

Title: Black Box 3

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This is the third paper, in a series, the Black Box Series, addressing and detailing the black box practice germane to musical and literary work royalty supply chain management systems in the context of the music and film industries, this paper addresses the role and definition of an ‘interested party’ in any work, and the practices that result in royalty income going into the black box, as opposed to the rightful owners.

For the purposes of clarity, reference to the term “black box” in this paper shall mean a purposely undefined yet identifiable¹ pool(s) at CMO’s² where the CMO musical work and literary work public performance and reproduction income (“CMO Income”) is directed and/or collected ‘pooled’ in the royalty supply chain, and diverted for uses and means other than the prescribed in respective CMO Rules, Articles and Memoranda. The singular task and function of royalty supply chain management system for CMO income is to deliver the author’s share and the publisher’s share of CMO income, collected from users for some form of consumption variously to the respective authors and publishers on either a source or receipts basis. With the black box, the royalty supply chain management system for CMO income suffers failure, for the author and/or publisher, as the black box is never paid nor informed to the author whose work(s), or share thereof, actually generated the income, typically on the basis and reason of insufficient documentation (at the each and every CMO) and will have one or more of the following attributes:

- CMO Income due to interested parties who are **NOT** CMO members (the CMO Income generated by a non-member’s works is collected by the CMO regardless), on a world-wide

¹ Using International Standard Work Code (ISWC) and/or Interested Party Name (IPN) and/or Interested Party Index (IPI) identifiers

² Collective Management Organization – See Annexure A for Society Code List

(read CISAC³ and BIEM⁴ member) basis, that is directed to a CMO Society called “NS” (for No Society)⁵ and designated with the Society Code “099”⁶

- CMO Income directed to range of ‘interested parties’ with shares in works (allegedly authors and publishers) who do not in any real or registered manner exist, to the extent that the ‘interested party’ functions as a faceless nominee whose real identity is allegedly unknown
- CMO Income that is attributable shares in works allocated to the interested party called “DP” which means “Public Domain” with the Society Code “000”, where in real and legal terms
- CMO Income due to interested parties who are genuinely unknown

For the avoidance of doubt the term “black box” as used herein shall not refer to a generally accepted wider definition of the black box that includes CMO income generated by the license category ‘General’ or by orphan works or by non-royalty income

The first paper in the Black Box Series addressed the definition and existence of the black box in royalty supply chain management systems occurring in the copyright spectrum generally and the music industry specifically. The second paper analyzed a CISAC and BIEM member CMO’s Board minutes, and the manner in which royalty income from works with “insufficient documentation” was dealt with by the CMO, in the context of the CMO’S rules.

This paper closely examines the manner in which the meaning of an ‘interested party’ in any work is detailed, used and defined by CMO’S, and their respective members. The impact of the Society Code applied to allegedly unknown parties ‘NS’ meaning an interested party of “NO SOCIETY”, is also subjected to examination and commentary. The data examined has been sourced from a number of

³ Confederation Internationale des Societes d’auteurs et Compositeurs (International Confederation of Societies of Authors and Composers) – <http://www.cisac.org>

⁴ Bureau International de Societies Gerant les Droits D’enregistrement et De Reproduction Mecanique – <http://www.biem.org>

⁵ See Annexure A

⁶ See Annexure A

electronic databases, CMO statements, works-lists and other records, including the ISWC⁷ database and the *de facto* current global repertoire database, CIS-Net⁸ by FastTrack⁹.

Apart from adding to the Black Box Series authored to date, the purpose of this paper is again to shed further light on the royalty supply chain system anomaly called the “black box” practice, to contribute towards understanding it and to propagate action and intervention, at the highest levels, to see that such practice is properly examined and reviewed. Given the negative impact to all but very few of the continuation of the black box, this paper will contribute to causing the black box practice to be ceased either by internal initiative at CMO’s, or by external State intervention or by a combination of initiatives.

The black box practice has one essential outcome, which is that in each and every instance, an interested party in a work to whom a royalty is due for public performance and/or reproduction of that work, will never receive that royalty, nor have knowledge of that royalty entitlement. What is for certain is that royalty will be paid to a party(s) to who it is not rightfully or legally due. The black box practice is pervasive in instances where the interested party is known, but is neither a juristic nor natural person *per se*, and the outcome is to obfuscate the identity of the party receiving the royalty, typically with a name that is neither real nor registered. The net effect is often that of a ‘nominee’.

Upon cursory review of black box evidence, human error appear as a primary cause, however close inspection as the paper will show, advises a markedly different picture of contrived, manipulated and managed database information concerning the interested parties in works, and what transpires with the CMO Income generated by such works, where human error is negligible to non-existent.

⁷ International Standard Work Code is the ISO standard system of (musical and literary) work registration and its database contains 18 million + works – <http://www.iswc.net> and <http://iswcnet.cisac.org/iswcnet/logon.do>

⁸ The hub and spoke database network owned by 12 CMO’S (9 x European, 2 x US and 1 x Canadian) accessible to CISAC/BIEM CMO members only that is for all intents and purpose the current global repertoire database containing records of 35 + million works. CIS-Net, launched in2002, stems from CISAC’S Common Information System (CIS) initiative begun in 1994, and includes standards and database networks.

⁹ The private company set-up and owned by 12 CMO’S that has developed CIS-Net, and administers and manages CIS-Net. <http://www.FastTrackDCN.net>

The consequences thus of a continued black box practice prevalence in copyright royalty supply chain management systems of which CMOs are an indelible part of, are numerous, deep and multi-faceted, have deleterious impacts on author and publisher earnings, denude tax income accountable to National Treasuries and generally stretch from an author to a National Treasury including all points in between, with a negative outcome on the net present value (NPV) of any work, or catalogue of works. The logical consequence of black box practice is that it places in question not just the extent to which reported royalty incomes to National Treasuries are in need of query, but also the extent that such are just wrong, as would be tax determinations

In short the black box practice is prejudicial to the interests of authors and publishers at CMOs, is prejudicial to the interests of any National Treasury, is prejudicial to good relations between countries, and to all extents and purposes is a concerted practice.

An 'interested party' in a musical and/or literary work is generally one of four parties with corresponding roles, and some derivatives, as follows:

<u>Interested Party</u>	<u>Role</u>	<u>Additional Parties</u>
A composer	C	
An author	A	
An arranger	AR	
A publisher	E	(a sub-publisher is designated SE)

There are other interested party roles that fall within the context of the four interested parties identified above

An interested party, as above, will have a share in a work, if the interested party is part of the creation or copyright ownership of music and/or lyrics of that work, with the total number of shares in any work not exceeding 100, regardless as the number of composers, authors, arrangers and

publishers involved in the work. Whilst most Copyright Acts refer to any creator as an ‘author’, CMO’S tend not to use Copyright Act jargon, and use ‘author’ to describe a lyricist responsible for the lyrics, the literary work.

The black box practice is prevalent in several approaches adopted by CMO’S and copyright owners alike (primarily publishers) in dealing with the definition of an interested party, and further this is exacerbated by the wide variance in application of the Society Code accorded to both unknown and known interested parties of ‘NS’ or ‘NO SOCIETY’¹⁰.

Four specific instances have been identified where the prevailing definition of an interested party appears to be odds with practice

In the first instance, research confirms that CMO’S have, for 30 years or more discriminated against non-membership, by an author or publisher, of a CMO, to the extent that the society designation for a non-member, whether composer, author, arranger or publisher, is always “NS” as in “NO SOCIETY”¹¹ as in unknown with the Society Code of ‘099’. Any blanket or other license income generated by a work, in which a share of that work contained an alleged non-member claim, would see that income share accounted to the CMO called “NS”¹² and typically each CMO will have its own, non-disclosed manner of dealing with this designation.¹³ However CMO’S also have implemented a parallel system to make use of the CMO called NS, being the creation of several ‘classes’ (or the equivalent in languages other than English) of interested parties complete with individual IPN Numbers¹⁴, as follows:

- Interested parties who have as their last name ‘Shares’, for example;¹⁵

¹⁰ See Annexure A

¹¹ See Annexure A

¹² See Annexure A

¹³ See Black Box 2 - The second in a series of reports analyzing and detailing the Black Box Practice, this report is a detailed analysis of a CMO (Southern African Music Rights Organization - SAMRO) Board Meeting Minutes from 1996 to 2005, in respect of the ‘write backs’ some R26 million of performance rights income to Distributable Revenue on the basis of “insufficient documentation” (‘NS’ designation), in relation to that CMO’S Rules.

¹⁴ Interested Party Name Number

¹⁵ See Annexure B for more detail

<u>Interested Party</u>	<u>Society</u>	<u>Country</u>	<u>Formed</u>
-Copyright Control Shares	GEMA ¹⁶	Germany	1973
-SACEM ¹⁷ Parts	SACEM	FRANCE	_____
-PRS ¹⁸ Shares	PRS	Great Britain	1987
-MCPS ¹⁹ Shares	PRSforMusic	Great Britain	_____
-SAMRO ²⁰ Shares	SAMRO	South Africa	1973
-SARRAL ²¹ Shares	SARRAL	South Africa	1977
-ASCAP ²² Shares	ASCAP	USA	1973
-BMI ²³ Shares	BMI	USA	1973
-Harry Fox Shares	Harry Fox Agency ²⁴	USA	1973
-SESAC ²⁵ Shares	SESAC	USA	1973
-Reserve Verlagsanteile	AKM ²⁶	Austria	_____

All of the above interested parties have individual IPN numbers meaning that such are tracked and are able to be reported and accounted on, however for the most part, their Society Code is listed as 'NS' suggesting the complete opposite, being that the interested parties are unknown and that there is insufficient documentation to identify the author or copyright owners, as the case may be.

None of the above have a role identified, whether as Composer, Author, Arranger, Publisher or Sub-Publisher.

¹⁶ Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte - www.gema.de

¹⁷ Société des auteurs, compositeurs et éditeurs de musique - www.sacem.fr includes the following countries Algeria, Benin (Dahoumey), Burkina Faso (Voltaïque), Cambodia, Cameroon, Central Africa, Chad, Comoro Islands, Congo (Zaire), Djibouti (French Somaliland), Egypt, Gabon, Ivory Coast, Laos, Madagascar, Mali, Mauritania, Niger, Senegal, Syria, Togo, Tunisia, Western Sahara, French Republic: France, French Austral And Antarctic Possessions, French Guyana, French Polynesia (Via The Intermediary of SPACEM), Guadeloupe, Martinique, Mayotte, New Caledonia And Dependencies, Reunion, Saint-Pierre And Miquelon, Wallis And Futuna

Andorra, Guinea (Via BGDA), Lebanon (Via SACEM), Luxembourg, Monaco, Morocco (Via BMDA)

¹⁸ Performing Rights Society – www.prsformusic.com includes the following countries Ascension Island, Bahamas, Bahrain, Bangladesh, Bermuda, British Antarctic Territory, British Indian Ocean Territory, Brunei, Cayman Islands, Channel Islands, Cyprus, Diego Garcia, Falkland Islands, Ghana, Gibraltar, Guyana, Kuwait, Malta, Man (Isle Of), Nigeria, Oman, Pakistan, Pitcairn Islands, Qatar, Saudi Arabia, Seychelles, Sierra Leone, South Georgia, South Sandwich Islands, Sri Lanka, St. Helena, Tanzania, Tonga, Tristan Da Cunha, Turks And Caicos Islands, Uganda, United Arab Emirates, United Kingdom and Zimbabwe

¹⁹ Mechanical Copyright Protection Society – www.prsformusic.com – MCPS is the former name of the UK mechanical rights society, which now operates under the PRSforMusic brand. It is not known whether the naming a mechanical rights society 'PRSforMusic' was an accidental or contrived misnomer, but misnomer it certainly is. In the CIS-Net database network, whilst PRSforMusic (MCPS) is widely prevalent, it is clear that PRS and PRSforMusic (MCPS) still operate as separate database entities with separate and sometimes conflicting information in respect of the same work.

