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President of CISAC

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We must make life fair for creators, or we will lose the next Paul McCartney

I’m pleased to introduce CISAC’s latest Annual Report. It shows the work our global network is doing to help millions of creators make a living.

Every day, composers, painters, scriptwriters, directors, photographers and songwriters see their talent wasted because their work is not properly valued, because of negligible royalties, buyouts imposed on them by platforms, or because of poor data systems.

These are the people CISAC works for: creators who struggle to make a living, and too often have to give up the creative life. Among them, probably, is the next Paul McCartney – and the question is, will the streaming world we are building today nurture him to success? Or will it tread on his dreams?

When I agreed to become CISAC’s President, I had two ambitions—to be the voice of my fellow creators on the global stage; and to help the network of CMOs improve their services to members.

This is an incredibly challenging mission, but I believe we are making progress. On the advocacy side, our message has been heard. In meetings this year, I have witnessed the respect that CISAC and its members command at the highest levels of government.

It’s important to know where that respect comes from: it is because CISAC and its societies are the only bodies that exclusively look after the creator. Companies come and go, catalogues get acquired, professionals you have a relationship with move on, but there is always one constant — it is the CMOs. It is they whose sole and overarching task is to be a loyal and transparent partner for the creator at all times.

Today CISAC is working to address unprecedented issues now facing creators in the streaming world.

First, we must accelerate the work to fix the metadata problem, so that works can be properly identified and their creators fairly paid. We have gained a real momentum on this now. CISAC’s upgraded ISWC is more widely adopted and engaged in by publishers and DSPs, and new collaboration projects have come from societies, for example JASRAC’s recent ventures in Asia.

Second, the debate on fairness in the streaming world is gathering pace. We need to keep looking at why music and creative works are systemically devalued. For example, the lack of recognition of the songwriter; the power of digital platforms; the erosion of subscription prices over many years; untransparent algorithms that influence our choices; and the split of the digital pie that is skewed against the songwriter.

And finally, there is the vast impact of AI. I like AI-powered tools and I use them, and I am convinced they will help creators improve their works. However, AI comes with its own set of problems—not least the copyright status of AI-created works. I believe this must be addressed at the highest level, including through a forum such as the United Nations.

These are priorities that are crucial for the future well-being of creators. How well we manage them will, I believe, shape our future cultural landscape.

Can we have another Paul McCartney? I hope we can - but it will only happen if we make the streaming world a fairer place for creators today.

So much needs to be fixed. Let’s all get on and do it.
The soundness of societies through successive crises highlights the immense value to CMOs of belonging to a global community. It enables fairer, more effective lobbying for legislation, and provides access to technology services that are needed to improve our systems in the streaming world.

There is no question that the pressures on CISAC’s member CMOs today are greater than ever before. Digital has required large-scale investment in new technology; competition is far more intense across the sector; the traditional principles of the collective management system are being questioned by new commercial entities. These are just a few of the new challenges.

Like every actor in our sector, CISAC’s role must adjust to change. The Confederation is now being reshaped following a comprehensive review of our entire global activity over recent years. We have been able to stop, look, listen, and come up with good, forward-looking recommendations as part of the review.

Above all, we are working to reconcile the increasingly divergent interests of our members and do so in a way that safeguards CISAC’s unique assets – its global unity and its ability to serve creators of all genres and repertoires.

Moving with the flow, CISAC will increasingly need to support members in understanding AI. Topics such as NFTs, the Metaverse, and now especially generative artificial intelligence, have moved to the centre of our collective agenda.

It is clear that the future will see the coexistence of many different technological tools and possibilities, and at the same time complex legal challenges.

Many of these advances will inevitably impact on copyright laws, and in ways that are not fully understood right now.

Creators must work to understand the new tools and the opportunities they present. Or simply ignore the fever and the hype, keep following their instincts and be true to themselves and their ancestral culture.

Going forward, CISAC has a vital role to play in this area: as an advocate to lawmakers, as a hub for shared global best practices, and as a source of legal and market knowledge. This is an enormous priority for our sector in the coming year.

Through all the activities reported here, CISAC is helping build a promising future for collective management societies and the creators they represent. A future that is more adaptive, resilient, and committed to delivering the best possible outcomes for our members.
The pandemic may be over, but it is anything but "business as usual" for the CISAC network. While many societies are reporting record high collections for 2022, many others across our diverse community are struggling to recover. The shift to digital is spurring collections growth globally, but at the same time posing unprecedented new challenges to the operations of many societies.

In this context, CISAC continues to work relentlessly to help deliver collections growth and provide essential business services to our members.

On the advocacy front, copyright issues affecting the creative industries have come back on to the agenda of governments. CISAC has responded proactively, supporting societies such as in Romania, Mexico and South Africa, and lobbying on EU trade agreements and at WIPO. In Japan and Germany, led by our President, we joined JASRAC and GEMA to meet at the highest levels of government to discuss fair digital royalties for creators.

In a major step forward, CISAC has recently concluded a strategy review with members to define its direction and priorities in the years ahead. This has been an intense, exhaustive and highly inclusive process spanning three years.

The vast amount of input from more than 140 societies has helped us better understand how to balance the increasingly divergent needs of our membership. It has highlighted the value that our members believe they are getting from CISAC, but also the necessity for changes to better meet their needs in the future.

I am extremely grateful to our members, their CEOs and senior staff who took part in this exercise, for their support and dedication. The outcome of the review will guide us in the years ahead.

“...The review has highlighted the value that our members believe they are getting from CISAC, but also the necessity for changes to better meet their needs in the future.”

The past year has delivered encouraging progress on a number of projects. Our “Creators for Ukraine” campaign hit €1.4 million, thanks to the generous donations of members. In Greece and Turkey, CISAC’s support over many years has yielded impressive results and is helping deliver positive change to turn around historically under-performing markets.

On the technology front, we continue with our campaign to secure adoption of the ISWC across the music value chain. The latest effort in this area is to encourage adoption of the codes by service providers and digital platforms, in a way that promises to increase identification of works and distribution of royalties. In the year ahead, we will also work to re-engage with creators, a key priority identified in the strategy review.

