

Submission
No 28

INQUIRY INTO ARTIFICIAL INTELLIGENCE (AI) IN NEW SOUTH WALES

Organisation: APRA AMCOS

Date Received: 20 October 2023



**APRA
AMCOS**

20 October 2023

The Hon. Jeremy Buckingham, MLC
Chair
Inquiry into Artificial intelligence (AI) in New South Wales
Parliament House
Macquarie Street
SYDNEY NSW 2000

Dear Chair

INQUIRY INTO ARTIFICIAL INTELLIGENCE (AI) IN NEW SOUTH WALES

1. As Australia's largest music industry body representing the rights of over 115,000 songwriters, composers and music publishers across Australasia, APRA AMCOS welcomes the opportunity to make a submission to the Portfolio Committee No. 1 - Premier and Finance Inquiry into Artificial Intelligence (AI) in New South Wales (**Inquiry**).
2. APRA AMCOS is the Australasian Performing Right Association and the Australasian Mechanical Copyright Owners Society. The membership is diverse, ranging from unpublished writers to major music publishers. Licensee stakeholders include all major broadcasters and video on demand and music streaming services, as well as businesses such as background music suppliers.
3. APRA AMCOS was one of the leading representative bodies of the Australian contemporary music industry that came together as part of the National Cultural Policy consultation to develop a united plan to revolutionise government policy and investment in the music industry at a critical time in its development. APRA AMCOS works regularly in partnership with governments at all levels to support the development and career paths in music through the cornerstones of live music, digital platforms, screen music, interactive games, local venues, education and global exports.
4. APRA AMCOS has participated fully and openly in many government consultations on legislation which impacts our members in Australia. We have joined both the National Artificial Intelligence Centre and its Responsible AI Network. We have expended considerable resources in gathering evidence, considering issues, preparing submissions, and appearing before the reviewing bodies when required, and would welcome the chance to do so for the Inquiry as it undertakes this consultation on the opportunities, risks and challenges around the use of AI in New South Wales (**NSW**).
5. We would be happy to discuss any other aspects of the use of AI in the context of NSW's creative industries, or to provide further information, if it would be of assistance.

The Artificial Intelligence Assurance Framework

6. APRA AMCOS submits that the NSW government's *Artificial Intelligence Assurance Framework (Framework)* does not in its current form adequately incorporate the concerns of creative practitioners and copyright owners.
7. APRA AMCOS recognises the importance of the concerns addressed by the Framework such as the risk of an AI project restricting human rights; AI systems making choices for human users; or the influencing and obstructing of human decision-making by AI.
8. However, the principles mandated through the NSW Government AI Ethics Policy (as outlined in the Framework) do not appear to include issues of cultural impact or transparency around the use of copyright material.
9. We note that a principle of "Fairness" is mandated in the Framework, but consideration of this principle is focused on data bias or data quality, and does not make reference to the fairness of a use of copyright material (a core concept in Australian copyright law)
10. Where the Framework requires consideration of whether the AI project and the use of data aligns with relevant legislation, the legislation cited includes the *Privacy and Personal Information Protection Act 1997* (NSW); the *Anti-Discrimination Act 1977* (NSW); the *Health Records and Information Privacy Act 2002* (NSW); and the *Police Act 1990* (NSW). It is stated that "*other relevant NSW or Commonwealth Acts*" should be considered, such as the *Disability Discrimination Act 1992* (Cth). However, there is no reference to the *Copyright Act 1968* (Cth). APRA AMCOS strongly suggests that this be rectified in any future revision of the Framework.
11. Further, in the consideration of risk factors for individuals and communities, the assessment of AI project risk includes consideration of such issues as psychological harms; environmental harms; unauthorised use of health or sensitive personal information; and unintended identification or misidentification of an individual, yet fails to include cultural harm in this list of considerations.
12. Whilst the Framework does provide that under the principle of Transparency, an AI project must include consultation with the relevant community that will benefit from (or be impacted by) the AI system, it is APRA AMCOS's view that considerations of cultural risk and harm to creative practitioners – as detailed below – should be emphasised included throughout the Framework.
13. We note that the NSW government has recently consulted on developing an inclusive, sustainable and ambitious approach to arts and culture in the mode of the Federal Government's National Cultural Policy *Revive*. APRA AMCOS' submission to the NSW Arts, Culture and Creative Industries Policy is enclosed as **Annexure A**.
14. A stated aim of this policy consultation is to address challenges to fostering growth in the arts and cultural sector.
15. APRA AMCOS emphatically supports the NSW government's aims in supporting creative practitioners in the face of myriad challenges and submits that the governance of AI should be interwoven into the government's development of a cultural policy and likewise that the governance of AI should be highly sensitive to cultural impact and risk to the creative economy.

Governance of AI

16. APRA AMCOS supports governance of AI use which incorporates voluntary licensing schemes and industry-driven mechanisms for the protection of human creators, provided that such an approach is founded on legal obligations in respect of transparency, remuneration, and dispute resolution.
17. APRA AMCOS has concerns around the use of large language models (**LLMs**) and Generative AI models which generate novel content such as text, images, audio and code in response to prompts; and with the use of Multimodal Foundation Models (**MFMs**) as a type of generative AI that can process and output multiple data types (for example text, images, audio).
18. APRA AMCOS proposes that there are two key elements to be addressed in the use of such models: cultural risk and transparency.
19. The NSW government should seek to develop a definition of cultural risk that reflects the concerns of the local creative sectors, including Aboriginal and Torres Strait Islander creators. These sectors are uniquely vulnerable to AI risk and will be heavily impacted by the unchecked development and use of Generative AI models.
20. The NSW government should also develop a definition of transparency in AI which benchmarks how AI developers and users provide sufficient information in respect of the original creative works which have been used to generate AI content.
21. Given that music can be incorporated into content produced in many different circumstances using a range of technologies for production and distribution, APRA AMCOS submits that a broad approach to AI risk is required as opposed to an approach focused on specific technologies.

Potential risks from AI not covered by existing regulatory approaches

22. The Terms of Reference's scope is, in short, what ethical and responsible AI would look like. APRA AMCOS submits that existing regulatory approaches do not address the enormous potential risks posed to the local cultural sector by Generative AI.
23. As the major representatives of local songwriters and composers, we emphasise that ethical and responsible AI must at a minimum ensure that human creative practice:
 - a) is facilitated and enhanced rather than replaced by Generative AI models;
 - b) is assisted and embellished rather than bypassed by automation in Generative AI models; and
 - c) is a source of reasonable remuneration to creators now and into the future.
24. Rather than propose specific regulatory mechanisms at this stage of the consultation, APRA AMCOS's submission is that any regulatory framework must have considerations of the protection of the state and national cultural sector at its core.
25. This position is echoed by both peak creative bodies and major commercial players in the market.

