



Key documents

IFRRO General Assembly (GA) 2025

Tuesday 28th October

Hotel Grand Hyatt Singapore

Singapore

IFRRO World Congress and General Assembly 2025

Singapore

Key Documents

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A. REFERENCE MATERIAL

1. Practical Information IFRRO World Congress (IWC) and General Assembly (GA) 2025

IFRRO World Congress 2025

Copyright and Collective Licensing in the Age of Artificial Intelligence: Quo Vadis?

27 - 30 October, [Grand Hyatt Singapore](#) – Singapore

TIMETABLE

DATE	TIME	EVENT / MEETING	VENUE
MON 27.10	14:00 – 17:00	Registration desk for General Assembly	Grand Hyatt Singapore
	14:30 – 17:00	Board Meeting	Residence 6
TUE 28.10	9:00 – 13:30	Registration desk for General Assembly	Grand Hyatt Singapore
	9:00 – 10:30	Author Gathering	Residence 5
	9:00 – 10:30	Publisher Gathering	Residence 6
	9:00 – 10:30	RRO Meeting	Grand Residence
	10:30 – 10:45	Coffee Break	Foyer
	10:45 – 11:00	Opening of General Assembly (GA) by IFRRO President, Tracey Armstrong	Grand Residence
	11:00 – 11:15	Welcome by Mr. Edwin Tong SC - Minister for Law and Second Minister for Home Affairs, Singapore	Grand Residence
	11:15 – 11:55	General Assembly (continued)	Grand Residence
	11:55 – 12:10	Keynote by Ms. Sylvie Forbin, Deputy Director General, WIPO	Grand Residence
	12:10 – 12:25	Keynote by Mr. Bemanya Twebaze, Director General ARIPO	Grand Residence
	12:25 – 12:55	General Assembly (continued)	Grand Residence
	12:55 – 14:15	Lunch	StraitsKitchen
	14:15 – 15:45	General Assembly (continued)	Grand Residence
	15:45 – 16:00	2026 IWC Preview and Closing of General Assembly	Grand Residence
	16:00 – 16:15	Coffee Break	Foyer
	16:00 – 16:30	Board Meeting for Newly Elected IFRRO Board	Residence 7 (Secretariat)
	18:00 – 20:00	Welcome Cocktail Reception**	Singapore Flyer
WED 29.10 ***	9:00 – 10:30	Legal Issues Forum (LIF)	Grand Residence
	10:30 – 10:45	Coffee break	Foyer
	10:45 – 12:00	Legal Issues Forum (continued)	Grand Residence
	12:00 – 13:00	Lunch	Foyer
	13:00 – 15:00	European Group	Grand Residence
	15:00 – 15:15	Coffee break	Foyer
	15:15 – 17:00	Licensing Forum (ILF)	Grand Residence
	19:00 – 22:00	Gala Dinner	Grand Residence
THU 30.10	09:00 – 10:30	Advocacy Workshop	Residence 6
	09:00 – 10:30	Newspapers & Periodicals Working Group (NPWG)	Grand Residence
	10:30 – 10:45	Coffee break	Foyer
	10:45 – 12:15	Equipment Levy Forum (ELF)	Grand Residence
	12:15 – 13:15	Lunch	Foyer
	13:15 – 14:45	Visual Material Working Group (VWG)	Grand Residence
	14:45 – 15:00	Coffee break	Foyer
	15:00 – 16:30	Public Lending Right Forum (IPF)	Grand Residence
	16:30	Departures	

*Secretariat room located at Residence 7.

**The departure for the welcome cocktail is scheduled for 17:00 hrs. from the lobby of the conference venue.

*** On Wednesday, 29 October, Residence 5 and Residence 6 meeting rooms will be available for members to work and sign agreements, as well as organise side meetings (13:00–17:00 and 09:00–17:00, respectively). Please note that the Secretariat will not arrange these activities on members' behalf.

Tracey Armstrong
President

CCC., USA

Tracey Armstrong is the President and Chief Executive Officer of CCC. Since becoming CEO in 2007, she has led CCC through a period of tremendous growth and innovation. Armstrong works with publishers, authors, universities, businesses, and industry associations around the world to address copyright issues and establish alliances. A leading voice on global copyright, she has served on the International Federation of Reproduction Rights Organisations (IFRRO) Board since 2012 and is currently President. She is also on the Board of Harborlight Homes, a Massachusetts-based non-profit Community Development Corporation that cultivates just, equitable, and sustainable housing opportunities. Armstrong champions CCC's global "We Not Me" program promoting corporate and individual social responsibility. She was recently named to the 2023 Forbes 50 Over 50 list, highlighting dynamic female leaders and entrepreneurs who have achieved significant success. Armstrong holds an MBA from Northeastern University.



Anders Kristian Rasch

2nd Vice President

Tekst & Node, Denmark

Anders Kristian Rasch holds a law degree from the University of Copenhagen and a bachelor's degree in management with focus on strategy and organizational theory from the University of Southern Denmark.



Anders has been CEO of Copydan Writing since 2008. During that period, Copydan Writing has managed to successively develop new agreements within the educational area as well as within the area of both private and public businesses. From 2012 – 2018, Anders held the vice- Chair position in IFRRO's European Group – a defining period in policy work and lobbying where a considerable amount of EU directives and EU regulations were negotiated. Through the years, Anders has also served as an active member of the European Development Committee, Nominating Committee and Membership Committee.

Representing RRO members from Denmark, Anders has served on the IFRRO Board of Directors since 2019.

Samantha Holman
1st Vice President

ICLA, Ireland

Samantha Holman has been CEO of the Irish Copyright Licensing Agency since 2001. Prior to that and having graduated with a degree in Applied Linguistics, she studied law and moved into teacher training and academic management. She has been an active participant in IFRRO, with a particular interest in development work, first with the Phare Project and then as Chair of the European Development Committee from 2003 to 2018. She has been a vice-Chair and Chair of the European Group and has served on the IFRRO Board in different capacities since 2014. At national level, Samantha has been a founding director of IVARO, the visual artist's CMO in Ireland and a director of the Irish ALAI Group. She lectures widely both nationally and internationally on Collective Management, Copyright and Copyright in Education.



Sandra Chastanet

Director, representing
RRO members

CFC, France

Sandra Chastanet is the Rightsholders & International Director of the Centre Français d'exploitation du droit de Copies (CFC), the French RRO representing both authors and publishers in the book and press sector. Lawyer by training, Sandra holds a Master in EC law from Kingston University, UK, and a Master in Public Law from Aix-Marseille University, France. She started her career in the publishing industry, working with Bloomsbury Publishing and French publisher, Plon. Joining CFC in 2003 to develop rightholders' digital rights management and international relations, she was appointed Director in 2015. Working closely with rightholders and their representatives' organisations, she is committed to promote their interest and develop collective digital licensing strategies.

Sandra has been actively involved in the IFRRO's work since 2003, participating in number of projects and chairing the Newspapers & Periodicals working group since 2011. She has served on the IFRRO Board since 2016. Sandra is also a Board member of PDLN (the Press Database and Licensing Network), an international organisation member of IFRRO, dedicated to promoting collective licensing of Press content and develop international collaboration in that field.



Robert Staats

Director, representing
RRO Members

VG Wort, Germany

Robert Staats has been joint CEO and CEO of VG WORT since 2009. He is a lawyer by profession and holds a Doctorate degree in copyright law. Between 1994 and 2008, he worked as a judge and civil servant. Robert is also a Board member of the Society of Audiovisual Authors (SAA). In Germany, he chairs the Copyright Committee of the German Cultural Council and is a member of other committees in the field of copyright law. Robert is the author of publications on copyright law as well as a lecturer.