²⁰ Southern Africa Music Rights Organization – www.samro.org.za includes the following countries Botswana, Lesotho, Republic of South Africa, Namibia and Swaziland

²¹ South African Recording Rights Association Ltd – Currently in liquidation

²² American Society of Composers, Authors and Publishers – www.ascap.com

²³ Broadcast Music, Inc – www.bmi.com

²⁴ Harry Fox Agency – www.harryfox.com

²⁵ www.sesac.com – a US performance rights CMO

²⁶ Autoren, Komponisten Und Musikverleger

All of the above interested parties have shares in works, in most instances below 50% of the work, and consequent shares in any CMO Income.

- Publisher interested parties named 'Designees' for example:²⁷
 - ASCAP Pub Designee
 - BMI Pub Designee
 - ASCAP Publisher
 - SESAC Pub Designee
 - JV SESAC Pub
 - SESAC Inc
 - Pub Pending
 - Publisher Designee

None of the above interested parties have IPN numbers, however all have the role of a publisher.

Without an IPN number the ability to track and report on activity is both hampered, and in the absence of any other system, compromised.

All of the above interested parties have shares in works, in most instances below 50% of the work, and consequent shares in any CMO Income.

- Interested parties who are unknown authors, for example:²⁸
 - Inconnu Compositeur auteur
 - Unknown Composer Author
 - Writer Unknown

Two of the three interested parties above have IPN numbers, making for CMO knowledge of shares, reporting and accounting

All of the above interested parties are designated as "NS" for their respective Society Code, and their roles are Composer Authors.

²⁷ See Annexure C

²⁸ See Annexure D

All of the above interested parties have shares in works, in most instances below 50% of the work, and consequent shares in income that flow from the performance or reproduction of the works.

- Unknown publishers, for example:²⁹
 - Inconnu Editeur
 - Editor Desconocido
 - Unknown Publisher
 - Pub Unknown
 - Publisher Unknown
 - SESAC Pub Unknown
 - Canadian Unknown Rights Collective

Four of the seven interested parties above have IPN numbers, making for CMO knowledge of shares, reporting and accounting.

Four of the above interested parties are designated as “NS” for their respective Society Code, and all have the roles as Publishers

All of the above interested parties have shares in works, in most instances below 50% of the work, and consequent shares in income that flow from the performance or reproduction of the works.

- Interested Parties in the public domain, for example:³⁰
 - DP
 - Domaine Public Non identifie
 - Public Domain Unidentified
 - Dominio Publico

Three examples³¹ below of the interested party ‘DP’ as applied having shares, include:

²⁹ See Annexure E

³⁰ See Annexure F

WILD ROVER ISWC: No preferred Duration: (Original Title) SABAM (INT)

Interested Party	IPN#	Role AP LP	P-Society	PShare M-Society	M-Share
DP	00039657154	C	Unspecified	37.50%	Unspecified 0.00%
CLAYTON ADAM	00073079276	AR	PRS	3.12%	NS 0.00%
EVANS (GB 2) DAVID	00073120021	AR	PRS	3.12%	NS 0.00%
HEWSON PAUL DAVID	00073079570	AR	PRS	3.12%	NS 0.00%
MULLEN LAURENCE	00073079962	AR	PRS	3.12%	NS 0.00%
POLYGRAM INTERNATIONAL MUSIC PUBLISHING LTD	00159860433	E 6	PRS	0.00%	PRSforMusic 0.00%
POLYGRAM-MUSIC-PUBLISHING	00132801900	SE 7	SABAM	50.00%	SABAM 100.00%

Performer(s)

U2

Domestic View

+LU+BE

'WAY UP IN CLACHAN ISWC: No preferred Duration: (Original Title) WID Centre >PRS (DOM)

Interested Party	IPN#	Role AP LP	P-Society	P-Share M-Society	MShare
DP	00039657154	CA	NS	100.00%	
MACLEAN (PROTECTED SHARES) JOHN KAID	00018953759	CA	PRS	0.00%	

Domestic View

+2WL

(ENGHANI)KHALED ET ZAHOUANI ISWC: T-002.807.446-5 Duration: (Original Title) WID Centre >ONDA (DOM)

Interested Party	IPN#	Role AP LP	P-Society	PShare M-Society	MShare
DP	00039657154	C	NS	50.00%	
DAHMANI ABDELKADER	00245552861	A	ONDA	50.00%	

Domestic View

+2WL

All three of the above 'DP' appear as interested parties, and have individual IPN numbers meaning that such are tracked and are able to be reported and accounted on, however interested party 'DPs' Society are each listed as 'NS' suggesting the complete opposite, a contradiction, being that the interested parties 'DP' are 'NO SOCIETY', to all intents and purposes unknown, and that there is insufficient documentation to identify the author or publisher copyright owner, as the case may be. Regardless of the contradiction, the outcome of the reproduction and/or performance of a work

³¹ The data for all examples is sourced from CIS-Net by FastTrack.

with a share in 'DP' will be the allocation of a revenue share commensurate with the share of the 'interested party' called 'DP'.

In CMO works lists analyzed, the interested party called "DP" belongs to the Society called 'DP' with the Society Code of '000'. This is also confirmed in the CMO Society List in Annexure A, and gives 'DP' a very unusual distinction, that being that it is both an interested party as well as a CMO.

The interested party with the IPN 'DP' always has the role of either a composer (C) or author (A) or both (CA) and always uses the same IPN number (worldwide through all databases) of 00039657154.

In the first 3 of the 4 examples of 'DP' above, samples of the works analyzed confirmed that in 42% of the works with an interested party as 'DP' the corresponding shares were not zero. In other words, the interested party 'DP' somehow was allocated a share of the work in question of anywhere between 2% and 100%. Both technically and legally speaking, it should be impossible for an interested party named 'DP' to have any share as that portion of the work, being in the public domain, would have no share. This is borne out on an examination on all the works with the interested party "Publicio Domino" where not one has a share allocated to the interested party of the same name, being technically and legally correct.

It is not clear to whom CMO Income generated by a work with a share allocated to the interested party called 'DP' is paid, however what is clear is that each of "225 Societies in 118 countries"³² have no specific procedure that is evident in any CMO information in dealing with such, and deal with such each in their own undisclosed manner.

In the second instance, there is clear evidence that publisher copyright owner members of CMO'S (who are allegedly obliged to submit proof of entity registration, as well as proof of assignment in the works publishing rights are claimed), manage to bypass the CMO regulations and have CMO publisher membership as an unregistered entity. In certain instances these have been found to be publishers who are de-registered for some reason or another, however in many other

³² CISAC Annual Report 2009 pg 5 - <http://www.cisac.org/CisacPortal/consulteDocument.do?id=18857&xlor=EPR-69>

instances this has either been a factor of convenience, the result of a contrived approach or the administrative error at the CMO.

Examples include:

<u>Publisher</u>	<u>Society</u>	<u>IPN #</u>	<u>Country</u>
April Music (PTY) Ltd	SAMRO	00212192607	Not registered in South Africa
GRPC Music Company	SAMRO	00212192803	Not registered in South Africa
Intro Gallo Switzerland	SUISA	00190118490	Not registered in Switzerland
Gallo Music Library Espanola	SGAE	00269754611	Not registered in Spain
Sheer Publishing Espanola	SGAE	00433063098	Not registered in Spain
Laetrec-Music Ltd	MCPS/SAMRO	00017039111	Not registered in the UK or SA
Gallo Music	BMI	00011199020	Not registered in the US

Questions arise when one considers how an unregistered entity would receive royalty income from a CMO. Without registration, an entity will not have a bank account in the entity's name, and thus any royalty income could only be received by an undisclosed 3rd party. This information would be privy to the CMO and the recipient alone, and the private exclusive nature³³ of the databases perpetuate the obfuscation of true ownership and real name of the true owner.

In the third instance, there is clear evidence and pattern, that entities that are legal publishers, having been purposefully set-up by auditors, or financial or business managers (for the most part) for the specific purposes of minimizing and deferring tax payable on 'overseas royalty income' are denoted as "NS" 'NO SOCIETY', as said parties, apparently having no knowledge of the copyright implications of such actions, have not ever completed the necessary procedural documentation that is *de rigueur* for CMO'S and are 'NO SOCIETY'.

³³ CIS-Net by FastTrack and the hub of databases including the WID, Latinet, MIS@ASIA, DIVA, ECAD, and others, are accessed privately and exclusively by CISAC CMO member society personnel. No author nor publisher nor Government has access to these databases, and effectively any individual or 3rd party oversight to the information concerning the ownership of works is shut out and prevented.

Research indicates that this condition can remain and sustain for two decades and longer, and whilst every CMO world-wide is privy to the situation, nothing is ever said.

Depending on the society, after three or more years, the income earned is either 'written back' to distribution or re-distributed as income to the society members and in the odd rare instance is placed in reserves pending claims or tracing.

Whilst there has been no evidence of such 'write backs' identified in the financial report of CMO'S, evidence of write backs has been identified in CMO Board meetings of at least on CMO³⁴, occurring repeatedly over a period of 10 years.

Examples include:

<u>Publisher</u>	<u>IPN#</u>	<u>'NS' for</u>
Phil Collins Ltd	00133056016	performance rights
Rutherford Michael Ltd	00133051521	performance rights
Anthony Banks Publishing Ltd	00500123529	performance rights
La Lennox Music Co Ltd (GB)	00161692858	performance and mechanical rights
D-N-A Ltd	00210588882	performance and mechanical rights
HST Mgt Ltd	00478715411	performance and mechanical rights
Rouge Booz Inc	00051883766	mechanical rights

Notwithstanding that all of the publisher interested parties above have been allocated an IPN number, and despite the fact that the existence of such a number immediately is indicative of reporting and accountability, the respective publishers society code designations remains 'NS' 'NO SOCIETY'.