26. There are substantial concerns regarding the risks Generative AI present to rights holders and creators through the use of content as inputs to, and outputs of, Generative AI and LLMs, as well as significant risks to consumers and audiences – this is what might be defined as cultural risk.
27. Additionally, one of the main concerns arises from the lack of transparency as to the copyright protected material MFMs are being trained on. Given that these uses are by definition without permission, they are potentially unlawful and certainly unethical.
28. APRA AMCOS reiterates that the unauthorised and unremunerated inputs to, and outputs of, Generative AI present a potentially monumental risk to the livelihoods of NSW’s creative workers and their audiences.
29. In some circumstances, unauthorised inputs to and outputs of Generative AI may constitute an infringement of copyright.
30. Even absent infringement, the use of protected material to train MFMs and generate and monetise AI content is manifestly unfair and may constitute a form of unjust enrichment. An underlying principle of the law of restitution in Australia is the prevention or stripping of gains made by a party at the expense of another party in circumstances recognised by the law as unjust or in consequence of an established wrong. The unauthorised use of another person’s work to create and monetise content clearly falls into this category and runs counter to the basic principles of equity.
31. Likewise, it is an established principle of the law of equity in Australia that a party should not be able to take advantage of the unlawful acquisition of information or property. The so-called “springboard doctrine” seeks to remedy a situation where a party has through unlawful conduct been able to produce a service or product in a timeframe or manner that would otherwise not have been achievable. It is clear that such principles would apply – either directly or by analogy – to the as-yet unregulated conduct of training MFMs on material protected by copyright and gaining an advantage through the unlawful use of that material.
32. A further concern of APRA AMCOS is the rapid advancement in AI technology which is now allowing the creation of music “deepfakes”, tracks which use synthesised AI-trained vocals to imitate recording artists. These vocal imitations are quickly becoming more and more indistinguishable from the original human vocalist, allowing for the creation of unauthorised deepfake songs which go viral, drawing millions of views on platforms like TikTok and hundreds of thousands of plays across streaming platforms in a matter of hours.
33. In APRA AMCOS’s view, the ever-increasing quality of the audio being generated, the speed at which deepfake music is going viral, and the opacity of Generative AI deployed to create deepfake music points to a grim future if left unchecked.
34. Deepfake music can be cheap to create and is royalty-free, which runs the risk of incentivising music streaming platforms to allow deepfake music since no compensation need be paid to writers, performers, publishers, or record labels. In short, the downside of deepfake music is the potential destruction of the music industry in NSW and across Australia.
35. APRA AMCOS emphasises to the Inquiry that it is abundantly clear that deepfake music is using unauthorised datasets to train MFMs to produce imitations of popular artists. The protected creative work of human practitioners is being used without permission to generate AI content that directly damages and dilutes an artist’s profile, brand, market, and economic livelihood.

36. APRA AMCOS submits that the NSW government has a moral and commercial responsibility to music creators working in NSW to prevent the unauthorised and unremunerated use of their music to create AI imitations which cause real harm. The government must take a strong stance in favour of music artists, their fans, and human creative expression and against imitation and denying songwriters and composers their rightful remuneration.
37. Beyond deepfakes, APRA AMCOS is also concerned more broadly about the effect of AI on how audiences consume creative content – including music – on algorithm-driven social media and streaming platforms.
38. If AI is allowed to take control of the curating of content across social media and streaming using Automated Decision Making and other mechanisms which do not include human oversight, APRA AMCOS submits that effect will be deleterious for our cultural economy. There is little question that the richness and diversity of Australian music available online will be greatly diminished and the new creative musical works made by local creators, including First Nations creators, will be swamped by Generative AI content.
39. Further, an AI trained to deliver the most cost-effective and the most imitative music content to users based on music content users have already listened to will be a self-perpetuating spiral into homogeneity that runs entirely counter to NSW government policies aimed at supporting culture and First Nations peoples.
40. APRA AMCOS has serious concerns in this area and would welcome the chance to consult further with the Inquiry at ways to address these issues.

Non-regulatory initiatives the NSW government could implement to support responsible AI practices

41. APRA AMCOS reiterates that any initiatives the NSW government considers implementing outside of a regulatory framework must include core protections for the creative sector. Without these protections, there can be no responsible AI and there can be no ethical AI.
42. It is for this reason that we request the NSW government establish a special expert group to consider the impact of Generative AI and the critical role of artists and the broader creative sector in the cultural, social and economic life of the State.
43. Whatever the form non-regulatory initiatives take, Generative AI can only become a trusted and valued part of the creative ecosystem (both in NSW and across the country) if it can be demonstrated that it is used in a transparent and fair way which complies with the law.
44. The state's creative practitioners and its consumers of creative content are protected by existing legal frameworks around intellectual property, competition, consumer law, and privacy, amongst other areas. Any non-regulatory initiatives undertaken by the NSW government must support and complement the protections for local creatives and consumers currently in place – not undermine them.
45. APRA AMCOS welcomes any opportunity to provide guidance on how non-regulatory initiatives can provide this vital support and protection for Australian songwriters and composers and looks forward to participating in future consultations in this area.

Coordination of AI governance across government

46. APRA AMCOS submits that it is imperative that representatives of the creative sector play a central role in discussions around regulatory and non-regulatory mechanisms which might be put in place to support the use of Generative AI in Australia.
47. Bodies such as APRA AMCOS have a unique place in the cultural economy and are best placed to ensure that the interests of NSW's creatives are incorporated into any policies on the use of Generative AI. APRA AMCOS submits that it is only through such consultation with creative industry that a fair, ethical, and responsible use of AI can be achieved in NSW.
48. As such, a whole-of-government approach should be taken which not only incorporates the regulating of industry and trade more broadly and NSW government's arts and culture policies but additionally with reference to the Commonwealth Attorney-General's Department's consultations on reforms to the *Copyright Act 1968* (Cth).
49. APRA AMCOS emphasises that it is crucial to avoid silos between creative industries and industry and trade more broadly in the coordination of AI governance across government.

Governance measures around the world

50. AI risks are being grappled with in jurisdictions all around the world.
51. Re-emphasising the need to keep the concerns of the cultural sector at the centre of such processes, APRA AMCOS draws the Inquiry's attention to the open letter titled "Global Creators and Performers Demand Creative Rights in AI Proliferation" dated 20 July 2023 and **attached to this submission at Annexure B**. The signatories to this letter represent over 6 million artists, creators, performers and publishers globally.
52. APRA AMCOS echoes the call of these signatories upon governments and decision-makers to commit to developing and adopting policies and legislation that are consistent with the seven principles detailed in the letter:
 - 1) *Creators' and performers' rights must be upheld and protected when exploited by AI systems.*
 - 2) *Licensing should be enabled and supported.*
 - 3) *Exceptions for Text and Data Mining which do not provide for effective opt-out by rightsholders should be avoided.*
 - 4) *Credit should be given.*
 - 5) *Transparency obligations should apply to ensure fairer AI practices.*
 - 6) *Legal responsibility for AI operators.*
 - 7) *AI is only an instrument in the service of human creativity, and international legal understandings should reinforce this.*

53. It is APRA AMCOS's view that these principles effectively encapsulate the requirements for responsible and ethical use of AI in the creative sector. These principles in effect provide a roadmap for the NSW government in seeking to facilitate the use of Generative AI in Australia in a way that protects and supports the ongoing thriving of creative practitioners and the cultural sector at large. APRA AMCOS would be grateful of the opportunity to expand on how these principles might be implemented by the state government.