Robert served as vice-Chair of the European Group of IFRRO from 2012 to 2014 with an additional term in 2018. He also chaired the Task Force on Out-of-Commerce Works. Robert has served on the IFRRO Board since 2019.

Javier Díaz de Olarte

Director, representing
RRO members

CEDRO, Spain

A lawyer since 1995, Javier worked for six years at AIE, the Spanish music performers CMO. Having joined CEDRO in 2006, he has served as Director of the Legal Department since 2010.

Javier is skilled at managing legal proceedings which aim at achieving a fair legal framework both, for authors and publishers, and to develop an effective enforcement of the law. Throughout his career Javier has contributed to numerous publications with on issues related to authors and publishers' intellectual property rights and their collective management. He also regularly takes part as a guest speaker in different courses and seminars on these same matters. He is an active member of different professional organizations including ALADDA, the Spanish section of ALAI.

Javier was President of the Press Database and Licensing Network (PDLN) 2023-2025, and Director of IFRRO Board since 2019.



Anke Schierholz

Director, Representing
Creator and Publisher
Association Members –
creators

EVA, Europe

Anke studied law in Munich and was student-fellow at the Munich Max-Planck Institute before she gained professional experience as a copyright lawyer with a prestigious Berlin IP-law firm. Since 1999 she has served as Head of Legal at the German visual CMO, VG Bild-Kunst. Her focus is on copyright policy, legislation and the legal framework for creatives and CMOs. Anke has been deeply involved in legislative processes both at national and EU level.



IFRRO WHO's WHO? – IFRRO Board of Directors and CEO

Anke has been an active member of the IFRRO community since 2007, working closely with EVA, OLA, SAA and other international copyright organisations. She has served on the IFRRO Board since 2019.

Flavia Alvez Bravin

Director, representing Creator and Publisher Association Members, publishers

IPA, International

Flavia Alves Bravin has over 25 years' experience in publishing. She is Head of Saber Education, a leading Brazilian educational publishing house, and part of Cognia Group, one of the largest educational group in the world, where she is also a partner. She is active within the Brazilian publishing trade associations – she is currently Vice-President of Abrelivros (Educational Content), Director of SNEL (Book Publishers Union), member of the ESG Group at CBL (Brazilian Book Chamber), former President of ABDR (Copyright). She is also a Board Member of PublisHer (women leadership in publishing) and Pitagoras Foundation.

Flavia holds a PhD in Business (University of Sao Paulo) and also attended other courses as the Professional Publishing (Stanford University), Leading Change (London Business School) and Leading in Artificial Intelligence (Harvard Kennedy School). She is a Professor in Leadership and Publishing (FIA Business School and MBA in Book Publishing).

Andrew Fong

Substitute Director, representing RRO Members

CLASS, Singapore

Andrew is currently CEO of the Copyright Licensing & Administration Society of Singapore (CLASS).

Since he joined CLASS in 2021, Andrew has been heavily involved in the forefront of both local and international RRO activities. He led various

stakeholder engagements on policy discussions, rights management and licensing activities and more recently, issues relating to Artificial Intelligence (AI). Whenever possible, Andrew participates in forums and discussion panels advocating and sharing best practices.

Andrew is an IFRRO Board Director, Chair of the IFRRO APAC committee since 2023 and has also been recently appointed as Chair of the newly formed IFRRO Licensing Forum commencing October 2025.

A seasoned executive, Andrew held various senior executive positions in several multi-national corporations. Just before joining CLASS, Andrew was General Manager at Oxford University Press leading the company's business development efforts in Southeast Asia, Middle East and North Africa. Prior to that, Andrew held positions as Head, International Markets with Marshall Cavendish Education and as Managing Director of Pearson Singapore & Malaysia.

Lazarus Serobe

Substitute Director, representing RRO Members

DALRO, South Africa

Lazarus was appointed Managing Director of DALRO in 2014. Since joining DALRO, Lazarus has solidified DALRO's

relationships with local and international stakeholders and has led DALRO through a transition which saw DALRO affiliated copyright-holders associations and staff become shareholders. Lazarus is a lawyer by training and holds a BA (Law & Sociology) and LLB from WITS University and a LLM in Intellectual Property Law from the University of Johannesburg. Lazarus has been an executive level copyright practitioner for over 30 years, including extensive experience in the music sector (Sony Music/ Warner Music) and has in that time led several strategic and ground-breaking initiatives. He joins the IFRRO Board for the first time in 2022.



Mogens Blicher Bjerregård

Substitute Director
Representing Creator
and Publisher
Association Members,
creators

EFJ, Europe



Mogens is a journalist and consultant specializing in capacity building of media organizations, authors' rights, self-regulation and ethics, and on media development for democracies in Europe, Africa and Asia. He has been involved in the founding process of the International Media Support, the MoU of the Safety Platform at Council of Europe, as well as contributing to discussions on press freedom issues for the Nordic Council of Ministers and for the EU. Mogens' extensive experience includes serving as Vice-chair of the Danish UNESCO National Commission, President of the European Centre for Press and Media Freedom (after being elected in the spring of 2023), President of the Danish Union of Journalists 1999-2015, and President of the European Federation of Journalists 2013-2022.

He currently serves as International Advisor at the Danish Union of Journalists, and as Board member of Copydan Writing (2002-2016/ 2019 - present). He has also served terms on the Boards of

Copydan AVMedia and the Copydan umbrella organization, Copydan House.

Mark Majurey Substitute Director, representing Creator and Publisher Association Members, publishers

STM, International

Mark is SVP
Commercial



Licensing at Taylor & Francis Group and is the Global Channel Lead for eBooks, Rights & Licensing. Mark has worked in academic publishing across journals and books businesses for over 30 years, spanning a variety of senior roles, and oversaw the creation of the current T&F eBooks

platform (taylorfrancis.com). Mark is also a non-executive director of the International Publishers Rights Organisation (IPRO). His previous roles include Director on the Publishers' Licensing Services (PLS) Board 2015-2023, Director on the Copyright Licensing Agency (CLA) Board 2020-2024, Chair of the Book Industry Communication (BIC) 2011-2016, and membership of various Publisher Association committees including the Academic Publishers Council, The Higher and Further Education Publishers Council, and the Anti-Piracy Working Group.

Anita Huss-Ekerhult Chief Executive and Secretary General

IFRRO

Anita Huss-Ekerhult became the CEO and Secretary General of IFRRO on the 1st of October 2023.



Ms. Huss-Ekerhult has a law background with more than 20 years in copyright and related rights management.

Between November 2015 and September 2023, Ms. Huss-Ekerhult has worked as Counsellor in the Copyright Management Division of the World Intellectual Property Organisation (WIPO), a specialized agency of the United Nations in Geneva. At WIPO, Ms. Huss-Ekerhult served as team leader of the rights management team within the Copyright Management Division, with global responsibility for WIPO's legislative and regulatory advice in the area of copyright and related rights management, as well as for capacity-building programs and technical assistance worldwide.

Prior to her work at WIPO, Ms. Huss-Ekerhult served as IFRRO Deputy Secretary General and General Counsel from 2008 until 2015. In addition to that, Ms. Huss-Ekerhult also has several years of experience at major international law firms in Belgium, Germany and Sweden, working as a corporate transactions and competition lawyer.

Ms. Huss-Ekerhult is fluent in English, French, German, Swedish and Romanian and also speaks some Spanish and Italian.