Three questions arise

³⁴ SAMRO – 1996 to 2005 – totalling R26 + million

- Is the onus on a publisher non-member to become a CMO member if that publisher's works generate CMI Income?
- Is there onus on a CMO, having collected income for works of publishers who are not members, which that CMO technically had no right to collect on³⁵, to trace and inform the publisher?
- Is there any onus on a CMO at all, in respect of the publisher non-member on the one hand, and the CMO Income on the other hand?

If one considers that in one sense a CMO is an "undertaking"³⁶, and the confederation of CMOs CISAC as an collection of undertakings³⁷, then the 'yes' answers to the three questions above would advise that current procedures at CMOs concerning publisher non-members as prejudicial to the interests of any CMO member.

In respect of the examples in this section, there is a significant amount of evidence³⁸ that non-member publisher can remain so for decades. Consider specifically that Phil Collins Ltd for instance, whilst being a *bona fide* PRSforMusic (MCPS) publisher member, has not for 20 years plus been identified or communicated with as a non-member for PRS. The consequence has been twenty years plus of CMO Income (performance rights specifically) due to Phil Collins Ltd, the publisher, in over a 100 CMOs world-wide, that has never and may well never, be paid to Phil Collins Ltd, nor has such ever been advised to the shareholders and directors of Phil Collins Ltd.

In the fourth instance, there is clear evidence that the 'NS' designation arises in respect of author members whose names are misspelled, and again this condition is one that can endure for years and years without any action on the CMOs part. That a misspelling of an author or publisher members name does occur on a frequent basis is not in dispute, and reasons for such have long been understood. However, the net result is the same as in the previous three instances, with the interested party being 'NS' any CMO Income due is paid to parties unknown or known only to the recipients and CMO staff.

³⁵ In some countries where the Government regulates CMO'S, such CMO'S are mandated to collect on all rights.

³⁶ Within the meaning of Article 81(1) of the European Community Treaty and Article 53(1) of the European Economic Area Agreement, as advised by the Commission Decision of 16.07.08 – Case COMP/C2/38.698 – CISAC, pg 28, S 7.2.1

³⁷ EU Commission Decision of 16.07.08 – Case COMP/C2/38.698 – CISAC, pg 28, S 7.2.2

³⁸ As of 30th November 2010

Examples include:

<u>Composer/Author</u>	<u>Misspelling</u>	<u>Designation</u>	<u>Role</u>
Stephen Percy Harris	Steyen Percy Harris	NS	CA
Janick Gers	Jannick Gers	NS	CA
David Michael Murray	David Durray	NS	CA

In all of the above examples in this fourth instance, and in others researched, no IPN number was allocated to the 'NS' Society Code for a name misspelled, and in every instance a share in the work for both performance and mechanical rights was effected. Whilst in CMOs in developed markets the shares of other parties, in a work where one party is 'NS', are generally unaffected. In less developed countries, CMO'S tend to apply the 'Warsaw' Rule³⁹ which sees *all* income from a such a work be placed in 'Warsaw' (with an additional database designation 'W') i.e. in suspense, pending resolution via notification. The problem arises when after 3 plus years when there has been no resolution, the income allocated to the work, is summarily written back to income, regardless.

Many CMO'S class income from the 'NS' designation of unknown parties as 'undistributable royalties' and allegedly circulate lists (or books as the case may be) on an annual basis to their (publisher) members to assist identification of the unknown parties, however research indicates that either this practice is ineffective, nor is it properly applied, nor does it actually happen, for there remain interested parties in 'NS' for twenty years or more, with no amendment.

So how does the black box practice sustain and what is the 'cost' of its prevalence?

³⁹ Derives from the Warsaw Convention

There is arguably one singular and primary reason for the continued sustainability of the black box practice and that is that the active archive of record database, of all works, CIS-Net by FastTrack, is held privately and subject to private limited and restricted access. See through the copyright prism of movable property rights and financial assets, CIS-Net by FastTrack allows for what must be one of the last bastions of unregulated financial markets, a database of 35+ million works that is inaccessible to governments, authors and copyright owners alike.

Given that copyright, unlike other forms of intellectual property, does not have any form of registration⁴⁰, the overwhelming majority of financial regulatory authorities worldwide are flatfooted when it comes to have any knowledge or understanding of the transfer, across national borders, of movable property rights called copyrights, or the values associated with such transfers. This applies equally to CMO incomes generated by these copyrights

In 1994, CISAC initiated the Common Information System (CIS) strategy which subsequently saw to the application to ISO for the ISWC⁴¹ standard, which CISAC administers, as well as seeing later to the creation and networking of a large number of database hubs (e.g. the WID, ECAD, Nordic Countries, Latinet, CCL, DIVA and MIS@Asia,

From 2000 onwards CIS-Net was developed by FastTrack to become what it is today, the primary and singular database/archive of record that is used by all CISAC members in varying degrees. CIS-Net by FastTrack is in effect a functioning 'global repertoire database, that is robust, versatile, efficient, functional, useful of critical import to all stakeholders in the CMI Income royalty supply chain.

There is no question that the author, publisher, trade and government inaccessibility to CIS-Net by FastTrack is the significant factor that allows for the sustainability of that black box practice that sees and allows for interested party manipulation. Simply put, the ownership of copyright properties, on a country by country basis, cannot be examined outside of the CMOs, and with copyright having no registration *per se* it is impossible for any author or publisher CMO member, or for that matter any

⁴⁰ Berne Convention – see www.wipo.int/treaties/en/ip/berne/trtdocs_wo001.html

⁴¹ International Standard Work Code

Government, to ever know if errors exist, and to what extent claims on shares of works have been made in territories other than their own.

Thus a distinct downside to CIS-Net is the penchant for its owners for secrecy, and the exclusion of access to the authors, publishers, the music trade and Government. The secrecy in itself is not the issue, but rather what activities occur at CMOs shielded by the secrecy, that are of particular challenge, as it is debatable that were what transpires to be open for scrutiny and 3rd party oversight, never mind author and publisher stakeholder review, immediately a host of questions would arise, including:

- Why are shares allocated to an interested party called 'DP' in works that are new arrangements of public domain works?
- Who are these 'publishing companies' who are not registered (and have no tax reporting)?
- Where is the money allocated to 'NS', and the money due to works and/or authors where there is 'insufficient documentation'? Answers to these questions are omitted from CMO Annual Reports?
- Why are European CMO'S automatically splitting author: publisher shares on any work on a 50:50 basis, regardless as to whether agreements advise a greater share to the authors?

This paper does not intend to answer these questions, nor the many others that arise, but it does intend to highlight the role played by the 'closed shop' approach that allows for the continuance of the four instances raised in this paper to continue, and for black box practice to maintain and sustain.

There is a view that advises that the only way to see a termination of the black box practice in royalty supply chain management systems that involve CMOs is to remove the exclusive access to the CIS-Net by FastTrack database and its hubs, and allow all stakeholders the right to access and view in the CIS-Net database and its hubs every aspect of any work in the same way that CMOs currently do. The current approach that allows certain CMO staff only access to the CIS-Net by FastTrack database would suggest that CMOs are the only stakeholders that 'count' or should have such a 'right'.

As far as the stakeholder interests are concerned, as in author, composer, arranger and publisher interests the following are some of the reasons (by no means an exhaustive list) as to why the aforementioned stakeholder access to the CIS-Net by FastTrack database (and network of hubs) would assist in seeing an end to the black box practice:

- a. Ongoing checking of correct shares/splits and interested parties (spelling etc) to works;
- b. The tracking of amendments and changes that follow the expiry and/or termination of publisher and sub-publisher agreements
- c. The ability to see if any 'insufficient documentation' and/or 'insufficient information' arises (through Warsaw, NS or 099 designation) in respect of an author, composer, arranger, publisher, sub-publisher claims/shares in any work
- d. To track and confirm changing shares in different arrangements (remixes) of an existing work, whether such work is in copyright, or in the public domain
- e. To ensure that with arrangements of public domain works, no share is attributed to 'DP'
- f. To view and/or print a bona fide 'Works List' showing an author and/or publishers catalogue of works, and all claims and shares in each respective territory
- g. To confirm ISWC numbers for works
- h. Doing all of the above in each and every territorial database in the CIS-Net by FastTrack hub network.

All the above would contribute to end of what is the essence of the black box practice, that being 'bad information' in the databases. It is the existence of 'bad information' regarding any rights holder in any work or regarding any work, that sets in motion at least one black box chain reaction that being that money collected in any one or more of "225 Societies in 118 countries"⁴² for a work with 'bad information' will be designated 'NS' and put to uses other than payment to the respective stakeholder.

Given that creators and copyright owners alike, as interested parties, have the greatest interest in accessing information related to the their works or shares thereof (as do

⁴² CISAC Annual Report 2009 pg 5 - <http://www.cisac.org/CisacPortal/consulterDocument.do?id=18857&xtor=EPR-69>

their estates and legacies), there is little argument that holds water contra to their accessing CIS-Net by FastTrack, and certainly any contra argument may be perceived as patronizing, such as the idea that a CMO knows better and alone should have access, or that information (about a work one is a stakeholder in) is 'confidential'.

Another stakeholder, who is never an interested party in a work, in the royalty supply chain management system who is prejudiced by the black box practice is any National Treasury (in respect of foreign CMO Income flowing from works, or shares thereof, authored or published by its nationals) and any National tax department (in respect of any internal CMO Income flowing from works, or shares thereof, authored or published by its citizens).

Notwithstanding that copyright, without an effective form of registration, remains a complex area, Governments and bodies like WIPO⁴³ currently have no right of access to CIS-Net by FastTrack, and have no way of viewing the works of their nationals, nor to whom income flows from CMO Income generated by the works of their nationals in other countries. Specifically Governments have no way of viewing and/or understanding the CMO practice of 'split membership', where CMOs allow members to move the world-wide (excluding the country with the existing CMO membership) collection of the member's CMO Income to another country.

Certainly were there Government access to CIS-Net by FastTrack, there would be no opportunity for the circumstances that give rise to any of the four instances identified hereunder, to prevail very long at all. The 'bad information' concerning interested parties would immediately be queried and remedied where required or as applicable. Certainly there would be no grounds for any CMO to maintain shares in works in the public domain, and certainly there would be no grounds to write back CMO Income on the basis of 'insufficient documentation'.

As mentioned above, there is an argument that currently sustains current CMO executive culture that seeks to protect exclusive access to *the* global database of 40 million musical and literary works⁴⁴, with the logic being that the information (in CIS-Net) is confidential.

So far this paper has addressed two other 'stakeholders' in the royalty supply management chain, to whom the issue of confidentiality would not apply, whose right and interest in accessing CIS-Net by

⁴³ World Intellectual Property Organization - <http://www.wipo.int/portal/index.html.en>

⁴⁴ CISAC Annual Report 2009 – pg 19 - <http://www.cisac.org/CisacPortal/consulterDocument.do?id=18857&xtor=EPR-69>

FastTrack would significantly reduce the black box practice, namely CMO members and Governments. There can be nothing confidential to either of the aforementioned stakeholders about information related to works such have interests in, in the same way that there can be nothing confidential about the ownership of a share or a property to stakeholders in those shares or properties.

