

# CISAC

# ANNUAL REPORT

# 2024



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



# CONTENT

03 | Foreword by  
**Björn Ulvaeus**  
President of CISAC

05 | Foreword by  
**Marcelo Castello Branco**  
Chair of the CISAC Board

07 | Q&A with  
**Gadi Oron**  
Director General of CISAC

11 | **CISAC's** global network

13 | **CIS-Net** transfer completed,  
work starts on "**CIS-Net 2.0**"

15 | **ISWC** adoption progresses,  
benefitting composers  
and songwriters

19 | **AI** – setting the  
framework for creators

25 | **China:**  
working for growth and a strong copyright  
framework

29 | **Legal, Lobbying,  
Education**

- CISAC backs South Africa campaign against flawed  
copyright bill \_\_\_\_\_ 29
- Support helps win Audiovisual rights in Bulgaria \_\_\_\_\_ 31
- CISAC joins international action on Georgia \_\_\_\_\_ 32
- Steering improvements in Turkey \_\_\_\_\_ 33
- Chile: lobbying for visual artists' rights \_\_\_\_\_ 34
- Progress for private copying remuneration  
in West Africa \_\_\_\_\_ 35
- Collaboration with EU DG Trade \_\_\_\_\_ 37
- Education: CISAC backs WIPO for Creators \_\_\_\_\_ 38

39 | **General Assembly 2023** unites the CISAC community  
in Mexico

43 | **CISAC's** new repertoire groups get down to work

45 | **Resale right, AI and digital** top visual arts  
agenda

47 | **Audiovisual** fair remuneration  
campaign advances

49 | **CISAC Global Collections Report 2023:**  
key data and analysis

51 | **CIAM:**  
the global voice of music creators

53 | **Membership** by region

55 | **Management Team & Board**

56 | Credit



Foreword  
**Björn Ulvaeus**  
President of CISAC

# AI: WE MUST STAY UNITED AND KEEP THE CREATORS' SEAT AT THE TABLE

In a speech at last year's CISAC General Assembly in Mexico, I was asked to give insights on my experience of AI, its impact on creators, and how the creative sector should respond. I was speaking not only as President of CISAC, but also as a songwriter and artist who is intrigued and excited by the possibilities of AI to enhance our culture.

There is so much we do not know about AI and what it means for our future. But in the panels and discussions that followed, the Assembly was united on a common message, and it was one of great urgency.

Our message was that AI will bring the biggest revolution the creative sector has seen. To prepare, we must act now. We should not sit on our hands waiting to see how things evolve. We cannot let tech companies and policy makers sit at the decision-making tables while the creators are left outside the room. On the contrary, we must raise our voices so they are heard by governments at the highest level. We must be coordinated and united, looking for global solutions. And we must work within the CISAC community to protect the rights and the livelihoods of the millions of creators our societies represent.

That was one year ago. Since then, I'm pleased to say a lot has happened. We have taken our messages to regulators. We have sat with world leaders. We have issued many submissions in national legislatures. Despite the complexity of the issue, we have built our arguments around three core principles: the right of creators to authorise the use of their works; their right to be fairly remunerated; and transparency obligations supported by law, which AI operators must comply with when mining creators' works.

There is a long way to go, but the good news is that these efforts have shown positive results. Europe, as so often the standard-bearer for creators' rights, has adopted the EU AI Act, something I and CISAC's Vice-Presidents engaged in actively. Its provisions on transparency are a welcome step that can serve as a model for other territories. And there will be a lot more legislative activity in the coming months, with CISAC and its global network uniquely placed to lead the campaign.

Twelve months on from the Mexico GA, our challenge is still to give creators their seat at the table, as well as to shape legislation as it emerges. This Annual Report rightly reports on AI as a priority and explains what the steps will be.

AI can be a wonderful tool, but this must never be at the expense of creators' rights. The concept of copyright has had and has immense impact on culture and economy and must not be watered down by AI. We can only re-double our efforts to educate policy makers on this crucial message in the year ahead. We must stay united, coordinated and always with the true interest of the creator at the centre of our campaign. ●



# A CISAC WORK PROGRAMME DRIVEN BY CONSTANT CHANGE

Looking at our sector today, we are seeing the future unfolding before our eyes. An astonishing flow of new developments is constantly prompting us to adapt and reform our strategies, businesses, and societies.

To stay relevant in the face of all these changes, we must constantly challenge and transform our organisations and ecosystems.

CISAC is an enormous support in this process and has a vital role to play. It provides the ideal and only global platform for us to truly collaborate, get together, learn from each other's experiences, share and celebrate victories, and also learn from failures.

This annual report highlights the dedicated efforts of our community, guided by the CISAC Secretariat, to respond to our transforming environment. It shows how we are driving collections growth, fulfilling the ever growing need for fast and accurate data, and lobbying for the best government policies to protect our members.

Improving our use of data remains a top priority for CISAC. The quality and professionalism of data systems need to match the quality and professionalism of the repertoires we manage. There is no other route to follow if CMOs are to be competitive with the ever more numerous alternatives in the market place.

On the lobbying front, battles over copyright are happening all over the world, often requiring swift and robust responses. In copyright reviews, legislators are facing persistent calls to loosen and weaken our rights via new and broader exceptions. This demands round-the-clock attention to defend authors' rights and livelihoods.

Overall collections are hitting record levels, which is indeed encouraging for the future. Nonetheless, we must relentlessly prepare for the unprecedented challenges ahead – and, above all, as emphasised by the report, for the implications of generative AI. In this new era that is starting for the digital environment, it has never been more important that human artistry is legally protected and assured.

We must listen to the voices of those who create the intellectual property that fuels artificial intelligence platforms. We must get their message across to our regulators. There is no time to wait – we must mobilise.

The world of collective management is on a dizzying journey through all the issues documented in this report. And, as always, our solidarity and unity are our greatest strengths. We will continue to work together in the CISAC community, to keep performing, delivering results and reaching tangible milestones. With so many pressing issues to manage and fix, CISAC's international leadership in our sector remains as valued as ever. ●



# THE CISAC NETWORK IS A GUARDIAN FOR CREATORS

**Q&A WITH  
CISAC DIRECTOR GENERAL GADI ORON**

## **WHAT, FOR YOU, ARE THE HIGHLIGHTS OF THIS YEAR'S CISAC ANNUAL REPORT?**

**This has been a year of strong progress for our community – and of challenges as well.**

First and foremost, this was the year when discussion of the impact of generative AI on our sector really took off. Our members looked to CISAC to take a leadership role. This remains our top priority in 2024.

There was also a very important change in the ownership of CIS-Net, the tool which underpins members' global data exchanges. The system has now been transferred from FastTrack to CISAC. This will help us improve our services to members in the technology field.

We also provided a lot of lobbying support for many countries, responding to legislative initiatives around digital, AI and collective management. We are focusing on markets where CISAC's help can make a concrete difference.

In the past year, we have seen a remarkable recovery in global collections, which is a tribute to the resilience of our community. At the same time, partly because of this success, new commercial competitors are aggressively entering the market and that is creating new challenges for the traditional, non-profit collective management network. This is now a big part of our work.

## **WHAT ARE THE KEY DEVELOPMENTS ON AI?**

**AI is transforming our world, and I see CISAC's mission as being a global guardian of creators' rights.** We have worked relentlessly to guide the international centres of decision-making, such as the EU, WIPO, UNESCO as well as national governments. Our message is that human creators need to be protected and must be able to license their works and obtain information about their use. This is a critical moment to influence the regulation of AI in favour of creators.

In July 2023, we brought together a coalition of international rightsholders organisations and issued an "Open Letter" to governments. We laid down key principles and established a policy template focused on three priorities for creators: authorisation, remuneration and transparency. This was central to our campaign around AI that later continued with direct lobbying in many countries.

## DO YOU THINK POLICY MAKERS HAVE TAKEN ON BOARD THE MESSAGE ON AI?

**We have to educate policy makers on what is at stake for human creativity.** In the last year, together with CISAC President Björn Ulvaeus, we have met leaders and ministers from Belgium, Greece, China, Japan and Mexico. Particular effort was made prior to the adoption of the EU AI Act, the first major Regulation on this important issue that will no doubt serve as a precedent for policy makers internationally. I think copyright and creators' interests are now higher on the agenda of governments than before, but there is still a huge amount of education and advocacy to do.

## WHAT ARE THE HIGHLIGHTS ON THE TECHNOLOGY FRONT?

**Our mission here is to improve the data quality and the use of identifiers, so that we can support better and more efficient remuneration for creators.** The last year has seen a big step forward on two fronts. First, by completing the transfer of CIS-Net from FastTrack to CISAC, we have put the global systems under CISAC's control for the first time. This places us in a position to draw up a roadmap towards the future, to respond to members' business needs in the years ahead.

Second, adoption of the ISWC is steadily extending across the music value chain. It is increasing among publishers and we now have agreements with a number of Digital Service Providers to access the codes as well. We are also supporting the efforts among societies to issue the codes at the point of release of a song.