B. GENERAL ASSEMBLY (GA) 2025

2. General Assembly (GA) Agenda, 28th October 2025



IFRRO GENERAL ASSEMBLY 2025

Singapore, 28 October 2025 (10:45 – 16:00)

AGENDA

- 10.45 - 11.15 **1. OPENING ITEMS AND WELCOME SPEECHES**
- 1.1 Opening by IFRRO President Ms. *Tracey Armstrong*
 - 1.2 Welcome by Mr. *Edwin Tong SC*, Minister for Law and Second Minister for Home Affairs, Singapore
- 11.15 – 11.30 **2. ADMINISTRATIVE ITEMS**
- 2.1 Approval of the Agenda
 - 2.2 Verification of quorum and votes
 - 2.3 Approval of Minutes of General Assembly 2024, Quebec City
 - 2.4 Membership: Announcement of new members
 - 2.5 Appointment of new Nominating Committee Member
 - 2.6 Appointment of new Membership Committee Member
- 11.30 - 12.25
ARIPO **3. ANNUAL REPORT AND KEYNOTE SPEECHES BY WIPO AND ARIPO**
- 3.1 Reports by President and CEO
 - 3.2 Approval of Annual Report
 - 3.3 Keynote speech by Ms. *Sylvie Forbin*, Deputy Director General, WIPO
 - 3.4 Keynote speech by Mr. *Bemanya Twebaze*, Director General, ARIPO
- 12.25 - 12.40 **4. ELECTIONS (PART 1) – PROCEDURES, PRESENTATIONS**
- 4.1 Procedures
 - 4.2 Presentation of candidates for President, First Vice-President and Second Vice-President
- VOTING**
- 12.40 - 12.55 **5. ELECTIONS (PART 2) – ANNOUNCEMENT AND PRESENTATION**
- 5.1 Announcement of results of elections of President, First Vice-President and Second Vice-President
 - 5.2 Presentation of candidates for RRO Directors and Substitute RRO Directors
- VOTING – LUNCH BREAK**
- 14.15 – 14.30 **6. ELECTIONS (PART 3) – ANNOUNCEMENT AND PRESENTATION**

- 6.1 Announcement of results of elections of RRO Directors and Substitute RRO Directors
- 6.2 Presentation of candidates for Creator or Publisher Association Directors and Creator or Publisher Association Substitute Directors

VOTING

- 14.30 - 14.45 6.3 Announcement of results of elections of Creator or Publisher Association Directors and Creator or Publisher Association Substitute Directors
- 6.4 Vote of thanks for retiring Board members (by acclamation)
- 14.55 - 15.15 **7. CHANGES TO INTERNAL RULES**
- 7.1 Membership fee proposal and Amendment of the Internal Rules (voting as a package through a single vote)

VOTING

- 15.15 - 15.30 **8. FINANCIAL MATTERS**
- 8.1 Approval of Audited Accounts 2024–2025
- 8.2 Approval of Budget 2025-2026
- 8.3 Granting discharge from liability to the Directors and Substitute Directors for the performance of their mandates during the financial year 2024-25
- 8.4 Granting discharge from liability to the Auditor for the performance of his mandate during the financial year 2024-25
- 15.30 - 16.00 **9. CLOSE OF GENERAL ASSEMBLY**
- 9.1 Closing speech by Ms. *Maria Pallante*, President and Chief Executive Officer, AAP
- 9.2 Announcement of date and location of IFRRO's 2026 General Assembly

COFFEE BREAK

IFRRO General Assembly (GA) 2025

Tuesday, 28th October 2025, 10:45-16:00

[Grand Hyatt Singapore](#)

Grand Residence meeting room

Singapore

Overview of proposals to be voted on at the GA 2025

GA Agenda Item		Proposal to be voted on	Reference Document*
2.1	Approval of the Agenda	<i>Approve the Agenda of the 2025 GA</i>	See "Booklet 1: Key Documents"
2.3	Approval of Minutes of General Assembly 2024	<i>Approve the draft Minutes of the GA 2024</i>	See "Booklet 1: Key Documents"
2.5	Appointment of new Nominating Committee Member	<i>To appoint Hege Munch Gundersen as a Nominating Committee until IFRRO's ordinary General Assembly, 2025</i>	See "Booklet 1: Key Documents"
2.6	Appointment of new Membership Committee Member	<i>To appoint Karene Miller as a Membership Committee until IFRRO's ordinary General Assembly, 2025</i>	See "Booklet 1: Key Documents"
3.2	Approval of Annual Report	<i>Approve the 2023-24 Annual Report</i>	See "Booklet 2: Annual Report"
4.2	Elections (part 1)	<i>Vote on President, 1st Vice-President and 2nd Vice-President candidates</i>	See "Booklet 1: Key Documents" (section on IFRRO Board elections 2025)
5.2	Elections (part 2)	<i>Vote on the RRO Director and Substitute RRO Director candidates</i>	
6.2	Elections (part 3)	<i>Vote on candidates for Creator Association Director + Substitute and Publisher Association Director+ Substitute</i>	
7.1	Adoption of amendments to the French and English text of IFRRO's Internal Rules (voting as a package through a single vote).	<i>To approve the adoption of amendments to IFRRO's Internal Rules</i>	See "Booklet 3: Proposed changes to IFRRO Internal Rules"
8.1	Approval of Audited Accounts 2024–2025	<i>To approve the Audited Accounts 2024-25</i>	See "Booklet 2: Annual Report"
8.2	Approval of Budget 2025-2026	<i>To approve the Draft Budget 2025-26</i>	See "Booklet 1: Key Documents"
8.3	Discharge from liability-Directors and Substitute Directors for the performance of their mandates during the financial year 2024-25	<i>To grant discharge from liability to the Directors and Substitute Directors for the performance of their mandates during the financial year 2024-25</i>	N/A
8.4	Discharge from Liability – Auditor for the performance of his mandate during the financial year 2024-25	<i>To grant discharge from liability to the auditor for the performance of his mandate during the financial year 2024-25</i>	N/A

*You can find all the referenced documents in the *Members Zone*, in the IWC and General Assembly corresponding (2025) section:

https://ifrro.org/page/intranet-detail/?sf1=cms_pagename&st1=ifrro-world-congress-ga-2025.

DRAFT MINUTES

IFRRO GENERAL ASSEMBLY 2024

1. OPENING OF THE MEETING

- **Welcome and opening by IFRRO President Ms. Tracey Armstrong**

IFRRO President *Tracey Armstrong (TA)* warmly welcomed delegates to the 2024 IFRRO World Congress and General Assembly and thanked Copibec, led by Christian Laforce, for their hospitality and dedicated efforts in planning the Congress. She also thanked the IFRRO Secretariat, Anita, Sarah, Anthi, Vera, and Antonios, along with two volunteers from CCC, Joanna and Katherine, who had worked tirelessly to organise the Congress.

TA reported on the attendance this year, with over 165 delegates representing 79 member organisations from around the world.

Subsequently, she highlighted an important milestone: the 40th anniversary of IFRRO. She underlined some key achievements over the past 40 years, including advocacy for effective collective rights management of reproduction and other rights in text and image works internationally, ensuring the rights of authors and publishers are respected through the legal and compensated use of text and image-based works, IFRRO's role as a forum for members, fostering relationships and collaboration among its 154 members from over 80 countries. It was also announced that further celebration events will follow during the congress, including the gala dinner which would take place the following date.

After referring to the theme of the Congress: Artificial Intelligence, Copyright, and Collective Licensing, TA officially opened the GA.

- **Overview of WIPO activities by WIPO Director, Copyright Management Division, Mr. Benoît Müller**

TA introduced and welcomed the first speaker, Benoît Müller (BM), Director of the WIPO Copyright Management Division.