There is a further stakeholder, who is also never an interested party, in the royalty supply chain management system, one who has every interest that fair trade in the public performance and reproduction of CMO administered works, and that is the licensee, the user and always the payor, whose monies pay for the fair use of copyright works on either a blanket or transactional basis, who also has no access to CIS-Net by FastTrack, and must run the gauntlet, so to speak, to locate correct authorship and publisher information of any work for licensing purposes. It can fairly be argued though that such stakeholders' access to CIS-Net by FastTrack would not in itself assist in reducing the black box practice.

As an indication as to the cost of the black box prevalence, within the meaning as defined at the outset of this paper, in CMO royalty supply chain management systems, as far as interested parties alone are concerned, never mind other stakeholders, a number of variables were considered, including:

- the global annual market for CMO's rights in musical and literary work reproduction and public performance is EU 10.7 billion - 2010;
- the number of works with ISWC registrations (18 million)⁴⁵
- the number of works identified with interested parties that are subject to the black box practice, read 'NS' (3.8 million)
- the number of works identified, as a percentage of the 3.8 million, where such interested parties have shares allocated (42%)
- the share, on average, in the 42% of 3.8 million works identified, that such the interested parties hold (50%)

⁴⁵ See – <http://www.iswc.net>

A base calculation of the above variables advises scenarios, on a conservative basis, that indicate the cost of the black box practice, as far as the issues raised in this paper are concerned, to range from a low end of EU400 million to as high as EU650 million per annum.

There is compelling argument to support the view that access by interested parties and stakeholders, beyond just CMOs, to the CIS-Net by FastTrack would have a significant negative impact on the capacity of the black box practice to sustain and/or be sustained, to the extent that such would cease. If, as this paper indicates, it is 'bad information' that causes and sustains the black box practice, then every effort needs to be made to ensure that 'bad information' is identified and remedied.

The black box practice is not one that should be allowed to sustain or continue, and is one that sooner or later is bound to cause issue for CMOs, users, governments, the music and related trades, authors and publishers alike. Simply put, it comes at a great cost and represents an inefficiency that all interested parties and stakeholders alike to do without.

If one considers that the circumstances regarding the black box practice as described in this Black Box 3 paper, (in respect of the manner that 'interested parties' are/can be dealt with, as well as the role a private exclusive database plays in sustaining instances of 'bad information' and also the significant cost of such CMO royalty supply chain management system inefficiency), are known to CMOs in different jurisdictions as well as CISAC and BIEM, and that nothing to date has been done to properly address the critical need for transparency, one can be forgiven for surmising that perhaps the continuation of a system that clearly is wrong for the majority, perhaps sustains to benefit the few.

See Annexure A to F attached hereto.

ANNEXURE A

ANNEXURE A								
SOCIETY CODE	SOCIETY	CONTEXT	STATUS	FOUNDATION	DISSOLUTION	MEMBERSHIP	MEMBERSHIP END	COUNTRY
000	DP							
001	ACUM	CISAC Member	Member	1935		1949		ISRAEL
002	ADDAF	CISAC Member	Member	1958		15/12/2000		BRAZIL
003	AEPI	CISAC Member	Member	1930		1933		GREECE
004	AGADU	CISAC Member	Member	1929		1933		URUGUAY
005	AKM	CISAC Member	Member	1897		1947		AUSTRIA
006	BUCADA	CISAC Member	Associate	1985		1988		CENTRAL AFRICAN REPUBLIC
007	APDAYC	CISAC Member	Member	1952		1964		PERU
008	APRA	CISAC Member	Member	1926		1966		AUSTRALIA
009	ARTISIUS MARS	CISAC Member	Member			1954		HUNGARY
010	ASCAP	CISAC Member	Member	1914		1967		UNITED STATES
011	AUSTRO-MECHANA	CISAC Member	Member	1936		1952		AUSTRIA
012	AMCOS	CISAC Member	Member	1979		1980		AUSTRALIA
013	AWA	No longer in existence						GERMANY
014	ARGENTORES	CISAC Member	Member	1933		1934		ARGENTINA
015	APA	CISAC Member	Member	1951		1968		PARAGUAY
016	BUMDA	CISAC Member	Member	1978		1986		MALI
017	AMRA	CISAC Member	Member	1960		01/07/2005		UNITED STATES
018	BGDA	CISAC Member	Member	1980		1982		GUINEA
019	BMDA	CISAC Member	Member	1965		1969		MOROCCO
020	SODRAC	CISAC Member	Member	1985		1986		CANADA
021	BMI	CISAC Member	Member	1940		1964		UNITED STATES
022	MCSN	CISAC Member	Member			1990		NIGERIA
023	BUMA	CISAC Member	Member	1913		1932		NETHERLANDS
024	BURIDA	CISAC Member	Member	1981		1982		COTE D'IVOIRE
025	BSDA	CISAC Member	Member	1972		1974		SENEGAL
026	CASH	CISAC Member	Member	1977		1978		CHINA
027	CAPAC	No longer in existence						CANADA
028	LITA	CISAC Member	Member			1970		SLOVAKIA
029	SCD	CISAC Member	Member	1987		1988		CHILE
030	AMAR	CISAC Member	Member			1994		BRAZIL
031	DILIA	CISAC Member	Member			1952		CZECH REPUBLIC
032	FILSCAP	CISAC Member	Member	1965		1986		PHILIPPINES
033	OMDA	CISAC Member	Member	1973		1986		MADAGASCAR
034	HFA	Related to CISAC						UNITED STATES
035	GEMA	CISAC Member	Member	1903		1934		GERMANY
036	IPRS	CISAC Member	Member	1969		1970		INDIA
037	BUBEDRA	CISAC Member	Member	1986		1988		BENIN
038	JASRAC	CISAC Member	Member	1940		1960		JAPAN
039	MUSICAUTOR	CISAC Member	Member			1993		BULGARIA
040	KODA	CISAC Member	Member	1926		1932		DENMARK
041	LITERAR-MECHANA	CISAC Member	Member	1959		1964		AUSTRIA
042	LVG	No longer in existence			2008	1937	2008	AUSTRIA
043	MCSK	CISAC Member	Member	1983		1985		KENYA
044	MCPS	CISAC Member	Member			1966		UNITED KINGDOM
045	BBDA	CISAC Member	Member	1985		1989		BURKINA FASO
046	MRS	No longer in existence						UNITED KINGDOM
047	BCDA	CISAC Member	Member	1986		1987		CONGO
048	NCB	CISAC Member	Member	1915		1933		DENMARK
049	ONDA	CISAC Member	Member	1973		1977		ALGERIA
050	OSA	CISAC Member	Member	1919		1948		CZECH REPUBLIC
051	PROLITTERIS	CISAC Member	Member	1982		1984		SWITZERLAND
052	PRS	CISAC Member	Member	1914		1966		UNITED KINGDOM
053	PROCAN	No longer in existence						CANADA
054	ALCS	CISAC Member	Member	1977		1979		UNITED KINGDOM
055	SABAM	CISAC Member	Member	1922		1948		BELGIUM
056	SACD	CISAC Member	Member	1829		1932		FRANCE
057	SACERAU	CISAC Member	Member			1965		EGYPT
058	SACEM	CISAC Member	Member	1851		1930		FRANCE
059	SACM	CISAC Member	Member	1949		1960		MEXICO
060	SACVEN	CISAC Member	Member			1964		VENEZUELA
061	SADAIC	CISAC Member	Member			1936		ARGENTINA
062	SADEMBRA	CISAC Member	Member	1956		1985		BRAZIL
063	SAMRO	CISAC Member	Member	1962		1964		SOUTH AFRICA
064	SOKOJ	CISAC Member	Member					SERBIA AND MONTENEGRO
065	SAYCE	CISAC Member	Member	1977		1979		ECUADOR
066	SBACEM	CISAC Member	Member	1946		1985		BRAZIL
067	SBAT	CISAC Member	Member	1917		1929		BRAZIL
068	SDRM	Related to CISAC					1998	FRANCE
069	SPA	CISAC Member	Member	1925		1932		PORTUGAL
070	SOGEM	CISAC Member	Member	1976		1977		MEXICO
071	SESAC Inc.	CISAC Member	Member	1930		1967		UNITED STATES
072	SGAE	CISAC Member	Member	1901		1932		SPAIN
073	SCAM	CISAC Member	Member	1981		1984		FRANCE
074	SIAE	CISAC Member	Member	1882		1932		ITALY
075	SUISSIMAGE	CISAC Member	Member			1987		SWITZERLAND
076	ACEMLA SPACEM	Related to CISAC						PUERTO RICO
077	STEF	CISAC Member	Member	1948		1950		ICELAND
078	STEMRA	CISAC Member	Member	1900		1938		NETHERLANDS
079	STIM	CISAC Member	Member	1923		1932		SWEDEN
080	SUISA	CISAC Member	Member	1941		1948		SWITZERLAND
081	SARRAL	CISAC Member	Member	1963		1976		SOUTH AFRICA
082	OTPDASODACT	CISAC Member	Member	1996		1997		TUNISIA
083	SONECA	CISAC Member	Member	1969		1970		CONGO, THE DEMOCRATIC REPUBLIC OF THE
084	SAYCO	CISAC Member	Member	1946		1952		COLOMBIA
085	SOZA	CISAC Member	Member			1970		SLOVAKIA
086	SICAM	CISAC Member	Member	1960		1980		BRAZIL
087	SPACEM	CISAC Member	Member			1980		FRANCE
088	CMRRA	CISAC Member	Associate			1997		CANADA
089	TEOSTO	CISAC Member	Member	1928		1929		FINLAND