All of these activities are the result of an immense amount of work by our CISAC team in Paris and in the regional offices. That work, dedicated to the mission of creating a better business environment for our members, is reflected in the pages of this Report. I hope you will find it interesting and useful.
CISAC: GLOBAL NETWORK FOR CREATORS

118 COUNTRIES/TERRITORIES

+5M CREATORS

GLOBAL COLLECTIONS FOR CREATORS

€9.6 bn

227 COLLECTIVE MANAGEMENT ORGANISATIONS

VISUAL ARTS

LITERATURE

AUDIOVISUAL

DRAMATIC

MUSIC
CISAC CONCLUDES NEW STRATEGIC REVIEW TO BEST SERVE MEMBERS

A comprehensive three-year consultation with CISAC members has concluded with a new strategic plan to shape the Confederation’s work in the years ahead. The review, involving more than 140 societies, analysed the diverse and rapidly changing environment in which the CISAC network operates. It has identified priorities and structural changes in order for CISAC to best meet the needs of its members.

The review was launched in early 2020 against a background of a transforming market environment. CISAC has a broad membership, with societies operating in different geographic regions and at varying levels of development which naturally leads to different priorities and expectations. The primary goal of the review was to bring these together and develop a roadmap for CISAC for the coming years.

PROCESS
A wealth of input came from a survey sent to all members, followed by more than 50 one-to-one interviews, many with CEOs. Members graded the different services provided by CISAC. Further online focus groups were held between March 2021 and July 2022, by region and repertoire, as well as with senior society executives. Throughout the process, the core group of CEOs of societies who sit on the Executive Governance Committee monitored the process, received regular reports and met three times. The concluding meeting was held in Paris in early October 2022 and a follow-up meeting to agree on budget implications was held in November 2022, before the final conclusions were brought to the Board for approval.

MAJOR CHANGES IN THE MARKET
The review found key drivers shaping the CISAC network’s environment:

- Pressure on copyright/authors’ rights system is increasing, especially from the tech sector with its huge lobbying power.
- Pressure on the traditional Collective Management model is coming from commercial competitors and increasing government regulation.
- The relationship between CISAC members is evolving. Rights are withdrawn, reciprocal agreements are renegotiated, some parties directly license their rights, and more entities are entering the market and competing with established non-profits.
- Technology is rapidly advancing and putting more pressure on societies to improve their capacities. This means more operational costs and additional investments in tools, that some societies find difficult or impossible. It also forces a “race to scale” and a growing divide between large and small-scale societies.
- Changing balance of global revenues towards developing markets in Asia. Markets such as China and India are growing in importance.
CHALLENGES FOR SOCIETIES

The following are key areas of concern:

- Countering the strong negotiating power of digital platforms
- Addressing the growing practice of buyouts
- Dealing with new competitors
- Countering the tech sector’s efforts to weaken copyright protection
- Providing better technology solutions
- Dealing with the growing gap between societies
- Expense ratio for small and medium-sized societies who need, but often struggle, to invest more in their operations
- Helping small and developing societies survive in the increasingly important digital market
- The importance of supporting small societies to maintain a strong global network.

CONCLUSIONS

The review gave a clear picture of which of CISAC’s activities our members value most. Technology services, lobbying at the international level, the Global Collections Report and support for member societies have been identified as top priorities.

There was consensus around the importance of the global network and the need to support it. Maintaining high standards of operations within the network is a particular priority. CISAC has a key role to play in supporting societies to meet these standards.

In the area of governance and decision-making structures within CISAC, key changes are proposed. They include a simplified committee structure based on repertoire rather than (as now) activity. It was therefore decided that the technical committees (ISC, BTC, MTC) will be replaced by a dedicated committee for each repertoire: Music Committee, DLV Committee, Visual Arts Committee.

The repertoire committees will report directly to the Board, identify agenda items and required actions by CISAC. Their composition will include Board members and representatives from non-Board societies, so that the views of the broader community, including small- and medium-sized societies, can be taken into account and brought to the Board’s attention. The repertoire groups will review current business and technical activities and recommend a new and more efficient system, including broad participation by societies.

Regional committees are seen as of particular importance. These will continue to meet physically, but the Canada/USA regional committee will be discontinued following a decision of its members.

A new approach is also adopted in CISAC’s support for small and developing societies, with assistance to members who show the ability to improve operations and increase their collections and distributions.

Support will be offered and evaluated subject to specific criteria and targets.
The global music identifier ISWC, administered by CISAC, was comprehensively upgraded in 2020 to be faster, more accurate and more efficient. In the last year, work has been stepped up to get the new system implemented across the whole music value chain and produce fairer remuneration for creators.

“Getting the ISWC to work better across the ecosystem will benefit everyone - and most of all, songwriters, and composers. It will help grow digital collections and it will help all of us to recover more quickly from the decline that the pandemic forced on us.”

Gadi Oron, CISAC Director General

The urgency of this exercise was highlighted by CISAC DG Gadi Oron at the IMPF Creative Industry Summit in Palma in October.

ISWC: EDUCATING THE VALUE CHAIN ON FULL ADOPTION

Use of the ISWC among societies and publishers has been steadily increasing, helped by educational efforts led by CISAC to help all stakeholders understand the benefits, as soon as possible in the value chain.

The key objective now is that the ISWC is uploaded with songs to digital services providers, together with the recording information identified by its ISRC, the recording industry’s identifier.

This theme was at the heart of a panel discussion organised by CISAC in November within the Society Publisher Forum. Hosted by SACEM in Paris, the panel brought together Sylvain Piat, Director of Business, CISAC; Cynthia Lipskier, Deputy Director of Operations - Documentation, SACEM; Matt Phipps-Taylor, Chief Information Officer, peermusic; James Way, Head of Copyright Data Policy, ICE; Tom Rettig, VP of Product, Gracenote Content Solutions; Magali Clapier, Publishing Operations Strategy, Spotify; and moderator Declan Rudden, Managing Director, SaorServices.

WHAT ARE THE NEW ISWC SERVICES

- The ISWC Resolution Service enables publishers to match the ISWC database against their own, validate their existing ISWCs and retrieve ISWCs that have been missed in the system. Currently, 11 publishers are using the service. In 2022, approximately 3.6 million submissions were processed, and 1.5 million for the first quarter of 2023.

- The ISWC Allocation Service enables a new ISWC to be allocated as soon as the publisher has the title and the list of songwriters with their IP Name Numbers. Nine member societies have implemented this service, which is now in use by 22 publishers. In 2022, 432,000 ISWCs were allocated.

“Getting the ISWC to work better across the ecosystem will benefit everyone - and most of all, songwriters, and composers. It will help grow digital collections and it will help all of us to recover more quickly from the decline that the pandemic forced on us.”

Gadi Oron, CISAC Director General

The urgency of this exercise was highlighted by CISAC DG Gadi Oron at the IMPF Creative Industry Summit in Palma in October.
The panel discussed the improvements that have been made to the ISWC system. This includes the new centralised allocation service that has been widely implemented by societies and is now made available to publishers. The main benefit is to get an ISWC allocated to a work for rapid circulation within the network of publishers and societies, and then to get it uploaded to music platforms.