BM thanked Anita Huss-Ekerhult (*AHE*), CEO of IFRRO Secretariat, for the invitation and the host, Copibec, and particularly Christian Laforce and Lise Letoneau for the organisation of the Congress. He welcomed the special guests Denis L. Bohoussou, from OAPI and Ben Mulenga from ARIPO, as well as Tarja Koskinen-Olsson and Olav Stokkmo. He extended apologies from Michele Woods' (Director, WIPO Copyright Law Division) side, who was not able to participate in the IWC due to health issues. He highlighted the excellent collaboration between WIPO and IFRRO in strengthening RROs and ensuring effective and efficient collective management worldwide, including thanks to WIPO Connect. He highlighted that IFRRO has been a very active member of the Standing Committee on Copyright and Related Rights and has been a vocal advocate on AI and intellectual property. He praised IFRRO's support and collaboration with ABC (Accessible Books Consortium) and WIPO for Creators / CLIP.

- **Brief remarks by Canadian Heritage Minister Pascale St-Onge via video message**

The Canadian Heritage Minister Pascale St-Onge extended her wishes for a fruitful 40th anniversary IFRRO World Congress, which coincides with the 100th anniversary of Canada's Copyright Act. She noted that the new technologies, including AI, present some challenges but many opportunities for creative professionals at the same time. She called to work together to create a future where they would be protected and supported, and she thanked IFRRO and Copibec for the event's organisation.

- **Brief remarks from co-host Copibec**

TA invited Christian Laforce and Lise Letoneau from Copibec for some brief remarks.

Lise Letourneau, President of Copibec, highlighted once again the IFRRO World Congress, which coincides with the 100th anniversary of Canada's Copyright Act. She noted that they had been looking forward to the event and that she wished everyone a full Quebec experience. She noted that Copibec is happy to convene with everyone and exchange views. She wished a fruitful meeting for everyone.

- **FIRESIDE CHAT ON AI AND SUSTAINABLE DEVELOPMENT – ARIPO, OAPI and WIPO**

TA announced that this year's event offers live interpretation throughout the whole GA. She then called AHE to the podium.

AHE welcomed everyone to the World Congress in Quebec and the 40th anniversary of IFRRO celebrations. Subsequently, she presented the topic of the discussion, which has been AI and its intersection with sustainable development, and presented the first speaker, Mr. Toussaint Tiendrebeogo, UNESCO, who sent a video message for the chat.

Toussaint Tiendrebeogo underlined that what lies at the heart of the cultural creative industries is the dynamic collaboration between creators and AI providers with generative AI applications relying on information provided by creators. He noted that as AI use has become more widespread and creators will be unable to remain competitive without taking advantage of AI and the opportunities it offers both for creation and productivity. He highlighted that to benefit from the opportunities AI provides, it is essential to ensure cultural entrepreneurs and creators have access to the training and funding opportunities, infrastructure and equipment necessary to build the creative capacity in the context of new technologies. He further emphasised the urgency to regulate AI systems, as public authorities need firmer regulation to guarantee creators' ownership of their works and equitable remuneration for any use of their works' use by AI. The speaker also referred to the discoverability issue of online cultural content that needs to be addressed to guarantee equitable opportunities for the sustainable development of diverse cultural and creative industries. He noted that UNESCO will continue to work with IFRRO towards promoting better regulation of AI and highlighted that the next edition of Mondiacult to be held in 2025 will also be an opportunity to continue this advocacy.

Subsequently, AHE welcomed the panelists, starting with Benoît Müller from WIPO, Ben Malunga from ARIPO, representing the DG of ARIPO, and Denis Bohoussou, DG of OAPI.

AHE raised the question on how the representatives' respective organisations respond to the challenges and opportunities generative AI raises.

Benoît Müller (*BM*) started by outlining WIPO's efforts as the IP Specialized Agency of the United Nations, emphasising its global role in helping member states and industries adapt to new technologies. He noted that copyright law has continuously evolved to address emerging technologies since the adoption of the Berne Convention. He explained that WIPO has been held a series of conversations on frontier technologies and IP, including recent sessions focused on generative AI and IP, with over 9,000 participants from 172 countries. WIPO aims to foster debate and solutions for the IP system to foster technological innovation while protecting and encouraging human creativity, including navigating through the publication of a toolkit on generative AI and IP. *BM* also spoke about WIPO's internal initiatives, such as developing AI tools and guidelines for WIPO staff to better understand and manage AI-related challenges. Additionally, WIPO has been participating in broader UN discussions on regulating AI, and *BM* congratulated IFRRO for its participation contributing a creative sector perspective on the Global Digital Compact.

Ben Malunga (BMA) noted that ARIPO focused on encouraging its members to recognise AI's potential and to prepare for its impact on IP law. He emphasised the importance of advocacy for responsible AI use, ensuring that creators are not disadvantaged by new technologies. *BMA* also highlighted ARIPO's close collaboration with WIPO and OAPI, particularly through a joint commission that allows for the exchange of technical expertise. He spoke about ARIPO's approach to harmonising IP laws and regulations across its member states, ensuring that AI and digital technologies are incorporated in a way that protects creators.

Denis Bohoussou (DB) explained that, as both an intellectual property office and an integration organisation, OAPI faces the dual challenge of addressing AI-related issues within IP protection frameworks while also creating a unified legal structure across its member states. He drew an interesting historical comparison to the legal challenges faced in 1926 when the introduction of motorised vehicles required a complete overhaul of existing laws. Similarly, OAPI is exploring how to adjust its legal frameworks to account for AI's impact on IP. The organisation is working on updating legislation, focusing on protecting creators' rights and managing new challenges such as private copying, while they are exploring how collective management can contribute to these challenges.

BMA highlighted that ARIPO is working on a private copying strategy to ensure a harmonised approach among its members and IFRRO's support is critical towards this direction.

AHE asked the participants about the future of copyright and collective management.

BM highlighted copyright law's adaptability to new technologies, referencing the ongoing debates around web scraping and generative AI. He stressed the importance of ensuring that IP law remains relevant by making sure its principles are upheld in the AI era. He emphasised the role of collective rights management organizations to contribute to solutions for creators and other rights holders to be compensated fairly for the use of their works in AI training models. He noted that copyright infrastructure, including technology, identifiers, repositories and watermarking and tracking tools, will be key in to facilitate rights management.

BMA also echoed this sentiment, emphasising the need for adaptive and responsive strategies. ARIPO is committed to supporting CMOs across its member states and engaging in ongoing partnerships to protect creators' rights as AI continues to evolve.

DB emphasised that the future of authors' rights and collective management would be sustained, but only if two key conditions were met. First, technological evolutions should not

be seen as a threat but as an opportunity. Second, collaboration was highlighted as a crucial element for the success of collective management. Without collaboration between actors, particularly between creators and institutions, authors may struggle to benefit from these advancements fully. He noted that while OAPI's member states may not yet be on the same level as some other regions in terms of their IP frameworks, emerging technologies will offer them an opportunity to leap forward in enhancing collective management systems.

The discussion also touched on future collaboration with IFRRO and IFRRO members. All the participants emphasised the importance of continued collaboration with key stakeholders, such as IFRRO, to ensure that the challenges of AI and IP are addressed adequately. This collaboration is crucial as member states work to update IP laws and regulations to keep pace with the rapid advancements in AI and digital technologies.