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090	TONO	CISAC Member	Member	1929		1930		NORWAY
091	SSA	CISAC Member	Member	1985		1987		SWITZERLAND
092	SOCINADA	No longer in existence		1990	2002	1992	2002	CAMEROON
093	UBC	CISAC Member	Member	1942		1946		BRAZIL
094	RAO	CISAC Member	Member			1993		RUSSIAN FEDERATION
095	VG WORT	Related to CISAC				1966	2002	GERMANY
096	COTT	CISAC Member	Member			1988		TRINIDAD AND TOBAGO
097	ZAIS	CISAC Member	Member	1918		1932		POLAND
098	ZIMRA	CISAC Member	Member	1982		1986		ZIMBABWE
099	NS							NO SOCIETY
100	UNKNOWN							UNKNOWN
101	SOCAN	CISAC Member	Member			1990		CANADA
102	NASCAM	CISAC Member	Member	1993		1995		NAMIBIA
103	ACDAM	CISAC Member	Member			1991		CUBA
104	MACP	CISAC Member	Member	1989		1990		MALAYSIA
105	MASA	CISAC Member	Member			1991		MAURITIUS
106	COMPASS	CISAC Member	Member	1989		1993		SINGAPORE
107	ACAM	CISAC Member	Member			1992		COSTA RICA
108	CHA	Outside of CISAC				1992		TAIWAN, CHINESE TAIPEI
109	KCI	CISAC Member	Member	1990		1992		INDONESIA
110	LATGA-A	CISAC Member	Member			1992		LITHUANIA
111	HDS-ZAMP	CISAC Member	Member			1992		CROATIA
112	SAZAS	CISAC Member	Member	11/02/1993		1996		SLOVENIA
113	LA	No longer in existence						LATVIA
114	AGAYC	No longer in existence			2008	1992	2008	GUATEMALA
115	UCMR-ADA	CISAC Member	Member			1992		ROMANIA
116	EAU	CISAC Member	Member	1991		1993		ESTONIA
117	MESAM	CISAC Member	Member	1987		1989		TURKEY
118	KOMCA	CISAC Member	Member	1964		1987		KOREA, REPUBLIC OF
119	MCSC	CISAC Member	Member	1992		1994		CHINA
120	LIRA	CISAC Member	Member			1987		NETHERLANDS
121	VDFS	CISAC Member	Associate			1994		AUSTRIA
122	AKKA-LAA LAA	CISAC Member	Member			1996		LATVIA
123	COSGA	CISAC Member	Member	1992		1992		GHANA
124	COSOMA	CISAC Member	Member	1992		1993		MALAWI
125	BNDA	CISAC Member	Member	1995		1997		NIGER
126	MCT	CISAC Member	Associate	1994		1996		THAILAND
127	ALBAUTOR	CISAC Member	Member	1992		1993		ALBANIA
128	IMRO	CISAC Member	Member			1997		IRELAND
129	SOBODAYCOM	CISAC Member	Associate			1992		BOLIVIA
130	BUTODRA	CISAC Member	Member	1991		1995		TOGO
131	SADA	Related to CISAC						GREECE
132	BILD-KUNST	CISAC Member	Member			1979		GERMANY
133	ZAMCOPS	CISAC Member	Member	1994		1997		ZAMBIA
134	SLPRS	Related to CISAC						SRI LANKA
135	SADH C	ISAC Member	Member			1980		GREECE
136	ZAMP - Macédoine	CISAC Member	Member			1993		MACEDONIA, THE FORMER YUGOSLAV REPUBLIC OF
137	SOFAM	CISAC Member	Member	1978		1979		BELGIUM
138	KOPIOSTO	CISAC Member	Member	1978		1989		FINLAND
139	COPY-DAN BILLEDKUNST	CISAC Member	Member			1990		DENMARK
140	UACRR	CISAC Member	Member			15/12/2000		UKRAINE
141	ATN GESATCH	CISAC Member	Member					CHILE
142	DALRO	CISAC Member	Member	1967		1975		SOUTH AFRICA
143	TEATERAUTOR	CISAC Member	Member			1995		BULGARIA
144	HAA	Outside of CISAC				1992	01/06/2006	CROATIA
145	DIRECTORS UK DPRS	CISAC Member	Member			1996		UNITED KINGDOM
146	SPAC	CISAC Member	Member			1997		PANAMA
147	FILMAUTOR	CISAC Member	Member			1998		BULGARIA
148	ADAGP	CISAC Member	Member			1987		FRANCE
149	ARS	CISAC Member	Member	1986		1988		UNITED STATES
150	BEELDRECHT	No longer in existence		1977	2008	1978	2008	NETHERLANDS
151	BONO			1992		1996		NORWAY
152	BUS	CISAC Member	Member			1992		SWEDEN
153	DACS	CISAC Member	Member			1984		UNITED KINGDOM
154	HUNGART	CISAC Member	Member			1988		HUNGARY
155	SOMAAP	CISAC Member	Member			1991		MEXICO
156	VAGA	CISAC Member	Member			1979		UNITED STATES
157	VBK	CISAC Member	Member			1979		AUSTRIA
158	VEGAP	CISAC Member	Member			1991		SPAIN
159	VISCOPI	CISAC Member	Member			1997		AUSTRALIA
160	NCIP RUPIS, CASP, BELAT	CISAC Member	Member	05/11/1999		15/12/2002		BELARUS
161	MÚST	CISAC Member	Member	1999		1999		TAIWAN, CHINESE TAIPEI
162	AMPAL CORS	Outside of CISAC				1967	21/10/2004	AUSTRALIA
163	APG-Japan	CISAC Member	Associate			1999		JAPAN
164	APSAV	CISAC Member	Member			1998		PERU
166	AUTORARTE	CISAC Member	Member			1999		VENEZUELA
167	BURAFO	No longer in existence		1980	2008	1984	2008	NETHERLANDS
168	CAL	Related to CISAC		1974		1976	2000	AUSTRALIA
169	COŠCAP	CISAC Member	Member			1999		BARBADOS
170	CPSN	CISAC Member	Associate			1998		NEPAL
171	CREAIMAGEN	CISAC Member	Member					CHILE
172	DGA	CISAC Member	Associate			1999		UNITED STATES
173	DIRECTORES	CISAC Member	Member	1963		1976		MEXICO
174	FILMJUS	CISAC Member	Member			1999		HUNGARY
175	CopyRo Fondul Literar	Related to CISAC				1999	2008	ROMANIA
176	JACAP	CISAC Member	Associate	1998		1999		JAMAICA
177	KazAK	CISAC Member	Member			1999		KAZAKSTAN
178	KOSA	CISAC Member	Associate	1984		1995		KOREA, REPUBLIC OF
179	KUVASTO	CISAC Member	Member			1988		FINLAND
180	MUSIKEDITION	No longer in existence			31/12/2005	1994	01/06/2006	AUSTRIA
181	NMPA	CISAC Member	Associate			1973		UNITED STATES
182	PAPPRI	CISAC Member	Associate			1989		INDONESIA
183	SACK	CISAC Member	Member			1998		KOREA, REPUBLIC OF
184	SARTEC	CISAC Member	Member	1949		1971		CANADA
185	SESAM	CISAC Member	Associate			1998		FRANCE
186	SGDL	CISAC Member	Associate	1838		1936		FRANCE
187	SNAC	CISAC Member	Associate			1966		FRANCE

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188	Société de l'Image	No longer in existence			2002	1993	2002	FRANCE
189	SOCINPRO	CISAC Member	Member			1998		BRAZIL
190	SOPE	CISAC Member	Associate			1972		GREECE
191	SPACQ	CISAC Member	Associate			1986		CANADA
192	SPACQ	CISAC Member	Associate			1986		CANADA
193	The Society of Authors	Related to CISAC				1968	2000	UNITED KINGDOM
194	UFFICIO LEGALE	CISAC Member	Associate			1936		HOLY SEE (VATICAN CITY STATE)
195	VEVAM	CISAC Member	Member			1986		NETHERLANDS
196	WGA	CISAC Member	Associate			1998		UNITED STATES
197	WGJ	CISAC Member	Member			1987		JAPAN
198	ZAMP Association of Slovenia ZAMP Slovenia	CISAC Member	Member			1999		SLOVENIA
199	ZAPA	CISAC Member	Member	1995		1999		POLAND
200	MSG	CISAC Member	Member	1998		15/12/2000		TURKEY
201	ABRAMUS	CISAC Member	Member	1981		2000		BRAZIL
202	AsDAC	CISAC Member	Member			15/12/2000		MOLDOVA, REPUBLIC OF
203	AWGACS	CISAC Member	Member	1996		15/12/2000		AUSTRALIA
204	SAS GESAP	CISAC Member	Member	1999		15/12/2000		GEORGIA
205	SODART	No longer in existence		1998	2008	15/12/2000	2008	CANADA
206	Suomen Kirjailijaliitto	CISAC Member	Associate	1897		15/12/2000		FINLAND
207	The Author's Registry Inc.	CISAC Member	Associate	1995		2000		UNITED STATES
208	SGA	CISAC Member Member		1996		15/12/2000		GUINEA-BISSAU
209	ARMAUTHOR	CISAC Member Member		2001		15/12/2001		ARMENIA
210	ACCESS COPYRIGHT CANCOPY	CISAC Member Member		1988		15/12/2001		CANADA
212	CSCS	CISAC Member Member		1998		15/12/2001		CANADA
213	DRCC	CISAC Member Member		1998		15/12/2001		CANADA
214	ECCO HMS	CISAC Member Member		2000		15/12/2001		SAINT LUCIA
215	Kyrgyzpatent	CISAC Member Member		1996		15/12/2001		KYRGYZSTAN
216	SQN	CISAC Member Member		1997		15/12/2001		BOSNIA AND HERZEGOVINA
217	ABRAC	Related to CISAC						BRAZIL
218	ANACIM	Related to CISAC						BRAZIL
219	ASSIM	CISAC Member	Provisional	04/02/1978		15/12/2002		BRAZIL
220	ATIDA	Related to CISAC						BRAZIL
221	SABEM	Related to CISAC						BRAZIL
222	FONOPERU	Related to CISAC						PERU
223	COSOTA	CISAC Member	Member	04/06/1999		15/12/2002		TANZANIA, UNITED REPUBLIC OF
224	SOMAS	CISAC Member	Member	04/04/1998		01/01/2004		MOZAMBIQUE
225	SAIF	Related to CISAC				1999		FRANCE
226	AACIMH	CISAC Member	Member	28/07/2002		15/12/2002		HONDURAS
227	SGACEDOM	CISAC Member	Member	1996		15/12/2002		DOMINICAN REPUBLIC
228	ROMS	Outside of CISAC		12/1999		15/12/2002	21/10/2004	RUSSIAN FEDERATION
229	ICG	Related to CISAC				1990		UNITED STATES
230	ADAVIS	CISAC Member	Member	2001		2003		CUBA
231	AUTVIS	CISAC Member	Member	2002		2003		BRAZIL
232	GESTOR	CISAC Member	Member	1997		2003		CZECH REPUBLIC
233	SACEMLUXEMBOURG	CISAC Member	Member			2003		LUXEMBOURG
234	UCOSO UPRS	CISAC Member	Provisional	24/08/2003		04/06/2004		UGANDA
235	SACENC	CISAC Member	Member	2004		01/06/2006		FRANCE
236	ARTEGESTION	CISAC Member	Member	26/05/2003		01/07/2005		ECUADOR
237	TALI	CISAC Member	Member	1999		01/07/2005		ISRAEL
238	BSCAP	CISAC Member	Provisional	18/11/2005		01/06/2006		BELIZE
239	CMC	CISAC Member	Provisional	15/09/2003		01/06/2006		CAMEROON
240	DAMA	CISAC Member	Member	05/04/1999		01/06/2006		SPAIN
241	NICAUTOR	CISAC Member	Provisional	03/03/2005		01/06/2006		NICARAGUA
242	SACIM	CISAC Member	Provisional	03/12/2004		01/06/2006		EL SALVADOR
243	SADIA	CISAC Member	Provisional	05/04/1993		01/06/2006		ANGOLA
244	SASUR SAS-MBBS	CISAC Member	Provisional	26/05/2004		01/06/2006		SURINAME
245	SETEM	CISAC Member	Provisional	16/04/2003		01/06/2006		TURKEY
246	VCPMC	CISAC Member	Provisional					VIET NAM
247	IVARO	CISAC Member	Provisional					IRELAND
248	DAC	CISAC Member	Provisional					ARGENTINA
249	PAM CG	CISAC Member	Provisional					MONTENEGRO
250	AEI	CISAC Member	Provisional			2008		GUATEMALA
251	ASDACS	CISAC Member	Provisional			2008		AUSTRALIA
252	COLCIA	CISAC Member	Provisional			2008		TAIWAN, CHINESE TAIPEI
253	MPRMWA	CISAC Member	Provisional			2008		AZERBAIJAN
254	SOCILADRA	CISAC Member	Provisional			2008		CAMEROON
255	SODOMAPLA	CISAC Member	Provisional			2008		DOMINICAN REPUBLIC
256	PICTORIGHT	CISAC Member	Provisional			2008		NETHERLANDS
257	SAVA	CISAC Member	Provisional			2009		ARGENTINA
258	MRCNS	CISAC Member	Provisional			2009		NEPAL
259	SDCSI	CISAC Member	Provisional			2009		IRELAND
260	ACS	CISAC Member	Provisional			2009		UNITED KINGDOM
261	GAI Uz	CISAC Member	Provisional			2010		UZBEKISTAN
262	SINEBIR	CISAC Member	Provisional			2010		TURKEY
263	SACS	CISAC Member	Provisional			2010		SEYCHELLES
264	CAARC	CISAC Member	Provisional			2010		CANADA
265	MACA	CISAC Member	Provisional			2010		MACAU
266	BeAT	CISAC Member	Provisional			2010		BRUNEI DARUSSALAM
300	WID Centre	Related to CISAC						UNITED STATES
301	GESAC	CISAC Member	Associate			1991		BELGIUM
302	LATINAUTOR	CISAC Member	Associate					URUGUAY
303	NORD-DOC	Related to CISAC						SWEDEN
304	SONGCODE	Related to CISAC						UNITED STATES
305	IMJV	No longer in existence		1999	2002	2000	2002	NETHERLANDS
306	CCL	CISAC Member	Associate	2000		15/12/2001		TRINIDAD AND TOBAGO
307	MIS@ASIA	Related to CISAC						SINGAPORE
308	ECAD	Related to CISAC						BRAZIL
309	LatinNet	Related to CISAC						SPAIN
310	DIVA	Related to CISAC						HONG KONG
311	MCPS-PRS Alliance	Related to CISAC						UNITED KINGDOM
312	CISAC Secretariat							FRANCE
313	FastTrack DCN	Related to CISAC						FRANCE
314	IDA	Related to CISAC						FRANCE
315	CSI	Related to CISAC						FRANCE
316	CIS-Net AVI	Related to CISAC						FRANCE
317	INTL-REP	Related to CISAC		2008				FRANCE
318	SGS	Related to CISAC						