The separate ISWC resolution service for publishers is also helped by a new centralised system with a more accurate matching. This allows publishers to validate the ISWC codes that they have on their systems for back catalogues.

Cynthia Lipskier explained how SACEM uses the modern APIs to quickly assign ISWCs for SACEM’s domestic repertoire, validate ISWCs for the international repertoire and quality check ISWCs returned by DSPs in the digital licensing process.

Showing positive publisher feedback, Matt Phipps-Taylor of global independent music publisher peermusic said positive results with the new system have enabled them to significantly increase the coverage of ISWCs across the publisher’s back catalogue. “We began by integrating with the resolution service - we are now approaching 2 million requests made to the service and have already retrieved 1.2 million ISWCs into our system which we can now include in registrations and data files shared with partners and clients. We are also integrating the ISWC allocation service into our registration workflow, so that wherever possible we get an ISWC quickly assigned to a new work and included in the very first registrations we send to societies.”

Magali Clapié of Spotify, said: “We applaud CISAC’s efforts to continue to modernise and share identifiers across the whole ecosystem so that royalties can reach songwriters in a faster, more efficient and more accurate way. Specifically, we are thrilled to soon be active participants in the ISWC dissemination initiative and look forward to other similar data collaborations.”

Members, including both creators and publishers, understand the importance of the ISWC codes and the challenges of providing and exchanging a single and authoritative code. The ISWC codes need to be reliable and accurate to avoid mismatches and conflicts between licensors.”

James Way of ICE said the panel was a great opportunity to raise awareness of the positive developments that increase the allocation and dissemination of ISWC numbers. “These tools ensure that ICE’s customers have access to their ISWCs at the earliest possible point in the administration process and further optimise our data management and matching services.”
FACING THE DIGITAL MUSIC CHALLENGE IN JAPAN: DELEGATION MEETS PRIME MINISTER

Responding to the transformational impact of digital was the theme of a three-day mission by CISAC’s President and DG to Japan, including a meeting with Prime Minister Kishida Fumio, a creators’ seminar organised by JASRAC and two new multi-country technology projects to improve the infrastructure of the streaming market.

At the meeting held on 4 April with the Prime Minister Kishida Fumio and Commissioner for Cultural Affairs Tokura Shunichi, the CISAC/JASRAC delegation discussed the government’s sustained support for fair remuneration of creators in the digital world.

Björn Ulvaeus thanked the Japanese government for taking a leading role in protecting creators’ rights. He stressed the importance of government support in a digital environment that is becoming ever more challenging for those trying to make a livelihood from their works.

The meeting was also attended by Gen Tetsuya, Chairman of JASRAC and Izawa Kazumasa, President of JASRAC.

Commissioner for Cultural Affairs Tokura Shunichi said Japan has been seen as a “model student” when it comes to copyright administration and royalty collection.

“I believe that in this digital era, protecting the rights of creators through achieving ever higher accuracy in collection and distribution is the way forward for Japan, and ask for your continued support.”

Moving from government to an audience of creators in Tokyo, CISAC’s President urged creators to unite around their societies worldwide to ensure that their rights are effectively protected. “Societies such as JASRAC and CISAC are the only organisations that have the songwriter’s back and loyalty at all times”, he said. “They are working exclusively for you as a songwriter at all times.”

The Creators’ Seminar “Music in the Digital Era” was organised by Japanese society JASRAC, in partnership with CISAC, in Tokyo on 6 April.

One key issue discussed by the panel was data. Ulvaeus said creators need help from other stakeholders in the industry, like publishers and labels, to make sure that the relevant metadata is included in all tracks.
“This is something I think should even be regulated so that no streaming service would allow music to be uploaded without the metadata,” said Ulvaeus.

**The songwriter is marginalised**
The panel also addressed concerns over the low revenue share earned by creators from the digital use of music. Japanese author, composer and music producer Kanata Okajima, who has over 120 No. 1 hits in Japanese charts, concurred that the industry was changing from physical to online subscriptions. “If you want to make a living, you have to write a huge hit or you have to write a bunch of songs to get enough copyright to make enough income to make a living”, said Kanata.

Ulvaeus noted that too small a share of the income from DSPs goes back to authors and composers. “That’s what I call the songwriter being marginalised, especially in view of the fact that this industry is a song economy. It all revolves around songs.”

**AI and copyright implications**
The discussion also focused on the changes brought by AI. “These issues need to be discussed at the highest level because it is global,” he explained. “It concerns us as human beings.” For Ulvaeus, the debate on AI and copyright “is still to be had and it is very urgent. There is nothing we can do to stop it. We have to accept that it is happening, but we need to discuss the copyright issue.”

“Are works created by AI works of authorship?” asked Oron. “Should they be registered with societies, and should societies collect royalties for them? Are they even protected under copyright law? It is a major challenge and there are no clear views on that yet.”

JASRAC President Izawa Kazumasa suggested that AI could also be used to improve collection and distribution systems. “I don’t think AI is going to change JASRAC’s copyright management. If a creator or a publisher says this is a work that has been created by a human being, we will protect this copyright and the rest is of the responsibility of that person. I think creators are going to use this technology as a tool and will have to explain if they use that technology. This will be the responsibility of the creator.”

To see a recording of the full discussion, go [here](#).

**New Asia-Pacific projects: Kendrix and GDSDX**

With support from CISAC, JASRAC also used the meetings to highlight two new technology projects, Kendrix and GDSDX, to improve copyright administration and the identification of music works in the Asia-Pacific region. Explaining the new initiatives, JASRAC President Izawa Kazumasa says: “The rapid advancement of digital technology brings with it big changes to the environment music creators work in, from the creative process and mode of distribution to copyright administration. KENDRIX is an effort aimed at allowing DIY music creators to participate in the copyright ecosystem. GDSDX is an effort by CMOs in the Asia-Pacific region to help improve identification of works and royalty distribution for global DSPs.

JASRAC is committed to working together with CISAC, CMOs around the world, and all stakeholders to realising “Creators First” in the digital era.”
AI technologies can bring incredible opportunities to creators but could also have significant adverse consequences for the creative industries. CISAC has been closely following AI-related developments to ensure the most favourable legal environment for creators’ rights.

CISAC has published policy recommendations which provide member societies with guidance on the key aspects of AI-assisted works copyright protection. In follow-up, CISAC gave support to a number of countries contemplating copyright reviews in order to adapt their current legislation to the evolving AI technologies. Some countries in particular are aiming to introduce or extend broad exceptions to the reproduction right for the purposes of text and data mining for commercial uses (e.g., Hong Kong, South Korea).