## WHAT DEVELOPMENTS HAVE THERE BEEN AROUND GOVERNANCE?

**We have a daily caseload of actions supporting individual members,** in Turkey, China, Georgia and many other countries. We've made particular progress in managing the issues around CISAC Clients. The experience we've gained over several years puts us in a better place to monitor Clients' use of our information systems, and to evaluate their compliance with the agreed terms and conditions. As more commercial entities enter our world, we are more attentive in the way we address the use of our services.

## HOW ARE CISAC'S LOBBYING EFFORTS EVOLVING?

**More and more governments are focusing on copyright matters and that means more requests for us to intervene locally.** We show many examples in this Report, including on countering the damaging copyright Bill in South Africa, working on the resale right in Chile, or implementing EU directives in Bulgaria. We are also continuing to build partnerships with international agencies such as WIPO, UNESCO, ARIPO and OAPI. Our President and VPs have brought the voice of prominent creators to numerous platforms, and I'm extremely grateful for their support.

## WHAT ARE THE PRIORITIES LOOKING FORWARD?

**It is clear from our members that AI is going to stay top of the agenda.** It's a fast-moving target, with legislative developments in many countries which brings growing demands for CISAC's support. Another key project for us is designing the future of CIS-Net.

Our community is working in an environment that is changing dramatically. Competition is increasing, bringing new pressures. Despite that, I am optimistic about the future. Our members are embracing change, while at the same time working to show that, despite growing competition, it is they who can lay claim to being the true home for authors. ●

"AI is transforming our world, and I see CISAC's mission as being a global guardian of creators' rights."

# CISAC's global network



# CIS-Net

## CIS-Net transfer completed, work starts on "CIS-Net 2.0"

**CIS-Net provides the essential standardised information that enables the efficient sharing of documentation on musical works and audiovisual cue-sheets between societies.**

After two decades of ownership by FastTrack, a historic change was achieved in the management of the global CIS-Net system in 2023 as the intellectual property of the system was successfully transferred to CISAC.

The transfer gives CISAC full control over the running of the network and enables future adaptation of CIS-Net to meet societies' changing business needs. The transfer was completed smoothly in December 2023, without disruption of normal services to members. This new development lays the foundation for a more business-focused review of CIS-Net's role in supporting societies' business strategies.

The transfer now complete, CISAC is reorganising its internal structure and resource, hiring a new Technology Lead and Program Manager, and preparing for the launch of "CIS-Net 2.0". This new project will review requirements to improve CIS-Net systems, and develop a roadmap to deliver future systems, developments and a support model.

### The CISAC CIS-Net team

- Sylvain Piat** - Director of Business & Technology
- Miriam Orozco** - Membership Manager (Admin of CIS-Net accounts)
- Moaiz Ben Dhaou** - Technical Lead
- Yann Lebreuilly** - Programme Manager
- Lei Zheng** - CIS-Net Developer
- Gonzalo Rodríguez Píriz** - DCI Developer

### A new governance

Member societies are highly engaged in the day-to-day governance of CIS-Net. Under the leadership of the Music Repertoire Group, a new Data & Technology Steering Committee (DTSC) was formed, composed of 13 members: APRA-AMCOS, ARTISJUS, ASCAP, COMPASS, GEMA, KOMCA, PRS for Music, SACEM, SACM, SADAIC, SGAE, SIAE and SOCAN.

### CIS-Net in Numbers

- 110 million** works across **27 nodes** and **117 societies**
- 163 million** searches for works in 2023
- 6.1 million** cue-sheets headers in the AV Index

### CIS-Net is available to creators and publishers

The so-called CIS-Net RHA (Rights Holders Access) version of CIS-Net is available to creators and publishers via their societies of affiliation. It helps rightsholders to access data on their own repertoires throughout the world. Further improvements are being made to make this access more efficient, such as IPI API access or IPI contextual search using the ISWC database. ●



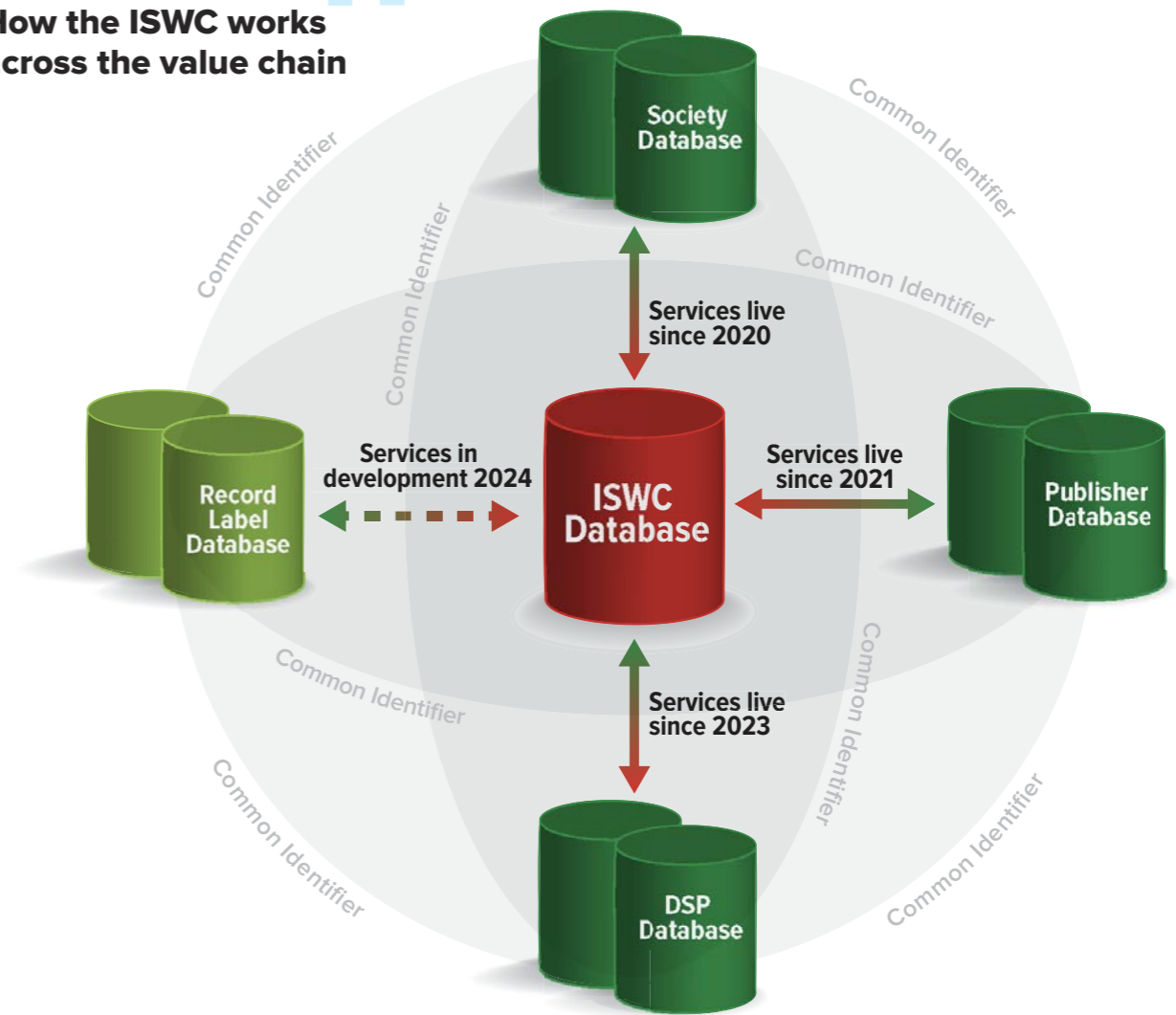
# ISWC Network

## ISWC adoption progresses, benefitting composers and songwriters

CISAC's work to extend the adoption of ISWC aims to put remuneration more quickly and accurately in the pockets of music creators. Already provided to CMOs and publishers, new services are now being delivered to DSPs and tech companies, and allocation via music labels is also being developed.

Since a major upgrade of the ISWC in 2020, CISAC has been steadily pushing forward a strategy to have the music identifier implemented across the music value chain. While adoption grows among societies and publishers, the next stage involves enabling use of the ISWC by third parties including DSPs and tech companies. In parallel, CISAC is supporting an important project to align the ISWC with the recording industry code ISRC and issue the works identifier far earlier in the release of a song.

### How the ISWC works across the value chain



### Pushing out to publishers ...

The ISWC was comprehensively overhauled in 2020 to be faster and more accurate and efficient. It provides two key services: the **Resolution Service** for back-catalogue works, allowing publishers to match and correct their own information against the ISWC database.

The **Allocation Service** enables publishers to get an ISWC immediately on the release of a song once they have song titles, songwriters and IP Name numbers.

Use of the publisher services continues to increase. There are now 31 publishers actively using the service, which must be accessed via a society. This includes large publishers e.g., BMG, Kobalt, Peermusic, Sony, Universal and Warner. 329,000 ISWCs were allocated via the IAS from January to December 2023.