AHE further asked panellists about the potential impact AI will have on copyright and collective management both in Africa and internationally

DB emphasised that the future of copyright and collective management would be sustained, but only if two key conditions were met. First, technological evolutions should not be seen as a threat but as an opportunity. Second, collaboration was highlighted as a crucial element for the success of collective management. Without collaboration between actors, particularly between creators and institutions, authors may struggle to fully benefit from these advancements. He noted that while OAPI's member states may not yet be on the same level as some other regions regarding their IP frameworks, emerging technologies will offer them an opportunity to leap forward in enhancing collective management systems.

BM referred to WIPO Connect, an IT tool including a module to manage text and image works developed in collaboration with IFRRO, and provided free of charge by WIPO to CMOs in developing countries. He expressed optimism about the potential for AI to facilitate efficient matching tools.

AHE asked the panellists what the impact of AI on copyright and collective management in Africa and the international level will be in 10 years.

DB stated that AI will revolutionise creator rights in ten years. He explained that AI will enhance creators' ability to create and exploit their works. However, the success of these advancements depends on whether the legal framework can match the technology's capabilities. He expressed confidence that the legal frameworks would evolve and be more effective in terms of collective management in the coming decade.

BMA expressed some caution about projecting too far into the future, acknowledging that technology evolves rapidly. However, he shared optimism, expecting that in ten years, AI will be used more as an enabler for creators, who will continue to maintain their creative rights while working in partnership with AI. He anticipated that regulatory measures would be in place by then to ensure that AI respects creators' rights, even as new challenges arise.

BM highlighted concerns shared at the recent UN General Assembly, especially risks that AI further accentuate the digital divide and the importance of an inclusive, global debate. He reflected on AI's potential environmental impact. Despite these challenges, he stressed that AI is here to stay and to ensure it benefits society, fair and inclusive policies must be implemented. He also noted the importance of copyright laws balancing the interests of creators and users, particularly regarding AI companies.

Michael Healy, CCC asked about the immediate practical steps that could be taken to help CMOs improve their abilities in areas like copyright education and practical licensing tools.

DB emphasised that collaboration is essential for the development of CMOs, particularly in developing countries. He pointed out that collaboration is vital for countries with fewer resources to avoid a gap in rights management. He expressed strong support for agreements between CMOs that facilitate better representation.

BM agreed with *DB*'s view, highlighting the importance of collaboration and strengthening CMOs globally, including in Africa. He acknowledged fruitful collaborations with IFRRO and various African regional organisations including OAPI and ARIPO to enhance CMOs' capacity.

BMA added that upskilling CMOs remains a priority for his organisation. He mentioned that existing collaborative structures are in place to capacitate CMOs, and the focus should be on enhancing their skills to ensure they can manage the complexities of modern IP rights.

Edward Hasbrouck, NWU raised concerns about the influence of large tech companies on regulatory frameworks, especially the risk of "regulatory capture," where these companies might use their financial power to shape laws in their favour. He asked for the panel's thoughts on how this might impact developing countries in Africa.

DB noted that without collaboration, weaker nations might be vulnerable to the influence of large companies. He stressed the importance of collective action to prevent certain countries from becoming "jurisdictions of convenience" for powerful corporations. He called for a global approach to ensure that collective management norms are upheld and that the financial power of tech companies does not undermine developing countries.

BM agreed with the need for caution, stating that WIPO works by consensus among its member states. While WIPO can be active in international debates on AI, it must navigate the challenges of fast-evolving technologies and differing national positions. He emphasised the importance of ensuring that creative industries are represented in these conversations and that human centric IP continues to be at the centre of discussions.

Following a question by *Marie-Julie Desrochers, International Federation of Coalitions for Cultural Diversity (IFCCD)*, on how to enhance the presence and inclusion of copyright-related topics in the UN as well as on the role the UN should play in the discussions concerning AI's impact on culture and AI, *DB* pointed out that culture has an economic dimension, particularly in the global South, where cultural industries are rich but often under-recognised. He emphasised the importance of considering cultural industries as economic assets, not just cultural heritage. He called for these industries to be fully integrated into global discussions on the impact of new technologies, ensuring that their economic potential is fully realised and protected.

BM echoed *DB* sentiments, stressing the importance of nurturing cultural industries in developing countries. He pointed out that African countries have vibrant cultural sectors, but these sectors are often not fully recognized or do not reap the benefits of copyright law. He also raised concerns about potential bias when AI models are trained on selected datasets that could affect cultural diversity.

AHE thanked the panellists for the insightful conversation and passed the floor to *TA*.

- **KEYNOTE SPEECH: AI and the importance of licensing – Pina D'Agostino**

TA welcomed and introduced the Keynote Speaker Pina D'Agostino (PDA).

PDA emphasised that for her, copyright law is not just about the law itself but about the contracts and licensing arrangements that make copyright work in practice. She also noted the growing relevance of technology, especially AI, in today's legal landscape, and how they aim to stay ahead of emerging trends. She then looked back at the year 2001, which marked the rapid growth of the internet, a technological breakthrough that raised similar questions to those we now ask about AI.

Drawing parallels between past and present technological disruptions, *PDA* observed that every time a new technology emerges, it creates ambiguities in the relationships between parties involved in copyright. This often leads to the exploitation of the weaker parties, who may not be properly compensated. She then discussed collective licensing, pointing to global initiatives that have gained traction in response to these challenges. She highlighted Canada as a particularly important example, noting how the country is responding to the shifting landscape of copyright law.

She noted that the current copyright framework, both nationally and internationally, was not adequate to address the complexities of freelance work and copyright contracting. While the system historically favoured private ordering, especially in places like the U.S., that system had eroded over time. In fact, there were once strong legal protections for authors that have since been stripped away. As a result, she argued, legislation must evolve to level the playing field for authors.

One of the key recommendations she put forward was the adoption of collective rights management (CRM), which she believes could help restore balance. She explained that CMOs can negotiate better terms and ensure fair compensation for creators while managing the complexities of copyright on a larger scale. Given the current challenges posed by AI, she argued that their role was more crucial than ever.

She then spoke about the specific disruptions caused by new technology, particularly AI, and how they were playing out in Canada. She provided a historical overview of Canada's Copyright Board, detailing how it had responded to earlier technological shifts, including the internet. With AI, however, she foresaw a new wave of legal challenges centred around questions of authorship, fair use, and the legitimacy of text and data mining exceptions.

One of the key points she emphasised was that while privacy and cybersecurity are often at the forefront of AI discussions, intellectual property is largely ignored. She expressed concerns on that discussions on "responsible AI" often overlook the importance of licensing and protecting the IP of creators whose works are used to train AI systems. Without proper IP licensing frameworks, the value of creators' works would continue to be undermined. While big tech companies like OpenAI were cutting deals to access copyrighted works for AI training, the terms of these agreements remained opaque. She expressed concern over the potential exploitation of freelance creators who did not see a share of these deals' profits. As a response, CMOs were beginning to take a more vocal stance, pushing for licenses that would allow AI systems to use copyrighted works for text and data mining (TDM)—while ensuring creators were compensated fairly.

She also touched on the ethical concerns surrounding AI and copyright, emphasising that the use of AI to "recolonise" cultural content, particularly from Indigenous communities, was a

growing issue. In conclusion, the speaker stressed the need for a multi-pronged approach to copyright reform. She emphasised the importance of learning from history and ensuring that future legislation addresses the needs of creators. She called on governments to take action, work with creators, and ensure that copyright law adapts to the challenges posed by new technologies like AI. Lastly, she reminded everyone of the importance of ethics in shaping the future of copyright law, urging that any legal framework must centre on fairness, equity, and respect for creators work.

Following the presentation, *Lui Simpson, AAP*, cautioned against promoting exceptions such as the TDM, emphasising that they are unnecessary due to the existing infrastructure of direct licensing and the role of CMOs, which handle licensing for smaller entities or when individual agreements aren't feasible. While acknowledging that the EU's framework for TDM may seem reasonable, she warned that it is full of issues, as highlighted in the recent LAION case in Germany.