CISAC has also started analysing the impact of AI technologies on the recommendation algorithms of streaming platforms. These have an enormous impact on creators’ rights because they are the new gatekeepers influencing the discovery, and therefore the success, of creative works.

CISAC continues to provide in-depth analysis on these issues with the help of its dedicated working group on AI in the Legal and Policy Committees (LPC) to ensure creators fully benefit from the new opportunities in this revolutionary area.
FAIRNESS FOR CREATORS IN THE STREAMING WORLD: CISAC ADDS ITS VOICE

Responding to the increased focus by governments and the industry on streaming remuneration for creators, CISAC is playing a key role supporting members through lobbying, education, and exchange of best practice.

The objective is to highlight the concerns of authors and songwriters in a debate on streaming royalties which, up until now, has been dominated by labels, platforms, and performers. CISAC is working with the Legal and Policy Committee and the music repertoire group to build internationally on two creator-centric studies published in 2022: from GEMA, commissioned from research analysts Goldmedia, and from GESAC, written by music journalist and consultant Emmanuel Legrand.

CISAC is supporting the advocacy of members at national level. In February, CISAC President Björn Ulvaeus joined German Federal Justice Minister Dr Marco Buschmann and many artists and politicians in a special event in Berlin to discuss a fairer streaming world for music creators.

The event covered issues including copyright, fair remuneration, transparency and cultural diversity. GEMA CEO Dr Harald Heker and CISAC Director General Gadi Oron attended the event, hosted by GEMA at its offices on 9 February.

The debate came in the wake of GEMA’s comprehensive study on the music streaming market analysing the challenges faced by music creators in the streaming market.

CISAC is also using its seat at the table at WIPO to advance author’s interests in the ongoing discussion on music streaming within the Standing Committee on Copyright and Related Rights (SCCR). CISAC Vice-President Yvonne Chaka Chaka joined digital market experts and policy officials at the WIPO “Informative Session on the Music Streaming Market” in March. Speaking on behalf of CISAC, she called for action on five key issues:

- Undervaluation of music creators’ works
- Widespread and unchecked copyright infringement online
- Lack of transparency of algorithms that control the promotion and discovery of music
- Meagre royalties that cannot sustain the livelihood of creators
- Non adoption of data and identifier codes that can facilitate the royalty payment system such as the global music identifier, the ISWC, managed by CISAC.
ADAPTING TO DIGITAL – THE KEY THEME FOR EAST EUROPE SEMINAR

Growing digital collections by more efficient licensing was one of the leading themes of CISAC’s annual regional seminar for Central and Eastern Europe. The event, hosted by Artisjus on 8 December in Budapest, brought together more than 30 society representatives to discuss post-COVID collective management strategies and CISAC’s goals, activities and projects.

With some CMOs outside the region also in attendance (BMI, KOMCA and PRS), the meeting covered best practice strategies across digital licensing, information systems, lobbying and communications.

CEOs and senior executives from Artisjus, AKM, HDS-ZAMP, OSA and ZAPA discussed the post-COVID quest for increased licensing efficiency and cost-effective management. These have become all the more important in the face of competition by new economic entrants (e.g., IME) and the economic and political instability caused by the ongoing war in Ukraine.

Licensing strategies and partnerships
Societies outlined different ways in which they are working to maximise efficiency, in particular in digital – for example, by making alliances with other CMOs or using the services of technological companies. Artisjus has recently reached an agreement with SACEM, and AKM has started a co-operation with ICE.

Some CEE societies that have been working with MINT gave positive feedback. However, societies such as HDS-ZAMP and OSA, while remaining open to new business opportunities, believe that in-house solutions still prove to be the best at this stage.

The meeting was organised and led by the CISAC/BIEM European regional office with input from CISAC’s team on business, legal and public policy, and communications.

COOPERATION WITH WIPO

CISAC is an official partner and Advisory Board member of WIPO for Creators. The initiative unites creative sector organisations to raise awareness and increase knowledge about rights and rights management for creators. The WIPO for Creators platform was created by WIPO in collaboration with the Music Rights Awareness Foundation, founded by CISAC President Björn Ulvaeus, Max Martin and Niclas Molinder.

CISAC has also been maintaining its important relationship with WIPO on key priorities for creators of both organisations. Throughout the year, CISAC has participated in panels, webinars, conferences and events organised by WIPO covering topics including private copying, resale right, fair audiovisual remuneration and establishing authors’ rights societies.

CISAC is also an Advisory Member for the WIPO Photography Prize for Indigenous Peoples and Local Community Youth (2021-2022). With WIPO, CISAC organised a training workshop for contest participants. The project seeks to raise awareness among Indigenous and local youths on how copyright can protect their creativity.

CISAC created two 15-minute audio presentations for WIPO to be used for conferences, webinars or events on private copying and resale right.

CISAC has also partnered with WIPO to help implement WIPO Connect in developing societies such as Cape Verde and set up a hub on CIS-Net for the WIPO project.
June 2022, the CISAC-supported “Your Music Your Future” awareness campaign launched its online educational resource in German, extending the project to six language versions. The movement, begun in the US, has already amassed more than 20,000 subscribers. The new German-language site was produced in collaboration with music society GEMA. It offers information and practical advice for any creator being asked to surrender their right to royalties and accept a one-off buyout.

**Your Music Your Future International** is a response to the growing demand for clarity from creators and societies around buyouts. It is the only one-stop global information resource for composers, offering comprehensive information and guidance.

The effects of buyouts are also being felt in Latin America where broadcast generates more than 45% of all creator income. In response, CISAC’s regional committee met in Lima to launch a new awareness campaign, scheduled to roll out in 2023. Building upon the national legislation analysis from CISAC’s comprehensive 2020 Latin American buyouts study, this campaign will include educational resources, interviews with subject matter experts and policy recommendations for lawmakers.

In Latin America, the effects of buyouts are particularly felt as broadcast generates more than 45% of all creator income.
Launched immediately after the Russian invasion, CISAC’s “Creators for Ukraine” initiative has distributed €1.4 million to support the country’s creators. This has provided assistance both in Ukraine and in the neighbouring countries where its creators were displaced.

The largest tranche of this total was directed to Ukrainian music society NGO-UACRR, with more than 1,100 payments totalling €415,000 given to individual creators. Funds were also directed to CISAC societies in Hungary, Moldova, Poland, Romania and Slovakia allowing them to provide shelter for refugees, increase medical and food aid, and establish support grants.

