



Annual Report

2026

Purpose & Progress

A year in which the global rules governing creativity began to shift, and CISAC worked across multiple regions to defend and strengthen the systems that support creators.



In March 2026, CISAC's Board of Directors met in Sydney, Australia.

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Key figures

CISAC network

227

member societies

5M+

creators

111

countries and territories

Global collections (2024)

€13.97

billion

Annual growth

+6.6%

Digital revenues

€5+

billion (+11.2%)

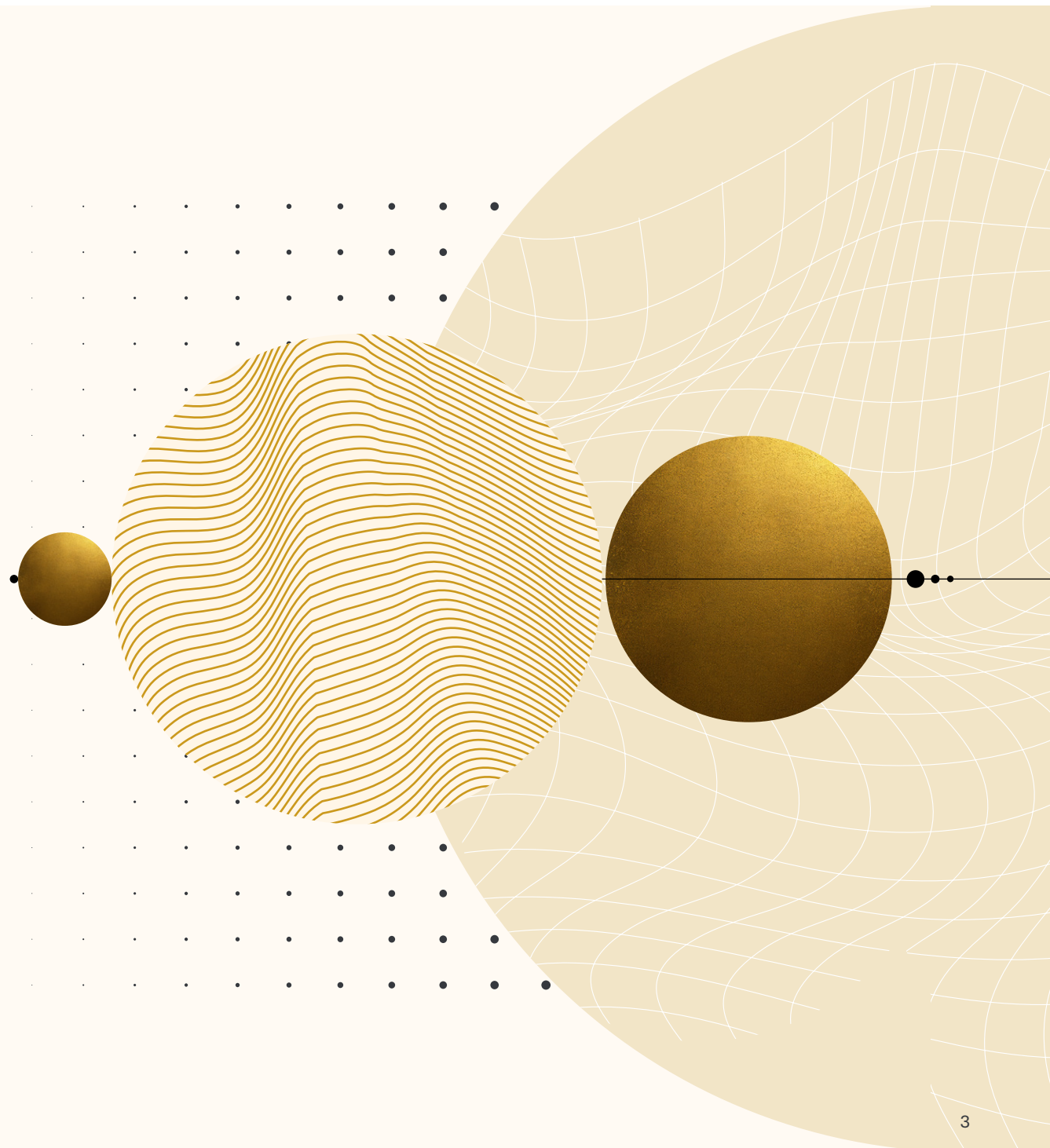
Growth over 10 years

+70%

(next Global Collections Report due October 2026)

Table of contents

Leadership & Governance	4
Foreword	7
CISAC President Björn Ulvaeus	7
CISAC Director General Gadi Oron	8
CISAC Board Chair Dean Ormston	9
The Moment	10
AI copyright reform accelerates globally	10
AI engagement map	11
Global dialogue and cooperation	12
AI resources	14
Protecting creators' income	15
Private Copying	15
Audiovisual remuneration	16
Artist's Resale Right	17
Communication, engagement and visibility	18
Powering the global rights data exchange	19
CIS-Net 2	19
ISWC IPI Context Search	19
CISAC Wiki	20
Creator engagement and advocacy	21
From the creator's perspective	22
Challenges for the creative ecosystem	23
What comes next	23
CISAC Membership	24



Leadership & Governance

Presidency

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Management team

Gadi
Oron
Director General

Martial
Bernard
Operations

Sylvain
Piat
Business & Technology

Constance
Herreman Follain
Legal & Policy

Anna Neale
Creators' Relations

Rebecca Webster
Marketing & Communications

Laure Margerard
Mechanical Rights

Vice Presidents

Yvonne
Chaka Chaka

Ángeles
González-Sinde

Kazuhiko
Fukuoji

Arturo
Márquez

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Mitko Chatalbashev
Europe

Rafael Fariñas
Latin America & the Caribbean

Benjamin Ng
Asia-Pacific

Samuel Sangwa
Africa

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 (Australia/New-Zealand)

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 Si-ha Lee **Chairman, KOMCA (South Korea)**
 Tobias Holzmüller **CEO, GEMA (Germany)**

Committees, Repertoire Groups and Creators' Councils

CISAC's committees and councils bring together expertise from across its global network, guiding policy, governance, systems and creator representation.