In response, *PDA* aligned with Simpson's caution, noting that Canada has yet to take a formal stance on TDM exceptions. The speaker emphasised that creators argue strongly against such exceptions. She also pointed out the importance of groups coming together to understand their members' main points and work toward viable solutions.

TA thanked the keynote speaker and adjourned the meeting for lunch.

- **MEET THE NEW MEMBERS OF THE SECRETARIAT**

Following the lunch break, *AHE* welcomed back the attendees and presented the new members of the Secretariat, Anthi Akritidou, Manuela Francesia and Antonios Baris. She also thanked Veraliah Bueno and Sarah Tran for their outstanding services throughout the past year.

- **KEYNOTE SPEECH: Copyright and AI: More Questions than Answers? – Ysolde Gendreau**

AHE further called the second keynote speaker, Prof Ysolde Gendreau, to the podium. Prof *Ysolde Gendreau (YG)* delivered a presentation focusing on the Copyright and AI. YG thanked *AHE* and the IFRRO Secretariat for the invitation and began by expressing her honour in addressing the IFRRO institution.

Reflecting on her work with AI, YG remarked on how rapidly events are unfolding in this field. She emphasised the importance of grounding the discussion in fundamental principles of copyright law to ensure clarity as new technologies develop. To begin, the speaker revisited basic elements of copyright law, reminding the audience that copyright functions as a revenue scheme for creators, providing various forms of remuneration. This, she explained, allows creators to structure their income based on the value their works generate in the market.

YG highlighted that remuneration in copyright law is market-driven, where the value of a creator's work depends on the size of the audience it reaches. Over time, however, private negotiations for remuneration have been supplemented by the notion of equitable remuneration, which ensures fair compensation when negotiating individual uses is difficult, often facilitated by collective management organisations. The speaker also pointed out that copyright law has evolved alongside technology with new methods of creation and

dissemination. While certain technological advances seem obvious in retrospect, the speaker reminded the audience that earlier innovations faced resistance.

Transitioning to AI, she warned the audience not to be misled by the terminology used in the tech industry. While AI is often framed as "intelligent," it is, in fact, advanced computer programming. She discussed how the computer industry purposefully shaped the terminology around AI to make it seem less intimidating, using words like "cloud" and "memory" to evoke less threatening images despite these terms referring to vast, energy-consuming data centres. Similarly, despite its name, AI is still fundamentally a tool for processing large datasets, raising complex questions about copyright and creativity.

YG also noted AI's disruptive potential, which threatens to replace human creators in fields like translation, voice acting, and programming. AI's reliance on existing works to train its systems complicates the question of copyright infringement, especially as it could easily generate new content that closely resembles or even copies original works. YG stressed that AI could undermine industries that depend on copyright protection, particularly in the creative sector.

The discussion then moved to the need for potential revisions to copyright law in light of AI's impact. The speaker raised the question of whether a new definition of the reproduction right is needed, as AI training often involves a different kind of reproduction—one that aggregates data from various sources, making it harder to identify direct copies of original works. YG suggested that copyright law might need to create new rights to address this situation, similar to the "making available" right introduced with the internet.

Regarding exceptions in copyright law, YG discussed various legal frameworks, including Japan's TDM exception and the Canadian Supreme Court's stance on fair dealing for research. The speaker pointed out that these exceptions are evolving and need to be reconsidered in the context of AI, where the distinction between what constitutes reproduction and what falls under an exception is increasingly blurred.

YG concluded by noting that AI's arrival comes at a time when the internet has already disrupted traditional models of remuneration for creators. AI presents new challenges, and copyright law must adapt to these rapidly advancing technologies. The speaker suggested that AI may be ushering in a new era of reproduction rights, drawing parallels with the early days of copyright law.

Following the speech, *Florence-Marie Pirou*, *Sofia* asked whether a new form of compensatory remuneration might be introduced, similar to other legal compensations for private copying. YG acknowledged that while it is challenging to imagine such a system, the growing industrial nature of AI suggests the need for compensation models that recognise the value AI systems generate through their use of copyrighted works.

Benoît Muller, *WIPO* raised a question about redefining the concept of reproduction rights in the context of AI, asking whether the existing frameworks could adequately address the new methods of creation AI employs. YG agreed that the current broad definition of reproduction is important but suggested there may be a need for additional perspectives that account for the unique nature of AI's interaction with works.

Kurt Van Damme, *Reprobel* raised a question about the need to shift copyright protection from individual works to an author's entire body of work, especially in light of AI's ability to create new works based on an author's style. YG acknowledged the complexity of this issue, noting

that AI's approach to copying is different from human creativity, with the “animus” or intent behind the creation varying significantly between machines and humans.

TA thanked YG once again for her intervention.

2. ADMINISTRATIVE ITEMS

2.1 Approval of the Agenda

TA turned to the first item on the agenda and subsequently closed the vote on the Resolution “*To approve the agenda of the IFRRO 2024 General Assembly*”. She announced that the motion was carried, following confirmation by Assembly Voting (375 votes in favour, 15 abstentions).

2.2 Verification of quorum and votes

TA explained that there were two different quorum requirements to consider:

Firstly, the “simple” quorum required for the meeting to proceed - a simple majority of IFRRO members (present or represented) or of the votes held (IFRRO Statutes Art. 8.10).

Secondly, the higher quorum required for amending the Internal Rules - two thirds of the RRO Members; one quarter of the Creator RRO, Publisher RRO or Associate RRO Members; one quarter of the Provisional RRO members; and one quarter of the Creator or Publisher Association Members or of the votes held by those members, must be present or represented (IFRRO Statutes Art. 10.1).

She noted that since the 2022 amendments to the IFRRO Statutes, advance votes, including from non-attending members, as well as proxy votes, count towards the quorum.

TA advised that 69 member organisations were present in the room, 20 members had registered to vote in advance without being present in the room and 3 had registered to vote by proxy. Amongst those were 45 RRO members, 22 Creator RRO, Publisher RRO or Associate RRO Members, 9 Provisional RRO members and 16 Creator or Publisher Association members.

She confirmed that both the simple [which required minimum 78 members] and the higher quorum requirements for the vote to amend the Internal Rules had also been met [which required 41 RROs, 11 Creator RRO, Publisher RRO or Associate RROs, 5 Provisional RROs and 8 Creator or Publisher Association members - or of the votes held by those members - to be present or represented] and therefore the meeting could proceed.

2.3 Approval of Minutes of General Assembly 2023, Reykjavik.

TA asked if there were comments on the minutes and closed the vote on the Resolution “*To approve the draft Minutes of the General Assembly 2023, held in Reykjavik*”. She declared that the motion was carried, following confirmation by Assembly Voting (385 votes in favour, 0 votes against and 21 votes in abstention).

2.4 Membership update

TA invited IFRRO First Vice-President Samantha Holman, ICLA, the Chair of IFRRO's Membership Committee, to report to the General Assembly.

Samantha Holman (SH) was pleased to welcome the DPCMO and CMRR which joined IFRRO since the last GA. *SH* said that, regarding suspensions and terminations, in September 2023, the IFRRO Board suspended two members for failure to pay their membership dues: the Canadian Publishers' Council (CPC) and Pyramide Norden members. Subsequently, she announced that IFRRO is welcoming four new members, European Council of Associations of Literary Translators (CEATL), Global Alliance of Authors and Performers Organizations (GAAPO), Public Association Association for Reproduction Rights (ADERO) and Chamber for the Protection of Copyright of Artists, Creators and Performers (SIIP), following the approval of their applications by the Board during the September meeting.