Representatives of Ukraine’s creators sent a formal message of appreciation to the entire CISAC community. A compilation of testimonials from those directly helped by the initiative was accompanied by personal videos played to the CISAC Board in December, from songwriters Valerii Kharchyshyn and Taras Topolia - NGO-UACRR Director General and Board Vice-President respectively.

More than 30 member societies contributed to the fund. In Poland, ZAiKS supported more than 300 Ukrainian artists with individual financial donations and increased its sponsorships for the educational and arts organisations that support them.

In Slovakia, SOZA directed funds to a number of institutions dedicated to helping refugees to settle while LITA opened a special grant for Ukrainian authors fleeing from war. In Moldova and Romania, donations were made to the UN Refugee Agency and the Red Cross. In Hungary, Artisjus made financial and material donations to employees and creators whilst Filmjus donated €100,000 split equally between the CISAC fund and local charity organisations.

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In addition to the collection and distribution of donations, the "Creators for Ukraine" programme also included two non-financial initiatives. "Songs for Ukraine" promoted the works of Ukrainian creators over digital platforms, broadcasting and other services to increase royalty flow to the country's creative community.

Conceived by Artisjus in cooperation with NGO-UACRR, this initiative attracted significant media attention internationally, as did the accompanying “Creators for Ukraine” petition. This open letter with 4,000 signatures was sent to European governments and called on Russia to cease “its violation of human rights, and its attack on culture.”

In addition to the collection and distribution of donations, the "Creators for Ukraine" programme also included two non-financial initiatives. "Songs for Ukraine" promoted the works of Ukrainian creators over digital platforms, broadcasting and other services to increase royalty flow to the country's creative community.
Five years ago, Greece’s collective management landscape was in turmoil. There was no properly functioning society, the market had effectively collapsed and music creators were missing out on tens of millions of euros due to them in royalties.

Responding to many calls for help from both within and outside Greece, in 2018 CISAC launched a project to support AUTODIA, a small CMO set up by a group of creators who left the former for-profit society AEPI in the face of its collapse, and sought to create a new, transparent and rightsholders-controlled non-profit society. The aim was to reboot the society, restore stability to the Greek market and establish a well-functioning entity compliant with CISAC’s professional standards. The ultimate objective was to revive the flow of royalty income to creators and publishers.

Five years later, AUTODIA has shown remarkable progress in reviving the market in Greece. Helped by the CISAC/AUTODIA Memorandum of Understanding signed in June 2018, the CMO is now a well-functioning society that has weathered the impact of COVID and is seeing strong collections growth.

**Collections Growth**
AUTODIA’s collections rose from a negligible €393,000 in 2017 to more than €16.4 million last year, with a 68% increase in 2022 alone. Looking ahead, the society forecasts another big increase in 2023, with the next distribution in July expected to be nearly double that of July 2022. Administration costs have steadily fallen, ensuring that more money is going back to the creators and publishers who have earned it.

AUTODIA’s progress has been driven by improved efficiencies, trust-building with creators and the widespread confidence placed in it by international partners. The society reports it now represents tens of millions of works and has a market share of over 85%. It has steadily increased its coverage of licensees across the country. In 2022, AUTODIA renewed agreements with large users in the broadcast, entertainment and hotel sectors.

The CMO has also invested in new technology to grow its collections. In 2020, AUTODIA signed an agreement with the tech company Qualco aimed at “increasing the inflow of royalties coming from the public performance of the AUTODIA’s Greek and
international represented repertoire in restaurants, bars, retail shops/stores, broadcasters, concert halls, digital platforms and other fields."

One element of CISAC’s support was financial, facilitating €1 million of loans from sister societies – loans which will be fully repaid by end 2023. Thanks to those funds, AUTODIA was able to invest in new systems for documentation and licensing and improve its performance. On the international front, AUTODIA has secured 80 representation agreements with sister societies, including one in 2022 concluded with SACEM.

Even with AUTODIA’s income growth, comparisons with other countries shows just how far the Greek market needs to recover from the years of turmoil. In 2022, Greece ranked number 43 in CISAC’s Global Collections Report, with royalties amounting to only one-quarter of Portugal and one-third of Hungary, two countries with smaller populations than Greece.

AUTODIA believes Greece remains an underperforming market with substantial potential for further growth. Collections could double and exceed €30 million within the next few years.

One hurdle that is slowing the rate of growth is the remaining fragmentation of the market. In order to reduce duplication of effort and confusion in a relatively small market, AUTODIA is encouraging all rightsholders to come together under one roof.

Growing the market for music creators and recent improvements to the legislative landscape were topics on the agenda when CISAC Director General Gadi Oron met with Greece’s Minister of Culture Lina Mendoni in Athens.

The discussions on 16 February focused on Greece’s recent implementation of the EU Digital Single Market Directive, which strengthens protection for rightsholders in the digital market. The need for continued action globally to protect authors’ rights and increase remuneration from digital services was also discussed. Oron also presented and reviewed CISAC’s successful five-year collaboration project with its member society AUTODIA.

While in Athens, Oron also met with the AUTODIA’s management and team to discuss its progress. He expressed satisfaction with the society’s achievements despite the history of instability and fragmentation in the Greek market, and the severe challenges posed by the COVID crisis.
CISAC SUPPORT IN TURKEY BOOSTS EFFICIENCIES AT MSG/MESAM

After years of operational instability, two collective management organisations from Turkey were readmitted as CISAC members at the June 2022 General Assembly. This came as a result of substantially improved collaboration between the societies, fostered over a long period by CISAC, that will deliver efficiencies in documentation, licensing and distributions, and increase the remuneration of creators.

In 2021, the Musical Work Owners Group Society (MSG) and the Musical Work Owners’ Society of Turkey (MESAM) had been expelled from CISAC membership due to long-standing breaches of the Confederation’s professional rules and low royalty collections.

CISAC drew up a readmission plan with clear recommendations on improving licensing and distribution efficiency. It included guidance on furthering cooperation between the two societies and assigned a local consultant to help progress. A joint executive board was formed, joint tariffs were announced in all licensing areas and both societies began to use the same collective management software, locally developed by MESAM. A comprehensive new ‘Cooperation Protocol on Licensing, Documentation and Distribution Activities’ was signed in March 2022 and the CISAC general assembly approved both societies readmission the following June.

While monitoring of these improvements continues, the results so far have been positive. For users, licences are easier to obtain, especially in the hotel, restaurant and catering sector where there are also discussions with Turkey’s related rights CMOs to provide one-stop shop for the music sector under the 2022 Collective Management Rights Regulation, adopted by the Ministry of Culture. For authors and publishers, the harmonised documentation and distribution rules, together with the ongoing common database project, is enabling more transparent and accurate processing of royalty collections.
Complementing IPRS’s own efforts, the review programme has provided training and advice in areas including governance, licensing, distribution practices, work registrations and government lobbying.

