

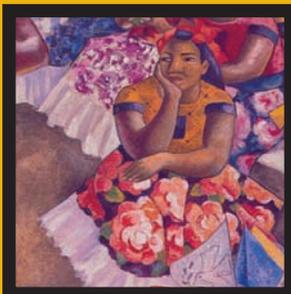


FROM ARTIST TO AUDIENCE

How creators and consumers benefit from copyright and related rights and the system of collective management of copyright

MUSIC AND SOUND RECORDINGS
VISUAL ARTS

PRINT AND PUBLISHING
FILM AND TELEVISION



AND PHOTOGRAPHY
DRAMATIC WORKS
AND THEATRE



FROM ARTIST TO AUDIENCE

*How creators and consumers
benefit from copyright and related rights
and the system of
collective management of copyright*

MUSIC AND SOUND RECORDINGS

PRINT AND PUBLISHING

FILM AND TELEVISION

VISUAL ARTS AND PHOTOGRAPHY

DRAMATIC WORKS AND THEATRE



INTRODUCTION

How does a creative work make its way from the artist who created it to his audience? How does a songwriter's music find its way to the radio? How does a writer's short story appear in print, in bookstores, and in public libraries? When a photograph is reproduced in posters and magazines, how is the photographer paid?

How are we, as consumers, able to reap the benefits of all of this creative activity? Equally important, how do composers artists, writers, and other creative individuals make a living from their work?

This booklet aims to answer some of these questions, by exploring one way in which the system of copyright and related rights works, namely the collective management of rights. It is a system that is in place in many countries around the world, and one that is growing in many more countries. It plays an important role in cultural development and dissemination of culture, by making the works of artists, authors, and

other creators available to the general public on a large scale. Its role in economic development is also important: the collective management system not only helps individuals make a living from their work, it builds upon and strengthens cultural industries as well.

Authors and artists in many fields have established professional organizations – generally called collective management organizations – to manage their copyrights, to facilitate clearance of those rights, and to ensure that they obtain economic reward for their creative output.

This booklet looks at how collective management of copyright provides those services, with specific examples, particularly in regard to these key cultural industries:

- Music and sound recordings
- Print and publishing
- Film and television
- Visual arts and photography
- Dramatic works and theatre



CREATORS AND THEIR WORK

One way to understand the value of copyright is to look at it from the perspective of the author or creator. These individuals devote their lives to the creation and dissemination of art, knowledge and culture. They write novels, they paint, they compose music or make films. They are talented individuals who have something to say through the expression of ideas. That expression, protected by copyright, contributes in many ways to the well-being of our society.

Many creators are freelancers, working from their homes or offices and at their own expense. Although they are artists, they have the same responsibilities as many other people. They have to pay for housing, send their children to school, pay taxes. In order to meet these responsibilities,

they must benefit financially from their work. Copyright provides the mechanism for this benefit.

In many cases, creators entrust professional enterprises such as book publishers and record producers to bring their works to market.

These enterprises make significant investments in the dissemination and marketing of works. As a result, consumers everywhere can enjoy cultural products and services in a wide variety of formats and media.

BENEFITS FOR THE CONSUMER

As consumers, we are exposed to culture in our day-to-day lives – so much so that we hardly think about where it comes from. We read our morning newspaper, we listen to music on the way to work. We learn with the help of books in school, we study scientific research published in journals as university students. We watch television at home, or go to the cinema or a concert in the evening; we may visit an art gallery on the weekend. We may have a pile



of books on our bedroom table, or a stack of magazines in the living room. All of these products of creativity that surround us, nourish us as human beings. We learn new things. We appreciate art, we learn about different cultures. This is why these works were created in the first place: for our education, our enjoyment, our enrichment, for improving the quality of our lives.

BUILDING CULTURAL HERITAGE AND ECONOMIC WEALTH

Creative works not only enrich us, they also collectively make up our national cultural heritage, an essential part of each nation's identity. All of us can take pride in our creators and artists, and in their successes at home and abroad. A nation's cultural heritage can help attract visitors to a

country, bringing tourists for music or theater festivals, art exhibitions, museum or library collections, or other activities deriving from the creative resources of the population.