Publishing software companies have adapted the services to their systems: these include Music Maestro, Curve Royalties and ALV.

### Three key targets for the ISWC:

- **CISAC societies** create ISWCs and retrieve existing codes in bulk.
- **Publishers** create ISWCs before registering works and retrieve it for back catalogue.
- **DSPs and tech companies** retrieve ISWCs and metadata in bulk.

### ... and tech firms, DSPs

CISAC is now also prioritising extending the ISWC to third parties. For the first time tech companies and DSPs will be able to incorporate ISWC data into their own services and include the relevant information in data exchange with societies. News about companies using the service will come in 2024.

### Linking ISWC and ISRC—CISAC supports “Proof of Concept”

While extending adoption of the ISWC across the value chain is a key priority, so too is aligning the assignment of ISWC with that of the recording industry’s ISRC so that the works code is allocated at an earlier stage—at the moment of a song’s release. Linking the two identifiers at the time of release would be a major improvement in the system, and CISAC is working in collaboration with several societies to advance towards this objective.

In September 2023, PRS for Music, with support from CISAC, launched its “Proof of Concept” project. This aims to give music uploaders a simplified way to include an ISWC, alongside the existing data they already provide to streaming services,

After the success of the project, CISAC is now implementing the service in the ISWC system, involving several societies, publishers and labels. Bringing together the ISWC and ISRC at the point of release of a song has a huge potential for creators and rightsholders and would be a giant leap forward for the industry, as a whole.

### ISWC in Numbers

- more than **78 million** ISWCs issued.
- **24 million** assigned centrally since the 2020 upgrade.
- more than **259 million** submissions processed.



Announcing the completion of the GDSDX system at a CISAC regional meeting in December.

### GDSDX in Asia

The separate data-matching system under development in Asia, named GDSDX, is progressing well with CISAC’s support. A project group of five societies reported the final stage of the system development at the CISAC Asia-Pacific Regional Committee in Jaipur in December 2023.

Participating societies have contributed their matched data for YouTube, Spotify and Apple Music in the GDSDX platform. The system development was completed by the end of January 2024 and a further five Asian societies joined the system in 2nd quarter 2024. It is planned to extend GDSDX to societies outside Asia in the 3rd quarter 2024. ●

“Bringing together the ISWC and ISRC at the point of release of a song has a huge potential for creators and rightsholders”

Gadi Oron, CISAC Director General



# AI – setting the framework for creators

**Artificial intelligence is set to be the most important revolution the creative sector has ever seen. Putting creators at the centre of debate and regulation on AI is CISAC’s top priority.**

## Getting creators a seat at the table

CISAC has shouldered a global leadership role in defending creators’ interests on AI in the main centres of policy- and decision-making around the world. The Confederation has worked with its Presidency, partner creators, members and sister organisations to put creators’ interests at the top of the agenda of policymakers.

CISAC’s activities on AI have evolved rapidly, starting with key principles to guide policymakers and evolving to legislative submissions in several jurisdictions.

CISAC’s President Björn Ulvaeus, SOCAN and APRA AMCOS CEOs Jennifer Brown and Dean Ormston, singer-songwriter and BUMA Vice-Chair Arriën Molema and visual artist Jorge Suarec spoke at an AI panel at the CISAC GA, moderated by CISAC’s Constance Herreman Follain.

A key milestone was reached at an inspiring panel at the General Assembly in June 2023, in which CISAC President Björn Ulvaeus joined society heads and creators in a rallying call for creators to have “a seat at the negotiating table” (see photo).

Three key principles were articulated, which remain the foundation of CISAC’s advocacy. They underpin the text of an Open Letter issued to governments in July. This was organised by CISAC with support from an alliance of rightsholders groups.

- **Authorisation:** creators must have the right to license the use of their works by AI tools.
- **Remuneration:** creators must be paid for such uses.
- **Transparency:** AI providers must be obliged to inform on the training of copyrighted works.



*“The undersigned organisations and entities, which represent over 6 million artists, creators, performers and publishers globally, call upon governments and decision-makers to commit to developing and adopting policies and legislation that are consistent with the following seven principles...”*



CISAC's open letter was leveraged by societies worldwide.

These key priorities have been conveyed in multiple meetings with governments and on policy platforms throughout the year. President Björn Ulvaeus and DG Gadi Oron have met with heads of state and senior ministers in countries including Mexico, Greece, Belgium, China and Japan.



CISAC's DG and President met Greek Prime minister Kyriakos Mitsotakis.

CISAC Vice-President Ángeles González-Sinde Reig carried the message to a major UNESCO panel on AI in the film sector in October. Speaking on a panel of enormous expertise, entitled “Film Sector on the Frontlines”, she passionately championed the responsible and ethical use of AI in the audiovisual sector. All panellists stressed the urgent need for policymakers to establish guidelines and craft regulations and frameworks that protect creators' rights and maintain a global level playing field.



CISAC VP Ángeles González-Sinde Reig called for ethical usage of AI in the film industry at a UNESCO panel. “If I use AI in my job, I have no guarantee I am not plagiarising a colleague.”

### Lobbying and advocacy

Governments and international agencies are rapidly turning to legislation on AI. This brings both positive and negative implications and requires substantial submissions to protect the interests of CISAC's members. At the end of 2023, CISAC joined GESAC to lobby for the **European Union** draft AI Regulation to include obligatory transparency rules for AI operators.

*“We can't afford to sit on our hands and wait to see what happens. We need to be the leaders in finding the solutions in matters concerning our creators.” - Björn Ulvaeus, President of CISAC*

Bringing a global voice to the debate, CISAC's President and Vice-Presidents, in a [joint letter](#) to the ambassadors of the EU Council, said: "We urge the EU to ensure that the AI Act addresses the need for transparency by AI operators and requires them to comply with existing copyright law."

### CISAC Presidency asks for Europe to put transparency and creators' rights at the heart of the EU AI Act



CISAC's presidency lobbied the EU for transparency obligations.

The message was reinforced when CISAC's President met the Prime Minister of **Belgium** (the incoming EU Presidency) Alexander de Croo in the days before the final vote on the EU Regulation. Despite earlier opposition from some governments, the text of the EU Regulation—including the transparency rules called for—was adopted by the Council. CISAC and a coalition welcomed adoption of the Act by the European Parliament in March.



Björn Ulvaeus met Belgian PM Alexander de Croo as the country assumed the EU Presidency.

CISAC has supported members with submissions in other territories too. The Legal Policy team prepared two [substantial contributions](#) to the **US Copyright Office** (USCO) Notice of Inquiry regarding copyright and AI at the end of last year. Responding to a Voluntary Code of Conduct and public consultation in **Canada**, CISAC sent a [contribution](#) regarding the use of copyright-protected works in the training of AI systems; authorship and ownership rights related to AI-generated content; and liability, especially when AI-generated content could infringe on existing copyright-protected works.

In Asia, many governments are considering legal reforms in response to the growth of AI technologies. In **Japan**, CISAC is especially supporting JASRAC as it opposes a broad exception Text and Data Mining (TDM) that has been assessed as having a harmful impact on creators. Priority targets for CISAC's support also include **Korea** and **China**.

CISAC also pursues important partnerships with WIPO and UNESCO, two key drivers of debate and policy. In February, Björn Ulvaeus [addressed](#) ministers and ambassadors in a keynote video speech at UNESCO's Global Forum on the Ethics of AI.

### Licensing and remuneration

CISAC, like its member societies, embraces the possibilities of AI to grow the collections and income of creators. The Confederation is assisting in bringing insights for members on the different licensing and remuneration options.

The legal and technical feasibility of such licensing and remuneration schemes have been the subject of preliminary discussions in different CISAC committees. It will be an urgent priority for CISAC and its membership in 2024.

CISAC's position, as reflected in the principles set out in its July 2023 [Open Letter](#) on AI, is that licensing solutions should be available for all potential exploitation of copyright works and data by AI systems. The Legal Policy Committee and the AI licensing group have started discussing these aspects and concluded that the use of repertoires in training AI tools should be subject to a licence. ●



# CHINA: working for growth and a strong copyright framework

**After the pandemic, CISAC has re-engaged with government and local societies to build relationships, lobby for creators' rights and grow the market.**

China is one of the top priorities of CISAC's work on market development. Re-engaging after the pandemic, CISAC's DG and team met twice with Chinese ministers and senior copyright officials in 2023, in Paris and Chengdu. A multi-pronged mission to China in November included a keynote speech by Gadi Oron at the biennial China International Copyright Expo.