A series of key metrics reflect the impact of this work. Collections rose from €5.6 million to €35 million between 2018 and 2022 (+525%) while membership doubled to 9,000 members. It has also resulted in more representation agreements with foreign CMOs, new monthly and quarterly distribution timetables and deals with TV broadcasters. IPRS is currently ranking fifth highest in terms of collection in the Asia-Pacific region. It continues to face considerable licensing challenges with many major users, including local streaming services, OTT players, major broadcasters and radio stations. CISAC continues to provide support on the lobbying front, including opposing the extension of section 31D of the Indian Copyright Law to include digital services under statutory licensing provisions.

India is one of the markets in the Asia-Pacific region with great potential. These outstanding results have proven that participation in the Developmental Review programme has helped IPRS to realise this potential and further growth is expected after the pandemic.
In October, Chilean screenwriters and directors signed an agreement with Anatel, the national trade association for free-to-air television. Negotiated by local audiovisual society ATN, the deal established a royalty rate for the next eight years and guaranteed an unwaivable right to remuneration from the broadcasters.

The agreement follows on from the 2019 tariff deal with the Chilean pay TV guild (Acceso TV) and comes after fighting off a series of legal challenges from free-to-air TV operators.

Both of these landmark contracts were made possible by the Ricardo Larraín law that, for the first time in Latin America, recognised the right of audiovisual creators to receive a non-transferable and inalienable remuneration right.

This law was unanimously passed by the Chilean senate in 2016 following nearly two years of lobbying by ATN, DAC, CISAC and its audiovisual creators’ council, Writers and Directors Worldwide.

CISAC’s “Audiovisual Campaign” continues to support local authors’ societies. Lawmakers in Colombia and Uruguay were persuaded to make the same essential change and discussions are currently ongoing in Brazil.

Turning the remuneration right into an economic reality for audiovisual authors in Latin America has been the result of a coordinated effort. The Federation of audiovisual societies of Latin American Authors (FESAAL), together with societies with the longest traditions, such as ARGENTORES and DAC, and the most recent ones such as ATN, REDES and DASC, have also played a leading role.
CREATORS IN MEXICO CALL FOR IMPLEMENTATION OF PRIVATE COPYING LAW

The campaign to secure private copying income in Mexico is progressing, with CISAC providing strong international support. The legislation necessary for this essential remuneration has been in place since 1997, but due to an unresolved technical issue, no royalties have yet been collected or distributed.

Creators in Mexico have renewed their call for private copying levies to be implemented and to begin paying royalties to songwriters, composers, film makers, writers and visual artists.

The private copying levy is a small but crucial contribution paid by the manufacturers of recordable media and devices to the creators whose work is impacted by their sale. In 2021, private copying generated more than €400 million for global creators but has stalled in Mexico because the country’s law does not explicitly define who is obliged to pay it. Forceful lobbying from the manufacturers and importers of the affected devices has succeeded in prolonging this debate at the expense of the country’s creator community.

Roberto Cantoral Zucchi, Director General of the Society of Authors and Composers of Mexico (SACM), a leader in the campaign, highlights the benefits of an implemented law. “We must establish a balance between what the exploitation of the devices generates and the benefits that the authors of works receive. There will be more works, greater possibility of creativity, enrichment of a country’s cultural heritage and access to culture.”

Once this private copying technicality is decided, Mexican legislation allows 180 days to define the amounts for each type of device.

CISAC has provided international support for the campaign. DG Gadi Oron and Regional Director Rafael Farías spoke at sessions of the Mexican Chamber of Deputies to discuss the draft decree. CISAC has used its advocacy at international events with Latin American experts and officials. Paraguay has successfully implemented private copying through a one-stop shop made up of societies of authors, artists and phonographic producers.

“We must establish a balance between what the exploitation of the devices generates and the benefits that the authors of works receive.”

Roberto Cantoral Zucchi, Director General SACM
The trade pacts between the EU and third countries and regions are a constant lever for CISAC’s lobbying for better protection of creators. CISAC’s regular submissions to DG Trade of the European Commission seek to use the negotiations to strengthen copyright rules. In 2022/23 several interventions were made.

In the framework of negotiations towards an EU-Australia Free Trade Agreement (FTA), CISAC recommended that audiovisual creators be recognised as authors and joint copyright owners of cinematographic works. Discussion over EU trade agreements with Ecuador in September were an opportunity to recommend an economic assessment of the very broad copyright exceptions in that country.

Extending the term of protection was among CISAC recommendations around the New EU-New Zealand FTA, signed in June 2022. CISAC’s submission also asked for the recognition of audiovisual creators as authors of films/cinematographic works and for the implementation of the Resale Right. The new EU-New Zealand FTA introduces the Resale Right and extends the term of protection to 70 years postmortem.

In Japan, in the framework of negotiations under the EU-Japan EPA framework, CISAC recommended recognition of exclusive rights to audiovisual creators, and updating the private copying remuneration and the Resale Right. CISAC has also taken advantage of the EU-China IP Working Group in October to urge the Chinese authorities for a stronger clarification that all types of exploitations of musical works contained in audiovisual works and productions fall under exclusive authors’ rights. CISAC has also used EU trade rules to push for stronger rights for audiovisual creators in Korea. Around the Intellectual Property Dialogue of the EU-Korea FTA in 2022, CISAC recommended the recognition of audiovisual creators as authors of a cine/audiovisual work, adoption of private copying levy and implementation of the Resale Right.

In August 2022, as in previous years, CISAC sent a direct contribution to the EU public consultation on the protection and enforcement of Intellectual Property rights in third countries. Highlighted is a non-exhaustive list of countries where there are serious concerns over the state of copyright protection. This list includes South Africa, Kenya, China, India, Japan, Israel, Moldova, Ukraine, Brazil, Chile, and Ecuador.
With strong support from CISAC in lobbying and implementing best practices, Georgian member society GCA has for many years been the leading society in the Caucasus area and one of Eastern Europe’s most successful collective management organisations. CISAC and international partners are continuing to support GCA’s modernisation and the system of one-stop shop licensing that has driven success in Georgia.

Despite a difficult rights environment and the impact of COVID, GCA has seen collections and income sources grow sharply in recent years. Collections rose tenfold between 2011 and 2022. Private copying has also been confirmed as an income source following a ruling by the Supreme Court, with negotiations with users in progress.