Expert Committees and Repertoire Groups

- Legal and Policy Committee (LPC)
- Communications Expert Group (CEG)
- Internal Audit Committee (IAC)
- Music Repertoire Group (MRG)
 - Data and Technology Steering Committee (DTSC)
- Dramatic, Literary and Audiovisual Repertoire Group (DLVRG)
 - Dramatic, Literary and Audiovisual Technical Committee (CTDLV)
- Visual Arts Repertoire Group (VARG)

Regional committees

- Regional African Committee (CAF)
- Regional Asia-Pacific Committee (APC)
- Regional European Committee (EC)
- Regional Latin American and Caribbean Committee (CLC)

International Creators' Councils

- International Council of Creators of Music (CIAM)
- International Council of Creators of Graphic, Plastic and Photographic Arts (CIAGP)

Foreword

AI is moving faster than the rules that protect creators

Artificial intelligence technology is advancing at extraordinary speed. Consumers now have access to generative platforms easily and at a click of a button. Headlines are being dominated with court rulings as creators, and the organisations that represent them, stand up against the unlawful use of their work.

Yet human creativity is the lifeblood of the technology that is changing everything. Creators are being left out of the economic picture; they are not being remunerated for the use of their works, nor have they been acknowledged as being essential to the progression of the technology.

The rules exist, of course. There is no grey area. Copyright has supported the creative economy for as long as CISAC has been established and many years before. Thankfully, around the world, governments are beginning to respond and engage in discussions. New laws are being considered, consultations are underway, and important decisions are taking shape. Yet even though there is distinct momentum, for many creators, these discussions feel distant. They are not in the room. They are not part of the process. And too often, their voices are not being heard.

CISAC exists to represent creators at a global level. We bring creator voices into the conversations that shape laws, markets and systems. Over the past year, that has meant engaging in policy debates across multiple regions, supporting member societies, and advocating for principles that protect the value of creative work.

As President of CISAC, I will continue to speak out and connect with policymakers. My goal is to ensure that those making decisions understand what is truly at stake. It is about protecting the conditions that allow creativity to exist, to grow, and to be sustained over time.

Björn Ulvaeus, President of CISAC



Foreword

Global action is the way forward

For over a century, the CISAC community has adapted successfully to technological change. Throughout this journey, we have stood firmly on two enduring pillars: robust copyright protection and the collective strength of our global network.

Today, as we mark our centenary, our mission takes on renewed urgency. The responsibility in protecting human creation has never been greater, because the forces threatening it have never been more profound. For the first time in our history, human creativity is being used to fuel the mass production of machine-made content that could imitate, compete with, substitute and potentially displace the very existence of human creation. Technological advancement is no longer limited to the ways in which content reaches consumers; it is about how new content is made.

The way we address today's threats will shape the cultural and economic landscape for generations to come. It is for this reason that, over the past year, CISAC has stepped forward with clarity and determination. We have been engaging at the highest levels of global policy discussions, supporting member societies, contributing to consultations and advocating for a framework built on transparency, consent and remuneration for human creators. We are not mere observers of this market transformation. We are active architects of the principles that must govern it.

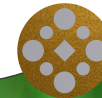
What sets our community apart, is our ability to unite local efforts into a global force. As our landscape continues to evolve, so too must our leadership. We must be vigilant, firm, resolute and unapologetic about the crucial importance of protecting human creativity.

The next century will not be defined by technology alone, but by our resolve to ensure that human creativity remains at its heart.

Gadi Oron, CISAC Director General



The responsibility in protecting human creation has never been greater, because the forces threatening it have never been more profound”.



Foreword

The power of the collective has never been more important

CISAC's member societies exist to serve creators. Member-owned organisations, accountable to their members, advocating locally and globally for songwriters, composers, authors, visual artists, screenwriters and publishers. That is what this network is. And in this moment, it has never been more important.

Over a century, the CISAC society network has grown in the breadth and depth of its repertoire representation and operations and evolved its practice and delivery through every major disruption; radio, television, digital. Each time, the collective voice of creators adapted. Each time, it prevailed.

Now, as we enter the age of AI, that collective faces its most significant test. The legal frameworks to protect creators exist. But the environment in which our societies operate has become far more complex, and creators rightly expect the organisations representing them to keep pace. That expectation is not a burden. It is the job.

Across the membership, that work is underway. Societies are investing in capability, improving data quality, and strengthening operations to meet the demands of a changing market. This is service in practice, and it is the work that gives our advocacy its credibility.

As Chair of the CISAC Board, my focus is on ensuring this network remains not only principled and effective, but visible. That we are not just defending the value of human creativity but laying the foundations for future generations to create. This is work we passionately commit to, for the long haul.

Dean Ormston, APRA AMCOS CEO, CISAC Board Chair



Societies are investing in capability, improving data quality, and strengthening operations to meet the demands of a changing market.



The moment

AI copyright reform accelerates globally

Across 2025 and into 2026, governments around the world launched or advanced formal reviews of how copyright applies to artificial intelligence. What was once a theoretical debate is now a live policy process, with decisions being shaped across jurisdictions at speed.

This marks a defining moment for the global creative economy. The rules governing how AI systems access and use creative works are being developed in parallel across regions, often with very different approaches. If at the early stages of the debates on the intersection between AI and copyright there was a tendency to add flexibility that benefits AI, more and more decisionmakers realise it is time to defend human creators.

Throughout 2025–2026, CISAC has been actively engaged in these debates at both international, regional and national levels. At WIPO, CISAC contributed to discussions at the Standing Committee on Copyright and Related Rights (SCCR), including work on a new study examining regulatory approaches to AI training, covering authorisation, enforcement and remuneration. At UNESCO, CISAC called for transparency, prior authorisation and fair remuneration to be embedded in emerging AI governance frameworks.