Tourism is a good example of an industry that can be boosted by a nation's creative activity. Overall, the economic contribution of cultural industries to a nation's economic wealth is considerable. Surveys conducted in numerous countries indicate that the value added by cultural industries ranges between three and six percent of gross domestic product (GDP). These industries often grow at a faster rate than the economy in general, and employ an increasing number of people.

HOW DOES THE SYSTEM WORK?

Simply put, copyright is a basic right to receive credit as the author, and to receive remuneration for one's creative work. The protection of this basic right provides the essential basis for pursuing creative activity - recognition and fair reward.



Copyright protects not only the fruits of creative work but also the investments made in bringing the resulting products and services to market. Copyright legislation also provides the basic mechanism to prevent unauthorized use of works protected by copyright, such as piracy.

Creators, performers and producers have rights based on copyright and related rights legislation. Copyright protects their property, even though this property is sometimes in intangible form. Copyright is based on national legislation which should be in harmony with accepted international norms, manifested in international copyright treaties such as the Berne Convention for the Protection of Literary and Artistic Works.

CREATORS, PERFORMERS, INVESTORS

Those individuals who create works are called, in copyright terms, authors. They may create literary works such as novels, poems and scientific texts, or artistic works such as paintings, musical compositions and films.

Performing artists - singers, musicians and actors - perform works and are known as performers. Publishers and producers invest in works and bring them to the marketplace. This can involve selling books, newspapers, records and DVDs, or using the Internet as a delivery channel. Broadcasters play an important role in the dissemination of works. Cultural institutions – museums, concert halls, theatres and libraries likewise contribute to making cultural works available to the public.



MANAGING COPYRIGHT

In principle, copyright owners can decide how and by whom their works are used. It is in their interest that their works are enjoyed by the widest audience, provided that they are rewarded for their work. This requires efficient mechanisms to manage creators' rights so that they can concentrate on their creative activity.

In some sectors, copyright can be managed through individual contracts between the authors and users. However, in many cases it is impossible to negotiate individual licenses or permissions for dissemination of works. Think of playing songs on a radio station, showing a movie on a cable network, or performing a play in theaters around the world: there is no way each user could remunerate each individual creator or rights holder every time a work is accessed or enjoyed. In many of these cases rights are managed through the system of collective management. The following sections provide a look at how collective management works in specific sectors and industries.

MUSIC AND SOUND RECORDINGS

MUSICAL COMPOSITIONS, PERFORMANCES AND SOUND RECORDINGS

Music is perhaps the most universal, accessible and widespread of all copyright-based creative expressions. It is used in many different media, such as films, videos, and theaters, and is performed on radio and television. Digital recordings are delivered via the Internet. Music is played everywhere – in restaurants, nightclubs, and shopping malls. Every country has some form of local music.

The music itself is created by composers and the words of a song are created by lyricists. Music publishers bring their compositions to the market, as sheet music for example. They are all owners of copyright in musical works.

Singers and musicians, as performers, have rights based on copyright and related rights legislation as well. Phonogram producers invest in making music available through recordings and online delivery.

In copyright terms, the rights of performers and producers are in copyright terms called related rights or neighboring rights.

COLLECTIVE MANAGEMENT OF MUSICAL WORKS

Taking into account the innumerable places where music can be played, both nationally and internationally, it is in most cases impossible to license the use of musical works individually. This is why music creators and publishers have established collective management organizations in more than 100 countries, in all regions.

These organizations license the public performance and broadcasting of musical compositions, thus they are also called performing rights societies. The oldest of these societies, a predecessor of *Société des auteurs, compositeurs et éditeurs de musique* (SACEM) was founded in 1850 in France.

Music is performed in radio and television studios, concert halls,



restaurants, discotheques, cinemas and many other places. Music also plays an important role in the new digital delivery channels such as the Internet. On radio, music accounts for more than 70 percent of airtime. It would be close to impossible for individual broadcasters to clear the rights with each and every copyright owner.

Collective management organizations act as intermediaries between copyright holders and users. They manage the licensing of works to users, collect the payments, and pass them on to the copyright holders. This makes it easy for users to get permission to perform music in many different places.

By establishing a network of representation agreements with similar organizations in foreign countries, collective management organizations can offer an international music repertory for licensing in their country, representing more than 1.4 million composers, songwriters, music arrangers and publishers worldwide.