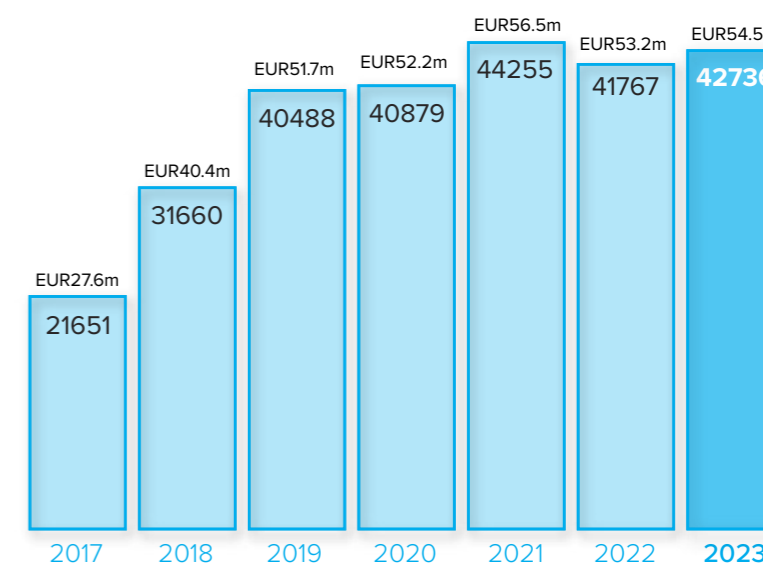
China has seen spectacular collections growth, but there is room for substantial further expansion, especially in digital. CISAC's efforts are focused on lobbying for stronger copyright regulations and supporting member music society Music Copyright Society of China (MCSC) in pushing for licensing agreements with digital services.

## Fixing barriers to digital growth

Improvements in the operations of MCSC, combined with sharply increased digital collections, doubled the society's revenue from EUR27.6m in 2017 to EUR54.5m in 2023. While this reflects the successful transformation of China to a licensed and protected market environment, there are key challenges ahead for the collective management landscape.

Revenue growth stalled in 2023 as digital income fell sharply due to the lack of licensing agreements with major DSPs including Tencent and NetEase. This is a key barrier to growth in digital collections. MCSC has sought help from CISAC and sister societies to pressure the platforms to obtain licences, which have not been renewed since 2021.

MCSC's Licensing revenue - 2017 to 2023 (CNY 10,000)



## A transformed rights landscape

On the copyright front, following the update of the copyright law in 2020, CISAC is working, alongside MCSC, for further legislative changes that would help strengthen China's copyright protection regime. The key priorities in China are:

- **More legal certainty for music creators:** clarification that creators of music in audiovisual works do not lose their rights to the film producer.
- **Fair licensing by digital platforms:** support for efforts by MCSC to require DSPs to renew their licences.
- **China's support for CMOs internationally:** CISAC is working to promote joint activities between the Chinese government and governments in South Asia and Africa on copyright and collective.
- **Visual arts and resale right:** working closely with Chinese visual arts CMO ICSC and lobbying for the introduction of artists' resale right in China.

## China International Copyright Expo

CISAC's DG discussed CISAC's China priorities in a series of meetings and speeches in November 2023. The China International Copyright Expo, organised by the National Copyright Administration (NCAC) with the support of WIPO, is a major international and national event focused on the development of copyright industries in China.



CISAC DG and member society representatives meet with NCAC Vice Minister Zhang Jianchun and senior staff.

The DG's [keynote speech](#) highlighted the work of the NCAC to strengthen copyright protection and enforcement. "CISAC is committed to maintaining that collaboration, and the China International Copyright Expo is an important opportunity to look at how we can work together to further develop the cultural industries and the creative sector."

The visit also included a meeting with Vice Minister Zhang and senior copyright officials, coinciding with celebrations of the 30<sup>th</sup> anniversary of MCSC.

## Enhancing China's international ties and collective management

CISAC's China mission also focused on expanding international cooperation, best practice exchange and technical training between China and other markets. This included a [keynote speech](#) at a Forum on Sino-African Copyright Cooperation in Chengdu, which brought together Asia-Pacific and African collective management societies.

Oron highlighted the role CISAC can play in encouraging stronger international ties for China in the collective management field. "We bring together the expertise and experiences of our members in different regions and countries. Collections in the Africa region could grow in a similar way to what has been seen in China in the last decade. And we believe that China has a valuable role to play in that mission."

## Training of African CMOs in China

Further strengthening China's global links in the copyright field, MCSC signed reciprocal agreements with ten African societies at a training seminar organised by CISAC in Chengdu.

The seminar brought together heads and senior executives of African and Asian CMOs, with the overall objective of best practice exchanges to develop the digital market for creators.



African CMOs' heads at training seminar in Chengdu.

The training, involving MCSC, MACA and KOMCA, as well as CISAC, included sessions on broadcast licensing, distributions, governance, events licensing, documentation, relations with DSPs and the recently-launched data exchange system GDSDX. ●

# LEGAL, LOBBYING, EDUCATION

**CISAC uses its global authority and influence to support the lobbying campaigns of its members in many countries. It also intervenes with submissions, advising policymakers on rights issues and proposing amendments to copyright initiatives that would otherwise weaken the position of creators.**



## CISAC backs South Africa campaign against flawed copyright bill

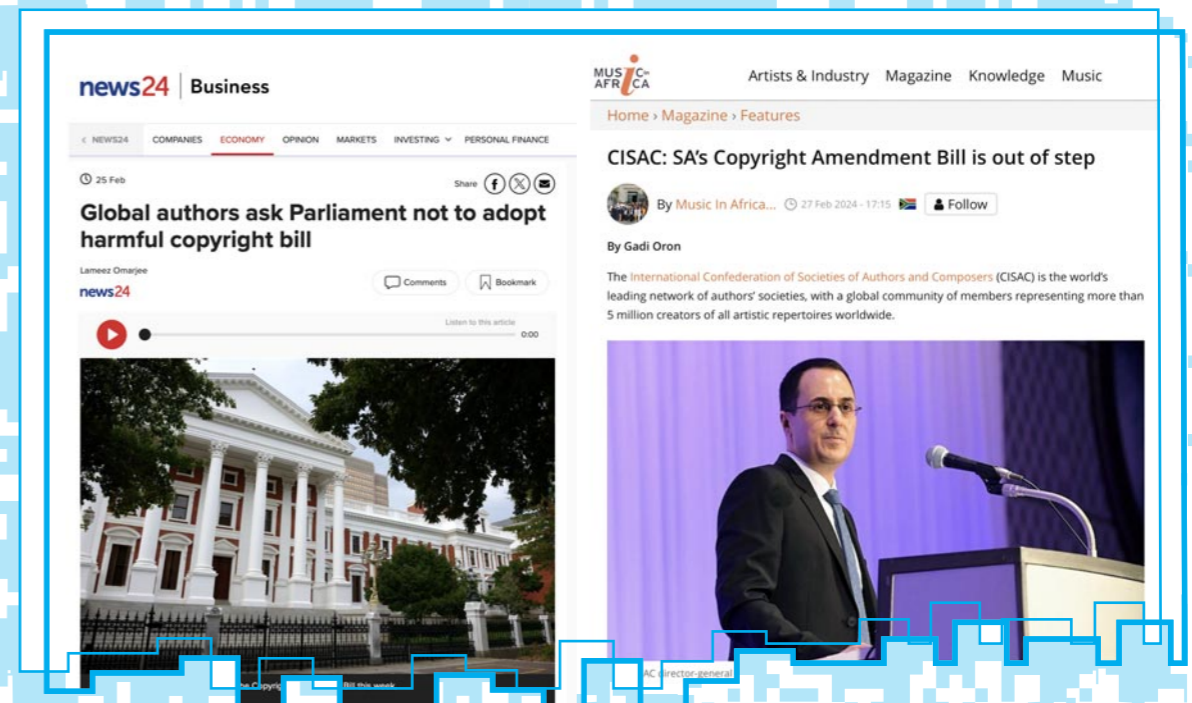
The first comprehensive modernisation of South Africa’s copyright law in 50 years activated a vocal grassroots campaign of opposition, led by the country’s CMOs and supported by CISAC. The Copyright Amendment Bill was adopted by the National Assembly in February 2024 despite widespread protests at its weaknesses. The Copyright Coalition (CCSA) campaign, led by SAMRO, remains focused on persuading the South African President against signing the Bill.

“This excessive focus on exceptions, instead of the rights of creators, is not what the function of a new copyright law should be.”

Gadi Oron, CISAC Director General

**LEGAL, LOBBYING, EDUCATION**  
CISAC backs South Africa campaign against flawed copyright bill

Since the beginning of the legislative process, CISAC has amplified the criticisms of the CCSA outlining major flaws in the draft legislation. The Bill sparked extensive public debate and media coverage in the lead-up to adoption by the Assembly. Statements by CISAC and CCSA were prominently featured in broadcast and national news, alongside an appeal by CISAC Vice-President Yvonne Chaka Chaka. “If adopted, the Bill will harm South Africa’s creative community, devalue creators’ works and be out of step with international best practice,” declared CISAC’s DG in a well-publicised statement before the vote on 28 February 2024.



Three key failures in the Bill were targeted by CISAC and the local campaign:

- An excessive focus on exceptions opening up many new uses for which creators will no longer have the right to earn royalties.
- A clumsy “fair use” exception that will lead to uncertainty and burdensome litigation.
- Inconsistency with international best practice in copyright law.

