

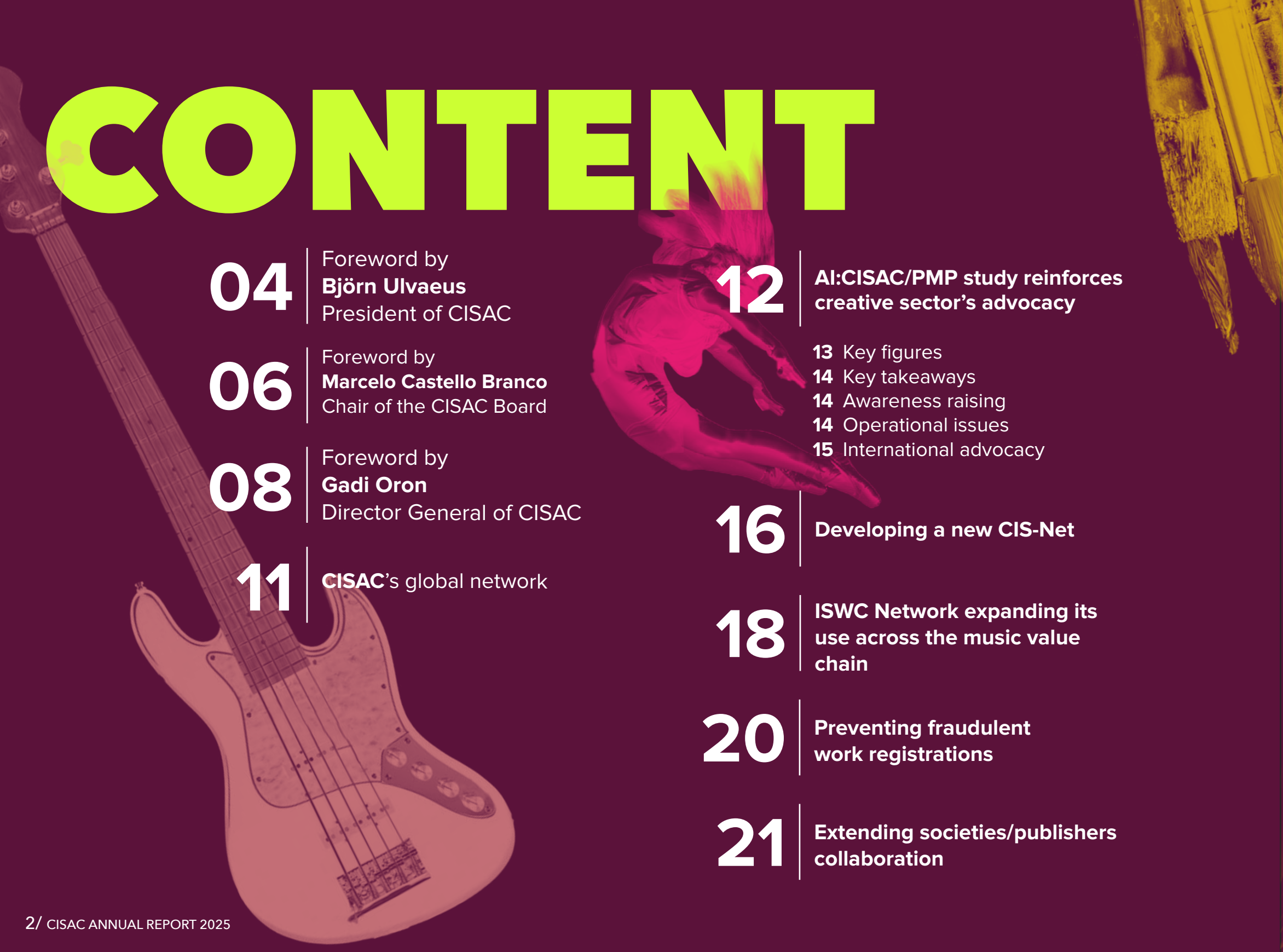
CISAC ANNUAL REPORT 2025



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



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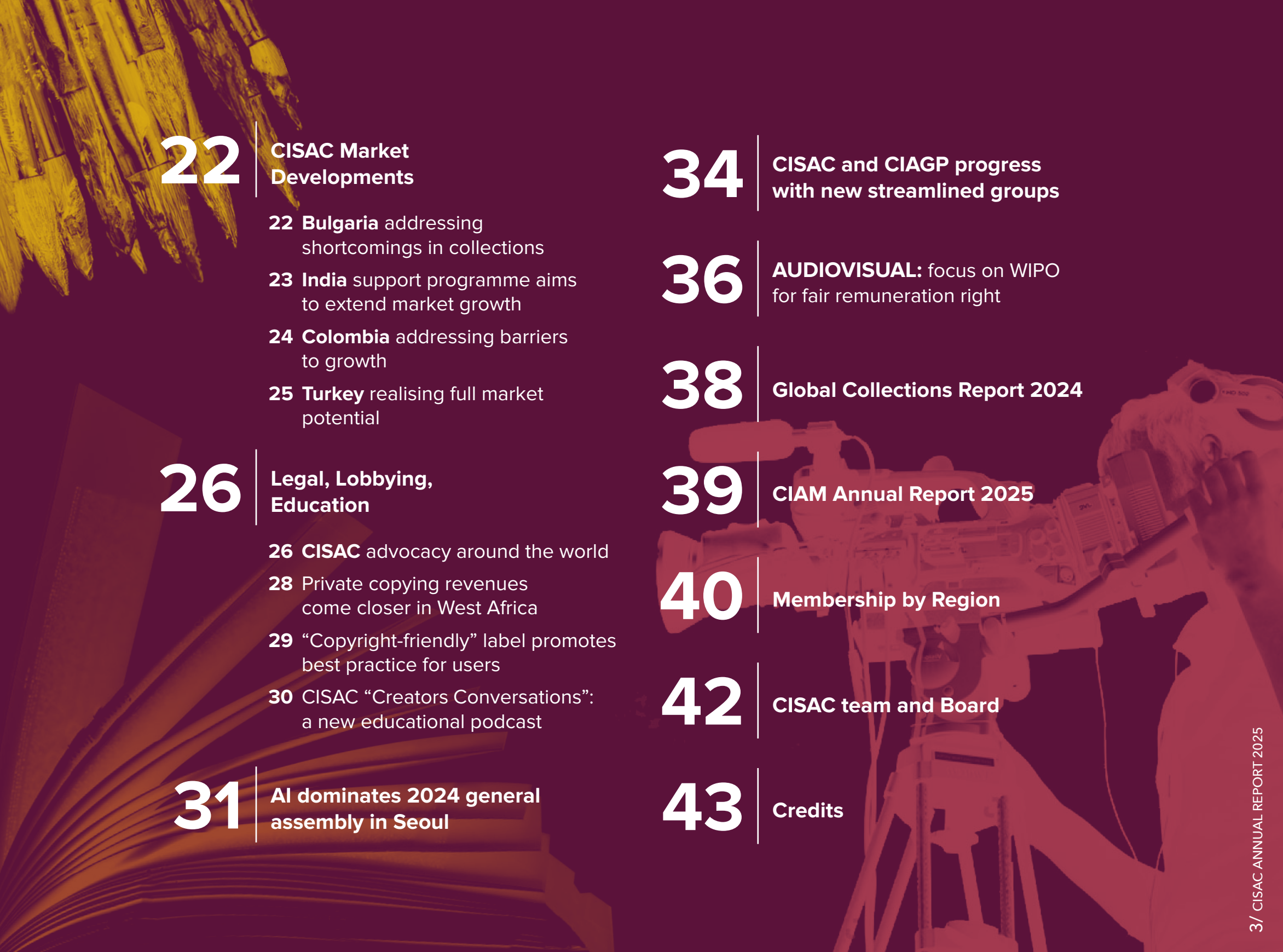
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Björn Ulvaeus
President of CISAC

BRING ON THE AI REVOLUTION - BUT ONE THAT STAYS TRUE TO CREATORS' RIGHTS

It is my pleasure to introduce this 2025 Annual Report. It shows the great range of work that is being done by CISAC to support creators around the world.

We are living through an era of unprecedented transformation. Nowhere is this more evident than in the rise of generative AI – a force that raises fundamental questions about the nature of authorship and creativity.

How can CISAC best serve creators on this urgent issue? The answer is simply that we have to secure the protection of human creators in the AI environment. That is our top priority, overriding all others.

This debate is now reaching a climax, and policy makers are considering imminent changes to the laws on copyright and AI. CISAC and its affiliated creators have a big voice in the debate, and our message has to be loud and crystal clear: this is about upholding the entire system of copyright and authors' rights. These principles are the oxygen which creators and the creative economy depend on for their existence and survival.