The following are several concrete examples of how collective management works in the music world:

Reggae music is one of Jamaica's most famous cultural aspects and it has given birth to many famous artists, the best known being Bob Marley. Today, many new Jamaican songwriters are earning returns on their works, through the work of The Jamaica Association of Composers, Authors and Publishers (JACAP). One of them is Paul Barclay, writer and publisher and director of KATSJAM Records. "Based on my own personal experience and success, I support composers, authors and publishers joining their local society," he says. "I was able to collect significant



Courtesy: Paul Barclay, JACAP

Consider the popularity of karaoke in Asia: without music, it wouldn't exist. Licensing the use of songs in karaoke establishments is a major

task for the Composers and Authors Society of Hong Kong Limited (CASH) in Hong Kong SAR. More than 40 karaoke clubs have obtained music licenses in Hong Kong and the revenue generated represents some 6.5 percent of the total public performance revenue. In 2003, works by Chan Fai Young together with Lin Xi (composer and author) and Mark Lui teaming up with Wyman Wong (composer and author) topped the charts of the most performed songs in such establishments. These composers and authors are all members of CASH.

royalties from my works released even though they did not enjoy tremendous air play. This was a great encouragement and incentive to me to continue to create.” - JACAP is part of the Caribbean Copyright Link (CCL) which is a union of music rights societies in the English speaking Caribbean, with founding members from Jamaica, Trinidad and Tobago, Barbados and St. Lucia. CCL helps member organizations share data and the management of works and artists, thereby reducing costs.



Courtesy: Paul Barclay, JACAP



Over the past few years, the use of cellular phones by the Japanese public has grown tremendously. Particularly popular in Japan is the use of songs as ringtones. The licensing services of the Japanese Society for rights of Authors, Composers and Publishers (JASRAC) facilitate the use of hundreds of popular songs as ringtones in Japan. As a result, more and more content providers are making these “ringtone” musical works available via the Internet, with JASRAC handling the licensing arrangements. Income from this form of licensing represents nearly 7 percent of the total remuneration paid out by JASRAC, the world’s largest musical copyright society.



In North Africa, elements of Spanish, Moroccan and Algerian musical traditions have come together to form a type of music called raï. M. Baroudi Benkhedda is a well-known performer of raï and a member of Office national des droit d’auteur (ONDA) in Algeria. “It is important that we as creators can concentrate on our music,” he says, “letting the copyright society to do its job.”

MUSICAL WORKS AND SOUND RECORDINGS

Producing sound recordings requires many copyright clearances. In general, composers and other copyright owners – such as music publishers – receive royalty payments from the sale of copies of sound recordings such as CDs. Their rights in many countries are managed by collective management societies. As these concern what are called mechanical reproduction rights in musical works (i.e., recording, manufacture and distribution), the organizations are often called mechanical rights societies.

In some countries the same societies manage both performing and mechanical rights; in other countries there are separate organizations for each purpose.

COLLECTIVE MANAGEMENT OF PERFORMANCES AND PHONOGRAMS

When recorded music is played publicly on radio and television, performers and producers of sound recordings are entitled to receive remuneration. In many countries, the same rights apply to the playing of phonograms in discotheques and other public places.

*The Copyright Society of Malawi (COSOMA) recently broke its record for the largest distribution ever to a single rights holder: a check of one million kwacha (10,000 USD) to the prominent composer, author and music publisher **Joseph Nkasa**. He received this remuneration for the musical rights royalties earned from the sales of his album **Tigwirane Manja** (“Let us be United”), which sold a record breaking 210,000 copies within four months of its release.*

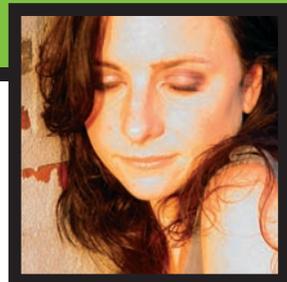


Courtesy: Rosario Kamanga, COSOMA



Sweden exports more music than it imports. The phenomenon began with Abba, the first Swedish group to achieve international success in the 1970s. Groups like The Cardigans, Europe, Roxette and Ace of Base as well as a number of Swedish songwriters such as Max Martin and Andreas Carlsson, have contributed to the continuing success of Swedish music on the international stage. The Swedish Performing Rights' Society (STIM) reports that its international income is nearly three times its international out-payments. For collection of royalties on recordings, a Nordic-Baltic society called the Nordisk Copyright Bureau (NCB), covers the region including Sweden, Finland, Denmark, Norway, Iceland, Estonia, Latvia and Lithuania.