CCSA continues to work to improve the legislative environment in South Africa, supported by CISAC. “South African creatives will continue advocating for a more balanced and thought-out approach to copyright reform.” ●



## Support helps win audiovisual rights in Bulgaria

Following sustained lobbying by CISAC and its partners, the Bulgarian Parliament formally adopted the EU SatCab II and Digital Single Market directives on 23 November 2023. These vital rulings bring Bulgarian audiovisual creators' rights in step with their European counterparts and represent an important milestone for the country.



Delegations of CISAC's CTDLV and the Bulgarian Parliament met on 10 November 2023 to discuss the EU SatCab II and Digital Single Market directives

Bulgaria has until now been the only EU member state where the retransmission of audiovisual works routinely occurs without any royalty payment. This has impacted the livelihoods of both domestic and foreign creators and drawn criticism from CISAC, its local member societies FILMAUTOR and MUSICAUTOR, and its sister organisations GESAC and SAA.

In addition to lobbying for this unwaivable right to remuneration and effective cable retransmission regime, the group also proposed the adoption of a meaningful private copying scheme and an efficient tariff-setting mechanism into the country's copyright legislation. The parliament is expected to discuss these revisions in the coming months. ●

## CISAC joins international action on Georgia

In February 2024, CISAC joined international copyright organisations IFRRO, SCAPR, IMPF and IFPI in [addressing a letter](#) to Georgia's rights agency questioning the integrity of their recent CMO accreditation process.

The coalition called on the accreditation body SAKPATENTI to reverse its arbitrary elimination of CISAC member GCA (Georgian Copyright Association) and of GNRA (Georgian Neighbouring Rights Association) from the process. This will restore fair competition in the interests of domestic and international rightsholders.



The appeal comes after controversial amendments to the Georgian Copyright Act were passed in July 2023, and aims to preserve the effectiveness of the country's "one-stop shop" licensing solutions.

GCA represents music, dramatic and literary repertoires and has been the leading CMO in the Caucasus and Central Asia region for many years. It has consistently implemented best practice, and improved operations despite political and economic challenges. In 2022, it increased collections by 75% to EUR1.4m.

Until clarification is received, CISAC members have been advised to object to the automatic transfer of their reciprocal agreements from GCA to IPOA, the only organisation that was accredited in December 2023. ●

## Steering improvements in Turkey

In 2022, Turkish member societies MESAM and MSG were readmitted to CISAC after implementing a series of recommendations. Since then, the situation for the country's music creators has continued to improve.



Workshop on Copyright and Licensing Practices in the Field of Radio and TV Broadcasting, 17 October, 2023.

A landmark licensing scheme to guarantee royalty payments from hotels and resorts was achieved with the support of the Ministry of Culture and Tourism. This has helped drive exponential growth in these revenues. A CISAC-supported event with broadcasters in October 2023 helped finalise negotiations that delivered a significant back payment.

Further improvements have come from the merger of the two societies' databases, as part of their comprehensive co-operation process. Some two million composition titles were combined last year with a new joint CIS-Net node being opened in February. This will increase the speed, accuracy and efficiency of distribution for local and foreign rightsholders.

New objectives were agreed upon during a CISAC visit to Istanbul in February. They include a single set of distribution rules for both societies and a code of ethics. ●

## Chile: lobbying for visual artists' rights

CISAC is supporting Chilean visual arts society member CREAIMAGEN as it lobbies the Senate for prompt approval of the draft law reform introducing the resale right.



Artists and advisors from CREAIMAGEN meet with Senator Alfonso de Urresti.

The draft law, known as "Balmes Bill", is named after renowned artist and first CREAIMAGEN President, José Balmes. It would lead to a more modern and effective application of the resale right in the country's intellectual property law.

The bill was approved in the Chamber of Deputies in 2021 and accepted for discussion in the Senate chamber, but further progress has been slow. CISAC has provided support via a resolution of its Latin American and Caribbean Committee and presentations before the Culture Commission of Deputies and the Senate. The bill is currently in the final stage of the legislative process for approval, which will benefit both Chilean and foreign visual arts authors. ●

## Progress for private copying remuneration in West Africa

The initiative of the West African economic bloc (West African Economic Monetary Union, WAEMU) to introduce private copying levies for creators across the region has moved into a new phase, with CISAC taking the lead at an implementation and strategic planning seminar in Abidjan (Côte d'Ivoire).

In September 2023, the Council of Ministers of the eight WAEMU member states unanimously adopted a new Regional Directive harmonising rules on private copying. CISAC has played a key role in advising on this legislation, which promises increased revenues to creators and creative industries. Only two countries in the eight-member UEMOA—Burkina Faso and Côte d'Ivoire—currently have a functional private copying scheme.



CISAC VP Yvonne Chaka Chaka at Private copying implementation regional seminar, Abidjan (Côte d'Ivoire).

In February, CISAC organised a regional planning seminar in Abidjan attended by government officials, enforcement agencies, CMOs and CISAC Vice-President Yvonne Chaka Chaka. In a keynote address to the seminar, she paid tribute to the regional community for helping reward creators with a new remuneration stream.

She also called for the Directive to be implemented as a “fast track” priority in each of the member states. This involves technical cooperation between the relevant parties including CMOs, hardware and device importers, policymakers and enforcement agencies. Training is needed to prepare customs officials, as is an education programme that is supported by government, to ensure public understanding of the benefits of the private copying system.

The Directive applies a levy on manufactured or imported devices with storage capacities to compensate creators for the private copying of their works. Once properly implemented, this is expected to have a significant impact on local societies and rightsholders.



Private copying levies deliver significant remuneration to creators of music and other genres internationally. CISAC's [Global Collections Report for 2023](#) shows that private copying raised income of EUR368m for creators globally in 2022. CISAC is also working to extend the private copying initiative to other parts of the Africa region. ●

**“We need to put in place and enforce policies which protect creators. They are part of a value chain which contributes to the socioeconomic development of our countries - in Côte d'Ivoire and in Africa.”**

Yvonne Chaka Chaka, Vice-President of CISAC

## Collaboration with EU DG Trade

CISAC continues to nurture strong relations with the European Commission's Directorate-General for Trade. EU trade agreements are a lever for securing high standards of copyright enforcement internationally.



In May, the EU published its report on **IP rights in third countries**, which reflected many of CISAC's comments on individual countries. CISAC requested an improved tariff review regime in **Taiwan** and argued for the importance of implementing an effective artists' resale right.

On **Vietnam**, concerns were expressed regarding the introduction of a compulsory licensing scheme that could limit the moral rights of authors to authorise or prohibit the use of their works. Further afield, the broad exception being introduced in **Costa Rica** to authors' communication to the public right was also raised.

The need to extend copyright term of protection from 50 to 70 years in a number of territories was also highlighted.

CISAC also alerted EU representatives on significant collective management problems in **Moldova** caused by its inefficient legal framework. ●

## Education: CISAC backs WIPO for Creators



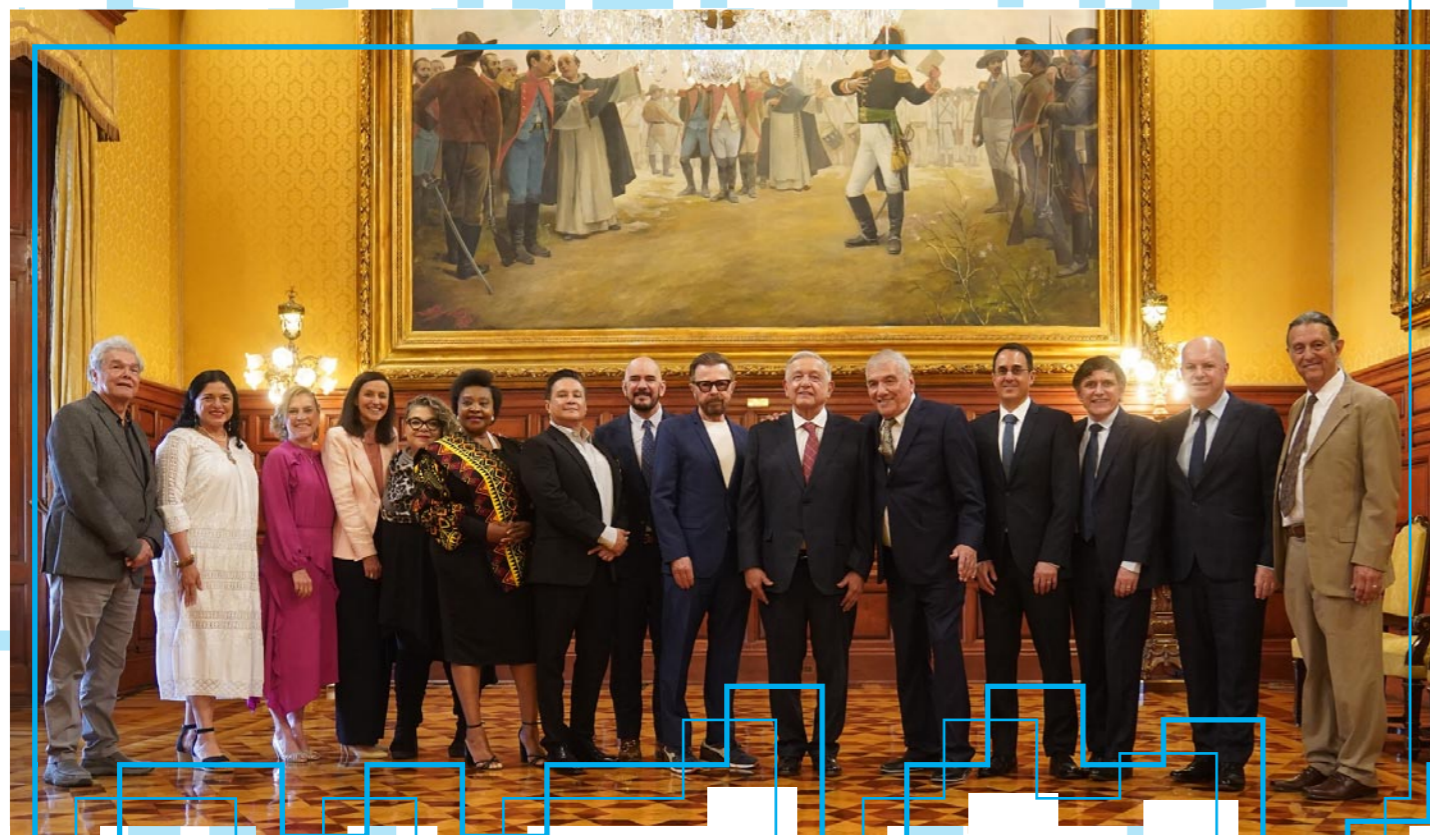
CISAC President Björn Ulvaeus speaking at a WIPO for Creators' CLIP launch ceremony at WIPO's headquarters, Geneva.