I am convinced that the AI revolution can be not only the biggest, but also the best, revolution that the creative industries have faced. That is possible, but only if there is a legitimate, mutually-respecting partnership between creators and AI operators.

Unfortunately, there is an alternative and, in my opinion, more dangerous view: the one driven by tech companies. That view favours a weaker rights framework and broad exceptions to copyright. This would take away from the creators their right to negotiate for the use of their works, and that would be a historic setback for both creators and the tech sector.

At this point I think it is vital to be clear: protecting creators' rights in no way means trying to stop the advance of technology. On the contrary, it means embracing and licensing AI tools in a safe, legal environment. I say this as the number one fan of AI and of its possibilities for enhancing human creation. What is pre-requisite, however, is that creators' rights are respected.

Specifically that means: creators must remain entitled to license their own works; AI training must be subject to clear transparency rules; and remuneration of those creators must be guaranteed. Policy makers must stay true to these principles.

I have frequently been called on to be the message-carrier on this issue, to Presidents, Prime Ministers and anyone else who can help ensure that this debate ends fairly. I've been delighted to be able to use my experience to do that, and I would like to see other well-known

artists do the same. Look at what was achieved by the inspiring "Make it Fair" campaign in the UK, rightly protesting against the misguided suggestion of loosening copyright rules.

The truth is that creators are not afraid of AI; but they are afraid, and legitimately so, of losing their rights and losing their income.

There is no doubt that, as AI technologies get smarter and better, the regulatory debate around AI and creators' rights is getting more critical. The global economic study by CISAC and PMP Strategy, which I helped launch in December 2024, projects deep revenue losses in music and audiovisual repertoires by 2028, if the right rules are not in place. Time is running out.

"The truth is that creators are not afraid of AI; but they are afraid, and legitimately so, of losing their rights and losing their income."

We must remember that this is not about the future of big successful artists. It's about the vast majority of those creators whose royalties support their careers and sustain our culture. And it's about the multi-trillion dollar creative sector that powers our economies, including the tech sector.

Upholding creators' rights is not only about fairness, it's also about economic good sense.

So bring on the AI revolution – and one that stays true to creators' rights. ■



Marcelo Castello Branco

Chair of the CISAC Board

WE FACE THE FUTURE WITH A STRONG GLOBAL CISAC NETWORK

Every year, as we publish our global report outlining the key actions we are undertaking, our ongoing activities at CISAC, I am reminded of how much we have accomplished. Yet a huge amount of work remains to be done, and we must continue to invest our time and efforts.

As a worldwide network of collective management organisations, we face monumental and unpredictable challenges. In this dynamic new economy characterised by hyperactivity and disruption, our role will be constantly reshaped and scrutinised by our members, partners, and licensees.

This underscores my profound belief in the strength of our global network. By sharing best practices, information, tools, and infrastructure, we can enhance our service to creators. This collaborative spirit is the lifeblood of our future as a confederation and a fundamental pillar of what CISAC represents.

Across all the repertoires managed by CISAC members, there is a saturation of creative content, driven by streaming and technology. We have to keep pace with this change, and consider redefining our goals to adapt to the rapidly evolving landscape around us. This requires decisiveness and action. We need to

avoid the paralysis that can arise from bureaucracy while constantly challenging and improving our policies.

I take great pride in having served as the Chair of CISAC for nearly six years. As my term draws to a close I must acknowledge the outstanding work of our secretariat, led by Gadi Oron. His proactive leadership has effectively navigated the immense flow of information and addressed the diverse needs of our organisations around the globe. I also extend my heartfelt gratitude to my fellow Board members and the entire community I have had the privilege to engage with over these years. This journey has been both rewarding and enlightening.

I am genuinely grateful for the relationships and collaborations we have built together, and I will be always ready to contribute to this incredible network we have.

As we move forward, I have confidence in our ability to continue learning and adapt to whatever challenges lie ahead. We must never forget that it is the creators who are our top priority. They are the fundamental reason for our existence and our ability to thrive in the future. Their voices must be heard and valued as we advocate and navigate our path through the AI revolution and beyond.

I am optimistic about the future of the collective management landscape. It is imperative we keep seeking efficiency, stay loyal to our members in their representation and stay committed to more direct distribution.

Collective management is not a protocol solution; rather, it is a demand and an initiative driven by the creators themselves. As CISAC approaches a hundred years of existence, more than ever, we must honour this call and mission. ■

“This collaborative spirit is the lifeblood of our future as a confederation and a fundamental pillar of what CISAC represents.”



OUR TOP PRIORITIES: BETTER INFORMATION SYSTEMS AND A SAFE ENVIRONMENT FOR AI LICENSING

Foreword

Gadi Oron

Director General of CISAC

Welcome to the 2025 CISAC Annual Report. It has been an extremely busy and productive year for our Confederation, with the added intensity of momentous global events that are rolling out around us.

One theme underlies the achievements of the last 12 months: the importance of our global CISAC community as a source of stability, strength and support to our members around the world.

Within our work programme, two big highlights stand out: on the technology side, the progress made towards a new reconfigured CIS-Net; and, on the advocacy front, CISAC's work, across multiple fronts, on AI.

CIS-Net, the system that manages global data exchanges between societies, is at the core of CISAC's services to members. After intense work and consultations, the Board decided at the end of 2024 to launch the project to fully modernise CIS-Net and adapt it to members' future business needs.

As detailed in this report, getting this project off the ground has been a complex effort. The first phase involved CISAC taking over ownership of CIS-Net from FastTrack, a process that was completed, on-time and on-budget, at the end of 2023. The second stage involved building the internal resources to support the ongoing operations of the current systems, a task which has also been completed successfully.

This has set the ground for the launch of CIS-Net 2.0: a project to improve efficiencies, better monitor costs, and move from a distributed network that connects individual databases, to a central database for musical works and audiovisual cue sheets. This important project is scheduled for completion in 2027.

“In a geopolitical context that appears to be fragmenting into nationalism and trade protectionism, I believe global organisations like CISAC have an even more important role to play.”

AI: authoritative evidence

Artificial Intelligence continues to be a key focus area for us. Our flagship project in recent months was the Global Economic Study on the impact of AI. I am pleased to say this publication more than lived up to the high expectations placed on it by our Board and members. The study has filled an important gap in our advocacy strategies, providing authoritative evidence, at a global level, of the losses that a poor regulation of AI will cause to music and audiovisual creators.

I am grateful for the huge support we received for this effort, including workshops and high quality input from many members. The rewards are visible in the enormous media coverage that followed our press conference in December 2024, led by our President Björn Ulvaeus.

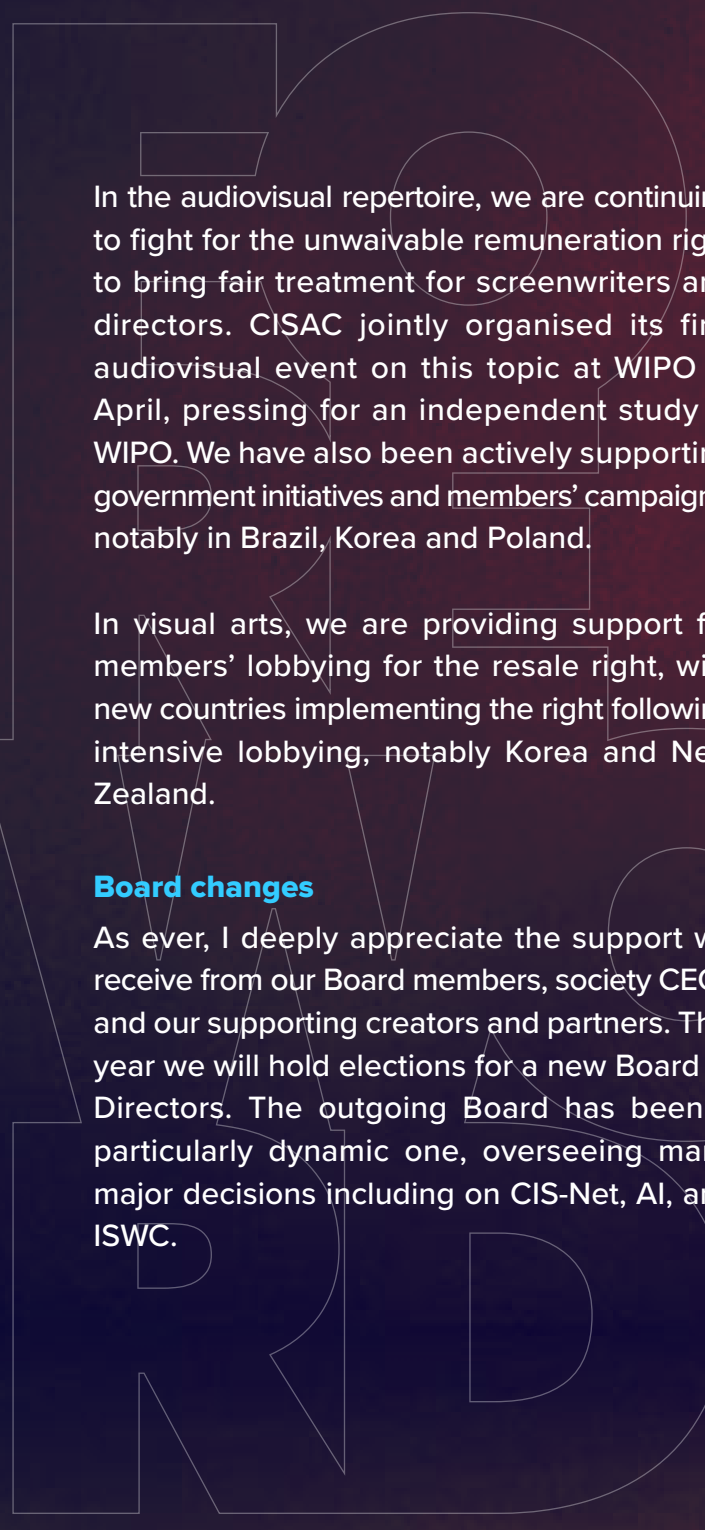
Reinforced with the evidence the Study provides, we continue to lobby in every jurisdiction currently conducting legislative reviews of AI and copyright. This has been most visible in the last few months in the critically important proposals in the UK and in the EU. Our sector's future health in the world of AI depends on achieving legislation that safeguards human creativity. That means enforcing copyright compliance, effective transparency rules, licensing and fair remuneration.