At regional levels, CISAC supported its European groupings GESAC, SAA and EVA in the implementation of the EU AI Act. CISAC also welcomed the European Parliament's Voss report published in March 2026 which brings hope for voluntary collective licensing. In Africa, work with the African Union continued in order to ensure a supportive framework on AI throughout the continent.

Across national markets, CISAC worked closely with member societies to respond to legislative proposals in numerous countries. In the UK, the government acknowledged widespread opposition to a proposed text and data mining exception and is reconsidering its approach. In Australia, similar proposals were rejected, reinforcing the importance of licensing-based solutions. Developments in early 2026 underline the pace and uncertainty of this landscape. In Chile, new proposals are being considered that could introduce a broad exception for AI training. CISAC supported the French bill introducing a legal presumption regarding the use of protected works for AI training. CISAC also advocated in many Asian countries such as South Korea, Vietnam and India. In Latin America & the Caribbean engagement with governments on AI-related copyright proposals continued in Chile, Costa Rica and Panamá.

Alongside policy work, CISAC's expert groups advanced technical and operational responses, including work on the registration of works involving AI and the development of shared principles across repertoires.

Key insight

AI and copyright policy is now under review across almost all global markets — and CISAC is actively engaged across them.



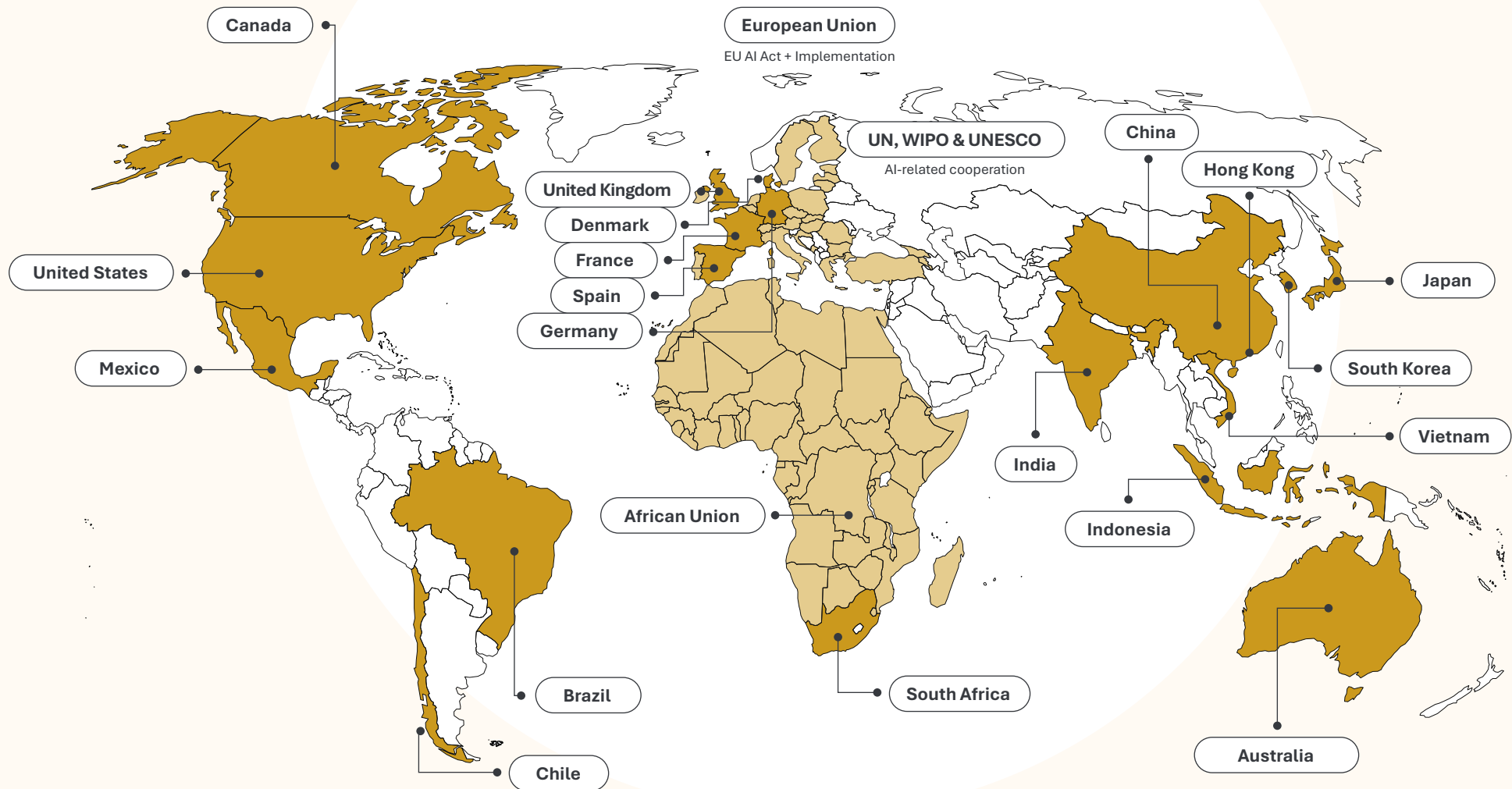
The rules governing human creativity are being written now. If transparency and fair remuneration are not built into AI systems from the start, creators everywhere will face the consequences.”

— Björn Ulvaeus, ABBA co-founder and CISAC President

The moment

AI engagement at global scale

Countries and markets where CISAC intervened on behalf of the global community of creators on Artificial Intelligence.



Map: AI copyright reform — active policy markets (2025–2026)

The moment

Why this matters

AI rules are now being shaped at systemic scale.

CISAC engagement includes

- **European Union** - AI Act implementation and coalition advocacy
- **India** - consultation and DPIIT submission
- **United Kingdom** - copyright and AI consultation
- **Canada** - national AI and culture summit
- **China** - global seminar with MCSC
- Additional engagement across Asia-Pacific and international forums



In July 2025, Europe's creators' organisations came together to urge EU leaders to act now and protect creativity from systemic exploitation.
© CISAC

Global dialogue and cooperation

Global lobbying efforts

Across 2025–2026, CISAC brought together member societies, policymakers and industry stakeholders to address shared challenges and align approaches on AI, copyright and the future of creativity.

