



## VCPMC boosts digital and takes legal actions in Vietnam

Founded less than 20 years ago, VCPMC has established itself as an essential pillar of support for authors in Vietnam and has overseen consistent collections growth. Royalties rose 11% in 2020 and should grow in 2021, despite the pandemic and a flawed legal framework for live collections.



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In 2020, Vietnam shut down public gatherings to combat COVID-19. Businesses, including concert venues, hotels, restaurants, bars and coffee shops, closed for extended periods of time. Numerous licensees went bankrupt, placing pressure on VCPMC's licensing activities. The society was still able to distribute advanced royalties to authors.

With a sharp reduction in public performances, VCPMC reallocated resources and hired third-party service providers to increase digital collections. Digital rose by 44% year-on-year in 2020, compensating for the 54.4% decline in live and public performance. Investments were also completed to improve the processing of huge amounts of usage data from DSPs (e.g., YouTube), identify ownership of works and obtain licenses from new users and platforms (e.g., Amanote, MusicMatch, Deezer, Maxbros, T-Mobile and Twitch).

The society is battling legal challenges in the live sector, with promoters exploiting a flawed legal framework to

license concerts only via the performing rights body PAB, circumventing their legal obligation to be licensed additionally from VCPMC. To protect creators, VCPMC therefore has to engage in costly, time-consuming lawsuits against promoters.

These efforts are important in protecting the interests of music creators, however. Dinh Trung Can, Director General of VCPMC, says: "We need to keep up these actions for our members, as the litigation creates a deterrent, and raises awareness among users of copyright. It also rings the alarm bells to the authorities about the level of copyright infringements we are facing and shows the need to improve the copyright system."

VCPMC is also lobbying hard for its members against a draft copyright law revision which would substantially weaken their negotiating position in licensing their works to users.

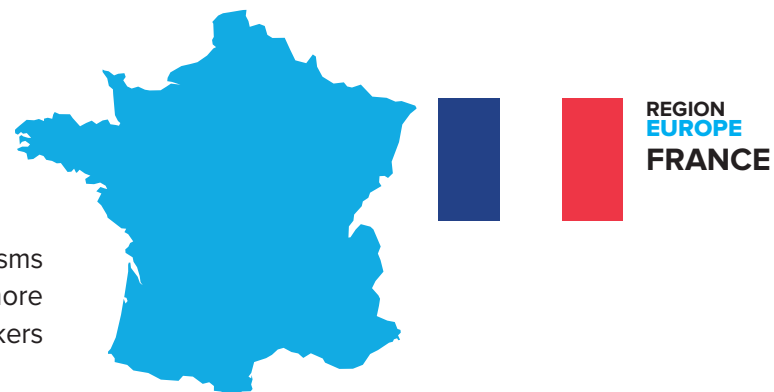
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**Dinh Trung Can,**  
Director General of VCPMC



## SACD keeps the spirit of Beaumarchais alive

From the outset of the pandemic, France's SACD made it a priority to set up help mechanisms for members who had suffered drops in revenues. Overall, the society helped directly more than 1,000 authors through its €2.6 million emergency fund. SACD also alerted policy-makers on the plight of authors who did not benefit from a social safety net.



SACD set up several emergency funds covering all its repertoires, funded by different public institutions, and for which SACD has been the operator. Funding was secured through agreements with the National Centre for Cinematography (CNC) and the Ministry of Culture. In addition, the government allowed SACD to direct part of the royalties from private copying assigned to cultural action to fund social programmes. All these actions were extended in 2021.

The society posted revenues of EUR209.8m in 2020, down 8.2% from the previous year. SACD, which also represents drama authors, was mostly affected by a 51% drop in performance rights revenues (EUR33.9m), as a direct consequence of the closure of all theatre and venues during lockdown.