A response to fraud

Related to AI, CISAC has also significantly stepped up its action to address the widespread problem of fraudulent works. Fraud has always been around, but the mass-production of content

using AI and the many forms of inaccurate and fraudulent registration of such content with societies, has raised many alarm bells within our community. CISAC has responded quickly, producing best practices and other measures to address the growing threat. This work will continue.

Our many other workstreams continue to progress. Improved collaboration with publishers and DSPs is helping extend the ISWC further across the value chain. In the last year, we have also made great progress with a new project to have codes assigned via record companies. This will support the commercial release of new songs with both the ISRC and ISWC embedded. This will be a game changer for the industry.



In the audiovisual repertoire, we are continuing to fight for the unwaivable remuneration right to bring fair treatment for screenwriters and directors. CISAC jointly organised its first audiovisual event on this topic at WIPO in April, pressing for an independent study in WIPO. We have also been actively supporting government initiatives and members' campaigns, notably in Brazil, Korea and Poland.

In visual arts, we are providing support for members' lobbying for the resale right, with new countries implementing the right following intensive lobbying, notably Korea and New Zealand.

Board changes

As ever, I deeply appreciate the support we receive from our Board members, society CEOs and our supporting creators and partners. This year we will hold elections for a new Board of Directors. The outgoing Board has been a particularly dynamic one, overseeing many major decisions including on CIS-Net, AI, and ISWC.

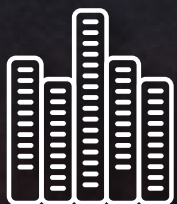
I should give special mention to Marcelo Castello Branco, who steps down after six years as the Chair of the Board. Marcelo has been an incredible support to CISAC and to me, a constant source of wise counsel and positive energy. He has played a key role in all our achievements of recent years. He skillfully steered CISAC through the difficult pandemic years, and to its impressive recovery afterwards. I am truly grateful to him for all he has done during his term.

Looking ahead, the challenges facing the collective management system and the CISAC community have never been greater. After five years of strong growth in collections, there are signs of a slowing growth rate, as digital income matures, especially in established markets. AI will no doubt add to the challenges and uncertainty ahead.

In a geopolitical context that appears to be fragmenting into nationalism and trade protectionism, I believe global organisations like CISAC have an even more important role to play. CISAC will continue to serve our members, meet their high expectations and address the challenges they face. Reviewing the progress we have made in recent years, I am very optimistic about the state of our network and the growth opportunities ahead. ■

CISAC's global network

Largest network in the creative sector



**227 COLLECTIVE
MANAGEMENT
ORGANISATIONS**



+5M CREATORS



116 COUNTRIES/TERRITORIES

€13.1Bn

GLOBAL ROYALTY COLLECTIONS
(2023 data)

Serving creators of all repertoires



audiovisual



music



visual arts



drama



literature

AI: CISAC/PMP STUDY REINFORCES CREATIVE SECTOR'S ADVOCACY

CISAC is working across multiple jurisdictions and fronts – legal, policy, education – to reach policy makers and secure legislation that safeguards human creators and human creativity.

CISAC's message in the debate has been clear and expressed in numerous submissions and high level meetings with governments over the year: the creative sector wants to embrace, licence and monetise AI for the benefit of creators. But the pre-requisite for that is a safe legal environment that protects creators' rights, obliges transparency from AI operators and assures fair remuneration to creators.



“The whole concept of copyright has immense impact on culture, jobs and the economy. We can't let that be watered down by poor regulation of AI”

Björn Ulvaeus, CISAC President

CISAC/PMP ECONOMIC STUDY — the key figures



Music

€16Bn

Market size

Estimated market value
of Gen AI outputs
in Music in 2028

€4Bn / 24%

Revenue loss

Music creators' revenues
at risk in 2028
(compared to a no Gen AI situation)

€4Bn

Gen AI services' revenues

Estimated revenues
of Gen AI Music services
in 2028

Audiovisual

€48Bn

Market size

Estimated market value
of Gen AI outputs
in Audiovisual in 2028

€4.5Bn / 21%

Revenue loss

Audiovisual creators' revenues
at risk in 2028
(compared to a no Gen AI situation)

€5Bn

Gen AI services' revenues

Estimated revenues
of Gen AI Audiovisual services
in 2028

Adding to its comprehensive advocacy actions of the last two years, an essential piece of the jigsaw was added to the CISAC programme in 2024 — a global independent report showing the economic harm that will be caused in the absence of proper protection of creators.

The Global Economic Study, published by research analysts PMP Strategy in December, is the first of its kind to show the global economic impact of AI on music and audiovisual sectors. Published with a webinar for members followed by an [online press conference](#) led by CISAC President Björn Ulvaeus in December, the Study highlights three specific estimates.

- The market for Gen AI music and audiovisual content will rise from €3 billion in 2023 to €64 billion in 2028
- Revenues at risk of loss for creators by 2028: 24% in music; 21% in audiovisual
- Revenues of Gen AI services in music and audiovisual projected at €9 billion in 2028, up from €0.3 billion now

CISAC/PMP ECONOMIC STUDY — the policy takeaways

The study shows the enormous value that copyrighted works bring to Gen AI companies. Its conclusions point to a fundamental flaw that is opening up in the market, with creators' works being unfairly and unethically appropriated to boost the revenues of Gen AI providers, while leaving the creators themselves out of this growth.

PMP Strategy outlines its key conclusion: “In an unchanged regulatory framework, creators will actually suffer losses on two fronts: the loss of revenues due to the unauthorised use of their

works by Gen AI models without remuneration; and replacement of their traditional revenue streams due to the substitution effect of AI-generated outputs, competing against human-made works”.

CISAC's key demands

- ✓ Transparency by AI operators in the use of copyrighted works
- ✓ Authorisation from creators before using their works
- ✓ Fair compensation for authors and rights holders

The Report is aimed for use by all CISAC members to educate policy makers throughout 2025. It provides key conclusions, iterated by CISAC's DG in the press conference attended by 45 journalists and covered in mainstream media across the world (illustrated on page 15). These included in Le Monde, BBC Today, Financial Times, El Pais and in total more than 700 articles.

AWARENESS RAISING



Music Ally Connect 2025: CISAC DG Gadi Oron in a keynote interview with Paul Brindley on AI.

CISAC's advocacy has been accompanied by many educational actions, including participation

at the key WIPO SCCR Informative session on AI and WIPO Conversations on AI and IP. Continued engagement with **UNESCO** has focused on the impact of AI on cultural diversity. CISAC DG participated in two key public events, a keynote [lecture](#) at the University of London and an interview at the MusicAlly Connect conference in London.

These initiatives are supported by a stepped-up member information resources, notably with the regular CISAC “AI Bulletin” monitoring key developments around the world, and the dedicated [AI microsite](#) providing a central hub of latest CISAC activities and positions.

OPERATIONAL ISSUES

CISAC has provided a forum for discussion on AI licensing options and remuneration schemes, guided by the Legal Policy Committee (LPC) and the dedicated repertoire groups. It has also started discussions on how societies should address the registration of AI works.

The pressing priority remains a legal framework enforcing authorised licensing of copyrighted works. That is the “win-win” outcome for the tech and creative sectors.