CISAC defended the one-stop shop system in submissions to the Georgian authorities within a 2021 review of copyright legislation. It highlighted problems arising when multiple licensing entities, managing in parallel the same rights, are allowed to operate. In addition to this lobbying, CISAC, WIPO, IFFRO and other organisations jointly contributed structural assistance.

In a follow-up in 2023, CISAC, IFFRO and SCAPR have again pressed their case for preservation of the one-stop shop system. They wrote in a 1 March letter to the government: “Our experience in this region shows that efficient collective management of rights exists only where the number of entities operating in the country is limited to one society per category of rights, as opposed to multiple societies representing the same type of rightsholders (e.g., authors of musical works). The possibility of parallel administration of the same rights by several competing organisations, if allowed, will undermine the significant progress achieved in Georgia so far.”

Pre-war Ukraine, which had up to 19 CMOs operating, has been a notorious example of the risks that arise when a one-stop shop system is not in place. Most of these CMOs lacked basic human resources and knowledge, causing severe harm through fragmentation, confusion and inefficiencies in collections.

In 2019, further complications arose in Georgia, creating uncertainty in collective management. Russian society RAO cancelled its reciprocal agreement with GCA. At the same time, GERA was founded. This has caused confusion among creators, disrupted collections and threatened stable collective management in Georgia.
VISUAL ARTS: MEXICO BOOSTS RESALE RIGHT CAMPAIGN UPDATE

Led by CISAC and European Visual Artists, the campaign for global adoption of the Resale Right is continuing at WIPO with the drawing up of an implementation toolkit by one of the leading academics on the issue, Professor Ricketson.

The toolkit, presented at the WIPO Copyright Standing Committee (SCCR), offers model provisions based on existing Resale Right schemes across the world. The Resale Right has been on the working agenda of the SCCR since 2017.

In Latin America, joint lobbying by CISAC Latin American AGP Technical Group and Mexican society SOMAAP, led to the approval and publication of official Resale Right tariffs by the Mexican Copyright Office. This follows 20 years of efforts to establish the Resale Right in Mexico. The tariffs will apply to any resale of original artwork by auction houses, commercial establishments, and art professionals. In Argentina, a new bill seeking to establish the Resale Right has been introduced to the government. CISAC will be monitoring and supporting these developments in Argentina, working in partnership with its creative council CIAGP.

In the Asia-Pacific, CISAC has lobbied the European Commission for implementation of the Resale Right in that region (Japan, Korea, and New Zealand among others) within the framework of EU trade agreement negotiations with third parties. This lobbying led to the Resale Right being introduced into the new trade agreement between New Zealand and the EU.

The formal signature of the FTA is expected to take place in 2023 and, once signed, both sides will begin their legal processes to bring the FTA into force. According to the FTA provisions, the Resale Right shall be implemented no later than two years after the date of entry into force.

In Africa, CISAC joined the Dakar Biennial and the Government of Senegal to launch the inaugural Ousmane Sow Resale Right Award. Senegalese artist Abdoulaye Ka received the award, which honours former CISAC Vice-President Ousmane Sow, in the presence of Senegal President Macky Sall.

CISAC Regional Director for Africa presents the Ousmane Sow Resale Right Award to Senegalese artist Abdoulaye Ka.
The campaign for fair audiovisual remuneration has advanced steadily in the year, with CISAC jointly organising a second international online event giving focus to the economic and cultural benefits brought by implementation of the right in countries in Europe and Latin America.

Screenwriters and directors are at the heart of the creative process in the audiovisual industry. However, in many countries their legal and economic protection does not adequately reflect their valuable role, particularly with the growth of audiovisual content in the streaming world. Europe and Latin America have the most developed legal environment and collective management practices for audiovisual creators. These regions have regulatory systems that are moving in the same direction: towards more statutory remuneration rights securing a fair remuneration.

Authors and their representative organisations met online in March 2023 to share their success stories and highlight how the law can best protect audiovisual creators. They focused on legislative successes in Colombia, Uruguay, Chile and Slovenia.

At the panel attended by nearly 300 experts, creators and policymakers, some established screenwriters and directors - Daniella Castagno, Henrique De Freitas Lima, Urša Menart and Aleksander Pietrzak – shared their personal experiences. They were joined by experts from the Latin American Audiovisual Authors Societies Federation (FESAAL), the Society of Audiovisual Authors (SAA) and CISAC. The event was moderated by Janine Lorente, an expert on audiovisual authors’ rights.

CISAC’s director of legal affairs, Cristina Perpiña-Robert Navarro, explained how audiovisual collections have traditionally under-performed compared with other repertoires. Despite the global popularity of TV and cinema and the rapid growth in subscription video during the pandemic, this sector still accounts for just 6.3% of global creator earning.

To watch the event, here are links to the Original recording (Passcode: wCb@2cH4) and the English recording.

Talks with Korean Copyright Commission
Support is also being given to the campaign in Korea. In November, CISAC welcomed a delegation from the Korean Copyright Commission (KCC) on the unwaivable remuneration right for audiovisual authors. Local authors’ society DGK is a provisional member of CISAC and is currently lobbying the Korean Assembly for the adoption of this provision into the country’s legislation.

The KCC delegates examined four recently published case studies that showed how the legislation had delivered audiovisual growth in Italy, Spain, Poland and Latin America with no negative economic effects.
GLOBAL COLLECTIONS REPORT: INSIGHT INTO STREAMING REMUNERATION TRENDS

The CISAC Global Collections Report continues to be the definitive data authority for the global author’s collective management sector. It is an advocacy resource as well as providing exclusive data and insight on the global market, and is used by members across the world for lobbying and educational purposes.

The 2022 Report shows royalty trends by repertoire, region and income stream, as well as best-practice case studies showing the work of member societies to grow revenues. Published in three languages, it shows 2021 collections back to growth but still 5.2% below pre-COVID levels.

The Global Collections Report also highlights key themes:

• CISAC members societies’ hard-won successes in digital licensing
• Digital’s importance in driving future collections growth
• The undervaluation of streaming for creators and how to improve this situation
• Multiple examples and case studies of the value of societies in remunerating and supporting creators.

CISAC President Björn Ulvaeus’ foreword, quoted in French daily newspaper Le Monde, summed up the message: “The streaming world is still unfinished business when it comes to ensuring a fair environment to earn a living.” CISAC Board Chair was quoted in Billboard pushing for higher subscription rates for music – another major theme of the Report.