Meanwhile, revenues from audiovisual, cinema and online sector were up 10% to €175.4m year-on-year, reflecting high levels of audiovisual consumption in France. There was also stepped-up activity on the licensing front, with SACD securing in 2020 new licenses with broadcasters and video streaming platforms such as Canal+, TF1, France Televisions, Salto as well as Amazon Prime Video. SACD negotiated these deals to optimise the economic value of its members' repertoire.

SACD Secretary General Patrick Raude says: "During the health crisis, SACD has continued to ensure collections and distributions for its members, while also playing its full role as an authors' society, providing relief and support and being a strong voice to policy-makers."

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**Patrick Raude,**  
Secretary General of SACD

## COVID SUPPORT: SOCIETY CASE STUDIES



# Digital surges as HDS ZAMP backs creators in Croatia

Initial forecasts of COVID-19's impact on collections warned of major losses for 2020. Yet many societies, such as HDS ZAMP, were agile in adopting new ways to operate in order to mitigate these worst-case scenarios. Despite a disastrous drop in income from live and public performance, the Croatian society's actions helped limit the damage to a 15% drop in collections, compared to a record-setting 2019.

To support its creators, HDS ZAMP released a first aid kit and a solidarity fund in early 2020. Throughout the year, it cut costs by reducing the salaries of staff members, let go some employees and made adjustments to everyday business activities. It later established an Anti COVID-19 Fund, which pulled funds from these cost savings, to distribute to members and create another lifeline for creators during the pandemic.

Reductions were balanced with increasing revenues through digital collections. HDS ZAMP grew digital income by a remarkable 193.4% year-on-year. This was achieved through new licensing contracts, new territories and extending digital rights to new services. The growth contributed to plugging partially the gap left by a drop in live music revenues of 57% due to lockdowns.

Similar to other societies, HDS ZAMP showed solidarity with their users in the hospitality sector. Hit hard by lockdown measures, the society applied tariff changes, adjustments, discounts, and payment waivers to support businesses. This solidarity is expected to benefit the society's relations when bars and venues reopen across the country, despite resulting in a 38% decline in "HORECA" collections.

HDS ZAMP CEO Nenad Marčec says the society has helped its member creators weather the crisis. "Despite all the challenges in 2020, HDS ZAMP successfully preserved business stability and mitigated the decline in members' incomes."



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**Nenad Marčec,**  
CEO of HDS ZAMP



## **ABRAMUS provides online and humanitarian support in Brazil**

As Brazil was scrambling to deal with one of the world's worst outbreaks of the pandemic, rights society ABRAMUS moved rapidly to provide financial relief and ways to help members continue working and creating. ABRAMUS, a CMO supporting more than 86,000 music, dramatic and visual authors, saw its collections fall 19.2% in 2020 compared to 2019. This translates into a sharp drop in distributions in 2021.

ABRAMUS and other Brazilian societies co-launched a financial package of R\$14 million, in the form of advances, for the benefit of some 22,000 composers, artists and musicians in vulnerable situations. "We're concentrating all efforts to support our members, reaching for solutions that can help us all go through these difficult times," says CEO, Roberto Mello.

ABRAMUS focused in particular on helping artists reach audiences online. In April 2020, the rights society launched ABRAMUS A Dois, on its dedicated YouTube channel, allowing artists and composers of different music styles and genres to perform songs they considered important for them.

The CMO also joined composer and producer Vine Show to host Resenhando, a programme engaging with composers and artists which is broadcast online on

ABRAMUS' social media channels. To support members and staff, the society created tutorial videos explaining how to register works and work remotely.

ABRAMUS also created a humanitarian and artistic campaign, raising funds to buy basic food baskets and distribute them to people in need. With an initial R\$100,000 from ABRAMUS and additional donations from well-known Brazilian artists, the funds allowed for the purchase and distribution of over 34 tons of food, meeting the basic needs of more than 2,448 families.

In 2021, ABRAMUS launched another initiative, the Solidary Percentage campaign, allowing composers or songwriters to give a percentage of the performing rights from one of their songs to a relief fund supporting workers affected by COVID-19 across the music sector.