CISAC continues to support and advise **WIPO for Creators**, a new educational online platform to help creators and performers better understand their intellectual property rights. The Confederation has been closely involved from the project's inception, providing funding and acting as an advisory board member.

CISAC President Björn Ulvaeus joined the WIPO for Creators initiative at a ceremony in Geneva on 17 November 2023 to launch its new educational platform. The "Creators Learn Intellectual Property" (CLIP) website, supported by many organisations across the music sector, aims to inspire and empower creators around the world by raising awareness of their rights.

The site is located at [www.goclip.org](http://www.goclip.org) and already contains more than 100 educational articles. These are initially focused on the music sector but will soon be expanded to cater for other repertoires. Translation into six languages is also scheduled to follow in 2024.

Speaking at the launch, CISAC's President said, "I don't envy artists and songwriters who are trying to make it in today's world because it's much harder and more complex. Helping them understand the complexities of the creative industries will enable them to maximize the value of their creations." ●



CISAC's delegation meet Mexican President Andrés Manuel López Obrador in Mexico City.

# GENERAL ASSEMBLY 2023 unites the CISAC community in Mexico

**Gathering in Mexico on June 2023, CISAC's General Assembly was hosted by SACM and attended by heads and senior representatives of more than 70 societies covering all regions and repertoires of the world.**

After a four-year gap imposed by the pandemic, CISAC's 2023 General Assembly made up for the lost years with a programme that included a meeting with the Mexican President, panels led by CISAC's Presidency and society heads, and sharing of expertise on strategies in response to AI.

Keynote speeches addressed CISAC's mission and work programme, with a special focus on improving the efficiency of the global network.

Before the GA's internal business, a delegation of creators and society heads met with Mexican President Andrés Manuel López Obrador and the First Lady. The President gave his full commitment to supporting culture and the creative industries and to protecting authors' rights.



After a welcome speech by SACM Chair **Martín Urieta**, SACM General Manager **Roberto Cantoral Zucchi** highlighted Mexico's extraordinary cultural contribution and the need for global unity in the CISAC network: "It is crucial for us to work together with the least developed authors' societies, in order to promote the growth of powerful collective management organisations."

CISAC's President **Björn Ulvaeus** delivered an address heavily focused on AI. "My message to you here is: we can't afford to sit on our hands and wait to see what happens. We need to be the leaders in finding the solutions in matters concerning our creators."

CISAC Board Chair **Marcelo Castello Branco** spoke of the enduring core strengths of CISAC. "Part of the power of CISAC is having a presence in all corners of the world ... when we speak to governments or international agencies like WIPO and the UN, we speak for all repertoires and that is our greatest strength."

DG **Gadi Oron** outlined the conclusions of CISAC's strategic review, now completed. "If we want to survive and remain relevant—as societies, as a community and as the guardians of creators' interests—we must tackle the challenges that this transformation brings. We must stay ahead of the curve."

## New Vice-Presidents elected

Japanese painter **Kazuhiko Fukuoji** and talented Spanish screenwriter and director **Ángeles González-Sinde Reig** were elected as CISAC Vice-Presidents for the 2023–2026 term.

The 2023 General Assembly saw a change in format from previous years with panels formed by society heads and experts that are dedicated to CISAC's key activities.



## Sharing expertise: members join panels

In a panel moderated by CIAM President **Eddie Schwartz**, CISAC President **Björn Ulvaeus** and Vice-President **Yvonne Chaka Chaka** discussed how songwriters can achieve sustainable success and longevity in their music careers.

State intervention, digital licensing and audiovisual rights campaigns were the other popular topics among many societies. Panellists from Latin America, the Asia-Pacific and Europe discussed visual arts licences and campaigns.

The final panel saw CISAC President Björn Ulvaeus joining Board members and creators in a debate on the future of **creativity and AI** (see pages 19-24).



The General Assembly closed with heartfelt thanks to the meeting's host, SACM. A video of highlights of the event, including a film of the concert performance of the music of Arturo Márquez, conducted by the composer and accompanied by a children's choir singing in luminous traditional costume, is available.



[Watch the zoom recording.](#)

[Full photo gallery for the CISAC General Assembly.](#)

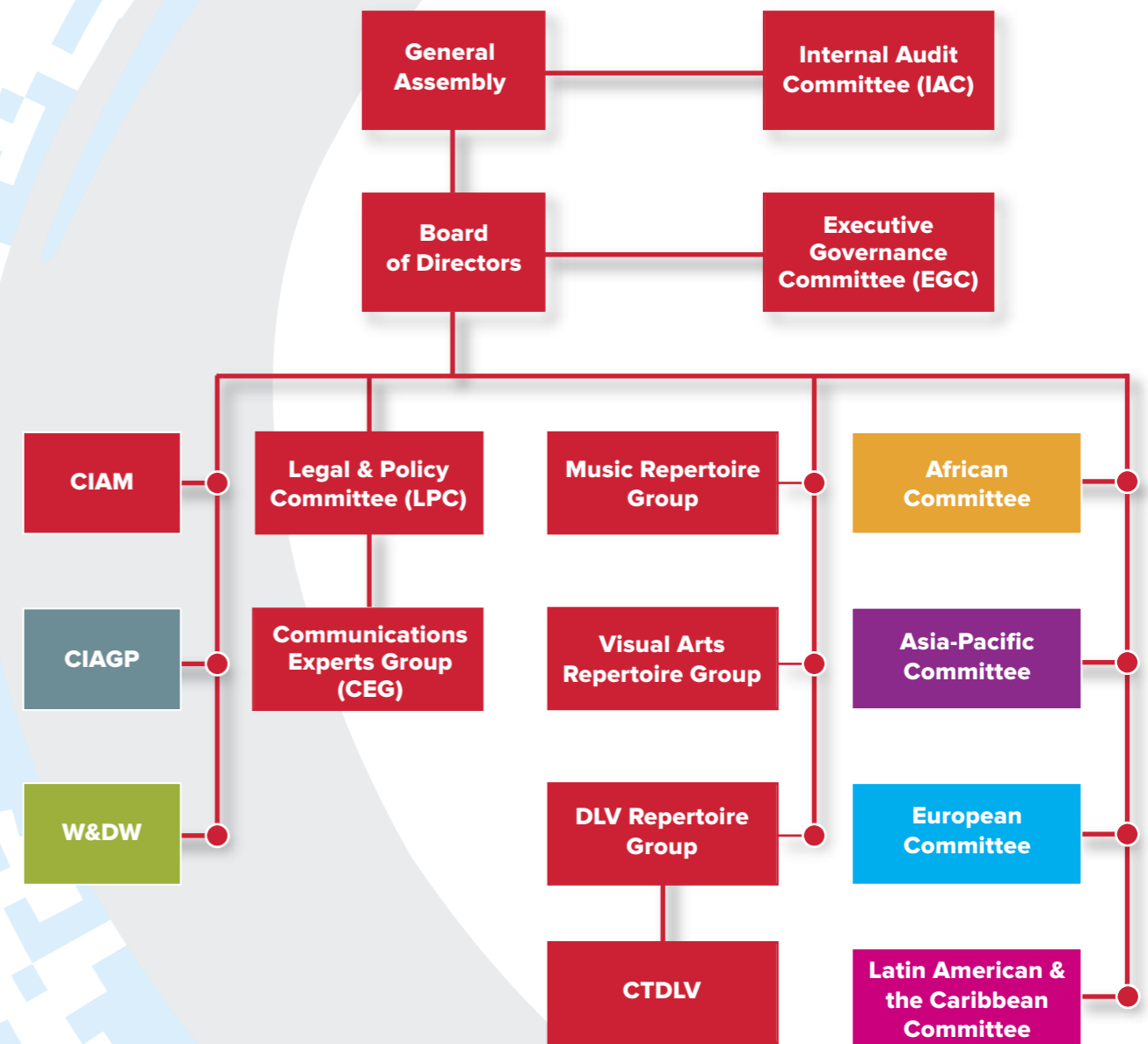
# CISAC's NEW REPERTOIRE GROUPS get down to work