Public and private sector use of AI technologies

54. APRA AMCOS sees significant problems in allowing private entities to effectively dominate the use of LLMs and MFM to create content.
55. Allowing the ownership of Generative AI platforms by private companies with little to no regulation poses a major risk to our creative economy. Without a degree of regulation which facilitates the collective management of the licensing of content to Generative AI platforms, this very powerful process is effectively locked up and allowed to run unchecked.
56. The incentivising of private entities to enter into licensing arrangements for the use of local content is vital to the creative economy. In short, private entities must be a focus for any regulatory framework for the deployment of Generative AI.

The importance of transparency across the AI lifecycle

57. APRA AMCOS submits that transparency is absolutely critical in terms of mitigating the loss of revenue to NSW's songwriters and composers that is a real risk carried by Generative AI.
58. It is a fundamental tenet of a fair and ethical AI ecosystem that a songwriter or composer should be entitled to remuneration when their work is used by Generative AI platforms to produce outputs, whether in the form of a licence fee and/or ongoing royalties.
59. This framework already exists under Australian copyright law. Specific classes of users can rely on a statutory exception from seeking authorisation to use a copyright work, provided that an agreement is entered for remuneration to be paid to the relevant collecting society.
60. This system generally requires some level of reporting by users to inform the distribution of royalties.
61. Transparency must be a core element of the regulation of Generative AI, in particular in the private sector. Regardless of the specific mechanism for reporting the usage information, the principal requirement is that reporting be mandatory.

Increasing public trust in AI deployment

62. APRA AMCOS submits that the trust of Australians in cultural production will be eroded by a flooding of the marketplace with inferior Generative AI content which simply apes the form or style of human creative practice. Our songwriters and composers have a world-leading reputation for excellence and this will undoubtedly be diluted and diminished by Generative AI imitations of iconic Australian music. The public support for and celebration of our songwriters and composers can only be preserved if Generative AI music is clearly identified as such through transparency mechanisms.

63. APRA AMCOS submits that the identification of the content input into an AI model should be the subject of oversight through transparency and reporting.
64. As such, the documenting and monitoring of AI systems should include the use of content as input, and impact assessments should be expanded to include the impact on the creative sector through the use of protected material as input.
65. With sufficient transparency in place as to where and when AI has been used to assist in the creation of musical works, the public may more clearly understand and accept where AI can be deployed in a useful and creative way and where human authorship continues to transcend the limitations of AI in creativity.

A risk-based approach

66. As detailed above, the risks posed to the creative sector are sufficiently clear as to be the guide for the NSW government in facilitating ethical and responsible use of AI. The risks should be specifically identified in consultation with creative industry bodies and specific measures should be put in place to either substantially mitigate these risks or remove them entirely.
67. APRA AMCOS submits that the creative sector is particularly vulnerable to negative impacts from Generative AI. The livelihood of songwriters and composers is predicated on their capacity to receive reasonable remuneration for their creative work, and many creatives can find themselves in precarious economic situations when their work is used and monetised without permission.
68. As such, the NSW government should in all circumstances apply a risk-based approach to the impact of AI on the creative sector in seeking to facilitate the responsible and ethical use of AI in NSW. The size and resourcing of creative practitioners and bodies is unquestionably smaller by that of other industries.
69. A risk-based approach to AI in respect of the cultural sector should be approached from the ground up in consultation with bodies such as APRA AMCOS and its peers.

Conclusion

70. In APRA AMCOS's submission, there are core cultural risks carried by Generative AI which should be mitigated through a mandatory AI transparency framework. Such a framework must apply to all uses of existing Australian cultural content for the training of LLMs and MFMs, whether by public or private entities or individuals, and whether by developers or deployers.
71. This would include all who seek to use local content as inputs for LLMs and MFMs whether through providing the means to do so in developing AI software or by deploying Generative AI in the market which has been trained on local content.
72. With such a framework in place, voluntary licensing schemes could then be entered into to ensure that Australian creatives are protected and reasonably remunerated for their work.

Thank you for the opportunity to submit to the Inquiry.

If we can provide further information, or be of assistance in any other way, please do not hesitate to contact Jonathan Carter, Chief Operations Officer at APRA AMCOS.



**APRA
AMCOS**

A New Look at Culture

**NSW Government
consultation**

SUBMISSION

**With the right approach,
and a singularity of
purpose, Australia can join
that handful of nations who
are net exporters of music
and create a sustainable
and thriving local industry.**

Jenny Morris MNZM OAM

Chair APRA

National Press Club

Canberra, 5 August 2020

ABOUT APRA AMCOS

APRA AMCOS has been representing Australian songwriters, composers and publishers since 1926. As the largest music industry body in the region representing the rights of over 115,000 members across Australasia, APRA AMCOS welcomes the opportunity to make a submission to the NSW Government's consultation for the state's first arts, culture and creative industries policy.

As background, APRA AMCOS administers rights on behalf of our songwriter, composer and publisher members in an industry that is a flagship of Australian culture and creativity, generating billions of dollars each year for the local economy.

We are affiliated with similar collective management organisations around the world. So when Australian and New Zealand songs and compositions are played overseas, Australian and New Zealand writers and publishers get paid. We also help music customers in Australia and New Zealand access music from the rest of the world.

APRA AMCOS has a long and successful history of working in partnership with government to support the development and career paths in music through the cornerstones of live music, digital distribution, local venues, education and global exports.

Over the last fifteen years, APRA AMCOS has successfully initiated and led industry and government co-investment strategies, developing highly regarded capacity building programs, most notably: the National Aboriginal and Torres Strait Islander Music Office, SongMakers songwriting program in schools, the Live Music Office to review the impact of policy frameworks and government regulation on the live music sector, SongHubs curated songwriting intensives and the internationally recognised music export program Sounds Australia.

Despite the success of these programs in jurisdictions across the nation, investment from the NSW Government to support contemporary music has been sporadic, short-term and uncoordinated.

OPPORTUNITY

Whether it is a young songwriter in their bedroom writing the next global hit, a composer creating a soundtrack to the next great film or game, artists and musicians producing, recording and performing for a festival, concert or local gig, from Bankstown to Bega, Brewarrina to Byron Bay there is a pipeline of music talent coming from across NSW.

Contemporary music is Australia's biggest cultural export. Whether it's a live concert in LA, Berlin or Mexico City, an Emmy or Grammy nominated score or album, or billions of streams around the world, Australian music is crossing borders and crossing platforms. NSW has the potential to be one of the key national drivers of this export market.

Music is unique in its breadth and opportunity – relevant and vital to multiple portfolios including the arts, education, communications, health, innovation, small business, export, regional, indigenous, trade, tourism, the night-time economy and foreign affairs.

- For every dollar spent on live music, three dollars is returned to the community.
- Australia is already in the top ten music markets in the world. We now have the opportunity to become one of the world's great music exporters.
- Contemporary music alone represents well over 50 per cent of all performing arts activity across Australia.
- Goldman Sachs predicts a booming decade for the global music industry, with total music revenue to double to US\$131 billion by 2030.
- The Australian music industry has the potential to earn between 5-10 per cent market share of this, but we need to get the policy, investment and industry settings right.