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**“We’re concentrating all efforts to support our members, reaching for solutions that can help us all go through these difficult times”**

**Roberto Mello,  
CEO of ABRAMUS**

# **DACS** Visual arts society DACS leads UK Smart Fund campaign

UK visual arts society DACS is supporting thousands of members facing loss of income due to the pandemic.



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In June 2021, a coalition of UK collective management organisations, led by DACS, launched a campaign for the Smart Fund to generate significant annual investment for the creative industries and boost economic recovery post-pandemic.

Artists, writers, performers, directors and other creators have come out in support of the Smart Fund in national and international media, creating a talking point on the need for the UK to adopt this scheme.

The Smart Fund would bring the UK in line with global practices of remunerating private copying through a levy. The Smart Fund proposes placing a small, one-off charge on the sale of mobiles, laptops, PCs and other devices that are built to allow people to store and download creative content, solving the problem that creators are not recompensed for the use of their work.

The Smart Fund could raise between £250 and £300 million a year in the UK. This revenue would fairly reward creators and performers, and provide a way for tech companies to invest in the creative industries. A portion of the Smart Fund could be dedicated to social and cultural activities that support creators directly and help put left-behind parts of the UK on an equal footing.

Gilane Tawadros, Chief Executive of DACS, says: “Working with the tech industry and innovators in this sector, we want to support creators and performers, to rebuild and enable the UK’s world-leading cultural heritage, tourism, and creative industries and contribute to its soft power and international standing. The arts provide sustenance to the engine room of cultural regeneration, recovery and renewal for the whole country.”

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**Gilane Tawadros,**  
Chief Executive, DACS



# **BMI** **BMI grows revenue and distributions to record levels during unprecedented year**

BMI has advocated for the value of music and protected copyright for over 80 years. Throughout the pandemic, BMI team members continued to seamlessly serve its affiliates, licensees, and sister societies around the world.

The society took several effective measures to mitigate the financial impact of the COVID-19 crisis on the creative community, while working closely with its licensees that were impacted by the pandemic. For example, BMI proactively responded to the changes in music usage by its General Licensing customers and ensured continuity of coverage during this period.

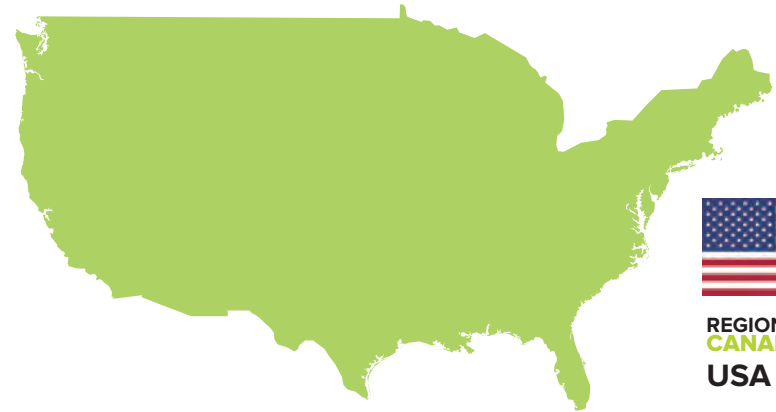
BMI closed its fiscal year 2021 achieving record revenue and royalty distributions, despite the pandemic's impact. The company distributed and administered an all-time high of US\$1.335 billion to its songwriters, composers and publishers, up US\$102 million over last year.

Additionally, BMI's total domestic licensing revenue exceeded US\$1 billion for the first time, powered by phenomenal growth in the digital sector across platforms. Internationally, the society also saw significant growth in

the popularity of the BMI repertoire in the digital category. BMI's long-term strategic focus on revenue diversification resulted in this strong performance.

BMI has ensured that its affiliates are compensated in all aspects of digital usage of their creative work, with licenses in place wherever their music is being performed. Over the past several years, it has expanded the digital category from music services to video-on-demand, social media, gaming, fitness, virtual concerts, and beyond, capturing performances on multiple new platforms. BMI has also developed opportunities for its affiliates to promote their works through marketing initiatives with the leading digital services.