These engagements strengthened coordination across regions and reinforced CISAC's role as a global convening body.

In Beijing, CISAC and MCSC convened a global seminar with participants from over 30 countries. In Budapest, CISAC's regional event for Central and Eastern Europe brought together around 100 participants. In Valencia, the CISAC European Committee gathered more than 150 participants to address strategic priorities for the region.

At regional level, this work was complemented by targeted engagement across Africa and Latin America. In Harare, CISAC's African Regional Committee brought together CMOs and stakeholders to address AI, digital licensing and governance challenges, resulting in coordinated actions including the development of a common African framework on AI and copyright, strengthened mentoring programmes for emerging societies, and new collaborative approaches to licensing and data sharing.

In Latin America and the Caribbean, CISAC's regional office engaged directly with governments and societies across multiple markets. This included meetings with authorities in Brazil, Chile and Costa Rica on AI legislation and copyright reform, as well as support to Brazilian societies advancing an audiovisual remuneration bill.



2025 Music Copyright Seminar, Beijing.
© MCSC

Regional coordination was also strengthened through meetings in Panamá and São Paulo, alongside participation in WIPO seminars and IFRRO regional discussions.

In Europe, CISAC continued to support members facing structural and regulatory challenges, particularly across Central and Eastern Europe and Central Asia, where licensing, collections and data distribution remain uneven and, in some cases, subject to government interference.

Targeted actions included advocacy in Bulgaria to address longstanding gaps in private copying remuneration and improve tariff-setting mechanisms, as well as continued efforts to strengthen licensing models and collections growth in Türkiye through coordinated action with local societies.

CISAC’s work extended beyond events, including direct contributions to WIPO committees and UNESCO conferences, as well as engagement with national governments exploring new regulatory frameworks.

CISAC also worked closely with partners across the creative ecosystem, including publishers and international organisations, to address licensing models, data exchange and market developments.

Key insight

What happens in one market increasingly shapes decisions everywhere.



In October 2025, CISAC VP Ángeles Gonzáles-Sinde spoke at UNESCO’s Mondiacult World Conference on Cultural Policies and Sustainable Development in Barcelona.

© Mondiacult



CISAC DG Gadi Oron with Bulgarian Prime Minister Rosen Zhelyazkov.

© CISAC

Global dialogue and cooperation

AI resources

In parallel to its international advocacy and engagement with governments and institutions, CISAC has continued to expand the practical tools and resources available to member societies to support national AI lobbying efforts, policy monitoring and strategic coordination.

These resources are designed to help CISAC members navigate fast-moving legal and regulatory developments, strengthen engagement with policymakers and ensure greater alignment across markets as copyright and AI frameworks continue to evolve globally.

These tools have helped strengthen coordination across CISAC's global network and support members in responding more effectively to rapidly changing legal and policy environments.



AI & Creativity Brochure 2025

© CISAC

Key resources developed and maintained by CISAC include:

Global AI litigation table

Ongoing monitoring of major legal cases relating to AI training, copyright and authors' rights across multiple jurisdictions.

AI legislation tracker

A regularly updated overview of legislative proposals, consultations and regulatory developments relating to AI and copyright worldwide.

Perspectives on AI for music repertoire

Dedicated policy positioning and guidance focused on the implications of AI for musical works and rightsholders.

Perspectives on AI for audiovisual repertoire

Dedicated policy positioning and guidance addressing the implications of AI for audiovisual creators and repertoires.

AI and human creativity brochure

Public-facing resource outlining CISAC's principles and concerns regarding transparency, consent and remuneration in the AI environment.

AI policy email bulletins

Regular updates distributed to members highlighting global developments, consultations, litigation and strategic priorities.

AI policy webpage

Centralised online resource containing CISAC's public consultations, submissions, position papers and advocacy materials related to AI and copyright.

Protecting creators' income

While artificial intelligence has dominated global policy discussions, CISAC has maintained a clear focus on advancing creator remuneration through targeted advocacy across key areas, including private copying, the audiovisual right of remuneration and the artist's resale right

Key insight

As global copyright frameworks evolve, protecting creators' income increasingly requires coordinated action across legislation, licensing, data systems and collective management.

Private copying

In 2026, CISAC released its Private Copying Global Study, developed in partnership with BIEM (the international organisation representing mechanical rights societies), the International Federation of Reproduction Rights Organisations (IFRRO), and the Dutch private copying organisation Stichting de ThuisKopie. First published in 2017 and 2020, the 2026 edition of the Private Copying Global Study provides the most comprehensive analysis to date of private copying laws and remuneration frameworks worldwide, examining legal provisions, collection and distribution mechanisms, levy rates and revenues derived from private copying across 196 countries and five global regions.

This year's edition includes reprographic rights for the first time, which covers the reproduction of text and images.

The study confirms that private copying generates a substantial amount annually for creators worldwide while having no negative impact for consumers. It also highlights the need to modernise systems in line with changing technologies and usage.



Private Copying Global Study 2026

© CISAC

Audiovisual right of remuneration

In 2025–2026, CISAC advanced its campaign for the inalienable right of remuneration for audiovisual creators. At WIPO, after two years of intensive lobbying in collaboration with SAA and FESAAL, CISAC successfully advocated for the commissioning of a new global study on audiovisual authors' rights and remuneration. The study was confirmed to proceed at the 47th session of the SCCR and will examine how screenwriters' and directors' rights are protected and paid across regions.

At national and regional level, this work translated into concrete advocacy and market development. CISAC intensified its lobbying efforts with the European Commission (DG Trade) in the context of bilateral dialogues and trade negotiations. Advocacy focused on promoting the recognition of directors and screenwriters as authors of audiovisual works and on the introduction of fair remuneration mechanisms, in countries such as China, Japan, South Korea, Australia, New Zealand and Brazil.