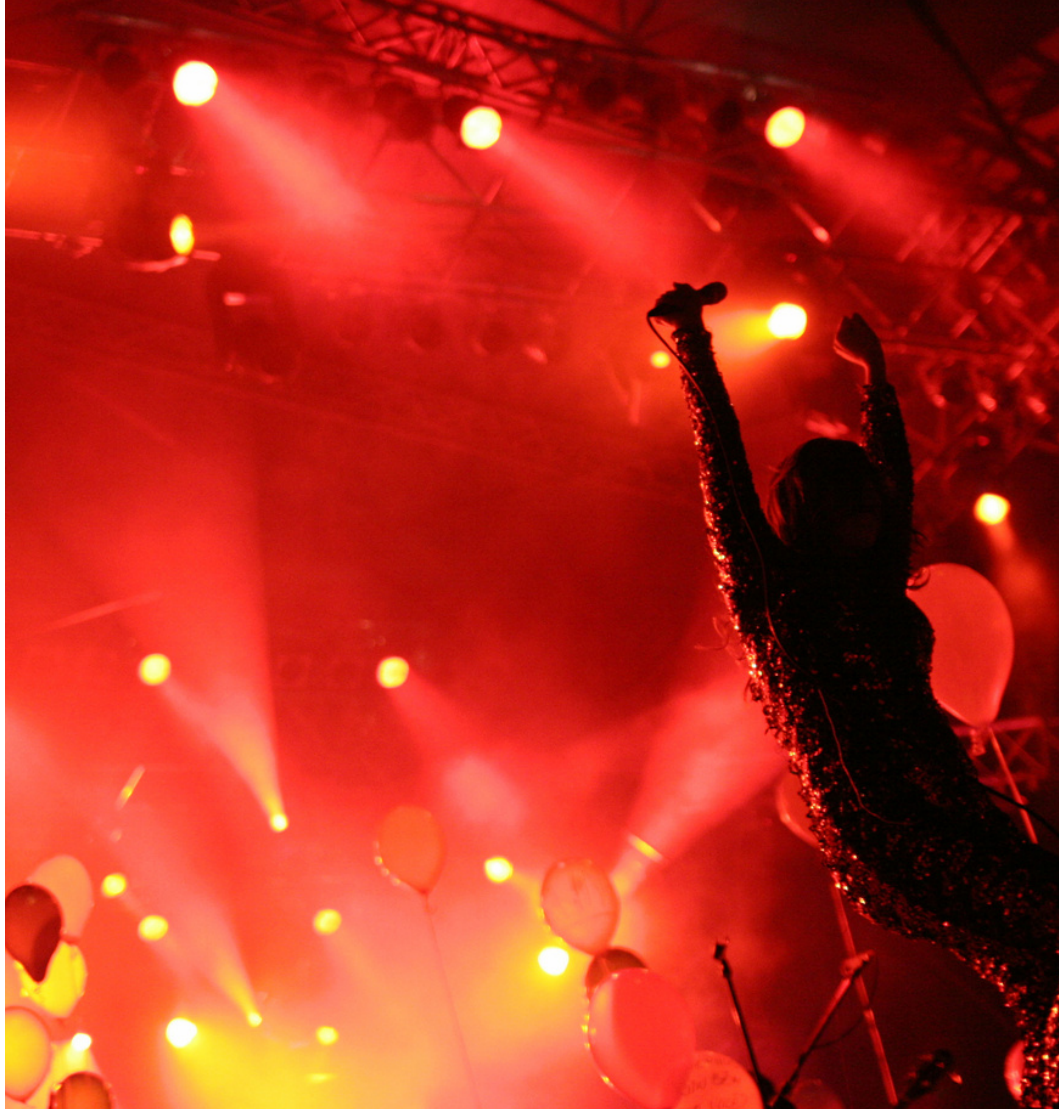
In 2020, APRA Chair and music industry luminary Jenny Morris OAM MNZM gave an address to the National Press Club in Canberra to set out a vision for Australian music to become a net exporter of music.

To achieve this vision, Jenny Morris articulated four key priorities:

- ONE - A federal, state and local whole-of-government policy and investment commitment to Australia becoming a net exporter of music.
- TWO - A commitment to provide equity of access to quality music education in schools nationally and songwriting as part of the national curriculum.
- THREE - A national and coordinated approach to reduce red-tape, together with tax incentives to protect and promote the cultural infrastructure of live music venues.
- FOUR - A re-commitment to local content to ensure the production, performance and delivery of local music content across all media platforms.

Australia should have a vision to become a net exporter of music. This won't happen overnight and it could well take a decade but you need a clear vision in order to start change now. Aussies have never backed away from a challenge - we need to back ourselves. The potential reward is nation defining.

**Jenny Morris MNZM OAM
Chair APRA
National Press Club
Canberra, 5 August 2020**



CULTURAL ECONOMIC DEVELOPMENT IN NSW

NSW is an engine room of the nation's creative economy. Despite this, successive NSW Governments have lacked a long-term vision and commitment to the state's global potential as a creative economy - and specifically the contemporary music opportunity.

Industry attraction through investment, regulation and supportive policy development in other jurisdictions, not just in Australia but across the Indo-Pacific, put NSW's creative economy at risk. The creative economy is global and the competition for it is fierce. Now is the time for NSW to capitalise on existing skills, businesses and infrastructure with a bold, innovative and world-leading creative economy investment and policy strategy to help embed the state's position as a global creative engine room.

With the advent of the next digital revolution and as the global appetite for music continues to grow, NSW has the potential to go from a music state to a music powerhouse. A powerhouse that can fully realise the cultural, economic and social benefits of vibrant, healthy and sustainable music industry accessible to all.

NSW, unlike other jurisdictions such as Victoria or South Australia, has never had a strategy-based policy platform for the Australian contemporary music or broader creative economy. Aside from some targeted screen industry rebates and funding, there's rarely investment in skills and education to capitalise on this jewel in the creative crown, and there's minimal coordination across government to ensure it can continue to deliver for the state.

In addition to the sponsorship of marquee events such as SXSW and Vivid and the existing investment in capital infrastructure for arts and culture it is vital the NSW Government ensures there is skills development, tech capacity, return on investment and industry growth to capitalise on the future potential of the creative economy.

A broader arts, cultural and creative industry strategy has never been tangibly attempted in NSW. The closest NSW came to developing a contemporary music strategy was in 2018 where Create NSW completed a broad industry consultation with a series of in-person roundtables with industry, artists and stakeholders. Despite this expansive consultation, no strategy was ever released.

CONTEMPORARY MUSIC INVESTMENT

There remains no investment framework in NSW that fosters activity that drives cultural economic activity. Investment in contemporary music in NSW has been historically low compared to other jurisdictions in Australia.

In testimony to NSW Parliamentary inquiry into the music and arts economy Create NSW advised that in 2017-2018, the government invested approximately \$1,095,805 direct to contemporary music development. This was compared with Victoria with its "Music Works" contemporary music funding program which was established in 2015 with a budget of \$22.2 million over four years. The program has two core programs areas: industry investment and industry development.

