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

SG23-0952
Source language: English / Written on: 24/11/2023
Document prepared by Gadi ORON (CISAC)

Gadi Oron keynote speech
Forum on Sino-African Copyright Cooperation in Chengdu

Good morning.

According to a Chinese proverb:

"Coming together is a beginning;
keeping together is progress;
working together is success."

jù zài yīqǐ shì kāishǐ, chíxù zài yīqǐ shì jìnzhǎn, ér zhēnzhèng zài yīqǐ gōngzuò zé shì chénggōng.

聚在一起是开始，持续在一起是进步，而真正在一起工作则是成功。

It would be difficult to find a **more suitable statement** to open this event with.

We are here to **achieve success together.** We are coming together today, in this **unique and first-of-its-kind** forum of Asian and African societies.

We will **keep the relationship going**.

And I know that, to formalise it, today there will be a **signature of reciprocal agreements** between MCSC and African societies - - which is a strong sign of future cooperation. By **coming** together and **keeping** together – I have no doubt, it will lead us to big **achievements** and great **success**.

Thanks

So before I start, let me first **thank the organisers** of this event.

In particular, I would like to thank **Minister Zhang** for his participation and his opening remarks. We are **honored** to have you with us today. And your presence **signifies** the importance that **China and the Chinese government** place - not only on culture, but also on cooperation with Africa.

It is wonderful to see mix of colleagues here today – including:

- from the **creative sector in China**;
- and from **authors' societies – in Africa and in Asia**.

CISAC

We are **very proud,** at CISAC, of **our unique community** and **our ability** to bring together people who share the same **goals, mission and vision** of protecting creators.

CISAC has **225 member societies in 116 countries**, including **MCSC** in China, and **many** societies in African countries.

Our global network represents **more than 5 million creators** from all repertoires: music, drama, visual arts, audiovisual and literary works.

And together, we work:

- to **protect** creators' rights;
- to develop a **strong copyright environment**;
- and to ensure that creators are **properly remunerated** when their works are used around the world.

International Collaboration

Our efforts are built on the foundation of **international collaboration**. CISAC works to **encourage, facilitate and support collaborations**.

Almost **all of our Confederation's work** is done in **partnerships**:

- with our **members**
- with **international agencies**
- with **governments** around the world
- and with the **many organisations** that represent the different sectors of the creative industries.

This Sino-Africa symposium, that we're having today, is based on **ideals we support and live by**, in our daily work.

We **provide**:

- technical cooperation;
- the exchange of best practices;
- professional rules which ensure trust and integrity;
- and collaboration in our advocacy and lobbying efforts.

We **bring together the expertise and experiences** of our members in different regions and countries.

Global Collections

This is a **timely moment** for having this discussion on extending international cooperation, because the global collective management landscape is **facing radical changes**.

We are also in a period of **intense activity and very encouraging growth**, after three years of stagnation and decline due to the pandemic.

As I mentioned yesterday in my keynote speech, last year, royalty collections reached a **historical record** of 12.1 billion euros and saw the **highest ever growth rate** of 27%.

This growth was mainly thanks to a **dramatic increase in digital collections**. And it has been **especially evident** in the Asia-Pacific region. Several countries, including China, but also Indonesia, Philippines and Vietnam, have seen **spectacular digital growth**. These are relatively **young markets**, where collective management is **still developing**. But their success when it comes to digital has been remarkable, and has provided **learnings for other regions.**

China is also a fairly-young, and **fast-growing market,** where digital collections have driven growth.

Africa Collections

The Africa region **is - *<u>also</u>* - seeing growth** in creators' royalties.

But it tells a ***different story*.**

Last year, collections in Africa **went up 10%** and reached **76 million euros**. But despite this growth, Africa **still accounts for less than 1%** of global royalty collections.

Digital has enormous growth potential to increase collections in Africa. But at the moment, the share of digital royalties in Africa is **smaller than in other regions.**

Digital income made up **17% of the regional collections in Africa**.

Africa is a region with an **immense potential**, that is **not yet reflected** in a licensed market for creative works.

This potential is evident from a number of factors:

- **The first is that African art and culture** have an enormous influence and popularity internationally.
- **The second is that** Africa has a huge population of under 25 years old.
- **And a third factor is the growth in digital consumption, that comes** with the rapid development of digital networks and services.

All of these highlight the **growth potential of music and video streaming services**, and in turn, show the growth that our member societies in Africa should be able to expect in their collections - - **in a similar way to what we have seen in China in the last decade.**

Our challenge, is to help our African societies to **unlock** that growth potential. And we believe that China has a **valuable role** to play in that mission.

But we **must also be aware** of the key challenges ahead.

Copyright

The first challenge has to do with **the copyright framework**.

Our community relies on a **strong and effective** copyright environment. But in **both Asia and Africa**, we face challenges in this area.

- In some markets, there is no **sufficient appreciation or understanding** of the importance of protecting creators rights.
- And in other markets, **powerful users** of copyright works, such as broadcasters and digital platforms, **resist** their legal obligation to pay for works.

China copyright

China has understood the importance of copyright.

Two decades ago, its copyright economy was **almost non-existent.** But improvements to the country's copyright framework, have helped **transform the market.** They have helped create a **fast-growing legitimate and licensed market** for musical works.

And the benefits **in terms of China's cultural economy** are clear.

The government reports that the copyright industry represents more than 7% of GDP of China. That is an impressive statistic and **testament to the change** that has taken place.

Copyright is a **key driver** of growth for the creative industries. And that is why **lobbying for strong laws and enforcement**, in partnerships with our Asia and Africa societies, is a key priority for CISAC.

Technical assistance/support

Another challenge that we need to address concerns technical capacities.

An efficient collective management system needs **resources, investment, and expertise**.

At CISAC we are constantly **working to support societies in these area.**

- We are extending the **global technical systems** managed by CISAC to African societies.
- We are promoting the **adoption of the global music identifier - the ISWC** - to ensure music creators are identified and remunerated.
- We organise **training seminars and workshops**, some of them alongside our colleagues at WIPO
- **And we promote good governance and best practices**.

We do all these things in **both Asia and Africa**.

And, when we carry out all of these activities, we always keep in mind that there is no **one Africa and not one Asia**.

In every region, **each country is unique and different.**

Others

Another thing we keep in mind, is that the exchange of experiences and best practices between Asia and Africa **benefits for both sides**.

Private copying

For example, many countries in the Africa region have introduced **private copying levies**.

There is also a new **regional directive** in the **West Africa union UEMOA** that will pave the way for increased levy remuneration in the future.

Levies provide an **important source** of income for creators in Africa. And private copying could be an important source of revenue for **creators in Asia**.

Resale Right

Another example is the resale right of visual artists.

African governments have been **leaders** in the movement to implement the resale right for visual artists internationally.

The resale right **exists** in some countries in Africa – but hardly exists in Asia. This is another area which will benefit from exchange and collaboration.

Conclusion

So, I would like to conclude by **emphasizing the importance of the international** cooperation that is exemplified by this symposium.

CISAC is committed to working with you.

The **talent** is there.

The **energy** is there too.

There is **immense potential** for the future.

And I am convinced, that working together **will bring us closer to this potential**.

In 1968, the great South African trumpet player, Hugh **MASEKELA**, released one of his masterpieces - titled "**the Promise of a Future"**.

That's exactly what we can do here: **promise a future to all the creators in Africa and Asia.**

Thank you