CISAC also supported advocacy through high-level outreach involving creators, including at major international festivals such as the Berlinale, Cannes, Rio2C and FICCI, contributing to the visibility of the campaign and the mobilisation of the audiovisual community.



In February 2026, the CISAC- VG Bild-Kunst roundtable discussion at Berlinale 2026 addressed the economic importance of statutory remuneration rights, the impact of streaming-driven models, the growing impact of generative AI and buy-out practices across the audiovisual value chain.

© CISAC

Artist's Resale Right

CISAC continued its international advocacy for the Artist's Resale Right (ARR), supporting efforts to strengthen remuneration frameworks for visual artists in both established and emerging markets. Through engagement with member societies, policymakers, WIPO and regional partners, CISAC advanced discussions on the economic importance of resale rights and the need for artists to participate fairly in the increasing value of their works within the secondary art market.

Throughout 2025–2026, CISAC continued lobbying efforts at WIPO's Standing Committee on Copyright and Related Rights (SCCR), while also supporting regional workshops and awareness initiatives in Africa and Latin America aimed at strengthening understanding of resale right systems and their economic impact for creators.

Progress also continued at national level across several territories. In Canada, CISAC maintained a strong advocacy focus following the government's commitment to introduce ARR legislation.

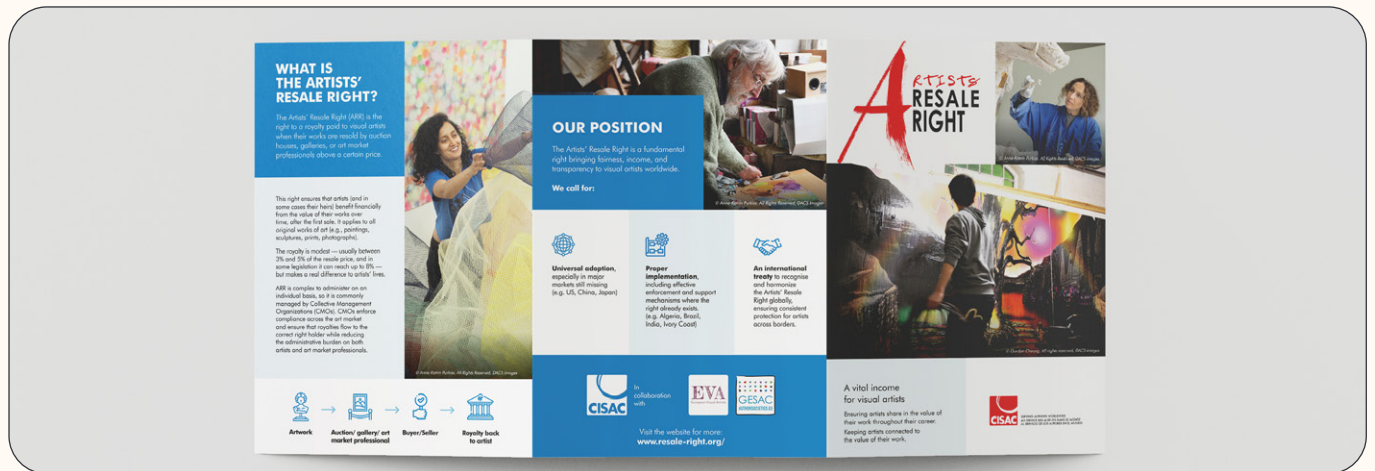
Developments were also monitored and supported in Chile, New Zealand and South Korea as discussions around resale right frameworks continued to evolve.

During the year, CISAC member society DACS marked 20 years of Artist's Resale Right in the United Kingdom — widely regarded as one of the world's most successful ARR markets — highlighting the long-term value of resale royalties for visual artists and their heirs, as well as the important role ARR systems play in supporting sustainable artistic careers.

CISAC's Visual Arts Repertoire Group (VARG) continued coordinating policy positions and advocacy efforts across the CISAC network, alongside the development of communications and policy materials, including a dedicated Artist's Resale Right brochure to support national campaigns and stakeholder engagement.



CISAC's Senior Legal Advisor Leonardo de Tertizzi is pictured participating in WIPO's Standing Committee on Copyright and Related Rights (SCCR) session in Geneva. © WIPO



Artist's Resale Right Brochure 2026 © CISAC

Communication, engagement and visibility

Across 2025–2026, CISAC strengthened its communications and advocacy to better engage and influence global audiences.

CISAC's flagship Global Collections Report generated international media coverage, including Billboard, Music Business Worldwide and Music Ally, and reinforced CISAC's position as a leading voice on creator remuneration and the evolving digital landscape. Social media impressions increased by over 900%, with engagement rising more than sevenfold, driven by a sustained campaign that extended two months beyond the report's launch, highlighting key sections, statistics, markets and regions in a more accessible, consumer-friendly tone.

The report highlighted record global collections of €13.97 billion in 2024, driven by continued growth in digital revenues, alongside strong performance in live and background collections and a more modest recovery in broadcast.

Streaming and subscription services now account for more than a third of total collections income, reflecting a seven-fold increase in digital revenues since 2015.

CISAC also introduced new communications tools to support its advocacy and provide clear, accessible information to stakeholders. These included the creation of a dedicated AI brochure and an Artist's Resale Right brochure, supporting ongoing policy discussions and implementation efforts.

Greater use of video and visual storytelling, including creator-led content and keynote speeches, helped amplify CISAC's work, resulting in CISAC's LinkedIn audience growing by over 50%, reflecting a more focused content strategy.

As 2026 began, CISAC launched a centenary campaign to mark 100 years since the Confederation's founding in Paris.

A dedicated gold visual identity was introduced across CISAC's communications ecosystem — including website assets, event branding, email signatures and merchandise — helping increase visibility and recognition of the organisation and its global network in the lead-up to the 2026 General Assembly in Paris. The campaign also included the publication of *The CISAC Story: 100 years in the service of authors and creators worldwide*, a 228-page hardcover book exploring the Confederation's history, foundations and purpose, alongside a first-person digital video series featuring voices from across the CISAC network ahead of the centenary General Assembly.