"The CISAC/PMP Economic AI Study" saw global press coverage.

INTERNATIONAL ADVOCACY

CISAC has stepped up its leadership role in lobbying on AI in jurisdictions where legislation and policy initiatives are under consideration.

A strong focus has been given, alongside sister organisation GESAC, to the **EU AI Act**. This was seen as a helpful precedent for other jurisdictions when first adopted in 2023. Now, rightsholders are fighting for a meaningful implementation of its copyright and transparency obligations.

Elsewhere, CISAC has supported members' lobbying efforts in diverse contexts: in **France** around the "AI Charter" published at the "AI Action Summit"; in **Australia** and **Brazil**, which have seen strong legislative proposals protecting creators; in **Hong Kong** and **Chile**, to advocate against over-broad Text and Data Mining (TDM) exceptions; and in many other jurisdictions, including **Australia**, **Spain** and the **US**, where CISAC has contributed supporting submissions outlining its priorities.

The **UK** has seen an especially high-profile debate around the Make it Fair campaign uniting the creative sector in response to the governments' public consultation on Copyright and AI. CISAC joined more than 10,000 submissions to the UK initiative to support its UK members. President Björn Ulvaeus lent strong support, with a statement re-printed in multiple news outlets. Ulvaeus followed up with a meeting to discuss the UK's position on copyright and AI with UK Science, Innovation and Technology Minister, Peter Kyle.

CIS-Net 2.0

DEVELOPING A NEW CIS-NET

CIS-Net 2.0 aims to completely modernise and future proof the system that enables efficient sharing of data on musical works and audiovisual cue-sheets between societies.

Having been owned for two decades by FastTrack, the global CIS-Net system came under CISAC ownership in 2023. At the start of 2024, CISAC took over its operations and work began with a group of society experts to come up with a plan for the future of CIS-Net. The CISAC Board approved the launch of the project, its budget and its first phases at the end of last year. A vendor was also approved for the initial Framing

phase of the project, which will be followed by the development of a Minimum Viable Product (MVP). These are expected to be completed in 2025.

CIS-Net 2.0 will look to eliminate inefficiencies in the 20-year-old system, address technical instabilities and reduce maintenance costs. The new system's design will have scalability, cloud-native architecture, automation and AI-ready

capabilities. It will come with enhanced data governance and interoperability, while improving data quality, reducing duplication and ensuring seamless international collaboration. As a more intuitive, efficient and integrated platform, it will provide a better user experience for members. It will also be designed to increase engagement and adoption across the societies.

Communicating the progress and the benefits of the CIS-Net 2.0 project across the CISAC membership has been a top priority. A day of educational webinars organised by CISAC in February to explain the initiative drew more than 300 participants.

Among its many features, CIS-Net 2.0 will offer faster data exchanges, up-to-date technology, real-time updates, the automation of processes to avoid manual work, data authoritativeness management and the ability to identify copyright and data conflicts—something not available on the current version of CIS-Net.

In early 2025 the project went through its Framing Phase, in which its scope, objectives and constraints were defined. After consultations with societies, work moved to the Build Phase to deliver the Minimum Viable Product (MVP). This will deliver an initial functional and streamlined version of CIS-Net 2.0 comprising essential features. The MVP is scheduled to be launched in December 2025 after which work will begin to expand the system with additional features and to ensure full operational capacity. The completed new system is due to be fully developed at the end of 2027.

As a more intuitive, efficient and integrated platform, it will provide a better user experience for members.

A key priority is to ensure a smooth and well-supported transition from the current CIS-Net to CIS-Net 2.0, with a phased approach and continuous consultation so its execution aligns with societies' needs. The current version of CIS-Net will remain operational throughout the process.

In 2024, the existing system saw steady improvements both in terms of performance, increasing the nodes' up-time, and in terms of data quality, particularly focused on a small number of societies with the support of CISAC. Once launched, CIS-Net 2.0 will become a key component of the services CISAC offers to its members. ■

KEY CHARACTERISTICS OF CIS-NET 2.0

- ***A centralised database for musical works and audiovisual cue-sheets***
- ***Automation of processes to avoid manual work***
- ***Up-to-date technology***
- ***Real-time updates***
- ***Data authoritativeness management***
- ***Conflict identification and notification tool***
- ***Potential leverage of AI (such as for deduplication)***

ISWC Network

EXPANDING ITS USE ACROSS THE MUSIC VALUE CHAIN

CISAC continues its work to ensure ISWC codes are broadly implemented by all music stakeholders. Five years after it completed a major modernisation, the works identifier is increasingly being used across the music ecosystem.

Supported by further updates and enhancements to the system, ISWC adoption by CMOs and publishers has continued to increase, while a growing number of DSPs and other third parties are now on board. CISAC has also been trialling a service that will pair the ISWC with the ISRC record industry code at the point when a song is released.

All this will deliver real benefits to music creators by securing correct identification of works and result in quicker and more accurate payments.

PUBLISHERS EMBRACING CISAC'S ISWC SERVICES

The uptake of the two ISWC Services for publishers continues to grow. In 2024, 15 publishers, including BMG, Kobalt, Universal and Warner, actively used the ISWC Allocation Service (IAS) for pre-work registration.

This enables them to receive an ISWC for a song as soon as they have its title, songwriter credits and IP Name numbers. Last year, around 650,000 ISWCs were allocated successfully via the IAS.

In addition, Kobalt, Peermusic and Universal were among the 15 publishers that last year were using the ISWC Resolution Service (IRS), which is offered directly by CISAC and allows publishers to retrieve ISWCs for their back catalogue in bulk. In 2024, almost 1 million ISWCs were successfully resolved by the IRS.

PROMOTING THE ISWC ACROSS THE MUSIC ECOSYSTEM

- *8 million ISWCs were assigned in 2024, raising the total number of ISWCs to 78 million.*
- *The uptake of the two ISWC services for publishers continues to increase.*
- *A growing number of DSPs and other third parties are retrieving ISWCs and metadata in bulk.*
- *ISWC with Provisional Status concept has been tested by labels, publishers and societies.*

DSPS AND OTHER THIRD PARTIES GETTING BEHIND ISWCS

Progress has also been made in extending ISWCs to third parties, including DSPs and tech companies. The ISWC Automated Lookup service enables these companies to retrieve ISWCs metadata in bulk, incorporate them in their own services and promote the use of ISWCs when exchanging data with societies.

Several third parties are now in production, including two data companies and four major DSPs. In 2024, almost 60 million ISWC queries were processed.

LINKING ISWC AND ISRC AT POINT OF RELEASE

The ISWC with Provisional Status project aims to achieve a long-sought breakthrough to improve the issuing of the ISWC works code at the point of a record's release. The ability to bring together the ISWC and ISRC codes at the immediate point a song is released will deliver key benefits to creators, other rightsholders and the wider industry.

The codes are given provisional status until the metadata is completed by societies or publishers and the ISWC is promoted to Preferred ISWC.

CISAC has been working with a group of societies on this new service, which started with a successful "Proof of Concept" initiative by PRS for Music in the UK. It is now being extended globally and last year passed User Acceptance Testing (UAT) by labels, publishers and societies.

It is followed in 2025 by a soft launch involving a handful of record labels. Once the soft launch is completed with success, the service will be rolled out more widely to labels. ■

ISWC 2024 NUMBERS

Around

650,000

ISWCs issued by publishers via the Allocation Service (IAS)

Almost

1,000,000

ISWCs successfully retrieved by publishers from ISWC Resolution Service (IRS).

GDSDX IN ASIA-PACIFIC

Ten societies are now involved in GDSDX, the separate data exchange system operating in Asia-Pacific initiated by JASRAC and supported by CISAC. Following completion of its development in January 2024, the system continues to be used by societies in the region, while some European and Latin American societies have also been invited to join. The project highlights how CISAC uses its global position to support regional and national projects around the ISWC. ■

PREVENTING FRAUDULENT WORK REGISTRATIONS

CISAC is playing a growing role in addressing the increasing prevalence of fraudulent activity in the music industry. This is becoming a greater challenge to detect because of the massive volumes of data now being processed in digital usages, as well as the use of AI to attempt fraud on a greater scale than previously.

The industry is under attack from various types of fraud, but CISAC's particular area of focus is fraudulent work registrations. Fraudulent activity when works are registered and documented can occur in numerous ways.

This includes intentionally registering a fraudulent work with an incorrect or misleading link to a valid ISRC. A work can also be registered with a fraudulent songwriter IP Name Number, or a claim made that says a cover version, arrangement or adaptation of a copyrighted work is an original composition. All these can lead to royalties being incorrectly calculated and paid to the wrong party.