In Denmark, GRAMEX is an independent organization approved by the Danish Ministry for Cultural Affairs to administer the economic rights of performing artists and record companies. It was founded in 1963 by the Joint Council of Performing Artists, the producers of phonograms organizations and IFPI Denmark. Each year some 6,500 artists receive remuneration. **Kristine Blond**, a 29-year-old Danish singer with several major hits in the United Kingdom, initially had great difficulty receiving remuneration from use of her music outside Denmark, until an agreement was concluded between GRAMEX and a sister organization in the U.K. Since then GRAMEX has helped ensure a steady income flow, Ms. Blond says, providing her with the security needed for her to concentrate on her music.



Courtesy: Kristine Blond

Often, performers and phonogram producers establish joint management organizations to manage these rights; sometimes they are handled by separate organizations.

These organizations work closely together to make it easy for users to pay the necessary fees.

PRIVATE COPYING OF MUSIC

An enormous amount of music is copied for private purposes every day. Under copyright legislation in most countries, this copying may be done legally, without consent of the

copyright owners. Due to the high volumes of private copying, however, legislators in many countries have considered it reasonable and fair to provide for an indirect remuneration to creators, performers and producers of music, in the form of fees on blank media, such as cassettes and discs. Recording equipment is also subject to a royalty fee in many countries. The revenue collected from blank media and equipment is distributed to the owners of copyright, usually via collective management organizations.

In France, authors, performing artists and producers of sound recordings have received remuneration for home copying of music since 1986. Statistical surveys are carried out regularly to find out what people record in their homes. The Société pour la rémunération de la copie privée sonore (SORECOP) collects the fees for private copying, including music recorded onto blank audio tapes, recordable CDs and DVDs, minidisks, MP3 players, and hard discs integrated into sound systems. The revenue is then distributed to copyright owners.



PRINT AND PUBLISHING

LITERARY WORKS AND PUBLICATIONS

Prior to the invention of the printing press in the 15th century, there was no mass market for publications, as books were copied by hand. The introduction of this new technology led to the rise of mass publishing, which brought about the introduction of the first copyright law, the Statute of Anne in 1710 in England.

Today, print and publishing is the biggest single cultural industry in many countries, covering books, newspapers, magazines, periodicals and scientific journals. Consider just a few statistics: Some one million book titles are published yearly. Some 6,600 newspapers are circulated every day. More than 110,000 magazine titles are on offer to both the consumer and business markets. Thousands of scientific articles are published monthly in journals, in books, and on-line.

The content of these publications is created by writers of fiction and non-fiction, translators, journalists, scientists and other professional writers. Their works are brought to the market by publishers: book, newspaper, magazine, periodical and journal publishers in many different formats, including on-line. Generally, a writer enters into a publishing contract with a publisher and gives the company a right to bring the work to the market. In return, the writer gets a share of the sales price as a royalty and thus benefits from the economic success of the work.

Journalists are often employed by newspaper companies and their copyrights are dealt with in an employment contract. A scientist may entrust a scientific journal to publish his work. While copyright in print and publishing is mainly dealt with through direct contracts, there are cases where copyrights are managed by collective management organisations.

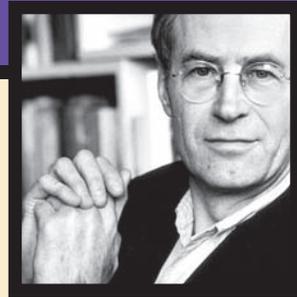
LIBRARIES AS DISSEMINATORS OF LITERARY WORKS

The dissemination of knowledge through books has an immense impact on our civilization. Libraries play a tremendous role in this chain. A well-functioning library system is crucial for creators and publishers in making their books available to the public.

A normal royalty share from the sale of books generally does not correspond to the wide dissemination achieved through library loans. For this reason, many countries provide additional reward to writers through a public lending right. In other countries legislation outside the sphere of copyright secures such payments. As the number of yearly loans – and publications lent – are huge, it is nearly impossible for writers to manage their copyrights individually. Thus, collective management organizations administer these rights in many countries.