SH reported on IFRRO's membership figures (up to 1 October 2024), updated to reflect the changes in membership categories. She said there are currently 61 RRO members; 43 Creator RRO, Publisher RRO or Associate RRO members; and 20 Provisional RRO members, making a total of 122 RROs. In addition, there are 34 Creator or Publisher Association members, making a total of 158 IFRRO members.

TA thanked *SH* for the excellent report.

3. ANNUAL REPORT

3.1 Report by IFRRO President

TA offered a few reflections on IFRRO's 2024 Board Annual Report, covering the year from 1 July 2023 – 30 June 2024. She stressed that through this report, Members could learn more about the robust activities and initiatives taking place in collaboration with RROs, authors and publishers.

Concerning regional activities, TA highlighted IFRRO's activities in Latin America, Caribbean, ASEAN, United Arab Emirates (UAE), 2 different initiatives in Eastern Europe, as well as 23 organisations in countries on the continent of Africa with French and English speaking CMOs. With regards to PLR, she underlined IFRRO's focus on the topic, which is obvious through the initiatives that have been put forward. IFRRO published a PLR Operational Plan to the Member Zone while IFRRO's Secretariat has hired two consultants to support this Operational Plan: Sabine Richly (Legal Consultant) and Olav Stokkmo (Operational Consultant) to support this significant global area of focus. Furthermore, IFRRO has collaborated with author and publisher stakeholders on surveys, studies, and at the PLR Forum this week, all Members are invited to learn more about activities in this important area.

In addition, she noted that IFRRO's Secretariat has made national submissions in collaboration with stakeholders, including Colombia and Hong Kong. In the field of AI, the IFRRO Secretariat made legal submissions and conducted numerous AI webinars and in-person programs. She also announced the launch of the IFRRO AI Advocacy Toolkit for IFRRO Members at the upcoming LIF meeting.

Regarding the EU, TA stated that IFRRO's Secretariat continues working on national and legal submissions on EU matters. In particular, IFRRO responded to both consultations launched by the AI Office: the first one was a multi-stakeholder consultation on trustworthy general-purpose AI models under the AI Act, and the second one was IFRRO's application to

participate in the drawing-up of the first General-Purpose AI Code of Practice as part of Working Group 1 on transparency and copyright-related rules.

Additionally, *TA* referred to the Secretariat reinstating the IFRRO Senior Manager Forum, which has been meeting virtually, to encourage maximum participation. She further noted that at the suggestion of *AHE*, the Secretariat reinstated IFRRO Executive News, which is sent to Members after every IFRRO Board meeting, a key initiative to enhance communication and transparency.

TA highlighted that *AHE*'s leadership led to a fulsome Strategic Plan, written in prose, and shared with all Members. Stakeholder feedback was sought in the development of the Plan, and the Plan outlines a meaningful approach to addressing Member needs. *TA* also referred to stakeholder collaboration and partnerships. She noted that the Secretariat has strengthened and reinstituted partnerships with UNESCO, CERLALC, ARIPO, OAPI and WIPO. Together with these partners, IFRRO collaborates on capacity building, technical infrastructure and standards and identifiers, elements which are all essential to the copyright and licensing ecosystem.

3.2 Approval of Annual Report

TA asked whether there were any questions on the Annual Report, before closing the vote on the Resolution "*To approve the 2023-2024 Annual Report*". She then announced that the motion had been carried, following confirmation by Assembly Voting (388 votes in favour, 0 against, and 18 vote in abstention).

4. ORGANISATIONAL AND STRATEGIC ISSUES

4.1 Update on Strategic Plan by IFRRO CEO, Ms Anita Huss-Ekerhult

AHE delivered an update on organisational and strategic issues beginning with a reference to the IFRRO Board's decision in October 2023 to extend the current Strategic Plan (2021–2023) until June 2024. Upon assuming her role, *AHE* worked on a new draft Strategic Plan for 2024–2026. This draft was shaped by feedback from a range of sources, including responses from the IFRRO Board, written feedback from constituencies, surveys conducted among members in 2022 and 2023, and several listening sessions with IFRRO Members.

Following further consultation with author and publisher representatives on the IFRRO Board, a revised version of the Strategic Plan was presented at the May 2024 Board meeting in Valencia, where it was unanimously approved. She stated she was pleased to share the newly approved Strategic Plan 2024–2026 with IFRRO members and noted that it is available on the IFRRO Members Zone.

AHE emphasised that, through the consultation process, it became clear that the core elements of IFRRO's Vision, Mission, Values, and Objectives, along with its Workstreams, remain unchanged. These elements continue to be highly relevant despite challenges such as Generative AI, the COVID-19 pandemic and geopolitical instability, which are impacting the creative industries and the livelihoods of authors and publishers. *AHE* stressed that the time-tested principles of copyright remain valid.

AHE also highlighted that IFRRO has a significant opportunity to take a leadership role in establishing collective mechanisms for the lawful use of copyrighted material in training AI

systems, in addition to individual licensing. The diversity of IFRRO's membership, particularly in regions like Asia, Africa, and Latin America, offers a strong foundation for demonstrating solutions based on collective licensing and management complementing individual, direct licensing solutions

Furthermore, she reiterated that addressing the complex challenges faced by the sector requires collective action and multilateral cooperation, which remains a central focus of IFRRO's work. Raising awareness about the importance of copyright protection for authors and publishers and viewing copyright as an enabler will continue to be a key priority for the organisation. IFRRO is committed to fostering a balanced and inclusive global, regional, and national copyright ecosystem that supports thriving national publishing markets and protects the livelihoods of creators.

AHE then provided an overview of the key elements of the new Strategic Plan. IFRRO's Vision remains focused on leading the development of a balanced and inclusive ecosystem for authors and publishers, ensuring copyright provides easy, safe, and fast access to their works. The Mission, as she mentioned, continues to advocate for the fundamental principles of respect and reward for creativity and copyright. Two key values and objectives guide IFRRO's work: advocating for copyright, collective management, and the remunerated use of text and image-based works, and enabling authors and publishers to explore and benefit from new opportunities through effective collective management.

AHE presented the following six Workstreams which remain central to IFRRO's strategy:

- **Workstream 1** focuses on IFRRO's expertise in copyright and collective management at national, regional, and international levels, engaging with governments and stakeholders to ensure long-term impact.
- **Workstream 2** focuses on communication material and channels, including the reintroduction of the "Executive News" and the provision of key documents, such as the Development Fund, in English, French and Spanish. IFRRO will continue offering a broad range of meetings, events, and webinars to facilitate collaboration within the IFRRO community. In the meantime, IFRRO has already provided a new webinar series on AI, re-introduced the IFRRO Senior Managers Forum and a related webinar series while it developed resources and tools to assist members with business, data and technology issues. AHE highlighted that IFRRO is committed to support especially younger IFRRO members on the basis of new initiatives, such as the 1:1 Mentorship Program, the Marketing Toolkit, or the popular Advocacy Workshop as part of the IWC programme.
- **Workstream 3** emphasises ensuring that copyright-protected works are used with permission and remunerated. IFRRO aims to play a more active role within the UN system to address global challenges, particularly in education.
- **Workstream 4** focuses on capacity-building, particularly in emerging economies, with regional and national projects supported by member contributions, notably from Norwegian member Kopinor, whose financial support focuses on targeted activities, based on pre-agreed regional, sub-regional and national technical assistance projects.
- **Workstream 5** stresses IFRRO's efforts to raise awareness of diversity, equity, and inclusion of the CMO network, ensuring that these values are integrated across all activities, including engagement with the Accessible Book Consortium and UN SDGs.
- **Workstream 6** centers around the services, knowledge, and data IFRRO provides to its members, focusing on business, data and technology-related matters, with a particular focus on rights metadata, GDPR compliance, and IT solutions for RROs.

