	M	MU	MALI
BURIDA	M	MU	IVORY COAST
BUTODRA	M	MU	TOGO
CMC	M	MU	CAMEROON
COSOMA	M	MU	MALAWI
COSON	M	MU	NIGERIA
COSOTA	M	MU	TANZANIA, UNITED REPUBLIC OF
COSOZA	P	MU	TANZANIA, UNITED REPUBLIC OF
DALRO	M	L	SOUTH AFRICA
GHAMRO	P	MU	GHANA

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
MASA	M	MU	MAURITIUS
MCSK	M	MU	KENYA
MCAA	P	MU	DJIBOUTI
OMDA	M	MU	MADAGASCAR
ONDA	M	MU	ALGERIA
OTPDA	M	MU	TUNISIA
RSAU	P	MU	RWANDA
SACERAU	M	MU	EGYPT
SACS	M	MU	SEYCHELLES
SADIA	M	MU	ANGOLA
SAMRO	M	MU	SOUTH AFRICA
SOCILADRA	M	D	CAMEROON
SOMAS	M	MU	MOZAMBIQUE
UNAC-SA	P	MU	ANGOLA
UPRS	M	MU	UGANDA
ZAMCOPS	M	MU	ZAMBIA
ZIMURA	M	MU	ZIMBABWE



ASIA-PACIFIC

17 countries
30 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AMCOS	A	MU	AUSTRALIA
APG-JAPAN	A	AGP	JAPAN
APRA	M	MU	AUSTRALIA
ASDACS	M	AV	AUSTRALIA
AWGACS	M	AV	AUSTRALIA
BEAT	P	MU	BRUNEI DARUSSALAM
CA	P	L	AUSTRALIA
CASH	M	MU	HONG KONG
COMPASS	M	MU	SINGAPORE
CPSN	A	MU	NEPAL
FILSCAP	M	MU	PHILIPPINES
IPRS	M	MU	INDIA
JASPAR	P	AGP	JAPAN
JASRAC	M	MU	JAPAN
KOMCA	M	MU	KOREA, REPUBLIC OF

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
KORRA	P	L	KOREA, REPUBLIC OF
KOSA	M	L	KOREA, REPUBLIC OF
MACA	M	MU	MACAU
MACP	M	MU	MALAYSIA
MCSC	M	MU	CHINA
MCT	M	MU	THAILAND
MOSCAP	P	MU	MONGOLIA
MRCNS	P	MU	NEPAL
MÛST	M	MU	TAIWAN, CHINESE TAIPEI
PAPPRI	A	MU	INDONESIA
SACENC	M	MU	NEW CALEDONIA (FRANCE)
SACK	M	AGP	KOREA, REPUBLIC OF
VCPMC	M	MU	VIET NAM
VISCOPI	M	AGP	AUSTRALIA
WAMI	P	MU	INDONESIA



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THIBAUT DE FONTENAY

Director of Operations

SYLVAIN PIAT

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SILVINA MUNICH

Director of Repertoires & Creators Relations

JOSE MACARRO

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Director of Legal and Public Affairs

MITKO CHATALBASHEV

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SANTIAGO SCHUSTER

Regional Director for Latin America and the Caribbean

SAMUEL SANGWA

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