Global Collections Report 2025

© CISAC



The CISAC Story: 100 years in the service of authors and creators worldwide

© CISAC

Powering the global rights data exchanges

CISAC made significant progress on CIS-Net 2, a major transformation of its global data infrastructure. Its first development stage, the Minimum Viable Product, was successfully deployed in April 2026 following extensive testing.

The development has been carried out in close collaboration with a dedicated Society Expert Group, ensuring that the system reflects the operational needs of member organisations.

The system introduces a centralised architecture for managing musical works ownership data and audiovisual cue sheets, improving data accuracy and enabling faster, more efficient exchanges between societies. A controlled rollout is now underway, with full migration expected by 2027.

The ISWC system was further strengthened, with continued expansion of services designed to improve identification and data matching across the global network. This includes the development of services such as the new ISWC IPI Context Search, which enhances the ability to accurately identify rightsholders, as well as ongoing work to enable ISWC allocation earlier in the value chain, including at the point of recording.

These services are used not only by member societies, but also by publishers, digital service providers and technology platforms, reflecting ISWC's role as a core component of the global music data infrastructure.

This work is supported by ongoing collaboration with publishers through initiatives such as the Society Publisher Forum, focused on improving data exchange on musical works, cue sheets, agreements and royalties.

ISWC at scale

97

million ISWCs

2

million ISWCs allocated directly by publishers

300

million data queries from digital platforms



In June 2025, more than 200 representatives from music rights societies, publishers, and technology and data service providers came together in Toronto for the 2025 Plenary of the Society Publisher Forum (SPF).

© CISAC

Business, support and membership

Supporting societies remains a core priority. Across 2025–2026, more than 20 targeted training sessions were delivered to member societies, covering key systems and standards including CIS-Net, ISWC and IPI, supporting societies in adapting to evolving technical requirements.

Targeted market development programmes were also implemented in key growth territories, under the auspices of the MRG Market Development activities, more specifically Colombia and India. CISAC supported local societies through direct engagement including training on negotiations with major users and technical support aimed at strengthening licensing capacity, improving commercial negotiations and increasing revenue collection across digital and broadcast markets.

CISAC also launched the CISAC Wiki, a centralised knowledge platform providing accessible guidance on documentation, distribution processes, professional rules and system use. Designed to support member societies navigating increasingly complex operational and technical environments, the platform helps improve access to shared expertise, standardised practices and key reference materials across CISAC's global network.

CISAC also continued to strengthen its governance and compliance framework, with all member societies monitored against clear and measurable criteria covering governance, financial performance and operational efficiency to ensure alignment with CISAC's professional rules.

Repertoire Groups across music, audiovisual, drama, literary and visual arts played a key role in advancing technical, policy and market development priorities across CISAC's network.

Within the Music Repertoire Group (MRG), in addition to market development, work focused on developing best practices for addressing fraud, guidance relating to AI-generated and AI-assisted works registrations, alongside governance and operational proposals aimed at strengthening collective management practices across the network.

The Dramatic, Literary and Audiovisual Repertoire Group (DLVRG) contributed to policy and advocacy work relating to audiovisual remuneration, streaming and AI-related challenges affecting creators, while the Visual Arts Repertoire Group (VARG) continued supporting initiatives linked to resale rights and visual artists' remuneration.

Across repertoires, the groups also provided expert coordination on documentation standards, professional rules, market practices and emerging policy issues impacting creators and rightsholders globally.



Training programme on identifiers and metadata for music societies in Latin America and the Caribbean, Bogotá, October 2025.

© Francisco Suárez (SAYCO)

Key insight

Behind every royalty payment is a system that must function reliably.

Creator engagement and advocacy

CISAC continued to strengthen direct engagement with creators and creators' councils across its global network. Throughout 2025–2026, CISAC President Björn Ulvaeus and Vice-Presidents including Yvonne Chaka Chaka, Ángeles González-Sinde, Kazuhiko Fukuoji and Arturo Márquez participated in policy meetings, international events and strategic discussions relating to artificial intelligence, copyright, audiovisual remuneration and creators' rights.

As part of CISAC's AI advocacy, Björn Ulvaeus participated in high-level meetings with European Parliament President Roberta Metsola and European Commissioner for Culture Glenn Micallef alongside GESAC, engaged with Canadian Prime Minister Mark Carney, contributed a video address to Canada's inaugural National Summit on AI and Culture which provoked national media interest in Billboard Canada and the National Post, and participated in discussions with UK Secretary of State Liz Kendall MP.

CISAC also participated in UNESCO's Mondiacult event in Barcelona, where Vice-President Ángeles González-Sinde contributed to discussions on fair culture and creators' rights in the AI environment.

CISAC's Vice-Presidents also supported national and regional advocacy efforts linked to member societies and audiovisual creators. This included participation by Yvonne Chaka Chaka in events at the Cannes Film Festival's Pavillon Afrovona, a keynote address by Ángeles González-Sinde at the Berlinale Film Festival, and visits by Kazuhiko Fukuoji, Arturo Márquez and Yvonne Chaka Chaka to the Bulgarian Parliament in support of FILMAUTOR and MUSICAUTOR.

The Creators Department also continued developing initiatives designed to strengthen collaboration across repertoires and increase creator participation within CISAC's advocacy work. At the 2025 General Assembly in Sofia,

CISAC and CIAM (the International Council of Music Creators) launched the Creators Day initiative, bringing together creators from across CISAC's five repertoires to address issues including generative AI, cultural diversity and challenges facing creators in developing markets.

The programme included keynote interventions, networking sessions and panel discussions featuring creators from regions including Africa, Europe, Latin America and Asia-Pacific.

CISAC also continued its collaboration with creators' councils, including CIAM, supporting its coordination, activities and engagement with CISAC departments. Key activities included CIAM's 2025 General Assembly in South Africa and joint initiatives linked to Creators Day and the CISAC General Assembly.