Create NSW has not fostered a comprehensive industry investment framework, with funding still centred on the singular model of arts development and subsidy. This funding is decided through a complex peer review process with ten artform boards. This process needs to be urgently streamlined by retaining the peer review process but significantly reducing duplication in representation.

There are only a handful of times prior to COVID-19 where the NSW Government invested in contemporary music industry programs. Limitations of the Create NSW funding envelope have also meant that long-term investment remains difficult. Funding indexation must be sought from Treasury to ensure that Create NSW can not only keep up with increased cultural activity within a growing population, but also to support wider incentives that can drive cultural economic activity.

Contemporary music investment by the NSW Government includes:

- In 2016 the NSW Government invested in Live and Local, a strategic initiative to support local councils and their communities in organising and delivering live music micro-festival programs.
- In 2021, support of commercial live music venues and events during the COVID-19 shutdown of any public gatherings. Developed in close consultation with industry this was a best practice model that saved hundreds of live music businesses from across the state from disappearing.
- Investment in Great Southern Nights in 2021 to help 'reboot' live music in targeted regions and small to medium venues across the state.
- A 2022 commitment from the NSW Office for Regional Youth to invest in the SongMakers program as part of the Holiday Break Program.

APRA AMCOS applauded the Minns' Governments 2023 election commitment to invest \$103 million over four years in the contemporary music industry. It is a much welcome intervention in the relationship between the NSW Government and the music industry and has the potential to put NSW on par with some of the great music jurisdictions of the world; Quebec Canada, Liverpool England and Seoul South Korea,

The commitment will see a much-needed injection into the live music sector which has suffered over-regulation for many years. The investment includes a commitment to establish a contemporary music development office, Sound NSW. If developed properly without excessive bureaucratic expenditure, and properly coordinated with the Australian Government's investment through the newly established Music Australia, it will help supercharge songwriting, recording, export and music industry development and make NSW an international leader in music creation and presentation.

For many of our members the ability to perform live is a critical part of the revenue mix. At the heart of the music industry ecosystem is the song, "No song, no music industry".

Essentially the industry can be considered in terms of music creation and music performance or distribution, and live performance is at the nexus of the music industry bridging creation and distribution.

**Dean Ormston
Chief Executive, APRA AMCOS
NSW Inquiry: The music and arts economy in New
South Wales
26 March 2018**



LIVE MUSIC + REGULATION

NSW has a history of making the business of music extremely difficult. This has been through a combination of regulatory and financial imposts. Until 2020, NSW had the most red-tape around live music than any other jurisdiction in the OECD with seven state and local departments overseeing the regulation of "sound" – or as regulators prefer to see it – "noise".

It is best practice for government to consult with industries affected by major changes in regulation to assess their impact. In NSW the contemporary music industry has been excluded in the design, delivery and implementation of regulation that effects its ability to do business. From the creation of Place of Public Entertainment (PoPE) laws to lockout laws and to music festival regulation, the contemporary music industry has been locked out of government consultation on policy implementation.

The result of this has been a saturation of red-tape and bureaucratic over-kill that has devastated local economic areas and curtailed an industry that not only employs thousands but fertilises the cultural life of the state and fosters a rich and safe nighttime activity.

Data last year from Liquor & Gaming NSW showed the number of live music venues in NSW had halved in just twelve years with just 133 licensed venues left. A parliamentary inquiry into NSW's live music sector heard evidence that lockout laws alone closed 176 venues.

Added to this has been the impact of COVID-19 on many live music venues and nightclubs. APRA AMCOS' own data shows that in the financial year prior to COVID-19 there were 1766 venues with a live music licence in NSW. This has fallen dramatically to just 1169 in the last financial year, representing a 34 per cent drop in just three years. One of the biggest victims of the pandemic has been the dance music and nightclub sector where there has been a number of venue closures across the state with 30 per cent less people attending. Escalated public liability insurance premium costs has been a major contributor in this industry and also impacted the live music and promoted concert tour sectors.

In 2020 the over-regulation of live music was overhauled when APRA AMCOS and the Live Music Office worked with the NSW Parliament on the design of an omnibus bill with coordinated changes to the Liquor Act, Planning Act, Local Government Act, the Building Code as well as emergency COVID-19 placemaking for food, drink and entertainment activation.

The November 2020 amendments included provisions to:

- Establish cultural and entertainment precincts to foster live music and cultural activity.
- Remove entertainment conditions in venues including the type of music, instruments or number of musicians.
- Incentivise live music and cultural activity through license discounts and extended trading for venues including participating venues in the NSW Government Great Southern Nights program.
- Integrated licensing and planning processes and the removal of restrictions on mirror-balls and dancing and the elimination of entertainment prohibitions on restaurants and small bars.
- A streamlined process to enable the creation of small bars and live music and small arts spaces.
- The power for local councils to remove entertainment bans with new planning rules prohibiting councils from regulating music genres, types of instruments, and numbers of performers.
- Low impact live entertainment to be classified as exempt development under planning regulations.
- Temporary measures for the period of the COVID-19 pandemic to allow local councils to encourage the use of outdoor space for outdoor dining and performance to assist with social distancing measures.

A year later, APRA AMCOS and the Live Music Office again worked with the parliament to give dedicated live music and performance venues an additional hour in trading to encourage live music and cultural activity and musicians the use of loading zones to load gear in and out of venues.

These were the biggest overhaul of regulations on live music and cultural activity in NSW in a generation and held up as the gold standard in reform in other jurisdictions, not just in Australia but across many other areas around the world. The impact of the reforms would benefit not just live music but also the performing arts, visual arts and any other live artforms. It was also the first time in NSW history that expertise in the music industry was deployed to establish better regulation to support live music to maximise its economic, cultural and social impact.

These regulatory changes were described in Forbes Magazine as a reform that had "the power to save and support live music scenes everywhere... and if implemented in other jurisdictions, it will create better cities and places as [COVID-19] relief subsidies and recovery begins."

Unfortunately, the key NSW Government department responsible for aligning regulation and investment in the nighttime economy have left these major changes largely dormant. To date there has been no clear communication strategy to promote and explain the huge benefits of the regulatory reform to local councils or venues. Worse still Councils and Police are still enforcing out-of-date regulatory restrictions on live music and cultural activity.

The situation remains dire. A report to the NSW Parliament pursuant to section 163A of the Liquor Act 2007 on the effectiveness of various amendments included in the Liquor Amendment (Night-time Economy) Act 2020 found that in the two years since the new regulations came into force, there had been almost no uptake of the new regulatory powers. There were only three live music venues taking advantage of extended trading, zero small arts spaces established, zero uses of loading zones for musicians, zero exempt development of low impact entertainment and zero uses of the temporary use of outdoor space for entertainment. It wasn't until August 2023 when Inner West Council, with the support of the Live Music Office, utilised key parts of the legislation and established a permanent special entertainment precinct in Enmore Road Enmore.

Venues, Councils and Police in NSW remain largely unaware of any of the changes, despite the popularity and efficacy of these regulations in other jurisdictions such as Queensland, South Australia and Western Australia. In the time that live music venues in Sydney's CBD have more than halved, in Fortitude Valley's special entertainment precinct, they have more than doubled to 55 venues. This cultural activity is now worth more than \$240 million to the local Queensland economy each year.