ANNEXURE A

319	ICE	Related to CISAC						SWEDEN
320	ARMONIA	Related to CISAC						FRANCE
321	PUBLISHERS	Related to CISAC						

ANNEXURE A.1

ANNEXURE A.1					
SOCIETY CODE	SOCIETY	CISAC REGION	INTERNATIONAL MANDATE CONTROLLED BY	COUNTRY	NUMBER OF SOCIETIES PER COUNTRY IF NOT 1
127	ALBAUTOR	EUROPE		ALBANIA	
049	ONDA	AFRICA	SACEM	ALGERIA	
243	SADIA	AFRICA		ANGOLA	
014	ARGENTORES	LATIN AMERICA & CARRIBEAN		ARGENTINA	4
061	SADAIC	LATIN AMERICA & CARRIBEAN		ARGENTINA	
248	DAC	LATIN AMERICA & CARRIBEAN		ARGENTINA	
257	SAVA	LATIN AMERICA & CARRIBEAN		ARGENTINA	
209	ARMAUTHOR	EUROPE		ARMENIA	
008	APRA	ASIA-PACIFIC		AUSTRALIA	7
012	AMCOS	ASIA-PACIFIC		AUSTRALIA	
159	VISCOPY	ASIA-PACIFIC		AUSTRALIA	
162	AMPAL CORS	ASIA-PACIFIC		AUSTRALIA	
168	CAL	ASIA-PACIFIC		AUSTRALIA	
203	AWGACS	ASIA-PACIFIC		AUSTRALIA	
251	ASDACS	ASIA-PACIFIC		AUSTRALIA	
005	AKM	EUROPE		AUSTRIA	7
011	AUSTRO-MECHANA	EUROPE		AUSTRIA	
041	LITERAR-MECHANA	EUROPE		AUSTRIA	
042	LVG	EUROPE		AUSTRIA	
121	VDFS	EUROPE		AUSTRIA	
157	VBK	EUROPE		AUSTRIA	
180	MUSIKEDITION	EUROPE		AUSTRIA	
253	MPRMWA	ASIA-PACIFIC		AZERBAIJAN	
169	COSCAP	LATIN AMERICA & CARRIBEAN	CCL	BARBADOS	
160	NCIP RUPIS, CASP, BELAT	EUROPE		BELARUS	
055	SABAM	EUROPE		BELGIUM	3
137	SOFAM	EUROPE		BELGIUM	
301	GESAC	EUROPE		BELGIUM	
238	BSCAP	AFRICA		BELIZE	
037	BUBEDRA	AFRICA	SACEM	BENIN	
129	SOBODAYCOM	LATIN AMERICA & CARRIBEAN		BOLIVIA	
216	SQN	EUROPE		BOSNIA AND HERZEGOVINA	
002	ADDAF	LATIN AMERICA & CARRIBEAN		BRAZIL	16
030	AMAR	LATIN AMERICA & CARRIBEAN		BRAZIL	
062	SADEMBRA	LATIN AMERICA & CARRIBEAN		BRAZIL	
066	SBACEM	LATIN AMERICA & CARRIBEAN		BRAZIL	
067	SBAT	LATIN AMERICA & CARRIBEAN		BRAZIL	
086	SICAM	LATIN AMERICA & CARRIBEAN		BRAZIL	
093	UBC	LATIN AMERICA & CARRIBEAN		BRAZIL	
189	SOCINPRO	LATIN AMERICA & CARRIBEAN		BRAZIL	
201	ABRAMUS	LATIN AMERICA & CARRIBEAN		BRAZIL	
217	ABRAC	LATIN AMERICA & CARRIBEAN		BRAZIL	
218	ANACIM	LATIN AMERICA & CARRIBEAN		BRAZIL	
219	ASSIM	LATIN AMERICA & CARRIBEAN		BRAZIL	
220	ATIDA	LATIN AMERICA & CARRIBEAN		BRAZIL	
221	SABEM	LATIN AMERICA & CARRIBEAN		BRAZIL	
231	AUTVIS	LATIN AMERICA & CARRIBEAN		BRAZIL	
308	ECAD	LATIN AMERICA & CARRIBEAN		BRAZIL	
266	BeAT	ASIA-PACIFIC	PRS	BRUNEI DARUSSALAM	
039	MUSICAUTOR	EUROPE		BULGARIA	3
143	TEATERAUTOR	EUROPE		BULGARIA	
147	FILMAUTOR	EUROPE		BULGARIA	
045	BBDA	AFRICA	SACEM	BURKINA FASO	
092	SOCINADA	AFRICA		CAMEROON	
239	CMC	AFRICA	SACEM	CAMEROON	2
254	SOCILADRA	AFRICA		CAMEROON	
020	SODRAC	CANADA-US		CANADA	13
027	CAPAC	CANADA-US		CANADA	
053	PROCAN	CANADA-US		CANADA	
088	CMRRA	CANADA-US		CANADA	
101	SOCAN	CANADA-US		CANADA	
184	SARTEC	CANADA-US		CANADA	
191	SPACQ	CANADA-US		CANADA	
192	SPACQ	CANADA-US		CANADA	
205	SODART	CANADA-US		CANADA	
210	ACCESS COPYRIGHT CANCOPY	CANADA-US		CANADA	
212	CSCS	CANADA-US		CANADA	
213	DRCC	CANADA-US		CANADA	
264	CAARC	CANADA-US		CANADA	
006	BUCADA	AFRICA	SACEM	CENTRAL AFRICAN REPUBLIC	
029	SCD	LATIN AMERICA & CARRIBEAN		CHILE	3
141	ATN GESATCH	LATIN AMERICA & CARRIBEAN		CHILE	
171	CREAIMAGEN	LATIN AMERICA & CARRIBEAN		CHILE	
026	CASH	ASIA-PACIFIC		CHINA	2
119	MCSC	ASIA-PACIFIC		CHINA	
084	SAYCO	LATIN AMERICA & CARRIBEAN		COLOMBIA	
047	BCDA	AFRICA		CONGO	
083	SONECA	AFRICA	SACEM	CONGO, THE DEMOCRATIC REPUBLIC OF THE	
107	ACAM	LATIN AMERICA & CARRIBEAN		COSTA RICA	
024	BURIDA	AFRICA	SACEM	COTE D'IVOIRE	
111	HDS-ZAMP	EUROPE		CROATIA	2
144	HAA	EUROPE		CROATIA	
103	ACDAM	LATIN AMERICA & CARRIBEAN		CUBA	2
230	ADAVIS	LATIN AMERICA & CARRIBEAN		CUBA	
031	DILJA	EUROPE		CZECH REPUBLIC	3
050	OSA	EUROPE		CZECH REPUBLIC	
232	GESTOR	EUROPE		CZECH REPUBLIC	
040	KODA	EUROPE		DENMARK	3
048	NCB	EUROPE		DENMARK	
139	COPY-DAN BILLEDKUNST	EUROPE		DENMARK	
227	SGACEDOM	LATIN AMERICA & CARRIBEAN		DOMINICAN REPUBLIC	2
255	SODOMAPLA	LATIN AMERICA & CARRIBEAN		DOMINICAN REPUBLIC	
065	SAYCE	LATIN AMERICA & CARRIBEAN		ECUADOR	2
236	ARTEGESTION	LATIN AMERICA & CARRIBEAN		ECUADOR	