In the Netherlands, for example, copyright law provides a legal license for public lending. Thus no advance authorization is required, but an

“Libraries are of great importance as a place where cultural expressions are gathered,” says Dutch writer René Appel. “The books are there where everybody can see them, select them and read them. The lending right fee is a pleasant amount in the dark days, and helps me to see how often my books are lent.”



Courtesy: © Vincent Manziel, Stichting Leenrecht

equitable remuneration is arranged. Copyright owners have established the society *Stichting Leenrecht* to collect the lending right fees from public libraries and distribute them to the eligible creators, authors, and publishers. Such fees can also cover audio, video and multimedia works borrowed from a library.



PHOTOCOPYING: MASS USE OF PRINTED WORKS

Photocopying is common nearly everywhere and represents an enormous use of printed materials. If photocopying is left unremunerated and without the consent of authors and publishers, it would represent a threat to all involved in the print and publishing sector.

Consider common examples such as photocopied course-packs in universities, and collections of articles from newspapers, journals and other periodicals used for research and information purposes in the private sector. How can one obtain permission from the owners of such works, and ensure remuneration as well?

Certain types of collective management organizations called reproduction rights organisations (RROs) act as intermediaries and facilitate the necessary copyright clearance. Such organizations function in close to 50 countries today, and the number is rapidly increasing.

As Singapore continues to evolve into southeast Asia's publishing and learning center, effective copyright clearances are increasingly necessary. This is also true for rapidly expanding distance education offered throughout the region. The Copyright Licensing & Administration Society of Singapore Limited (CLASS) concluded its first agreement with INSEAD's Asia Campus in 2002 to address this issue. "INSEAD recognizes the merit and long-term-value of a license with CLASS," says INSEAD Dean Arnould De Meyer. "Not only does it take the pain out of the permission process, it makes compliance easier".

Similar to private copying levies in the music sector, photocopying for private and personal use is remunerated in some countries through a levy system on photocopying machines and other equipment used in copying.

“With Nigeria’s huge publishing market it is important that we find appropriate measures to keep this market functioning,” says Otunba Yinka Lawal-Solrain, Director of the Litramed Publishing House and Chairman of The Reproduction Rights’ Society of Nigeria (REPRONIG) which became operational in 2003. “As to piracy, meaning photocopying of whole books for sale, enforcement is a proper and necessary action. Finding workable solutions to license widespread photocopying in all parts of the society is equally important for us as rights holders.”

The Copyright Clearance Center, Inc. (CCC) in the United States of America provides licensing services for electronic course-packs in universities and digital dissemination of texts in the business environment. Moreover, it has also created a set of e-commerce tools for publishers. A service called “Rightslink” enables publishers to license, package and deliver content directly from their own websites. The service was originally implemented by the Wall Street Journal and the New York Times in 2001. When a customer visits the website of a publisher, he may wish to obtain reprints of the content for distribution, or post it on the Internet. By clicking the “Rightslink” icon on any piece of content, the user’s wishes can be met almost instantly.

Courtesy of Dow Jones & Company, Inc.
and Copyright Clearance Center, Inc.





FILM AND TELEVISION

THE AUDIOVISUAL INDUSTRY

The mixing of sound and images on film began with the first movies at the end of the 19th century. In the early decades of the industry, multi-talented individuals like Charlie Chaplin and Buster Keaton wrote the stories, directed the films, and played the leading roles.

The industry today – known variously as the film, movie or audiovisual industry – has changed dramatically. Creators and performers are drawn from a large number of professions, including script writers, directors, directors of photography, narrators and actors. Their work is enjoyed in cinemas and on television, via satellite and cable, as home-video or DVD-rentals, and now even through delivery of files over the Internet.

Because of the large number of participants in these productions, as well as the heavy investments involved in film making and distribution, legislation in many countries contains specific rules concerning the ownership of copyright in audiovisual

works. Audiovisual authors have also established their own collective management organizations in many countries to manage their interests in areas such as the rental of videotapes and DVDs, the private copying of audiovisual works, and the distribution of television channels over cable.

TELEVISION COMPANIES

Television plays a major role in disseminating audiovisual works to a large audience. Broadcasters produce a great number of television programs themselves; they also acquire rights for showing films and other independent productions on their channels. This involves an enormous amount of individual rights. A single television channel may broadcast more than 10,000 programs a year, including films, documentaries and animated cartoons, produced both in-house and independently.