APRA AMCOS anticipates there will be little improvement to the next report due to be tabled in November this year. Whilst the NSW Government has launched a number of marketing programs relating to branded entertainment 'districts' and identifying safe venues - the purple flag initiative - little has been done to leverage the opportunity of the regulatory reform, and to expedite the development of Special Entertainment Precincts that will provide a catalyst to foster new stages across the cities and towns of NSW.

The newly elected Minns Government made an election commitment to double the number of live music venues in the first term of government. This is an enormous task that will require expertise and engagement from experts in the music industry and an understanding within government of the intersection of regulation and live music activity.

The new government has also made commitments to introduce a Cultural SEPP and to harmonise liquor and planning approvals to make it easier to open new venues and include new incentives including floor space and density bonuses for developments that include new music venues.

The NSW Government has made these welcomed commitments; however, it must leverage its fiscal investment and partner with the music industry in order to deliver cultural regulatory reform urgently. New national pressures to address housing shortages will likely result in increased density in areas where live music or cultural does or could exist and deepen the uncertainty of venues across the state.

Without the deployment of existing regulations this will mean that more live music venues in NSW will close down.

The key solution to this crisis is to fast-track a communications strategy that highlights the existing regulatory framework, combined with practical industry support, to activate meaningful and long-term strategies to encourage cultural economic activity. This will show local communities what is possible, but also give certainty to councils and venues that want to encourage cultural nighttime economic activity.



I first started playing in Sydney in the late seventies. French's Tavern on Oxford Street was the first I remember. Bondi RSL, The Trade Union Club, Graphic Arts Club, Kardomah Cafe, The Manzil Room ...

Later on the Strawberry Hills Hotel, the Hopetoun, Dee Why, Selina's, The Annandale, War and Peace.

Many of these places have gone but their legacy lives on in the venues and the festivals under threat today...

These places were my universities.

I still go to music festivals, pubs, clubs, and cafes all the time to do extra study. Take a little refresher course. Listen and learn. This is where we grow and thrive, love and hate, compete and cooperate.

This where we make our communities, carve our sound, and develop our unique art. Fight for it!

Paul Kelly
21 February 2019

ABORIGINAL + TORRES STRAIT ISLAND MUSIC

APRA AMCOS recognises that Aboriginal and Torres Strait Islander culture is central to Australia's national identity, and we all have a role to play in celebrating and preserving the knowledge and wisdom of the oldest continuous culture in the world.

The development of cultural policy with a framework to support the creation of great local music must ensure Aboriginal and Torres Strait Islander musicians, artists and workers have a voice and agency across the full breadth of the music industry ecology.

The development of Aboriginal and Torres Strait Island music in NSW should be created with the following principles and priorities as devised by the National Aboriginal and Torres Strait Islander Music Office (NATSIMO):

High-level principles

- Self-determination must be an embedded principle in all First Nations programs and initiatives.
- To achieve the goal of producing and presenting more First Nations work we must strengthen First Nations led music organisations to deliver this critical role.

Key Priorities

- Work with First Nations music workers to develop a specific Music Skills & Workforce Capacity Building Plan for the next decade and beyond.
- A dedicated First Nations Music Commissioning Fund for First Nations artists and First Nations led organisations.
- Acknowledge that cultural processes cost money. Invest in and fund these costs.

Specific programs and initiatives

- Make adherence to cultural protocols, Indigenous Cultural and Intellectual Property (ICIP) management and community consultation an explicit and eligible expense in projects and grant budgets.
- Develop programs to identify and develop regionally based, and on Country, First Nations musicians, songwriters, screen composers, engineers, managers and crew technicians.
- Create pathways and resources (including bridging funding) to prepare emerging companies and businesses for start-up capital and multi-year funding.

SONGWRITING + CAREERS

Investment for songwriting in schools

By making songwriting part of every child's education, we will help all students build a range of important skills and help realise the full potential of NSW's music talent. Investment in the school songwriting program SongMakers is needed to accelerate the skills of students and develop intellectual property that can be exported around the globe.

Research shows how a quality music education improves students' academic performance and 'soft skills' in things like critical thinking and communication. Research also shows the best music education can help keep students engaged in their learning, especially when it connects with their out-of-school interests such as in songwriting and producing. Songwriting in schools has also been found to be a 'site of resilience', helping students navigate the challenges of adolescence.

For Aboriginal and Torres Strait Islander children, participation in First Nations-led arts and cultural activity, including songwriting, helps develop their passions, improves school attendance and enables them to reach higher levels of educational attainment.

A system of early mentoring by industry professionals is behind the decades-long songwriting success of Sweden, the world's top music exporter. The lesson is there for us: when we build Australia's songwriting capacity, we build our intellectual property, creating careers and generating income for the nation.

The Victorian Government's recent commitment to songwriting programs in high schools will provide real-world experience and mentorship and is likely to reach over 2000 students in more than 100 high schools across regional and metropolitan Victoria over two years.



I finished high school in 2010, and by any standard I was extremely lucky that my school offered music as a subject. Most don't - and those numbers are falling.

The mandated curriculum left me completely uninspired and doubting there was any way I could make a living from music out in the real world.

How could I have that impression when what was impressed upon me was that music is a language of the past?

Concertos, sonatas, Gregorian chants.

I was desperate to find my own musical voice but was only encouraged to mimic the voices of men that had been dead for centuries.

Instead of focusing on the curriculum, I would lock myself away in room with a piano, listen to Missy Higgins and write songs.

Imagine the head start I might've had if someone had actually taught me how to do that; how to find my own voice and be a successful musician in today's world.

Sophie Payten (Gordi)
National Press Club
5 August 2020

Establishment of a National Songwriting Academy

To develop and better equip future songwriters for national and international success, a NSW Government funded elite training organisation should be established in NSW to lead the national research, exploration and teaching of songwriting.

A National Songwriting Academy in NSW would be recognised as the training ground for exceptional young songwriters from across Australia and the region and would be the only professional songwriting training institute of its kind in Australia, and one of few in the world. The academy would engage the professional skills of established and high-profile Australian and international songwriters to teach the craft of songwriting.

The academy would provide a two-year education program focused on the craft of songwriting in contemporary music creation, screen and digital games music composition and provide young emerging songwriters with a unique network of domestic and international professional industry contacts and collaboration opportunities.

A good song creates jobs. Lots of jobs.

A good song also builds Australia's intellectual property assets, generating big incomes, because a good song travels the world finding new performers and new audiences.

...And what is a song? At its simplest, it's words to music.

But songs are so much more. They beat humanity's pulse. They're our connection to time and place.

Songs are bridges between people – between joy and heartbreak, memory and understanding – connecting generations, and spanning the globe.

**Jenny Morris MNZM OAM
Chair APRA
National Press Club
Canberra, 5 August 2020**

Career development and global networking

The APRA AMCOS program SongHubs partners emerging and established local songwriters with renowned international songwriters and producers, creating new works for local and international markets, and assisting songwriters and producers in making professional and creative connections to further their careers.