ANNEXURE A.1

057	SACERAU	AFRICA	SACEM	EGYPT	
242	SACIM	LATIN AMERICA & CARRIBEAN		EL SALVADOR	
116	ÉAU	EUROPE		ESTONIA	
089	TEOSTO	EUROPE		FINLAND	4
138	KOPIOSTO	EUROPE		FINLAND	
179	KUVASTO	EUROPE		FINLAND	
206	Suomen Kirjallijaliitto	EUROPE		FINLAND	
056	SACD	EUROPE		FRANCE	19
058	SACEM	EUROPE	SACEM	FRANCE	
068	SDRM	EUROPE		FRANCE	
073	SCAM	EUROPE		FRANCE	
087	SPACEM	EUROPE		FRANCE (FRENCH POLYNESIA)	
148	ADAGP	EUROPE		FRANCE	
185	SESAM	EUROPE		FRANCE	
186	SGDL	EUROPE		FRANCE	
187	SNAC	EUROPE		FRANCE	
188	Société de l'Image	EUROPE		FRANCE	
225	SAIF	EUROPE		FRANCE	
235	SACENC	EUROPE		FRANCE	
312	CISAC Secretariat	EUROPE		FRANCE	
313	FastTrack DCN	EUROPE		FRANCE	
314	IDA	EUROPE		FRANCE	
315	CSI	EUROPE		FRANCE	
316	CIS-Net AVI	EUROPE		FRANCE	
317	INTL-REP	EUROPE		FRANCE	
320	ARMONIA	EUROPE		FRANCE	
204	SAS GESAP	EUROPE		GEORGIA	
013	AWA	EUROPE		GERMANY	4
035	GEMA	EUROPE		GERMANY	
095	VG WORT	EUROPE		GERMANY	
132	BILD-KUNST	EUROPE		GERMANY	
123	COSGA	AFRICA	PRS	GHANA	
003	AEPI	EUROPE		GREECE	4
131	SADA	EUROPE		GREECE	
135	SADH C	EUROPE		GREECE	
190	SOPE	EUROPE		GREECE	
114	AGAYC	LATIN AMERICA & CARRIBEAN		GUATEMALA	2
250	AEI	LATIN AMERICA & CARRIBEAN		GUATEMALA	
018	BGDA	AFRICA	SACEM	GUINEA	
208	SGA	AFRICA		GUINEA-BISSAU	
194	UFFICIO LEGALE	EUROPE		HOLY SEE (VATICAN CITY STATE)	
226	AACIMH	LATIN AMERICA & CARRIBEAN		HONDURAS	
310	DIVA	ASIA-PACIFIC		HONG KONG	
009	ARTISIJUS MARS	EUROPE		HUNGARY	3
154	HUNGART	EUROPE		HUNGARY	
174	FILMIJUS	EUROPE		HUNGARY	
077	STEF	EUROPE		ICELAND	
036	IPRS	ASIA-PACIFIC		INDIA	
109	KCI	ASIA-PACIFIC		INDONESIA	2
182	PAPPRI	ASIA-PACIFIC		INDONESIA	
128	IMRO	EUROPE		IRELAND	3
247	IVARO	EUROPE		IRELAND	
259	SDCSI	EUROPE		IRELAND	
001	ACUM	EUROPE		ISRAEL	2
237	TALI	EUROPE		ISRAEL	
074	SIAE	EUROPE		ITALY	
176	JACAP	LATIN AMERICA & CARRIBEAN	CCL	JAMAICA	
038	JASRAC	ASIA-PACIFIC		JAPAN	3
163	APG-Japan	ASIA-PACIFIC		JAPAN	
197	WGJ	ASIA-PACIFIC		JAPAN	
177	KazAK	EUROPE		KAZAKSTAN	
043	MCSK	AFRICA		KENYA	
118	KOMCA	ASIA-PACIFIC		KOREA, REPUBLIC OF	3
178	KOSA	ASIA-PACIFIC		KOREA, REPUBLIC OF	
183	SACK	ASIA-PACIFIC		KOREA, REPUBLIC OF	
215	Kyrgyzpatent	EUROPE		KYRGYZSTAN	
113	LAA	EUROPE		LATVIA	2
122	AKKA-LAA LAA	EUROPE		LATVIA	
110	LATGA-A	EUROPE		LITHUANIA	
233	SACEMLUXEMBOURG	EUROPE	SACEM	LUXEMBOURG	
265	MACA	ASIA-PACIFIC		MACAU	
136	ZAMP - Macédoine	EUROPE		MACEDONIA, THE FORMER YUGOSLAV REPUBLIC OF	
033	OMDA	AFRICA	SACEM	MADAGASCAR	
124	COSOMA	AFRICA		MALAWI	
104	MACP	ASIA-PACIFIC		MALAYSIA	
016	BUMDA	AFRICA	SACEM	MALI	
105	MASA	AFRICA		MAURITIUS	
059	SACM	LATIN AMERICA & CARRIBEAN		MEXICO	4
070	SOGEM	LATIN AMERICA & CARRIBEAN		MEXICO	
155	SOMAAP	LATIN AMERICA & CARRIBEAN		MEXICO	
173	DIRECTORES	LATIN AMERICA & CARRIBEAN		MEXICO	
202	AsDAC	EUROPE		MOLDOVA, REPUBLIC OF	
249	PAM CG	EUROPE		MONTENEGRO	
019	BMDA	AFRICA	SACEM	MOROCCO	
224	SOMAS	AFRICA		MOZAMBIQUE	
102	NASCAM	AFRICA	SAMRO	NAMIBIA	
170	CPSN	ASIA-PACIFIC		NEPAL	2
258	MRCNS	ASIA-PACIFIC		NEPAL	
023	BUMA	EUROPE	BUMA	NETHERLANDS	8
078	STEMRA	EUROPE		NETHERLANDS	
120	LIRA	EUROPE		NETHERLANDS	
150	BEELDRECHT	EUROPE		NETHERLANDS	
167	BURAF0	EUROPE		NETHERLANDS	
195	VEVAM	EUROPE		NETHERLANDS	
256	PICTORIGHT	EUROPE		NETHERLANDS	
305	IMJV	EUROPE		NETHERLANDS	
241	NICAUTOR	LATIN AMERICA & CARRIBEAN		NICARAGUA	
125	BNDA	AFRICA	SACEM	NIGER	
022	MCSN	AFRICA	PRS	NIGERIA	
099	NS			NO SOCIETY	
090	TONO	EUROPE		NORWAY	2

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151	BONO	EUROPE		NORWAY	
146	SPAC	LATIN AMERICA & CARRIBEAN		PANAMA	
015	APA	LATIN AMERICA & CARRIBEAN		PARAGUAY	
007	APDAYC	LATIN AMERICA & CARRIBEAN		PERU	3
164	APSAV	LATIN AMERICA & CARRIBEAN		PERU	
222	FONOPERU	LATIN AMERICA & CARRIBEAN		PERU	
032	FILSCAP	ASIA-PACIFIC		PHILIPPINES	
097	ZAIKS	EUROPE		POLAND	2
199	ZAPA	EUROPE		POLAND	
069	SPA	EUROPE		PORTUGAL	
076	ACEMLA SPACEM	CANADA-US		PUERTO RICO	
115	UCMR-ADA	EUROPE		ROMANIA	2
175	CopyRo Fondul Literar	EUROPE		ROMANIA	
094	RAO	EUROPE		RUSSIAN FEDERATION	2
228	ROMS	EUROPE		RUSSIAN FEDERATION	
214	ECCO HMS	LATIN AMERICA & CARRIBEAN	ECCO/CCL	SAINT LUCIA	
025	BSDA	AFRICA	SACEM	SENEGAL	
064	SOKOJ	EUROPE		SERBIA AND MONTENEGRO	
263	SACS	AFRICA		SEYCHELLES	
106	COMPASS	ASIA-PACIFIC		SINGAPORE	2
307	MIS@ASIA	ASIA-PACIFIC		SINGAPORE	
028	LITA	EUROPE		SLOVAKIA	2
085	SOZA	EUROPE		SLOVAKIA	
112	SAZAS	EUROPE		SLOVENIA	2
198	ZAMP Association of Slovenia ZAMP Slovenia	EUROPE		SLOVENIA	
063	SAMRO	AFRICA		SOUTH AFRICA	2
081	SARRAL	AFRICA		SOUTH AFRICA	
142	DALRO	AFRICA		SOUTH AFRICA	
072	SGAE	EUROPE		SPAIN	4
158	VEGAP	EUROPE		SPAIN	
240	DAMA	EUROPE		SPAIN	
309	LatinNet	EUROPE		SPAIN	
134	SLPRS	ASIA-PACIFIC	PRS	SRI LANKA	
244	SASUR SAS-MBBS	LATIN AMERICA & CARRIBEAN	BUMA/CCL	SURINAME	
079	STIM	EUROPE		SWEDEN	4
152	BUS	EUROPE		SWEDEN	
303	NORD-DOC	EUROPE		SWEDEN	
319	ICE	EUROPE		SWEDEN	
051	PROLITTERIS	EUROPE		SWITZERLAND	4
075	SUISSIMAGE	EUROPE		SWITZERLAND	
080	SUISA	EUROPE		SWITZERLAND	
091	SSA	EUROPE		SWITZERLAND	
108	CHA	ASIA-PACIFIC		TAIWAN, CHINESE TAIPEI	3
161	MÜST	ASIA-PACIFIC		TAIWAN, CHINESE TAIPEI	
252	COLCIA	ASIA-PACIFIC		TAIWAN, CHINESE TAIPEI	
223	COSOTA	AFRICA	PRS	TANZANIA, UNITED REPUBLIC OF	
126	MCT	ASIA-PACIFIC		THAILAND	
130	BUTODRA	AFRICA	SACEM	TOGO	
096	COTT	LATIN AMERICA & CARRIBEAN	CCL	TRINIDAD AND TOBAGO	2
306	CCL	LATIN AMERICA & CARRIBEAN		TRINIDAD AND TOBAGO	
082	OTPDA SODACT	AFRICA	SACEM	TUNISIA	
117	MESAM	EUROPE		TURKEY	4
200	MSG	EUROPE		TURKEY	
245	SETEM	EUROPE		TURKEY	
262	SINEBIR	EUROPE		TURKEY	
234	UCOSO UPRS	AFRICA	PRS	UGANDA	
140	UACRR	EUROPE		UKRAINE	
044	MCPS	EUROPE		UNITED KINGDOM	9
046	MRS	EUROPE		UNITED KINGDOM	
052	PRS	EUROPE	PRS	UNITED KINGDOM	
054	ALCS	EUROPE		UNITED KINGDOM	
145	DIRECTORS UK DPRS	EUROPE		UNITED KINGDOM	
153	DACS	EUROPE		UNITED KINGDOM	
193	The Society of Authors	EUROPE		UNITED KINGDOM	
260	ACS	EUROPE		UNITED KINGDOM	
311	MCPS-PRS Alliance	EUROPE		UNITED KINGDOM	
010	ASCAP	CANADA-US		UNITED STATES	14
017	AMRA	CANADA-US		UNITED STATES	
021	BMI	CANADA-US		UNITED STATES	
034	HFA	CANADA-US		UNITED STATES	
071	SESAC Inc.	CANADA-US		UNITED STATES	
149	ARS	CANADA-US		UNITED STATES	
156	VAGA	CANADA-US		UNITED STATES	
172	DGA	CANADA-US		UNITED STATES	
181	NMPA	CANADA-US		UNITED STATES	
196	WGA	CANADA-US		UNITED STATES	
207	The Author's Registry Inc.	CANADA-US		UNITED STATES	
229	ICG	CANADA-US		UNITED STATES	
300	WID Centre	CANADA-US		UNITED STATES	
304	SONGCODE	CANADA-US		UNITED STATES	
100	UNKNOWN			UNKNOWN	
004	AGADU	LATIN AMERICA & CARRIBEAN		URUGUAY	2
302	LATINAUTOR	LATIN AMERICA & CARRIBEAN		URUGUAY	
261	GAI Uz	EUROPE		UZBEKISTAN	
060	SACVEN	LATIN AMERICA & CARRIBEAN		VENEZUELA	2
166	AUTORARTE	LATIN AMERICA & CARRIBEAN		VENEZUELA	
246	VCPMC	ASIA-PACIFIC		VIET NAM	
133	ZAMCOPS	AFRICA	PRS/SAMRO	ZAMBIA	
098	ZIMRA	AFRICA	PRS	ZIMBABWE	
000	DP				
318	SGS				
321	PUBLISHERS				