Mike O'Neill, BMI President and CEO said: "We applaud BMI's creators and are truly inspired by their innovation, creativity and resilience. Throughout the year, BMI's top



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priority has been to mitigate the financial impact on our creative community. We are very pleased to not only provide this stability to our songwriters, composers and publishers, but also to grow the value of the BMI repertoire now and into the future."

**Throughout the year, BMI's top priority has been to mitigate the financial impact on our creative community**

**Mike O'Neill,**  
BMI President and CEO



## GEMA's "protective shield" helps members get through COVID

German music rights society GEMA maintained strong activity during the pandemic, maximising revenues and ensuring support for members. GEMA's total income fell 10.3% to EUR958.8m in 2020, due especially to the pandemic's effect on businesses using music. The regional office segment that collects royalties from music used in businesses, at events and in public licensing, saw income fall by 43%.



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GEMA managed to mitigate the drop in performance income via stable revenues from online music, radio and television. It also secured a one-off payment for private copying and cut administrative costs (down 7% on 2019).

GEMA CEO Dr. Harald Heker says the society faced a "tense" situation in 2020 that would roll over into 2021. However, the crisis has highlighted the outstanding strength, solidarity and collegial cooperation between GEMA and its members.

From the pandemic's start, GEMA set aside about EUR40m for advance payments to members on future pay-outs through the "Protective shield live" programme. It also set up its EUR5m "Corona Relief Fund", allowing members in hardship to apply for transitional support of up to EUR5,000. GEMA approved 2,376 applications and distributed first payments within a month of setting up the two programmes in early March 2020.

GEMA has also ensured that its pay-out dates were maintained without delay. It quickly shifted to remote working from the start of the crisis.

For the federal government's EUR1bn NEUSTART KULTUR project, GEMA coordinated distribution of some EUR30m for music performance venues, clubs and festivals.

For this work, GEMA earned the "German Arts Sponsorship Award" from the Association of Arts and Culture of the German Economy at the Federation of German Industries. The award recognises the multi-step "Corona Emergency Relief Programme for GEMA members", highlighting the strong sense of community achieved via the measures taken.

Heker pledges to maintain GEMA's "protective shield" policy for members in 2021.

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Dr. Harald Heker,  
GEMA CEO

## COVID SUPPORT: SOCIETY CASE STUDIES



### KOMCA helps cushion collapse of live in Korea

South Korean music society KOMCA has one of the world's highest shares in digital collections (45%), and this, together with a programme of social measures to help members, helped deliver a 9.4% growth in collections despite severe falls in live and public performance revenue continuing into 2021.

COVID-19 brought widespread restrictions, closing venues, restricting public spaces and limiting concert capacities. Live and background collections fell 29.6% (EUR11.17m) in 2020, and the impact has continued through 2021. KOMCA's live collections in the first quarter of 2021 were 96% down on the same period of 2020, due to an 80% reduction in events. After a boom year in 2019 with films such as the Oscar-winning "Parasite", cinema collections fell 53% in 2020 as theatres closed and releases were cancelled.

Large events have notably suffered under lockdown rules. While socially-distanced performances in venues up to 1,500 seats were allowed, performances at a stadium were considered a "gathering" instead of concert hall, restricting entry to no more than 100 people.

In the public performance sector, major royalty streams such as karaoke and entertainment bars have seen continued declines in 2021.

KOMCA has acted to soften the blow of these declines. The society was selected for a charity project for COVID-19 relief jointly organized by Google - TIDES (foundation) - and was subsidised with funding. It also procured creator support funds by concluding MOUs with copyright platforms such as MUSICOW and Wiprex.

KOMCA Chairman Hong-jin Young says: "KOMCA has already successfully surpassed the total collection budget for 2020, due to the growth of the online video service market and platforms such as YouTube and OTT. However, as the deep harm caused by COVID-19 to musicians and the performing arts industry persists, KOMCA is actively working on in-depth measures to address the issue, such as promotion projects for performance rights."