To address the issue of fraud, CISAC set up the Inaccurate Work Registration Task Force (IWR TF) under the umbrella of the Music Repertoire Group. Its first notable action has been to define and approve a best practice regarding how to prevent fraud and inaccurate data during the musical works registration process.

This best practice, promoting the use of 'Know Your Customer' (KYC) procedures, is due to be put forward as a binding resolution at the CISAC General Assembly in May.

The Task Force has also been looking to identify further mechanisms and guidelines that societies could use to provide other safeguards against fraudulent work registrations.

Discussions have additionally been taking place to adapt the binding resolution for both visual arts and dramatic, literary and audiovisual repertoires. ■

EXTENDING SOCIETIES/PUBLISHERS COLLABORATION



The Society Publisher Forum (SPF) is a joint initiative of CISAC and ICMP and is supported by the AIMP, IMPA and IMPF representing publishers. The forum works on data exchange between both communities for works, cue-sheets, agreements and royalties. Actions have stepped up in 2024/25 with the SPF Plenary meeting hosted by music society STIM in Stockholm.

CISAC DG participated alongside society CEOs at the ICMP “Music Minds” conference and Industry Experts group in Madrid in November (see photo). CISAC also presented an advance view of CISAC’s Global Collections Report at the IMPF Global Music Summit in October 2024.

THE NEW GLOBAL CUE SHEET STANDARD 2.0

In September 2024, the SPF project to harmonise cue sheets for the use of music in audiovisual (AV) productions was upgraded to include recording metadata for the first time. This was an extension of the work started in 2020 to harmonise music cue sheets. It will make it easier for all parties to identify

musical works, sound recordings and process payments to creators and rights holders.

The new standard was developed for the use of all parties who create and use cue sheets for music in AV productions. It provides the relevant metadata elements to help identify musical works and sound recordings, and to ensure correct distribution of rights income generated.

This extended collaboration to include recording metadata elements means that the cue sheets standard will support not only authors’ rights’ collections but neighbouring rights’ as well.

The Global Cue Sheet Standard 2.0 is available in English, French, German, Italian, Portuguese and Spanish. Its main benefits are: more efficient processing of cue sheets, a more streamlined registration process, and tracking of payment records. ■



BULGARIA

addressing shortcomings in collections

Bulgaria has a dynamic cultural landscape and effective CISAC member societies, but the country remains an underperforming market for creators, with a challenging legal framework and an acute lack of enforcement. CISAC's development plan aims to bring improvements under a specific timeline.

The negotiation of tariffs for the use of creators' works is skewed heavily in favour of users. The procedures under the Copyright Act lead to endless negotiations. No local authors' societies have so far secured tariffs approved by the Minister of Culture. Meanwhile, the use of copyright-protected works without fair payment persists in particular, regarding the retransmission of AV works.

The hospitality sector is acutely under-licensed in Bulgaria. It is estimated that only 10% of hotels, restaurants and cafés are covered by music licences for public performance. The vast majority pay no royalties for the use of music. The same is true in events sponsored by municipal funding where appropriate licensing and government ministry inspections are rare.

CISAC is increasing its focus on this country to help local member societies MUSICAUTOR and FILMAUTOR to restore a functioning copyright framework. The effort will be strongly supported by societies internationally, making full use of the CISAC General Assembly organised in Sofia in May 2025.

A series of legislation changes are proposed, including stronger licensing obligations on new businesses, increased enforcement responsibilities for local government and concert organisers, an effective tariff-setting mechanism and higher tariffs, and a functioning private copying system. ■

CISAC Market Developments INDIA

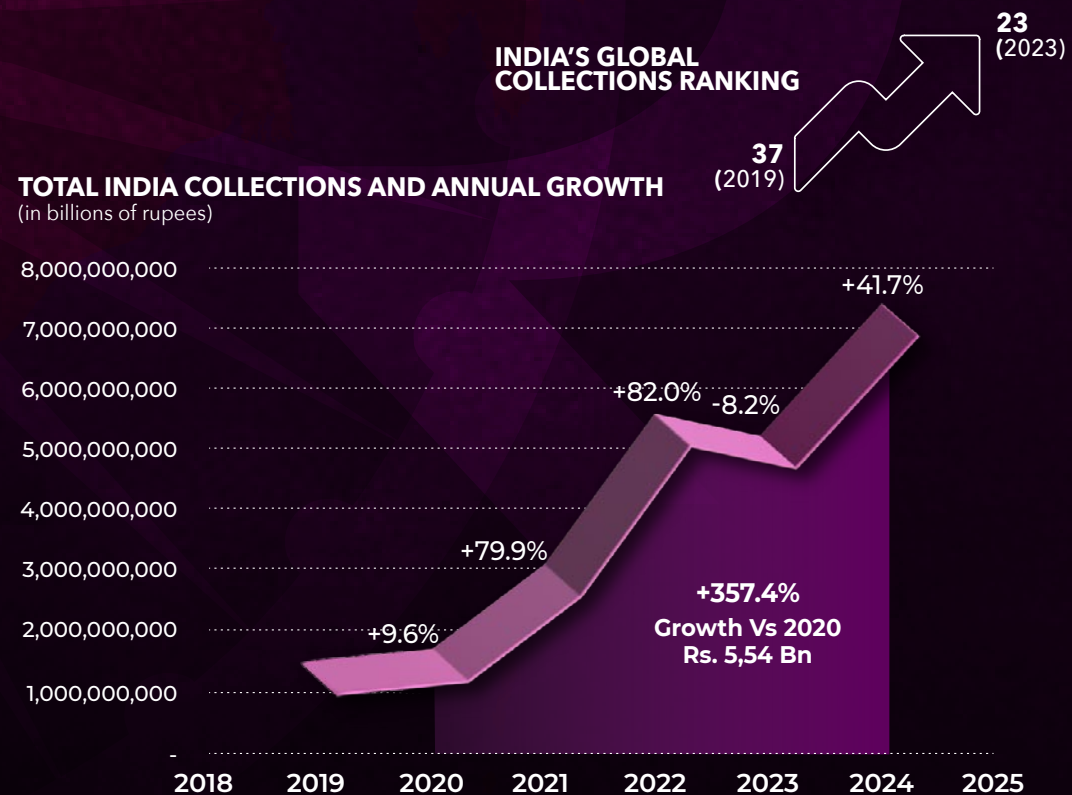
support programme aims to extend market growth

The creative market in India has experienced strong growth in recent years. In 2024, total collections on behalf of creators exceeded Rs. 7 billion representing local currency growth of +42% on 2023 and more than four-fold over the past five years. Mainly due to exceptional growth in streaming collections, India's ranking for creators' collections rose from 37 to 23 between 2019 and 2023.

Despite this growth, the total remains well below its potential for such a large market.

The main problem lies in the low penetration of paid or premium streaming services. Of equal concern for creators is the low performance of non-digital revenue streams. For a number of years, CISAC has been working with local society IPRS to improve its operations and align it to best global practices in corporate governance, licensing and distribution of royalties. This work continued in 2024-2025 with the preparation of a new action plan to define the market potential, identify the business case and scope of support required, and to begin the setting of priorities and milestones.

The plan aims to drive sustainable growth to help India become a top market in the future. It targets improved collections from local digital services and diversification in the source of royalty payments. ■



CISAC Market Developments **COLOMBIA** addressing barriers to growth



Colombia is the fourth largest economy in Latin America and in recent years, its local music market has experienced steady growth. Collections rose 16% in 2023 and are now one-third higher than the pre-pandemic level, but on a per capita basis, still remain two-thirds below Argentina. Unfair competition, low levels of copyright awareness and underperforming member information systems are persistent barriers to growth.

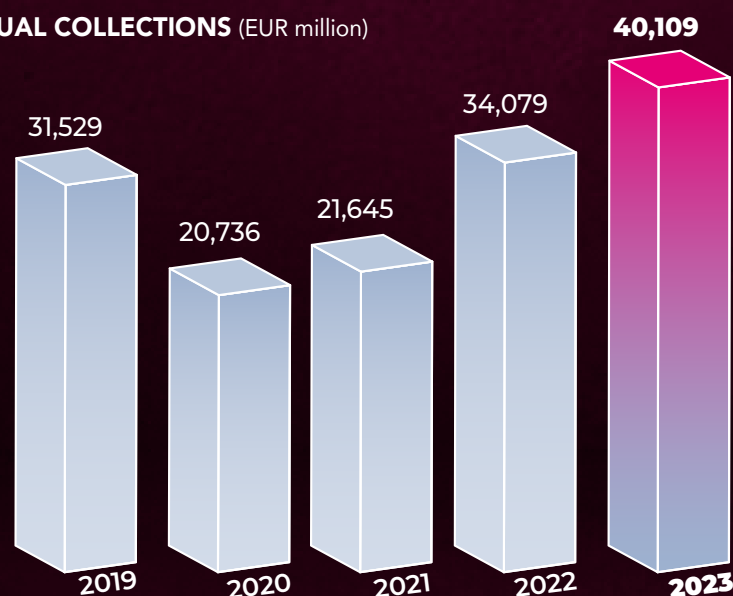
CISAC and SAYCO, the local authors' society (pictured above), jointly developed an improvement plan to capitalize on significant potential in the Colombian market. This plan targets enhancements in internal processes for membership, documentation, distribution, licensing, and negotiation. Presented to CISAC's Music Repertoire Group in November 2024, the collaborative effort aims for substantial reforms and increased collections by 2028.