			ANNEXURE A.2
	COUNTRY/TERRITORY	INTERNATIONAL	COUNTRY
	WITHOUT DIRECT MEMBERSHIP	MANDATE	
	AT CISAC	REPRESENTED BY	
1	Ashmore Island	APRA	Australia
2	Australian Antarctic Territory	APRA	Australia
3	Cartier Island	APRA	Australia
4	Christmas Island	APRA	Australia
5	Cocos (Keeling) Islands	APRA	Australia
6	Cook Islands	APRA	Australia
7	Federated States of Micronesia	APRA	Australia
8	Fiji Islands	APRA	Australia
9	Heard Island	APRA	Australia
10	Kiribati	APRA	Australia
11	Macquarie Island	APRA	Australia
12	Marshall Islands	APRA	Australia
13	McDonald Island	APRA	Australia
14	Nauru	APRA	Australia
15	New Zealand	APRA	Australia
16	Niue (Savage) Island	APRA	Australia
17	Norfolk Island	APRA	Australia
18	Palau	APRA	Australia
19	Papua-New Guinea	APRA	Australia
20	Ross Dependency	APRA	Australia
21	Solomon Islands	APRA	Australia
22	Tokelau (Union) Islands	APRA	Australia
23	Tuvalu	APRA	Australia
24	Vanuatu	APRA	Australia
25	Western Samoa	APRA	Australia
26	Ascension Island	PRS	United Kingdom
27	Bahamas	PRS	United Kingdom
28	Bahrain	PRS	United Kingdom
29	Bangladesh	PRS	United Kingdom
30	Bermuda	PRS	United Kingdom
31	British Antarctic Territory	PRS	United Kingdom
32	British Indian Ocean Territory	PRS	United Kingdom

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33	Cayman Islands	PRS	United Kingdom
34	Channel Islands	PRS	United Kingdom
35	Cyprus	PRS	United Kingdom
36	Diego Garcia	PRS	United Kingdom
37	Falkland Islands	PRS	United Kingdom
38	Gibraltar	PRS	United Kingdom
39	Guyana	PRS	United Kingdom
40	Kuwait	PRS	United Kingdom
41	Malta	PRS	United Kingdom
42	Isle of Man	PRS	United Kingdom
43	Oman	PRS	United Kingdom
44	Pakistan	PRS	United Kingdom
45	Pitcairn Islands	PRS	United Kingdom
46	Qatar	PRS	United Kingdom
47	Saudi Arabia	PRS	United Kingdom
48	Sierra Leone	PRS	United Kingdom
49	South Georgia	PRS	United Kingdom
50	South Sandwich Islands	PRS	United Kingdom
51	St Helena	PRS	United Kingdom
52	Tonga	PRS	United Kingdom
53	Tristan Da Cunha	PRS	United Kingdom
54	Turks and Caicos Islands	PRS	United Kingdom
55	United Arab Emirates	PRS	United Kingdom
56	Botswana	SAMRO	South Africa
57	Lesotho	SAMRO	South Africa
58	Swaziland	SAMRO	South Africa
59	Cambodia	SACEM	France
60	Central Africa Republic	SACEM	France
61	Chad	SACEM	France
62	Comoro Islands	SACEM	France
63	Djibouti	SACEM	France
64	Gabon	SACEM	France
65	Laos	SACEM	France
66	Mauritania	SACEM	France
67	Syria	SACEM	France
68	Togo	SACEM	France
69	Western Sahara	SACEM	France
70	French Republic	SACEM	France
71	French Austral and Antarctic Possessions	SACEM	France

ANNEXURE A.2

72	French Guyana	SACEM	France
73	French Polynesia	SACEM	France
74	Guadeloupe	SACEM	France
75	Martinique	SACEM	France
76	Mayotte	SACEM	France
77	New Caledonia and Dependencies	SACEM	France
78	Reunion	SACEM	France
79	Saint-Pierre and Miquelon	SACEM	France
80	Wallis and Futana Andorra	SACEM	France
81	Lebanon	SACEM	France
82	Monaco	SACEM	France
83	Faroe Islands	KODA	Denmark
84	Greenland	KODA	Denmark
85	Anguilla	ECCO	Eastern Carribean
86	Antigua & Barbuda	ECCO	Eastern Carribean
87	British Virgin Islands	ECCO	Eastern Carribean
88	Dominica	ECCO	Eastern Carribean
89	Grenada	ECCO	Eastern Carribean
90	Montserrat	ECCO	Eastern Carribean
91	St Kitts & Nevis	ECCO	Eastern Carribean
92	St Lucia	ECCO	Eastern Carribean
93	St Vincent & the Grenadines	ECCO	Eastern Carribean
94	Netherlands Antillies	BUMA	Netherlands
95	Aruba	BUMA	Netherlands
96	Bonaire	BUMA	Netherlands
97	Curacao	BUMA	Netherlands
98	Saba	BUMA	Netherlands
99	St Eustatius	BUMA	Netherlands
100	St Martin	BUMA	Netherlands
101	Republic of San Marino	SIAE	Italy
102	Bear Islands	TONO	Norway
103	Hope Island	TONO	Norway
104	Jan Mayen Island	TONO	Norway
105	Spitsbergen	TONO	Norway
106	Azores	SPA	Portugal
107	Maderia	SPA	Portugal
108	Liechtenstein	SUISA	Switzerland

ANNEXURE B

ANNEXURE B										
#	Interested Party	Country using interested party	Year since if known	Black Box indicator	Total # of works with shares in black box	# of works with shares in black box per country or region	Society membership	Role	IPN	performance rights or mechanical rights or both
1	RESERVE VERLAGSANTEILE			NS			NS	E		both
		Austria		NS			NS	E		both
2	Copyright Control Shares			NS	66 107		NS	E and CA	00532838739	both
		Germany		NS		65 170	NS			
		USA - ASCAP		NS		644	NS			
		Spain - Latinet		NS		212	NS			
3	MCPS Shares				1 450		PRSforMusic		00039714664	
		Holland				1 398				
4	MCPS Gran Bretana						SACVEN		00200915119	
		Venezuela					SACVEN			
	MCPS Gran Bretana			none			none		00207428680	
		Venezuela		none			none			
5	PRS Shares		1987		4 878		PRS			
		Holland				4 749				
6	ASCAP Shares		1973		4 859				00039629062	
		USA - BMI				127				
		Holland				4 354				
		Italy				253				
		Switzerland				64				
7	BMI Shares		1973		3 865				00039636851	performance rights
		USA				0				performance rights
		Holland				3 752				performance rights
8	Harry Fox Shares		1977		12				00053415107	Mechanical rights
		Italy				10				Mechanical rights

ANNEXURE B

9	SESAC Shares		1973		195				00039753553	performance rights
		Holland				178				performance rights
10	SAMRO Shares		1973				SAMRO		00039748640	performance rights
11	SACEM Parts		1973		528		SACEM		00039746548	both
		Holland				392	SACEM			both
	Total				81 894					

ANNEXURE C

ANNEXURE C				
#	Interested Party	Country	Role	Membership
1	ASCAP Pub designee	USA	E	none
2	BMI Pub designee	USA	E	none
3	ASCAP Publisher	USA	E	ASCAP
4	SESAC Pub Designee	USA	E	none
5	JV SESAC Pub	USA	E	SESAC
6	SESAC Inc	USA	E	MCPS/NCB/SACEM
7	Pub designee	USA - ASCAP	E	none
8	Publisher Pending		E	SODOMAPLA

ANNEXURE E

ANNEXURE E										
#	Interested Party	Country using interested party	Year since if known	Black Box indicator	Total # of works with shares in black box	# of works with shares in black box per country or region	Society membership	Role	IPN	performance rights or mechanical rights or both
1	Inconnu Editeur			NS			NS	E	00216156786	both
		Switzerland		NS			NS			
		France		NS			NS			
		Luxembourg		NS			NS			
		Belgium		NS			NS			
		MIS@Asia		NS			NS			
		Germany		NS			NS			
		Holland		NS			NS			
2	Editor Desconocido			NS	150 479		NS	E	0090579451	both
		Spain		NS		150 477	NS	E		
3	Unknown Publisher			NS			NS	E	00288936892	
		Belgium		NS			NS	E		
		USA - ASCAP		none			none	E	none	performance rights
4	Pub Unknown			NS			NS	E		
		USA - BMI		NS			NS	E		performance rights
		USA - ASCAP					ASCAP	E		performance rights
5	Publisher Unknown			NS			NS	E		
		USA - BMI		NS			NS	E		performance rights
		USA - ASCAP		NS			NS	E		performance rights
6	SESAC Pub Unknown						SESAC	E		
		USA - BMI								
7	Canadian Rights Unknown Collective Account						SOCAN		00037260987	performance rights
		Holland					SOCAN			
	Total				150 479					

ANNEXURE F

ANNEXURE F										
#	Interested Party	Country using interested party	Year since if known	Black Box indicator	Total # of works with shares in black box	# of works with shares in black box per country or region	Society membership	Role	IPN	performance rights or mechanical rights or both
1	DP		2000	NS	1 275 249			CA	00039657154	both
	DOMAINE PUBLIC NON IDENTIFIE		2006	NS					00506142687	both
	PUBLIC DOMAIN UNIDENTIFIED		2006	NS					00506142981	both
		Austria		NS		104 743		CA		both
		USA - ASCAP		NS		26 048		CA		both
		GEMA		NS		380 676		CA		both
		Spain & Spanish countries		NS		169 326		CA		both
		South & South East Asia		NS		83 363		CA		both
		Belgium Luxembourg		NS		44 430		CA		both
		France		NS		72 891		CA		both
		Switzerland		NS		118 422		CA		both
		World outside main countries		NS		214 503		CA		both
		Canada		NS		60 847		CA		both
	Total				1 275 249					
2	Dominio Publico		2001	NS	154 402			CA	00159400477	both
		Latinet - Spain				154 289	LATINET	CA		
		WID Centre				109	STIM	CA		