APRA AMCOS has organised international co-writing programs called SongHubs in Australia and in developing key export markets with the participation and assistance of Sounds Australia. These include Mumbai, Bali, Stockholm, Austin, Sao Paolo, Singapore, Toronto, Los Angeles, Nashville and Seoul.

Since the program started in 2013, over 691 songs have been written at 51 SongHubs and involved 408 Australian songwriters and composers. Of these, 25 per cent of the works have been or are pending commercial release. To date, SongHubs has produced commercial releases which have resulted in over \$1.5 million dollars collected in APRA AMCOS songwriting royalties alone.

The NSW Government has supported a SongHubs just once – in 2021 as part of Sound West – with L-FRESH The LION as creative curator and renown NZ producer SickDrumz for a collaboration at Parramatta Stadium.

To coincide with World Pride, APRA AMCOS held the first ever Pride SongHubs. Celebrating our 90th SongHubs since its inception in 2013, it was a unique event curated by two of the industry's heavy hitters Troye Sivan and Lucas Keller.



For decades the music industry didn't need much in the way of government help or support.

The business of the industry was pretty simple and was held together by the gaffer tape of live music, copyright, the sale of music and publishing.

Every now and again an Australian act would make global waves in the US, Europe or the UK and travel the radio waves around the world.

Fast forward to 2023 and the Australian music industry is a world away from the analogue 80s.

Australian music is digital, published and recorded from studios and bedrooms to global audiences.

Australian songwriters and composers are creating the soundtrack to digital games, films and the small screen.

They are living around the nation and around the world, part of a U.S.\$ 90 billion industry that is likely to double by 2030.

Dean Ormston
Chief Executive
APRA AMCOS

SCREEN + DIGITAL GAMES

MUSIC

Despite its importance to screen content and intellectual property earnings for NSW, local music composition for screen is often an afterthought in government screen and digital games industry policy development. Many supported films in NSW have either none or little local music content. This means that precious royalty earnings are flowing to territories outside Australia.

We believe that the local screen and digital games industries succeeds best when incentives and investment support the generation of local intellectual property. This provides long-term earnings and a return on investment for local creators for many years to come.

Whether it's the beauty, suspense and emotion of a film or television series score, the tune to an advertisement, or the soundtrack that brings to life a digital game, documentary or children's television show, this country has some of the most talented composers in the world.

If screen and digital games productions are seeking financial benefit from the NSW Government in terms of funding, offsets and rebates, then incentives should encourage the commissioning of local songwriters and composers and be conditional on intellectual property remaining vested in the creators rather than being sent offshore.



Digital Games

Local songwriters, composers and sound designers for Digital Games already have attracted significant international attention and accolades with locally created breakout games that have had global success. As well as this, local songwriters, composers and music publishers have already earned significant royalties for the use of their music as part of digital game downloads in Europe and North America.

APRA AMCOS successfully advocated for the inclusion of music creation as part of the Australian Government's 30 per cent Digital Games tax offset.

For the last seven years APRA AMCOS has presented High Score, a conference on composition and sound art for gaming, in partnership with the Victorian Government through Creative Victoria and as part of Melbourne International Games Week.

High Score brings together both music creators and games developers to explore the important role that audio and sound plays in game design and experience and help develop the skills of local songwriters and composers in music development for Digital Games. There are currently no similar programs for music in digital games in NSW.

The Test for Local Content

It is imperative that the test for what constitutes local screen content is rigorous and inclusive; and designed specifically to uplift and support local creators, including screen composers and those in key music roles in all aspects of screen production.

In assessing whether new content is local, APRA AMCOS supports the Australian Government's use of the Significant Australian Content (SAC) Test to assess whether an SVOD service has met the Investment Threshold, albeit with some crucial adjustments.

APRA AMCOS submits that the SAC Guidelines have a problematic tiered system built into its test architecture in terms of the weight given to "persons who took part in". APRA AMCOS submits that it is of the utmost importance that the Government take this opportunity to update these assessment guidelines underpinning the test.

APRA AMCOS's position is that the key music professionals, such as 'Head of Music' or 'Director of Music' of a production, must be elevated in the hierarchy to a level commensurate with "particularly important" or "very important" tiers, given the opportunity of these positions to generate high-value screen music and return ongoing revenues to the Australian economy long term.

Terms of Trade

APRA AMCOS is increasingly concerned about the imbalance in bargaining power between local music creators and large digital platforms such as Streaming Video on Demand Services (SVODs). There are signs of an emerging global trend where composers and creative contributors are expected to sign away a full suite of their proprietary rights to the commissioning party (generally an SVOD service or production company producing for an SVOD service). To support a vibrant local screen industry, we have been encouraging Government to turn its attention to the longer-term value of supporting our world class screen composers and music creators so that the entire screen ecosystem can benefit.

APRA AMCOS has observed a recent shift in the terms of trade for commissioning of screen compositions by SVOD services. Music creators are increasingly being asked to agree to US-centric 'buyout clauses' that require the creator to surrender full control of their work in exchange for an upfront lump sum payment. In these circumstances, the creator must forego shares in ongoing income derived from additional or subsequent exploitation of their copyright protected work.

The amount of the lump sum or 'buy out' fee is significantly impacted by the weaker negotiating power of local music creators (mostly small to medium businesses) as compared to the large, often multinational, SVOD service operators. When these 'buy out' clauses are in place, the commissioning SVOD services can secure rights that would have previously remained with, or reverted to, local composers. These are future earnings that simply vanish from our creative economies.

This is an emerging priority issue for music creators globally. If this issue is not approached head-on, Australia will likely lose critical long-term intellectual property earnings, as well as the employment opportunities that come from locally created music. Many mature film markets are enjoying the long-term benefits generated by locally produced content by establishing significant local investment requirements from SVOD services that ensure the ownership of valuable IP assets are not lost offshore. These countries benefit from decades of earnings as screen content is re-shown, re-broadcast and in many cases re-popularised through other distribution channels.

To support a vibrant local screen industry, we are urging all governments with screen incentives to consider the long-term value of intellectual property arrangements to ensure these valuable assets are not repeatedly lost.

MUSIC EXPORT

Long-term Sounds Australia music export program investment

Sounds Australia is recognised as a leader by its international contemporaries. Its clear strategic direction, creative and dynamic in-market presence and unwavering support from the Australian music industry has resulted in advancing the export interests and success of the Australian music sector globally.

Sounds Australia has expedited the artist discovery process and catapulted multiple acts into the consciousness of the world's most influential music markets across the USA, UK and Europe, ensuring that from their very first export outing, Australian artists are showcasing to key industry leaders and decision makers, resulting in increased professional and commercial outcomes.

NSW Government investment in the Sounds Australia program must evolve to the next level if NSW artists are going to maximise the global opportunities of the industry. At present, Sounds Australia receives limited support from the NSW Government despite the investment the organisation puts into supporting NSW artists.

We refer the NSW Government to the Sounds Australia submission to this consultation and support its proposal for the NSW Government to be transformational in its direct investment in export and export grants.

Australians are unusually good at making music...

More than 'good'. We're exceptional.