**How can decision-making within such a diverse global Confederation as CISAC be best structured to represent all the repertoires it encompasses? It was in response to this question that CISAC's Board, as part of a comprehensive strategy review, decided to reform the committee structure to ensure good decision-making in the future.**

A new structure was implemented in 2023, following the directions of the Board's 3-year review of CISAC's operations. The existing business and technical committees, working groups and task forces have done vital work over many years. What is now needed, the Board decided, is an amended committee structure that would be simpler and more efficient, reducing duplication and the resources that were being called on from members.

Three new groups were created, one for each of the key repertoires represented by the Confederation: Music, Visual Arts and DLV (Dramatic, Literary and Audiovisual). The new structure has been set in motion during the last year. As these groups become established, all participants in them are committed to ensuring strong communication with CISAC's wider membership, and maintaining close consultation with the other committees.

The initial composition of the groups was approved by the Board, for a term of three years. Elections for the next term will take place in 2025. ●





# RESALE RIGHT, AI AND DIGITAL top visual arts agenda

**International adoption of the resale right, the rapid emergence of generative AI tools and the transition to digital remain CISAC's priorities in the visual arts sector.**

In November, CISAC's creator council held its first in-person congress in Paris since the pandemic, with generative AI placed high on the agenda. Helping to protect creators' rights as their works are ingested into AI datasets was identified as a critical challenge.

Visual arts collections grew by more than 12% in 2022, but the share from digital sources remains low at just 7%.

## Progress on resale right

CISAC's work, alongside national campaigns, for universal adoption of the resale right has helped deliver important results. Two countries, New Zealand and South Korea, adopted the right into their national laws in 2023, taking the number of adopting countries to more than ninety.

**New Zealand** adopted the right in March 2023 as part of its Free Trade Agreements with the EU and the UK. After sustained lobbying for its adoption, CISAC is now focused on proper implementation in national law. The flow of royalties will begin next year following the appointment of a collecting agency. CISAC is supporting Copyright Licensing New Zealand (CLNZ) on their application for this role.

In **South Korea**, the resale right was introduced in June with the adoption by the National Assembly of the "Art Promotion Act". Implementation is set to commence in July 2027.

In **Canada**, CISAC is supporting a national campaign to introduce the right, and a submission highlighting its benefits was sent to the national government in December.

## Resale right implementation toolkit

At the international level, CISAC and CIAGP societies are working with Professor Sam Ricketson on a toolkit of best practices for managing the resale right. The toolkit, developed under the mandate of WIPO, will be presented at the next WIPO Standing Committee on Copyright and Related Rights session. Professor Ricketson is the author of the influential academic resale right study commissioned by CISAC, EVA and GESAC in 2015, which has proved an important lever in securing adoption of the right.

At the CIAGP meeting, the benefits to local creators from the resale right were highlighted by newly elected **CIAGP President, Kader Attia**, and at an international creator panel featuring artists from France, Germany, Mexico, Senegal and Spain. ●



The CIAGP met in Paris in November 2023.





# AUDIOVISUAL fair remuneration campaign advances

**The CISAC-backed audiovisual campaign to introduce a universal right to remuneration for screenwriters and directors continues to deliver results.**

In November 2023, support for the campaign emerged at **WIPO**, where an in-depth study into audiovisual creators' remuneration, supported by CISAC, was called for by a number of national delegates. This study would look at the legal frameworks in place internationally and whether they should be reassessed to ensure the protection of audiovisual authors, with a focus on the evolving digital marketplace.

This proposal was formally submitted by the delegate of Côte d'Ivoire in 2023 and endorsed by the African Group, the EU delegation, Senegal, Malawi and Tanzania. It was discussed by the committee in April 2024, with further discussions slated for the next WIPO SCCR session in 2025. CISAC will continue to lobby in support of this important initiative.

## Progress at national level

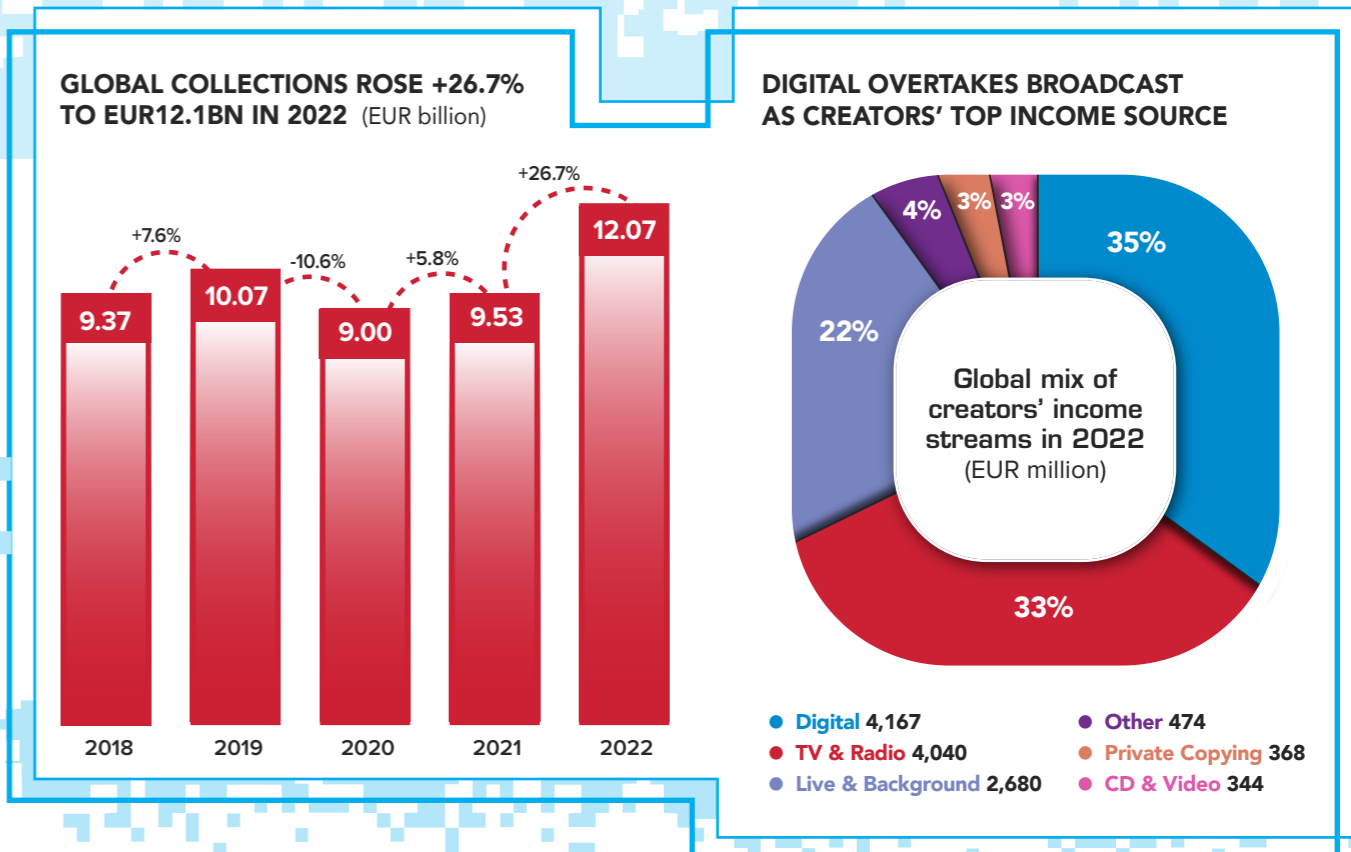
In **Korea**, the government has tabled a bill to amend the national copyright act to recognise the economic right of audiovisual creators for the first time. CISAC continues to leverage case studies that have been conducted to show best practice examples of legal regimes from different countries and their positive impact. The case studies so far focus on [Italy](#), [Poland](#), [Spain](#) and [Latin America](#).