Direct support and training for negotiations with broadcasters and digital distributors are a core component of the programme. A legislative lobbying strategy aims to compete more successfully with private intermediaries acting in the live and background sector.

CISAC will also help launch an awareness campaign to help combat the frequent media campaigns against collective management and CMOs. Finally, new technical tools will streamline internal membership, documentation and distribution processes to drive efficiency.

This detailed action plan aims to grow local collections by 50% in the next five years. ■

ANNUAL COLLECTIONS (EUR million)



CISAC Market Developments **TURKEY**

realising full market potential

Despite its vibrant local music market and position among the world's top 20 economies, per capita royalty collections in Turkey are still among the lowest in Europe. CISAC's work in recent years to broker new collaboration between local member societies MESAM and MSG has helped increase growth, but an inefficient collective management system, poor enforcement and a low level of respect and awareness for copyright have limited the market's potential.

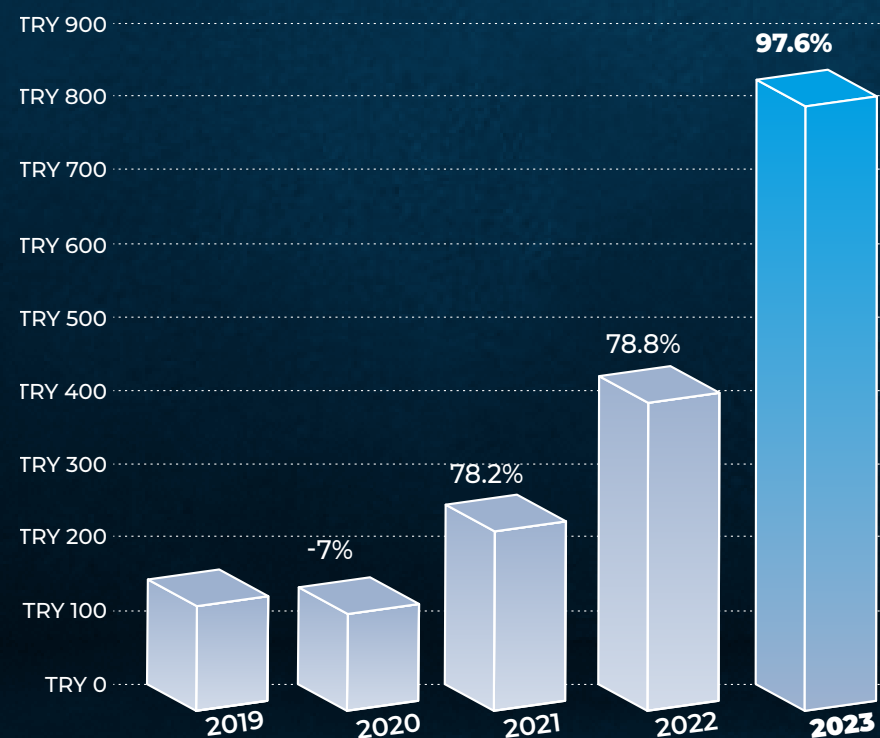
In 2024, CISAC's market development plan focused on the Turkish market with the objective of eliminating these hurdles. The plan aims to generate a substantial increase in collections over the next seven years, with particular efforts being directed in three key areas.

In broadcast licensing, CISAC is working to encourage the implementation of best international practices. For the hospitality and entertainment sector, lobbying is ongoing to encourage legislative changes that institute appropriate "one-stop shop"

licensing for all public areas. And in the wider collective management framework, efforts are continuing to establish common distribution rules and deliver improved collection efficiencies. ■

MESAM & MSG COLLECTIONS 2019-2023

(Collections and growth in local currency TRY million)



Legal, Lobbying, Education

CISAC

advocacy around the world

CISAC supports its members in a wide range of lobbying and advocacy activities across the world. These include submissions on proposed legislation on AI, campaigns supporting private copying levies, lobbying actions to oppose over-broad copyright exceptions, recommendations on implementing the resale right and promotion of the remuneration right for audiovisual creators.

This map shows only an illustrative selection of some of CISAC's advocacy work in collaboration with member societies.

NOTE: map of highlighted territories are illustrative and not comprehensive



CISAC

advocacy around the world



Legal, Lobbying, Education

PRIVATE COPYING REVENUES COME CLOSER IN WEST AFRICA

CISAC continues to support efforts in the West Africa region to implement private copying levies.

In October 2024, the Senegalese government formally adopted a decree to introduce the UEMOA (West African Economic and Monetary Union) private copying directive into its national legislation. CISAC, along with authors, artists and producers, has been supporting this measure for over a decade, and the decision by the country's Council of Ministers is an important milestone for the creative community across the region.

The adoption of Directive N° 07/2023/UEMOA/CM follows work by CISAC and its international partners to draft and support a suitable private copying directive providing a harmonised legal framework across the UEMOA. Senegal will become the third UEMOA member to introduce this form of remuneration, after Burkina Faso and Côte d'Ivoire.

CISAC has worked on the project in collaboration with key partners such as IFRRO, WIPO and the Organisation Internationale de la Francophonie (OIF).

The implementation of the levy provides a new revenue stream for creators while aligning UEMOA member countries with global best practices in copyright management. Importantly, it also sets a precedent for nations across the continent to follow. The remaining five members of the UEMOA are required to transpose the directive into their national legislation by September 2025.

In line with private copying regimes elsewhere, the levy is raised on the sale of mobile phones, hard drives and other recordable media exported or imported into a country to compensate creators for the private duplication of their work. ■



From left- Aly Bathily, DG of SODAV, Samuel Sangwa, CISAC Regional Director of Africa and El Hadji Tanor Gning, Director of Cabinet of the Senegalese Ministry of Sport and Culture.

Legal, Lobbying, Education

"COPYRIGHT-FRIENDLY" LABEL PROMOTES BEST PRACTICE FOR USERS

A new initiative launched by CISAC in Africa aims to position copyright compliance as a competitive advantage for businesses, events and institutions.

The "Copyright-friendly" label is a certification mark that allows CMOs across the region to identify and recognize entities whose professional practices uphold the rights of creators. The project is now extending into the tourism and cultural sectors, which are closely engaged with creative industries.

The movement gained momentum throughout 2024, expanding across culture, tourism and the public sector. During the Africa Cup of Nations football tournament, 50 hotels, bars, restaurants and municipalities in Côte d'Ivoire were awarded the label in recognition of their compliance with copyright laws.

At the Kigali Triennial in Rwanda, the city also received the accreditation for its commitment to copyright-friendly practices. And at Burkina Faso's Copyright Awareness Week, local society

BBDA granted the label to more than ten local hospitality establishments and to the December 2024 Ouagadougou International Meeting of Painters (RIPO).

The label was officially registered with the African Intellectual Property Organization (OAPI) in November. Establishing its legal validity within OAPI's certification framework was a milestone achievement. It allows businesses, cultural institutions and event organizers across all 17 OAPI member states to formally demonstrate their commitment to copyright and in doing so, to further promote the works and rights of creators across the region. ■



Award ceremony at Abidjan



Awarding of the Label to Kigali Triennale



Award ceremony at Ouagadougou

Legal, Lobbying, Education

CISAC "Creators Conversations": A NEW EDUCATIONAL PODCAST

CISAC
**Creators
Conversations**

In May 2024, CISAC launched "Creators Conversations", a new educational podcast to strengthen and support CISAC's advocacy work around the world.

"Creators Conversations" aims to support the work of CISAC and our members by bringing to the fore creators' perspectives on the issues they face. It highlights the importance of culture and the creative industries on the global stage, and the role played by collective management organisations.

The first episode focused on the global success of Korean culture and the lessons it holds for creators worldwide. CISAC Director of Creators' Relations was joined by three of the most successful music creators in the K-pop world: producer/songwriter James Reynolds and songwriting duo Max Graham and Matt Thomson.

The guests have written extensively for K-pop artists such as BTS, Enhypen and Seventeen, and discussed on the podcast the rise of K-pop as a global phenomenon. They talked about the opportunities that are available, how writing K-pop has enabled them to make a sustainable living, and their use of and concerns around AI in the creative process.