Jenny Morris MNZM OAM
Chair APRA
National Press Club
Canberra, 5 August 2020



OPEN LETTER

Global Creators and Performers Demand Creative Rights in AI Proliferation

20th July 2023

With the proliferation of Artificial Intelligence (AI), artists, creators and performers must be respected, human creativity protected, copyright principles remain robust and fair licensing practices developed and implemented. At the same time, global solutions should be adopted to ensure AI companies remunerate artists, performers and human creators whose works are exploited.

The advancement of AI has been rapid and unprecedented. Globally, governments recognize the scale and potential impacts of the use of AI on our daily lives, and as such have prioritised measures to safeguard the interests of the public at large, while also seeking to preserve innovation and technological progress.

The cultural sector and international creative community will be among those most impacted by unbridled development and open use of generative AI models. Policymakers around the world have heard from creators and performers whose works and performances are being used to train AI without their authorisation, remuneration, or even recognition, often under the guise of “research”. There is furthermore a general, societal sense of unease around AI-generated works and the deception of passing off AI works as works of human creativity.

The cultural sector and international creative community acknowledge there are a number of useful and important purposes to which AI more generally is currently being applied. However, in the case of generative AI there is a clear and urgent need for policymakers around the world to take action, adapt and improve current regulatory regimes. It is imperative that the cultural sector and international creative community are at the table in those policy discussions, to ensure their interests are incorporated and, in turn, that AI systems are transparent, ethical, fair and lawful.

The undersigned organisations and entities, which represent over 6 million artists, creators, performers and publishers globally, call upon governments and decision-makers to commit to developing and adopting policies and legislation that are consistent with the following seven principles:

1. Creators’ and performers’ rights must be upheld and protected when exploited by AI systems

AI systems analyse, scrape and exploit vast amounts of data, typically without authorisation. These datasets consist of musical, literary, visual and audiovisual works and performances protected by copyright. Those copyright works and datasets have a value, and creators and performers should be in a position to authorise or prohibit the exploitation of their works and performances and be compensated for such uses.

2. Licensing should be enabled and supported

Licensing solutions should be available for all potential exploitation of copyright works, performances and data by AI systems. This would encourage open exchanges between innovators who require the data, and creators and performers who wish to understand how and to what extent their works will be used.

3. Exceptions for Text and Data Mining which do not provide for effective opt-out by rightsholders should be avoided

The introduction of exceptions, including for text and data mining (TDM), that permit AI systems to exploit copyright works and performances without authorisation or remuneration must be avoided. Some existing exceptions should be clarified, in order to provide legal certainty for creators of the underlying data and performers, as well as for AI systems wishing to benefit from such data.

4. Credit should be given

Creators and performers must be entitled to obtain recognition and credit when their works and performances have been exploited by AI systems.

5. Transparency obligations should apply to ensure fairer AI practices

Legal obligations relating to disclosure of information should apply. These should cover (i) disclosure of information on the use of creative works and performances by AI systems, in a sufficient manner to allow traceability and licensing (ii) identification of works and performances generated by AI systems, as such. This will ensure a fair approach towards creators, performers and consumers of creative content.

6. Legal responsibility for AI operators

There should be legal requirements for AI companies to keep relevant records. There should also be effective accountability for AI operators for activities and outputs that infringe the rights of creators, performers and rightsholders.

7. AI is only an instrument in the service of human creativity, and international legal understandings should reinforce this

AI models should be considered as simply an instrument at the service of human creativity. While there is a spectrum of possible levels of interactions between humans and AI to consider when defining the protectability of works and performances, policymakers should make clear that fully autonomous AI-generated works cannot benefit from the same level of protection as human-created works. This topic should be an urgent priority and global discussions should be initiated rapidly.

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Signatory Organisations:

AEPO-ARTIS is a non-profitmaking organisation and the paramount voice of performers' collective management organisations in Europe. Our 38 members represent over 650,000 actors, musicians, dancers, and singers active in the audio and audiovisual sectors. www.aepo-artis.org.

ALCAM, the Latin American Composer and Songwriter Alliance, is an organisation formed only by authors and composers of Latin America. It works daily to promote and create awareness about the legitimate moral and economic

rights of every artist and to promote fair remuneration for their creative work. It is also a platform to unite the interests of creators in Latin America and lobby for their rights and interests. www.alcamusica.org.

AMA, the African Music Academy is dedicated to celebrating the achievements of African music creators.

APMA, the Asia-Pacific Music Creators Alliance, was launched at the World Creators Forum in Beijing in November 2016. It brings together songwriters from across the region and its charter of principles and intentions was signed by creators from 15 countries and territories including Australia, Mongolia, New Zealand, Taiwan, Thailand, South Korea, Japan and Vietnam. APMA helps local artists to unite their voices, understand their rights, develop awareness, and guide organisations to protect creators and their works. www.musiccreatorsap.org.

CIAGP, the International Council of Creators of Graphic, Plastic and Photographic Arts, brings together creators in the field of visual and plastic arts from around the world. The organisation serves as a forum for the exchange of information, ideas, best practices, experiences, and practical advice on the administration of visual authors' rights. It includes tools and activities aimed at promoting the moral, professional, economic, and legal interests of visual authors.

CIAM, the International Council of Music Creators, advocates for the cultural and professional aspirations of music creators. CIAM's mission is to serve as the unified global voice of music creators of all repertoires, and from all regions of the world. CIAM works to support its partner organisations in different regions of the world. www.ciamcreators.org.

CISAC, the International Confederation of Societies of Authors and Composers, is the world's leading network of authors' societies. With 225 member societies in 116 countries, CISAC represents over five million creators from all regions and artistic repertoires, including music, audiovisual, drama, literature, and visual arts. CISAC's President is singer-songwriter Björn Ulvaeus, co-founder of ABBA. CISAC protects the rights and interests of creators worldwide. www.cisac.org.

ECSA, the European Composer & Songwriter Alliance, is a European network whose main objective is to defend and promote the rights of music authors on a national, European, and international level. The Alliance advocates for equitable commercial conditions for composers and songwriters and strives to improve the social and economic development of music creation in Europe. ECSA collaborates with its members located all across Europe and strives to improve the social and economic development of music creation in Europe and beyond. <https://composeralliance.org/>

IMPF represents independent music publishers internationally. It is the global trade and advocacy body that helps stimulate a more favourable business and entrepreneurial environment for artistic, cultural, and commercial diversity for independent music publishers everywhere and the songwriters and composers they represent. www.impforum.org.

MCNA, Music Creators North America, is an alliance of independent songwriter and composer organizations who advocate for, and educate on behalf of North America's music creator community. In addition, as a member organisation of CIAM, the MCNA works with sister alliances in Europe, Latin and South America, Asia, and Africa to further the interests of music creators throughout the world. www.musiccreatorsna.org.

SCAPR is the international federation representing Performers' Collective Management Organisations (CMOs). SCAPR's main mission is to support, promote, and maintain a worldwide, cross-border system of collecting and distributing performer royalties that is fair, efficient, accurate, transparent, and continually improving. As of today, SCAPR represents 58 CMOs from 42 countries, that collect on behalf of more than 1 million performers. www.scapr.org.