The report attracted more than 250 articles in all languages, including Le Monde, Il Sole, EFE, Billboard, Variety.
NAVIGATING TIKTOK HEADS THE CIAM AGENDA

The International Council of Music Creators has held a series of well-attended online forums, its first online General Assembly including voting for a new Executive Committee (Exco), and the first face-to-face meeting in almost three years, in Rome in early December 2022.

The first online CIAM Forum, held in April 2022, featured Professor Daniel Gervais, Milton R. Underwood Chair in Law and Director of the Vanderbilt University Intellectual Property Program and Tommy Danvers from tokentraxx.com. They explained NFTs, and explored the impact of AI on music creators and copyright. A second forum in January focused on how creators can best use TikTok and the flow of related licensing revenues. Keynote speakers were TikTok's Head of Music Publishing, Licensing and Partnerships Jordan Lowy, and GEMA General Counsel Tobias Holzmüller.

The election of the new Exco in June brought a reorganisation of CIAM’s working groups (WG). Professional Development, Equity, Inclusion and Diversity, Financial Wellbeing of Music Creators, now join the AV, Governance and Presidents Working Group.

CIAM continues to support Alliance Partners around the world, including interventions in Vietnam, Chile and the United States, and attendance at the APMA meetings in Seoul in November 2022. Along with ALCAM, MCNA, PACSA, APMA and ECSA, the Ivors Academy and the African Music Academy have been regular attendees to CIAM meetings. CIAM also supports the #FixStreaming and Credits Due campaigns.

On a deeply sad note, we report the passing of our dear friend and colleague, CIAM Vice-President Jörg Evers in February. Jörg’s comprehensive knowledge of matters affecting music creators, and his passion and compassion for his fellow creators the world over will never be forgotten by all of us at CIAM.

Eddie Schwartz, President, CIAM.

Jörg Evers at CIAM’s 2018 General Assembly held in Mexico. ©CISAC

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Eddie Schwartz, President, CIAM.

Jörg Evers at CIAM’s 2018 General Assembly held in Mexico. ©CISAC
RESALE RIGHT, TECHNOLOGY AND INFORMATION EXCHANGE

The International Council of Creators of Graphic, Plastic and Photographic Artists (CIAGP) works to ensure rights are respected in an increasingly digital world. The council selected a new President and Rapporteur General to lead its work programme. Algerian French artist Kader Attia was elected as President. ADAGP CEO Marie-Anne Ferry-Fall was selected as Rapporteur General. At its annual meeting, CIAGP members discussed priorities including licensing digital platforms and the application of NFTs to visual arts.

At the European Union level, the CIAGP adopted a resolution urging the European Commission to enforce the transposition of the Directive on Copyright in the Digital Single Market in all member states that have not implemented the Directive.

In Latin America, joint lobbying with CISAC Latin American AGP Technical Group and SOMAAP led to the approval of official Resale Right tariffs by the Mexican Copyright Office.

The CIAGP working groups have improved technological tools and information exchange to facilitate works identification, enhance licensing, and ensure distribution accuracy. The Automated Image Recognition (AIR) tool has significantly increased efficiencies in identifying and tracking the use of visual works online. The working groups progressed the exchange of data through three databases.
## Membership by Region

**118 Countries/Territories - 227 Members**

### Europe

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### CANADA/USA

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### Members Reclassified to Provisionsals

- AAS (Azerbaijan), APSAV (Peru), BCDA (Cong), BGD (Greece, ISCAP (Beloe), BUEBRA (Berlin), BUDMA (Mal), BUTODRA (Togo, CMC (Camerone), COSOTA (Tanzania), CREAMAGEN (Chile), ECO (Saint Lucia), NAVO (Ireland), Kazak (Kazakhstan), OMDA (Madagascar), OTD (Turkey), SACER (Egypt), SACS (Seychelles), SACVEN (Venezuela), SASSUR (Suriname), SAVA (Argentina), SOCLADRA (Camerone), SOGEM (Mexico), UPI (Uganda), EAMCOPS (Zambia)

### Status within CISAC

- M = Member
- A = Associate
- P = Provisional

### Repertoire

- AV = Audiovisual
- AGP = Visual Arts
- L = Literature
- D = Drama
- NR = No Repertoire

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Note on categories of membership: CISAC full members classify as Collective Management Organisations and are required to meet CISAC’s professional rules and resolutions. Provisional members are on a two-year probationary period prior to full membership. In addition, CISAC accepts Clients, which are entities that are not members but manage rights on behalf of rightsholders.
# Membership by Region

118 COUNTRIES/TERRITORIES - 227 MEMBERS

## Status within CISAC

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

### ASIA-PACIFIC

17 countries/territories 30 members

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<th>Country/Territory</th>
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### LATIN AMERICA & THE CARIBBEAN

24 countries 47 members

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### AFRICA

29 countries 32 members

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### New CISAC members as of June 2022:

- **COSON** (Nigeria, M)
- **ODDA** (Djibouti, M)
- **RJR** (Russian Federation, AV, M)
- **SOMAS** (Mozambique, M)
- **UPRAVIS** (Russian Federation, AGP, M)
- **WAGAW** (United States, AV, D)

### Societies no longer CISAC members as of June 2022:

- **COSON** (Nigeria, M)
- **ODDA** (Djibouti, M)
- **RJR** (Russian Federation, AV, M)
- **SOMAS** (Mozambique, M)
- **UPRAVIS** (Russian Federation, AGP, M)
- **WAGAW** (United States, AV, D)

### Societies readmitted as Members:

- **MESAM** (Turkey, M)
- **MSG** (Turkey, M)

### CISAC Client RMES:

- **AllTrack** (United States, M)
- **CMRRA** (Canada, M)
- **DALRO** (South Africa, L, D, AGP)
- **ESMMA** (United Arab Emirates, M)
- **Hesperorp Ltd** (United States, M)
- **MCPS** (United Kingdom, M)
- **Novtisone** (Japan, M)
- **ORFUM** (Greece, M)
- **SESAC** (United States, M)
- **Soundtrack United Kingdom, M**
- **UNISON** (Spain, M)

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**MEMBERSHIP STATISTICAL DATA**

- **32** countries/territories
- **227** members
CISAC COMMITTEE STRUCTURE

- General Assembly
- Board of Directors
- Internal Audit Committee (IAC)
- Executive Governance Committee (EGC)

- CIAM
- Legal & Policy Committee (LPC)
- Music Repertoire Group

- CIAGP
- Communications Experts Group (CEG)
- Visual Arts Repertoire Group

- W&DW
- DLV Repertoire Group

- CTDLV

- African Committee
- Asia-Pacific Committee
- European Committee
- Latin American & the Caribbean Committee