In **Poland**, CISAC has consulted with the culture minister regarding the country's draft amendment to its copyright legislation. Poland already has robust protection for audiovisual authors and has served as a model for the region. This protection does not, however, extend to on-demand uses of creators' works. With the digital sector already exceeding 13% of all TV viewing in the country, there is an urgent need to adapt and follow the examples of Slovenia, Lithuania and Belgium.

## Campaigning in Brazil

CISAC is campaigning with its members GEDAR and DBCA to secure the right to remuneration for audiovisual creators in Brazil.

Lobbying and education activity focuses on obtaining approval for the Bill on Freedom, Responsibility and Transparency on the Internet, which establishes a right to remuneration for audiovisual authors. Although no consensus was achieved on the legislation in 2023, the authors continue lobbying Congress and other public bodies. In April 2023, CISAC issued a resolution backing the initiative from the Latin American and Caribbean Committee. ●



# CISAC GLOBAL COLLECTIONS REPORT 2023: key data and analysis

**CISAC's Global Collections Report, published in October 2023, showed total royalties rebounding to a record EUR12.1bn in 2022, an increase of +26.7%.**

For the first time, digital became the largest source of revenue for creators, driven by continued growth of subscription streaming and renewed or new licensing deals by societies. However, many CISAC members continue to highlight that the vast majority of creators they represent are not experiencing increased digital royalties and that their works remain widely undervalued in the market.

Royalties from the live and background sector, including concerts, background, exhibitions and theatres, increased +69.9% in 2022 as festivals, music tours and businesses reopened.

The Global Collections Report is CISAC's annual statistical overview of authors' societies' global collections on behalf of creators. It provides comprehensive detailed analysis of collections by repertoire, region and income stream. It also analyses the trends and the key drivers behind them. The Report is compiled based on the exclusive data reported to CISAC by its 225 member societies in 116 countries. ●



Group photo taken at the CIAM joint session with CISAC members' CEOs and Chairs.

# CIAM: the global voice of music creators

**The International Council of Music Creators (CIAM) continues its work on behalf of our global creative community in cooperation with our partner alliances in Asia, Africa, South and North America and Europe throughout 2023.**

Highlights of the last year were our first joint meeting in Mexico City in early June with Chairs and CEOs of CMOs from many countries, which featured CISAC President Björn Ulvaeus and VP Yvonne Chaka Chaka in an extended interactive session; and our first face-to-face General Assembly in four years in Rio de Janeiro in November.



CISAC President Björn Ulvaeus, VPs Yvonne Chaka Chaka and Arturo Márquez and DG Gadi Oron at a CIAM joint session with CISAC member's CEOs and Chairs organised within the framework of the 2023 CIAM Executive Committee held in Mexico.

In 2023, as our societies looked to address the challenges of generative artificial intelligence, CIAM participated in the conversation, emphasizing the importance of solutions that will benefit and sustain individual music creators in the decades to come. CIAM's role as the global voice of music creators will continue to be fully engaged as this important work continues.

In Rio, CIAM also hosted our first international Women's Writing Camp, which brought together artists from Latin America and creators from all over the world to create new music. In addition to its creative work, the event focused attention on the increased challenges women face in the music business; ●



Eddie Schwartz, President of CIAM.

# MEMBERSHIP BY REGION

116 COUNTRIES/TERRITORIES - 225 MEMBERS

## EUROPE 47 countries - 107 members

SOCIETY	STATUS	REPertoire	COUNTRY/TERRITORY
AAS	P	M, AV, D, AGP	AZERBAIJAN
ACS	M	AGP	UNITED KINGDOM
ACUM	M	M, L	ISRAEL
ADAGP	M	AGP	FRANCE
AIPA	P	AV	SLOVENIA
AKKA-LAA	M	M, AV, D, L, AGP	LATVIA
AKM	M	M	AUSTRIA
ALBAUTOR	P	M, AV	ALBANIA
ALCS	M	AV, L, AGP	UNITED KINGDOM
AMUS	M	M	BOSNIA AND HERZEGOVINA
ANCO	P	M	MOLDOVA, REPUBLIC OF
ARMAUTHOR NGO	M	D, M	ARMENIA
ARTISJUS	M	M, L	HUNGARY
ATHINA-SADA	P	AV	GREECE
AUTODIA	M	M	GREECE
AVTE	A	AV	FRANCE
AZDG	P	AV	AZERBAIJAN
BILDRECHT	M	AGP	AUSTRIA
BILDUPPHOVSRÄTT	M	AGP	SWEDEN
BONO	M	AGP	NORWAY
BUMA	M	M	NETHERLANDS
COPYSWEDE	P	AV	SWEDEN
CRSEA	A	NR	RUSSIAN FEDERATION
DACIN SARA	P	AV	ROMANIA
DACS	M	AGP	UNITED KINGDOM
DAMA	M	AV	SPAIN
DHFR	M	AV	CROATIA
DILIA	M	AV, L	CZECH REPUBLIC
DIRECTORS UK	M	AV	UNITED KINGDOM
EAU	M	M, AV, D, AGP	ESTONIA
EDEM	P	M	GREECE
EKKI	P	M	SPAIN
EVA	A	AGP	BELGIUM
FILMAUTOR	M	AV	BULGARIA
FILMJUS	M	AV	HUNGARY
GCA	M	M, D, L	GEORGIA
GEMA	M	M	GERMANY
GESAC	A	NR	BELGIUM
GESTOR	M	AGP	CZECH REPUBLIC
HDS-ZAMP	M	M	CROATIA
HUNGART	M	AGP	HUNGARY
IMPF	A	M	BELGIUM
IMRO	M	M	IRELAND
ISOCRATIS	P	AV	GREECE
IVARO	P	AGP	IRELAND
KAZAK	P	M, D, L	KAZAKHSTAN
KODA	M	M	DENMARK
KOPIOSTO	M	AV, L, AGP	FINLAND
KUVASTO	M	AGP	FINLAND
LATGA	M	M, AV, D, L, AGP	LITHUANIA
LIRA	M	L, AV	NETHERLANDS
LITA	M	AV, D, L, AGP	SLOVAKIA
LITERAR-MECHANA	M	L, AV	AUSTRIA
MESAM	M	M	TURKEY
MSG	M	M	TURKEY
MUSICAUTOR	M	M	BULGARIA
MYNDSTEF	P	AGP	ICELAND
NCB	M	M	DENMARK
NCIP	P	M, D	BELARUS
NGO-UACRR	P	M, D	UKRAINE
OAZA	M	AV	CZECH REPUBLIC
OFA	P	AGP	SERBIA
OOA-S	M	AV, AGP	CZECH REPUBLIC
OSA	M	M	CZECH REPUBLIC
PAM CG	M	M	MONTENEGRO
PICTORIGHT	M	AGP	NETHERLANDS
PROLITTERIS	M	L, AGP	SWITZERLAND
PRS FOR MUSIC	M	M	UNITED KINGDOM
RAO	M	M, D, AGP	RUSSIAN FEDERATION

**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.

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

## CANADA/USA 2 countries - 11 members

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

### STATUS WITHIN CISAC

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

### REPertoire

**M** = Music **AV** = Audiovisual **AGP** = Visual Arts

**L** = Literature **D** = Drama **NR** = No Repertoire

# MEMBERSHIP BY REGION

116 COUNTRIES/TERRITORIES - 225 MEMBERS

## ASIA-PACIFIC 17 countries/territories - 31 members

SOCIETY	STATUS	REPertoire	COUNTRY/TERRITORY
AMCOS	M	M	AUSTRALASIA
APG-JAPAN	A	AGP	JAPAN
APRA	M	M	AUSTRALASIA
ASDACS	M	AV	AUSTRALIA
AWGACS	M	AV	AUSTRALIA
CASH	M	M	HONG KONG
COMPASS	M	M	SINGAPORE
COPYRIGHT AGENCY	M	L, AGP	AUSTRALIA
CPSN	A	M	NEPAL
DEGNZ	A	AV	NEW ZEALAND
DGJ	A	AV	JAPAN
DGK	P	AV	KOREA, REPUBLIC OF
FILSCAP	M	M	PHILIPPINES
ICSC	P	AGP	CHINA
IPRS	M	M	INDIA
JASPAR	M	AGP	JAPAN
JASRAC	M	M	JAPAN
KOLAA	M	L, AGP	KOREA, REPUBLIC OF
KOMCA	M	M	KOREA, REPUBLIC OF
KOSCAP	P	M	KOREA, REPUBLIC OF
MACA	M	M	MACAU
MACP	M	M	MALAYSIA
MCSC	M	M	CHINA
MCT	M	M	THAILAND
MOSCAP	P	M, AV	MONGOLIA
MRCNS	P	M	NEPAL
MÜST	M	M	TAIWAN, CHINESE TAIPEI
SACENC	M	M	NEW CALEDONIA (FRANCE)
SACK	M	AGP	KOREA, REPUBLIC OF
VCPMC	M	M	VIETNAM
WAMI	M	M	INDONESIA

## AFRICA 27 countries - 30 members

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

## LATIN AMERICA & THE CARIBBEAN 23 countries - 46 members

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

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