This **first episode** set the scene for the CISAC General Assembly in Seoul. CISAC's "Creators Conversations" is available now on all leading podcast platforms and as a videocast on YouTube. ■



CISAC Director of Creators' Relations Anna Neale interviews UK-based K-pop songwriters: producer, songwriter and mix engineer James Reynolds and songwriting duo Arcades (aka Max Graham and Matt Thomson).

AI dominates 2024 general assembly in Seoul

CISAC's General Assembly drew more than 75 member societies to Seoul, with leading creators and policy makers joining a meeting that was inspired by the creative success story of Korea.



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

Prior to the GA, a CISAC delegation including CISAC Vice-Presidents Ángeles González-Sinde Reig and Arturo Márquez met with Korea's Minister of Culture, Sports and Tourism Mr Yu In Chon.

Mr Yu In Chon then made a welcome speech to all delegates, reflecting on the transformation of his country into a world-beating creative leader.

“Fifteen years ago, when I first served as minister, copyright was the area where I placed the greatest emphasis. With the belief that there is no future for the cultural industry without creator protection, we revised copyright laws and systems. Even now, 'protecting creators' remains the top priority in formulating policies.”

The Minister committed to more active collaboration with CISAC and its member societies, especially in today's digital era.



CISAC PRESIDENT'S KEYNOTE

CISAC President **Björn Ulvaeus** delivered a streamed keynote speech focused on AI issues on which he himself had rallied members a year earlier at the Mexico GA. The EU AI Regulation was a positive step and there is much more to do.

"The debate has moved on. Legislation is upon us. Now we need to work harder than ever to secure similar outcomes in other jurisdictions: the US, Japan, Brazil, Canada. And of course here in Korea. I'm pleased that CISAC has shown leadership, and it must continue to do so."



CISAC Board Chair **Marcelo Castello Branco's** main theme was change and the need for constant innovation by the CISAC world.

"We better be comfortable being uncomfortable and embrace innovation without hesitation. It is even hard to talk about global regulation when technology does not give us a break; this is the new landscape we must deal with."



KOMCA'S 60TH ANNIVERSARY

KOMCA Chairman **Ga Yeoul Chu** marked KOMCA's 60th anniversary — a landmark in Korea that celebrates not just history, but also rebirth.

"I hope that with the success of the General Assembly we will once again reaffirm the importance of copyright protection and contribute to creating an environment where creators are protected in the digital age and especially in the era of AI," the Chairman said.



CISAC VP Ángeles González-Sinde Reig.



Korea's Minister of Culture, Sports and Tourism, Mr Yu In Chon.





CISAC DG OUTLINES A STRONG YEAR

CISAC Director General **Gadi Oron** gave [an overview](#) of a year of strong progress by CISAC in its technology work, lobbying and especially in its response to AI.

“Culture is power. It generates economic value and it gives influence. Korea has worked very hard to reap the rewards of a strong cultural sector.”

Watch the recording of the speeches [here](#).

MEMBER CEOS & CREATORS JOIN PANELS

In **Culture crossing borders**, panellists discussed what success looks like when it comes to policies helping creators and the creative sector. On the panel were CISAC VPs **Ángeles González-Sinde Reig** and **Arturo Márquez**, APRA's **Jenny Morris**, DGK's **Yoo Ji-Tae**, and musician and member of the Korean National Assembly **Kim Jae Won**.

On the **Artificial Intelligence market developments panel**, CISAC Regional Director for Asia-Pacific Benjamin Ng spoke with MCT's **Taron Liptapallop**, ADAGP's **Marie-Anne Ferry-Fall**, SGAE's **Cristina Perpiñá-Robert Navarro**, REDES' **Alexandra Cardona Restrepo** and **Lee Kyong-Ha** of Korea Institute of Science and Technology Information.

Panellists highlighted challenges in identifying AI-generated content, called for clearer regulations and stressed the importance of balancing technological advancement with protecting creators' rights.

AI policy developments was moderated by CISAC Director of Legal & Policy Affairs Constance Herreman.

UBC's **Sydney Sanchez**, GEMA's **Tobias Holzmüller**, JASRAC's **Kazumasa Izawa**, ZAPA's **Sylvia Biadun** and ALCS' **Barbara Ann Hayes** discussed how policy makers are approaching the regulation and licensing of AI tools.

Cooperation and competition was a discussion moderated by CISAC Director of Business & Technology Sylvain Piat. Panellists agreed that their societies are facing ever greater competitive pressures, but cooperation and unity are essential qualities too. After all, as one panellist commented, isn't our greatest competitor the threat to creators' rights from AI operators?

FILSCAP's **Thursday Alciso**, SCD's **Juan Antonio Durán**, SAMRO's **Annabell Lebethe**, SACEM's **Cécile Rap-Veber** and SUISA's **Andreas Wegelin** delivered valuable insights in the final panel of the General Assembly that dealt with market developments, competition and cooperation. ■



CISAC AND CIAGP PROGRESS WITH NEW STREAMLINED GROUPS

Working alongside the International Council of Creators of Graphic, Plastic and Photographic Arts (CIAGP), CISAC continues to champion the protection of visual artists' rights and remuneration in an increasingly complex market.

Following reforms to strengthen operations, approved by the CISAC Board, the CIAGP's Executive Committee was restructured as the Visual Arts Repertoire Group (VARG). Composed of 11 senior executives, the VARG shapes strategies of the visual artist network internationally. Kader Atia was re-elected as the CIAGP President and Marie-Anne Ferry-Fall as the committee's Rapporteur General for another two-year term.

STRENGTHENING THE GLOBAL FRAMEWORK FOR ARTISTS' RIGHTS

CIAGP's Annual Meeting took place in London in November 2024, honouring the 40th anniversary of the UK host society DACS. The event brought together creators, CMOs and industry leaders. Former government minister Lord Parkinson of Whitely Bay joined to discuss the Artists' Resale Right (ARR), the response to AI and the need for stronger protections in digital markets.



CIAGP 2024 annual meeting held in London

The CIAGP established seven specialized working groups focusing on priority issues. This has enhanced lobbying efforts and improved the effectiveness of rights management systems.

THE NEW CIAGP WORKING GROUPS (WG)

Distribution:

Streamlining information exchange on audiovisual works, TV channels and collective rights.

Operational Resale Right and Resale Right Recognition and Implementation:

Lobbying for broader recognition, especially in regions where artists remain ineligible.

Limitations and Exceptions:

Action at WIPO level to protect artists from excessive limitations.

Business Models:

New licensing strategies and implementing “reservation of rights” clauses to protect artists' control over their work.

Repertoire/Rio Rules:

Improving communication between societies on artist representation and licensing changes.

IPI:

Ensuring accurate and efficient management of the International Performer Identification system.

PROGRESS IN RESELL RIGHT ADOPTION

The Resale Right campaign continues to expand international adoption of the right. **South Korea's** ARR scheme, adopted in 2023 and set to take effect in 2027, benefits from CIAGP's ongoing advisory role in shaping the regulatory framework. CISAC has also met with the Korean Arts Service Management (KAMS) — a potential agency for the ARR collection scheme. In the **Philippines**, the Intellectual Property Office (IPOPHL) is working with CISAC to establish a copyright and resale rights collection society.

In **New Zealand**, the 2023 Resale Right for Visual Artists Act has established a new collection entity, Resale Royalties Aotearoa Toi Huarau (RRA), set to begin operations.

CISAC is supporting implementation campaigns in **Canada, Japan** and in the **Africa region**, and working in collaboration with the region's agency **ARIPO**. In **Chile**, CISAC is lobbying for the final approval of the Balmes Bills.

CISAC remains active at WIPO, providing inputs to shape WIPO's tool kit on the management of the Artists' Resale Right. This a global resource designed to support effective administration and enforcement. The first version was published in April 2024. In parallel, CISAC continues pushing for the resale right to become a standing item on the agenda of WIPO's SCCR.

ADDRESSING GENERATIVE AI

AI is a top priority on CISAC's work programme. CIAGP's Business Models working group has published a comprehensive report, *AI: Possible Steps Forward for Visual Arts Societies*. It advocates for clear and explicit rights-reservation practices in licensing agreements. Several visual arts societies have reflected CIAGP's guidance.

CISAC's Visual Arts Repertoire Group (VARG) is collaborating on the WIPO Connect software designed to streamline operations for CMOs. Available in six languages, the platform offers modules for rights owner and works documentation, licensing and distribution, ensuring greater efficiency and transparency for artists worldwide. ■



AUDIOVISUAL: focus on WIPO for fair remuneration right

Screenwriters and directors are the foundation of their industry, creating cultural and economic value at the centre of TV and film programming. Despite that, these audiovisual creators still lack a fair remuneration framework in most countries. CISAC continues to bring pressure on policy-makers to introduce rights to fair remuneration, notably in WIPO, where proposals for a new legal study offer a key chance for progress.