KOMCA's digital collections have increased with the sharp growth in streaming during the crisis. In 2020 digital grew 27.2% to EUR15.46m. The trend has continued in 2021, with a marked shift from traditional broadcast to new OTT and other platforms.



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**Hong-jin Young,**  
KOMCA Chairman





## SODAV's resilience plan in Senegal

SODAV – the Senegalese Copyright and Related Rights Office – played a leading role in supporting creators during the pandemic. As in the rest of the world, the cultural sector in Senegal had to face a set of administrative restrictions. “It was very hard for the cultural world,” explains Aly Bathily, Managing Director of SODAV, which suffered a 58% drop in collections in 2020.

In response to the crisis, SODAV has set up a two-step resilience plan. The first consisted of an allocation of 120 million CFA francs, from SODAV's reserves, which included a social fund for 70 million CFA francs, allocated to 2,600 beneficiaries, who received 30,000 CFA francs each and a 30% advance on the lesser of their last three distributions.

In a second phase, SODAV made an advance on distribution of 98 million CFA francs to members, with 70 million CFA francs allocated to music rights and 31 million to digital rights.

SODAV was involved in a third phase supported by the Senegalese state, which made available to SODAV 1 billion CFA francs to distribute to all its members on a basis of equal sharing. Over 8,000 SODAV members have benefited from this fund, amounting to 126,550 CFA francs per person.

SODAV was created in March 2016 to replace the Senegalese Copyright Office (BSDA). It is a multidisciplinary society that manages all copyright and neighbouring rights in Senegal, for all repertoires.

After difficult beginnings linked to the reluctance of music users to enter into licensing agreements with SODAV, the company now derives part of its revenues from the exploitation of its repertoire by broadcasters (around 23% in 2019).

SODAV is currently in the process of deploying teams all over the country to get the creators to join. “Everyone understood the social and economic role played by the collective management organisation and that it was in their best interests to join the society,” said Bathily.



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AFRICA  
SENEGAL

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**Aly Bathily,**  
Managing Director  
of SODAV



## Digital strength helps SACM grow collections in Mexico

Despite the pandemic, Mexico's music society SACM reported collections of 2.32 million pesos in 2020, an increase of 17% over the previous year and of 14% in real terms, discounting the impact of inflation. "In the context of the substantial declines seen by many authors societies around the world, and reported by CISAC, the achievement of our society is very significant," says SACM CEO Roberto Cantoral Zucchi.

The extensive lockdown in Mexico prompted a strong increase in digital revenues. With Mexico's exceptionally high digital share of its total income, digital collections managed to compensate the fall in other areas. In 2020 digital represented two-thirds of SACM's total income.

SACM marked its 75<sup>th</sup> anniversary in 2020, facing enormous challenges from the pandemic. Priorities in 2020 have been the health and well-being of SACM's members and employees, leading to the creation of SACM's Health Emergency Solidarity Plan. This includes:

- Life and extensive medical insurance for active members and their spouses and heirs.
- Humanitarian, non-refundable financial support for members with lower incomes.
- The granting of loans to active members and extension of time to cover debts.
- No staff cuts, maintaining salaries at 100%.
- Guarantee of full compliance with reciprocity agreements signed with sister companies internationally.

At the end of 2020, Mexico lost one of its greatest musicians, Maestro Armando Manzanero. The Maestro was a former SACM President, a champion for authors rights in Mexico and internationally, and a beacon of inspiration for the SACM community through the pandemic. He said, before his tragic death: "Through its actions SACM is showing its support in difficult times to its members and sister societies. It calls on them to continue creating, even in these circumstances, because music is always hope."

SACM cites the importance of the solidarity of the CISAC community. It has welcomed Maestro Martín Urieta, unanimously elected as the society's President of the Board of Directors, who will ensure a strong future for SACM.



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**Roberto Cantoral Zucchi,  
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