CISAC President Björn Ulvaeus (right) and European Parliament President Roberta Metsola (left).

© European Union 2025 - Source : EP



CIAM General Assembly in South Africa

© CISAC

From the creator's perspective

The International Council of Music Creators (CIAM) is the global voice of music creators and has focused on broadening the network and community of creators worldwide. Furthermore, we've discussed AI, current developments in streaming, and the position of creators in Africa.

One of our goals was to strengthen the relationship with the current regional Partner Alliances, and to strengthen the network and community of creators worldwide. We've organised meetings in Sofia, Johannesburg, and Bangkok, and put a strong focus on getting connected to creators from those regions. In Sofia, creators from Kazakhstan, Moldova and Türkiye were present, in Johannesburg a wide variety of creators from the African continent, and in Bangkok creators from Saudi, India and the Philippines attended the meetings.

Having regional creators present at our meetings gives us insights into their local and regional issues and expands the evergrowing network of creators that CIAM represents.

Next to this, we focus on education and advocacy and ensuring that the creators' perspective is heard and taken into account. During our meeting in Johannesburg, CIAM shared insights on AI and copyright with a variety of local creators and industry representatives. In Bangkok, the CIAM ExCo-members met up with the Department of Intellectual Property (DIP) to share insights on regulation of CMOs from their own region and to discuss the importance of CMOs for creators. Furthermore, we've reestablished our position within WIPO as an observer to the meetings.

We've also been invited to a variety of conferences and meetings, to speak on behalf of creators worldwide. To name a few: The CISAC European Committee, the CLC (Caribbean and Latin-American committee), KazAK Conference in Kazakhstan, the IMPF Global Summit, MaMA Conference.

Over the last year, CIAM has drafted AI-principles that should be taken into account when dealing with AI and copyright, representing basic principles on behalf of creators to be respected. Amongst these are, of course, transparency, remuneration, and respect for copyright and authors rights.

On the topic of creators in Africa, we have a dedicated group of people working in the CIAM ExCo, steered by the African Music Academy. This group is working on strengthening copyright in Africa and strengthening the position of creators and songwriters on the continent, a long-term project.

Lastly, we're looking forward to our upcoming General Assembly in Buenos Aires this coming November, with a focus on the important and growing South American music market.

Arriën Molema, LL.M., CIAM President



Challenges

The creative ecosystem is evolving rapidly, bringing both opportunities and risks.

Across 2025–2026, proposed legislative reforms in some markets risked weakening collective management systems or reducing creators' remuneration. CISAC engaged in these cases through coordinated advocacy and legal action.

At the same time, the growing complexity and scale of data — particularly in the context of AI — has increased pressure on systems to ensure accuracy and integrity.

CISAC and its members are addressing these challenges through targeted initiatives, including the development of new frameworks such as Know Your Repertoire (KYR), designed to improve the identification and management of inaccurate work registrations.

Across regions, these pressures are particularly evident in emerging markets, where strengthening governance frameworks, improving licensing coverage and ensuring effective revenue distribution remain critical priorities.

Key insight

Rights frameworks are only effective when they are enforceable in practice.

What comes next

The pace of change shows no sign of slowing.

CISAC will continue to engage in AI policy processes globally, while advancing work on audiovisual right remuneration, private copying and the artist's resale right.

The rollout of CIS-Net 2 will remain a priority, alongside continued investment in data systems, identification tools and support for member societies.

As these changes accelerate, CISAC will continue to work with its members to ensure creators are protected, recognised and fairly remunerated worldwide.

Membership by region

Status key

M	A	P
Member	Associate	Provisional

Repertoire key

M	AV	AGP	L	D	NP
Music	Audiovisual	Visual Arts	Literature	Drama	No Repertoire

Europe 47 countries - 113 members

Society	Status	Repertoire	Country/ Territory	Society	Status	Repertoire	Country/ Territory	Society	Status	Repertoire	Country/ Territory
ACS	M	AGP	United Kingdom	COPYSWEDE	P	AV	Sweden	KODA	M	M	Denmark
ACUM	M	M, L	Israel	CRSEA	A	NR	Russian Federation	KOPIOSTO	M	AV, L, AGP	Finland
ADAGP	M	AGP	France	DACIN SARA	M	AV	Romania	KUVASTO	M	AGP	Finland
AIPA	P	AV	Slovenia	DACS	M	AGP	United Kingdom	LATGA	M	M, AV, D, L, AGP	Lithuania
AKKA-LAA	M	M, AV, D, L, AGP	Latvia	DAMA	M	AV	Spain	LIRA	M	L, AV	Netherlands
AKM	M	M	Austria	DHFR	M	AV	Croatia	LITA	M	AV, D, L, AGP	Slovakia
ALBAUTOR	P	M, D, L, AGP	Albania	DILIA	M	AV, L	Czech Republic	LITERAR-MECHANA	M	L, AV	Austria
ALCS	M	L, AV, AGP	United Kingdom	DIRECTORS UK	M	AV	United Kingdom	MESAM	M	M	Türkiye
AMUS	P	M	Bosnia And Herzegovina	EAU	M	M, AV, D, AGP	Estonia	MRIGHTS	P	AV, D	Italy
ANCO	P	M	Moldova, Republic Of	EDEM	P	M	Greece	MSG	M	M	Türkiye
ARMAUTHOR NGO	M	D, M	Armenia	EKKI	P	M, D, AV, L, AGP	Spain	MUSICAUTOR	M	M	Bulgaria
ARMCINEMAAUTHOR	P	AV	Armenia	EVA	A	AGP	Belgium	MYNDSTEF	P	AGP	Iceland
ARTISJUS	M	M, L	Hungary	FILMAUTOR	M	AV	Bulgaria	NCB	M	M	Denmark
ASOCIJACIJA AUTORA	P	AGP, AV	Serbia	FILMJUS	M	AV	Hungary	NCIP	P	M, D	Belarus
ATHINA-SADA	P	AV	Greece	GEMA	M	M	Germany	NGO-UACRR	P	M, D	Ukraine
AUTODIA	M	M	Greece	GESAC	A	NR	Belgium	OAZA	M	AV	Czech Republic
AVTE	A	AV	France	GESTOR	M	AGP	Czech Republic	OFA	P	AGP	Serbia
AZDG	P	AV	Azerbaijan	HDS-ZAMP	M	M	Croatia	OOA-S	M	AV, AGP	Czech Republic
BILDRECHT	M	AGP	Austria	HUNGART	M	AGP	Hungary	OSA	M	M	Czech Republic
BILDUPPHOVSRÄTT	M	AGP	Sweden	IAF	A	AV	United Kingdom	OSDEETE	P	AGP	Greece
BONO	M	AGP	Norway	IMPF	A	M	Belgium	PAM CG	M	M	Montenegro
BUMA	M	M	Netherlands	IMRO	M	M	Ireland	PICTORIGHT	M	AGP	Netherlands
				ISOCRATIS	P	AV	Greece	PROLITTERIS	M	L, AGP	Switzerland
				KAZAK	P	M, D, L	Kazakhstan	PRS FOR MUSIC	M	M	United Kingdom