For national broadcasters the domestic market is the primary market and broadcasters frequently buy rights to broadcast works in their own countries. Whereas rights in audiovisual works

are in most cases governed by direct contracts between authors, actors, producers and broadcasters, cable transmission of whole television channels outside the home country is in often a matter of collective licensing.

CABLE TRANSMISSION OF TV-CHANNELS IN FOREIGN COUNTRIES

Television channels are relayed to other countries through satellites and cable networks. In copyright terms,

this involves a new use and therefore a separate clearance of copyright is required.

Collective management organizations facilitate the clearing of multiple copyright licenses of thousands of individual programs transmitted via satellite and cable. The rights cover those of original creators, performers, film producers and broadcasters – all of whom benefit from cable revenues.

To protect audiovisual producers' rights and facilitate clearances, especially in the area of cable TV, The Association of International Collective Management of Audiovisual Works (AGICOA) was set up in 1981. It represents film producers and distributors from anywhere in the world and is currently involved in administering 26 countries' cable agreements. In 2003, AGICOA paid remuneration for 468,000 retransmissions concerning 151,000 different broadcasted works. AGICOA worked predominantly in Western Europe throughout the 1980s and 1990s, but now is active in many eastern and central European countries.





VISUAL ARTS AND PHOTOGRAPHY

ARTISTS AND PHOTOGRAPHERS

A wide variety of creators work in the field of visual arts, including painters, sculptors, graphic artists, illustrators, and photographers. They all have copyrights in their works.

Artists and photographers usually sell their works through individual contracts. A painter, for example, sells his painting to an art collector, and a photographer gives a right to publish her photograph in a book through a licensing contract.

There are many cases in the visual arts and photography however, where individual contracts are impossible and where collective management offers viable solutions. A few examples:

AUCTION SALES

Paintings and other works of art are generally sold to private individuals, companies, or museums. Most works of art rarely stay with the same museum, gallery or family collection,

however, and are in fact often auctioned or sold through art dealers many times over the years.

In many countries, the rights of artists in these cases are respected over the course of repeated sales by means of a so-called resale right (*droit de suite*). This right is based on Article 14^{ter} of the Berne Convention and contributes to the artist's well-being by guaranteeing a small percentage of the resale price that goes to the artist.

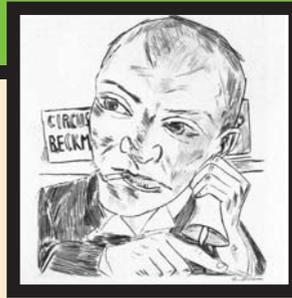
The resale right was first introduced in 1920 in France after World War I to benefit the widows and orphans of artists who died in the war. The system is now spread among countries in all regions, with over 40 countries' legislation recognizing the resale right. However, in many of these countries the right is not yet effectively implemented.

The scope of the resale right varies from country to country, but most frequently covers any graphic, photographic or cultural work sold in

an auction or gallery. The percentage paid to an artist or his heirs varies between two and five percent of the resale price.

Many artists' works have become popular through reproductions as posters and postcards sold in museum shops, as well as art books and

In Germany, the resale right has been functioning well since 1980 on the basis of a general contract between the collecting society VG Bild-Kunst and art market organizations. Working on behalf of visual artists and photographers, VG Bild-Kunst collects the resale royalty and distributes it to authors. For example, the etching “Der Ausrufer” by Max Beckmann (1894 – 1950) was sold at the auction house Villa Grisebach in Berlin in May 2003 at the price of €6,000. A resale royalty of five percent was paid to the artist’s heirs for the sale of this self-portrait.



Courtesy: © VG Bild-Kunst, Bonn, 2004.

MUSEUMS IN THE ART BUSINESS

Museums play an important role in the dissemination of art, through their permanent collections and temporary exhibitions. Their collections are increasingly available online as well, where consumers can view and enjoy them regardless of where they live.

exhibition catalogues. Indeed, art is merchandised in an increasing number of creative ways. All of this requires copyright clearance, which has led to the establishment of collective management organizations in the field of visual arts and photography.