CISAC/FESAAL/SAA side event at WIPO.

In 2024-2025 CISAC has continued to work with representatives from Côte d'Ivoire to formally ask WIPO to conduct a study on the rights and remuneration of audiovisual creators. This follows case studies published by CISAC and international partner, focusing on Spain, Italy, Poland and Latin America, showing evidence that the adoption of audiovisual rights legislation has coincided with positive growth in the audiovisual sector.

To support the debate, in April, CISAC teamed up with partner organisations SAA and FESAAL to organise an educational event alongside the 46th WIPO SCCR session. "Beyond the Credits: Strengthening Audiovisual Authors' Rights" brought together diplomats and creators from Africa, Europe and Latin America.



From left: CISAC's Director of Creators' Relations, CISAC Vice-President Ángeles González-Sinde Reig and South Korean congressman Kim Seung-su



CTDLV 2024 in Sao Paulo



AV workshop in Budapest

LOBBYING FROM KOREA TO BRAZIL TO POLAND

At the national level, CISAC has lobbied alongside numerous societies fighting for the remuneration right. Coordination has been strengthened by a reformed structure bringing CISAC's strategic activities under the AV repertoire group (DLVRG), in partnership with the Legal Policy Committee. The Dramatic, Literary and Audiovisual Works Technical Committee (CTDLV) provides mainly technical support.

At the **Seoul General Assembly**, CISAC VP and filmmaker Ángeles González-Sinde Reig joined the Directors Guild of Korea (DGK) to meet the South Korean congressman for cultural affairs.

Meetings were also held with the Directors Guild of Japan (DGJ). In **Poland**, a national campaign

by CISAC member ZAPA and supported internationally, led to the adoption of a new law providing AV authors an unwaivable remuneration right for on-demand, online and retransmission.

The CTDLV was held in October 2024 in **Sao Paulo, Brazil**, gathering more than 60 participants from Latin America, Europe and Africa. The meeting, hosted by Brazil's CMO ABRAMUS, was attended by Mr Cauê Fanha, Director of Copyright Regulation of the Brazilian Ministry of Culture, who voiced support for a pending legislative project that aims to implement remuneration rights in Brazil.

The CTDLV also covered audiovisual market trends and the impact of artificial intelligence. Attending CMOs also joined a workshop on the use of international tools and formats for the administration of the DLV repertoire.

In **Europe**, CISAC has provided training to help audiovisual members streamline their collection and distribution processes. At a hybrid meeting in Budapest in December 2024, trainers from CISAC, ZAPA and French society SACD explained basic licensing streams, documentation and distribution standards. ■



Global Collections REPORT 2024

digital surges ahead as live fully recovers

CISAC's Global Collections Report, published in October 2024, revealed total global royalty collections increased by +7.6% to a new high of EUR13.1 billion in 2023.

13.1

**+7.6% GLOBAL COLLECTIONS
(EUR billion)**

Digital collections, having overtaken TV and radio to become the largest source of revenue for creators in 2022, moved further ahead the following year, making up 35% of total collections. Despite this record high for digital, the vast majority of creators say that streaming income cannot support a career or livelihood.

Live and public performance revenue, which includes concerts, exhibitions and licensing of

venues and businesses, continued its post-COVID recovery, growing by 22.0% to a record EUR3.3 billion.

The Global Collections Report is CISAC's annual statistical overview of authors' societies' global collections on behalf of creators. It provides comprehensive data and analysis of collections across all regions, income streams and repertoires, including music, audiovisual, visual arts, literature

and drama. The Report is compiled on the exclusive data reported to CISAC by its 227 member societies in 116 countries.

The report generated more than 240 media articles, in multiple languages and reaching over 30 countries. ■

CIAM

Annual Report 2025



Arriën Molema
CIAM President



CIAM songwriting camp in Montreal

CIAM organised meetings in Seoul, Montreal and Paris that strengthened the bond with creators worldwide and further enhanced advocacy for fair remuneration for creators.

At CIAM's Seoul meeting in May 2024, the council met with K-pop writers to discuss local issues and the international perspective. Panels gathering the Chairs and CEOs of CMOs discussed relevant issues ranging from our position in the debate on AI to mental health for creators.

CIAM's General Assembly in Montreal drew many creators from North America's anglophone and francophone communities, who understood the need to work on a system whereby the fair remuneration of creators is a key priority. With help from SOCAN, CIAM also once more organised a **writing camp** for women creators, highlighting the gender imbalance, especially in the roles of female producers.

The GA also saw the announcement of the newly-elected President and ExCo. Arriën Molema, award-winning artist, songwriter and composer from BumaStemra in the Netherlands, became the new CIAM President. In addition, CIAM now has its first elected member from the African continent—Thando Nyameni from CAPASSO.

The newly-elected ExCo discussed its priorities at its first meeting in Paris in February. Of course, top of the list is the continued focus on getting fair remuneration for creators in the case of AI-generated music. Transparency and permission are key to this. It is essential to work on keeping value in the system and ensuring that creators do not have to compete with 'free' AI-generated works.

Other priority issues for CIAM are the importance of growing the global music market, the impact of streaming and enabling cultural diversity. There is still a lot of room for improvement for creators, especially in the Africa region where CIAM will have a special regional focus. The election of Solange Cesarovna from Cabo Verde as one of the Vice-Presidents of CIAM, together with Vice-President Juca Novaes from Brazil, will bolster our work to support African creators campaigning for fair remuneration. ■

MEMBERSHIP

116 COUNTRIES/TERRITORIES
227 MEMBERS

by region



EUROPE

47 countries - 109 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
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	P	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
IAF	A	AV	UNITED KINGDOM
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

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
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
SAA	A	AV	BELGIUM
SABAM	M	M, AV, D, L, AGP	BELGIUM
SACD	M	AV, D	FRANCE
SACEM	M	M	FRANCE
SACEMLUXEMBOURG	M	M	LUXEMBOURG
SAIF	M	AGP	FRANCE
SANASTO	M	L	FINLAND
SAZAS	M	M	SLOVENIA
SCAM	M	AV, L, AGP	FRANCE
SDADV	P	M, AV, D, L, AGP	ANDORRA
SEDA	P	M	SPAIN
SEF	P	AV	TURKEY
SGAE	M	M, AV, D	SPAIN
SIAE	M	M, AV, D, L, AGP	ITALY
SIIP	P	M, AV, D, L, AGP	UZBEKISTAN
SOFAM	M	AGP	BELGIUM
SOKOJ	M	M	SERBIA
SOZA	M	M	SLOVAKIA
SPA	M	M, AV, D, L, AGP	PORTUGAL
SSA	M	AV, D	SWITZERLAND
STEF	M	M	ICELAND
STEMRA	M	M	NETHERLANDS
STIM	M	M	SWEDEN
SUISA	M	M	SWITZERLAND
SUISSIMAGE	M	AV	SWITZERLAND
TALI	M	AV	ISRAEL
TEOSTO	M	M	FINLAND
TONO	M	M	NORWAY
UCMR-ADA	M	M	ROMANIA
UFFICIO GIURIDICO	A	NR	VATICAN CITY STATE
VDFS	M	AV	AUSTRIA

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
VEGAP	M	AGP	SPAIN
VEVAM	M	AV	NETHERLANDS
VG BILD-KUNST	M	AGP, AV	GERMANY
VISARTA	P	AGP	ROMANIA
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

116 COUNTRIES/TERRITORIES
227 MEMBERS

by region



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	MONGOLIA
MRCSN	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



LATIN AMERICA & THE CARIBBEAN

22 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, AV, D	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
COSCAP	P	M	BARBADOS
COTT	M	M	TRINIDAD AND TOBAGO
CREAIMAGEN	P	AGP	CHILE
DAC	M	AV	ARGENTINA
DASC	M	AV	COLOMBIA
DBCA	P	AV	BRAZIL
DIRECTORES	P	AV	MEXICO
DYGA	P	AV	CHILE
ECCO	P	M	CHILE
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



AFRICA

28 countries - 30 members

SOCIETY	STATUS	REPERTOIRE	COUNTRY/TERRITORY
AVRS	P	AV	NIGERIA
BBDA	P	M, AV, D, L, AGP	BURKINA FASO
BCDA	P	M, AV, D, L	CONGO
BGDA	P	M, AV, D, L, AGP	GUINEA
BMDAV	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
GHAMRO	P	M	GHANA
LESCOSAA	P	M, AV, D, L, AGP	LESOTHO
MALI MALIKI INSTITUTE	A	M, AV, D, L, AGP	GHANA
MASA	P	M	MAURITIUS
MCSK	P	M	KENYA
NASCAM	P	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

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The Caribbean

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