Status key

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

Repertoire key

- M** Music
- AV** Audiovisual
- AGP** Visual Arts
- L** Literature
- D** Drama
- NP** No Repertoire

Europe

47 countries - 113 members

Society	Status	Repertoire	Country/Territory
RAO	M	M, D, AGP	Russian Federation
SAA	A	AV	Belgium
SABAM	M	M, AV, D, L, AGP	Belgium
SACD	M	AV, D, L	France
SACEM	M	M	France
SACEMLUXEMBOURG	M	M, AV, D, AGP	Luxembourg
SAIF	M	AGP	France
SANASTO	M	L	Finland
SAZAS	M	M	Slovenia
SCAM	M	AV, L, AGP	France
SDADV	P	AV, M, D, L, AGP	Andorra
SEDA	P	M	Spain
SEF	P	AV	Türkiye
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

Society	Status	Repertoire	Country/Territory
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
VAPIK	P	AV	Kosovo
VDFS	M	AV	Austria
VEGAP	M	AGP	Spain
VEVAM	M	AV	Netherlands
VG BILD-KUNST	M	AGP, AV	Germany
VG WORT	P	L, AV, D	Germany
VISARTA	P	AGP	Romania
VISDA	M	AGP	Denmark
ZAIS	M	M, D, AGP	Poland
ZAMP MACEDONIA	M	M	North Macedonia
ZAMP SLOVENIA	M	L	Slovenia
ZAPA	M	AV	Poland

Canada/USA

2 countries - 12 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-AE	A	M	Canada
THE MLC	P	M	United States

Status key

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Repertoire key

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Asia-Pacific

16 countries/territories - 33 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	South Korea
EMRA	P	M	United Arab Emirates
FILSCAP	M	M	Philippines
IPRS	M	M	India
JASPAR	M	AGP	Japan
JASRAC	M	M	Japan
KOLAA	M	L, AGP	South Korea
KOMCA	M	M	South Korea

Society	Status	Repertoire	Country/ Territory
KOSCAP	P	M	South Korea
KTRWA	P	AV, D, L	South Korea
MACA	M	M	Macau
MACP	M	M	Malaysia
MCSC	M	M	China
MCT	M	M	Thailand
MRCNS	P	M	Nepal
MÜST	M	M	Taiwan, Chinese Taipei
RRA	P	AGP	New Zealand
SACENC	M	M	New Caledonia (France)
SACK	M	AGP	South Korea
SRAI	P	AV	India
VCPMC	M	M	Vietnam
WAMI	M	M	Indonesia
WGJ	P	AV	Japan

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Repertoire key

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- AV** Audiovisual
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- L** Literature
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Latin America and the Caribbean

22 countries/territories - 43 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, AGP	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
ASSIM	M	M	Brazil
ATN	M	AV, D	Chile

Society	Status	Repertoire	Country/ Territory
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	Saint Lucia
GEDAR	P	AV	Brazil
JACAP	M	M	Jamaica
REDES	M	AV	Colombia
SACIM, EGC	P	M	El Salvador
SACM	M	M	Mexico

Society	Status	Repertoire	Country/ Territory
SACVEN	P	M, D	Venezuela
SADAIC	M	M	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
SOMAAP	M	AGP	Mexico
SPAC	M	M	Panama
UBC	M	M	Brazil

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Africa 24 countries/territories - 26 members

Society	Status	Repertoire	Country/Territory
AVRS	P	AV	Nigeria
BBDA	P	M, AV, D, L, AGP	Burkina Faso
BCDA	P	M, AV, D, AGP	Congo
BGDA	P	M, AV, D	Guinea
BMDAV	M	M, AV, D, L	Morocco
BUBEDRA	P	M, D	Benin
BUMDA	P	M, AV, D, L, AGP	Mali
BURIDA	P	M, AV, D, L, AGP	Côte D’ivoire
CAPASSO	M	M	South Africa
COSBOTS	P	M, L, AGP	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, D, L	Madagascar
ONDA	M	M, AV, D, L	Algeria
SAMRO	M	M	South Africa
SCM-COOPERATIVA	M	M	Cabo Verde
SODAV	M	M, AV, D, L, AGP	Senegal
UNAC-SA	P	M	Angola
UPRS	P	M	Uganda
ZIMURA	M	M	Zimbabwe

CISAC Client Rights Management Entities (RME)

Society	Repertoire	Country/Territory
ALLTRACK	M	United States
BMI	M	United States
BRIDGER	M	Luxembourg
CMRRA	M	Canada
DALRO	L, D, AGP	South Africa
ESMAA	M	United Arab Emirates
HEXACORP LTD	M	United States
MCPS	M	United Kingdom
NEX TONE	M	Japan
SESAC	M	United States
SOUNDREEF	M	United Kingdom
UNISON	M	Spain



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