Papa Oumar Fall (“Pof”) and Moussa Mballo are visual artists in different fields, but with a similar marketing vision. The two Senegalese artists share an interest in promoting the use of intellectual property protection mechanisms among their fellow artists. Both have registered their creations at the Bureau sénégalaise du droit d’auteur (BSDA), and both emphasize the broader recognition and professional touch that registration brings to their work, in addition to helping to claim resale rights.

Sociedad Mexicana de Autores de las Artes Plásticas (SOMAAP) encourages the notion that visual arts are among a country’s foremost cultural and artistic assets. SOMAAP promotes its members’ works as widely as possible while securing equitable remuneration. SOMAAP also defends its members against unauthorized reproductions, as in the case of “La Tehuana”, a work by artist Oswaldo Barra, which was reproduced in a prestigious art magazine without authorization. SOMAAP settled the case through payment of an indemnity and a public apology in the same magazine.



Courtesy. © Oswaldo Barra/SOMAAP; Mexico 2004

DRAMATIC WORKS AND THEATRES

DRAMATIC WORKS

In the field of dramatic works – such as plays, musicals, ballets and operas – a large number of artists usually collaborate: dramatists and script writers, directors and choreographers, scene designers, actors and singers. All of them are entitled to some form of remuneration based on copyright.

In some cases, collective management organizations function as a sort of agent: brokering an agreement between the playwright and an organization of theaters or theater producers. These agreements establish terms for the performance of a work, ensuring that appropriate payments are made.

Collective management in the field of dramatic works dates back to 18th century France, when in 1777 the predecessor to the Société des auteurs et compositeurs dramatiques (SACD) was founded to ensure recognition and respect for authors' economic and moral rights in theatres. In 1910 in Argentina, Enrique Garcia Velloso (1880-1938), a renowned author of more than 100 dramatic works, gathered a group of prestigious Argentinian writers in his home and created the first collective management society in Latin America, which later became known as ARGENTORES. The history of ARGENTORES followed that of SACD in France – in both cases the authors of dramatic works pioneered the concept of collective management their countries, paving the way for other artists and creators to benefit.



**COPYRIGHT AND COLLECTIVE
MANAGEMENT:
SERVING CREATORS AND
CONSUMERS**

The system of copyright and related rights and collective management of these rights provides a real service to creators and consumers alike. The system not only helps composers, artists, authors and other rights holders make a living from their work, it enables all of us as consumers to gain access to an incredible range of art, knowledge, and culture.

Keep this in mind the next time you turn on a radio, visit an art gallery, attend a theater performance, print out a magazine article from the Internet, or any of the other dozens of times daily you enjoy art, literature or culture: This enjoyment was made possible by a creative talent; and behind your easy access is a dynamic and continuously evolving system that helps ensure that you will continue to have this pleasure.

The **World Intellectual Property Organization (WIPO)** is a specialized agency of the United Nations dedicated to promoting the creation, use and protection of intellectual property worldwide. As part of its work in ensuring a broad access to the intellectual property system, it cooperates with international non-governmental organizations such as the **International Confederation of Societies of Authors and Composers (CISAC)** and the **International Federation of Reproduction Rights Organisations (IFRRO)**.

CISAC represents collective management organisations in different fields and has more than 200 members on all continents. IFRRO has reproduction rights organizations in nearly 50 countries as ordinary members, and authors' and publishers' organizations nationally and internationally as associate members.

WIPO, CISAC, and IFRRO jointly produced this booklet as part of their cooperative efforts in the field of collective management of copyright and related rights.

This booklet was written by Mrs. **Tarja Koskinen-Olsson**, in consultation with the three organizations.





**International
Confederation of
Societies of Authors
and Composers (CISAC)**

Address:
20-26 Boulevard du Parc
92200 Neuilly/sur/Seine
France

Telephone:
+33 1 55 62 08 50

Website:
www.cisac.org

**International
Federation of
Reproduction Rights
Organisations (IFRRO)**

Address:
Rue du Prince Royal 87
1050 Brussels
Belgium

Telephone:
+32 2 551 08 99

Website:
www.ifrro.org

**World Intellectual
Property Organization
(WIPO)**

Address:
34, chemin des Colombettes
1202 Geneva
Switzerland

Telephone:
+41 22 338 91 11

Website:
www.wipo.int



International
Federation of
Reproduction
Rights
Organisations