She noted that the success of the Strategic Plan is built on a strong Foundation, which includes ensuring that the Secretariat is well-staffed and resourced, maintaining financial prudence which has remained healthy, including during the COVID-19 crisis, due to prudent financial management, and regularly assessing member satisfaction. *AHE* underlined that the Secretariat will continue to focus on efficient resource use to deliver impactful services to members. She also mentioned that the full Strategic Plan is available in the Members Zone and as part of Booklet 1 for the IWC.

Subsequently, she referred to a resolution from authors and publishers and invited a representative to elaborate.

Nicole Pfister Fetz (NPF), EWC, thanked IFRRO for the opportunity to present the statement on behalf of authors' and publishers' associations. The statement reads as follows:

“Joint statement on collaboration within IFRRO from authors and publishers’ associations in membership

We greatly value IFRRO as an essential voice in support of creativity and a strong copyright framework. In order to reinforce its position, we believe that IFRRO’s internal processes should be improved.

Authors and publishers are the foundation of collective management organisations which are built on their mandate and on mutual trust. IFRRO’s position must be underpinned by a sound consultation and involvement process which ensures representation of all stakeholders within its membership.

In order to achieve those objectives, we wish to engage in a constructive dialogue on the following proposal:

Ensure that all committees, fora and formats (such as taskforces) include representatives of authors and publishers’ associations by default. These representatives should be involved in agenda setting, development of positions, as regular speakers and in shaping public representation.

We are looking forward to a constructive conversation with IFRRO’s leadership and members”.

AHE thanked NPF and informed the Assembly that the statement had been distributed in print to all members. Subsequently, she gave the floor to *TA*.

5. Appointment of new Nominating Committee chair

TA announced that Christian Laforce, CEO of Copibec, has been nominated for this role following Sandra Csillag’s departure. *TA* asked for voting on the resolution to approve the appointment of Christian Laforce, Copibec, as the new Chair of the Nominating Committee. She then announced that the motion had been carried, following confirmation by Assembly Voting (406 votes in favour, 0 against, and 0 vote in abstention).

Subsequently, *TA* announced that the IFRRO Board had received a motion from Copibec and Access Copyright for GA to endorse a [resolution](#) (distributed to the GA) on Canada’s Copyright Act. *AHE* informed the GA that the Board had already approved the statement during its meeting the previous day. The General Assembly was asked to endorse the statement, and it was unanimously approved.

TA paused the meeting calling the audience to have a short coffee break.

Following the coffee break, *Anne Bergman, FEP* requested that IFRRO commit to opening a structured dialogue with authors' and publishers' associations.

TA responded that it is up to the Board to discuss this matter further, and reassured the GA that the statement would be included in the minutes.

6. FINANCIAL MATTERS

6.1 Acknowledgement of Auditor's report & Approval of Audited Accounts 2023-24

Anders Kristian Rasch (AKR) began by expressing pleasure at seeing a fully operational and efficient Secretariat and Board. He proceeded to provide an overview of IFRRO's financial situation, which included a membership fee proposal and an amendment to the Internal Rules.

The first financial item was the Auditor's report by Mr. Ronse on the audited accounts for the fiscal year 2023-2024. The audited accounts are available in IFRRO's annual report. AKR highlighted key figures from the report and noted that a vote to approve the audited accounts would follow. AKR compared overall income and expenses against the budget for the fiscal year 2023-2024. It was noted that actual income slightly exceeded the budget due to higher-than-anticipated membership fees, while actual expenses also exceeded the budget.

Subsequently, he provided an overview of financial trends over the past four fiscal years. AKR pointed out that income and expenses were nearly balanced in the first two years. However, in the fiscal year 2022-2023, there was a deficit of approximately €300,000, whereas, in the most recent fiscal year, there was a surplus of €120,000.

AKR also detailed the income components for the fiscal year 2023-2024. Total income for the year was nearly €1.4 million, with 89% coming from membership fees (from full RROs, associate RROs, provisional RROs, and creators & publishers), 7% from participation fees for meetings and events, 4% from other services and projects, and a small amount from bank interest. A comparison slide showed the income trends over the last four fiscal years. AKR emphasised that membership fees continue to be the primary source of income, covering operational expenses, and that income from participation fees for meetings helps offset event costs. A slide showing expense trends over the last four fiscal years indicated that the most recent fiscal year had lower expenses than the previous year but higher costs than the first two years. The first two years were impacted by the COVID-19 pandemic, which reduced event and travel expenses. In the most recent two years, external service costs, particularly for legal services and personnel changes in the Secretariat, had increased.

AKR explained once again that no allocation had been made to the Development Fund in the 2023-2024 fiscal year. However, funds had been allocated to the Development Fund in the previous three fiscal years. Finally, AKR provided details on transactions within the Development Fund over the past three fiscal years. In fiscal year 2023-2024, €180,000 was paid to various development projects. While a total of €500,000 had been allocated to projects, these funds had not yet been disbursed, leaving €1 million available for future project funding.

AKR announced the motion "*To approve the Audited Accounts 2023-2024*" carried, following confirmation by Assembly Voting (389 votes in favour, 0 against, and 17 votes in abstention).

6.2 Approval of Budget 2023-2024

AKR presented the draft budget for the fiscal year 2024-2025, guiding members through some of the main figures.

With regard to the surplus, deficit trends including budget 2024-2025, he showed that overall surplus or deficit trends from the last four fiscal years plus the budget for this fiscal year. On an overall basis the budget for the fiscal year 2024-2025 comprises of an income of €1,4 mil. Euros as well as expenses of €1,4 mil. Euros. The budget result contains a smaller deficit of €3.500, which is budgeted to be taken from the operational reserve.

Regarding income trends, including budget 24-25, he compared the income of the last three fiscal years plus this fiscal year's budget.

Regarding expense trends, he showed a comparison of the expenses of the last three fiscal years plus the budget for the fiscal year 2024-2025. The budget for Personnel costs is increased to include salary raises and salaries to a fully functioning Secretariat.

In the budget, there is also a transfer to the Development Fund of €64.500.

AKR announced the motion *"To approve the Draft budget 2024-2025"* carried, following confirmation by Assembly Voting (386 votes in favour, 1 against, and 19 votes in abstention).

6.3 Granting of discharge from liability to the Directors and Substitute Directors for the performance of their mandates during the financial year 2023-24

AKR announced the motion *"To grant discharge from liability to the Directors and Substitute Directors for the performance of their mandates during the financial year 2023/2024"* carried, following confirmation by Assembly Voting (386 votes in favour, 1 against, and 19 votes in abstention).

6.4 Granting of discharge from liability to the Auditor for the performance of his mandate during the financial year 2023-24

AKR announced the motion *"To grant discharge from liability to the Directors and Substitute Directors for the performance of their mandates during the financial year 2023/2024"* carried, following confirmation by Assembly Voting (351 votes in favour, 0 against, and 44 votes in abstention).

6.5 Membership fee proposal and Amendment of the Internal Rules

AKR noted that the increase of fee proposal is very important for ensuring the financial stability of IFRRO so that we can continue to meet the evolving needs of our members. As he recalled, in October 2023, this General Assembly approved an increase in IFRRO membership fees, marking the first adjustment since 2014. This increase raised the lowest tier fee from €845 to €1,000 and applied a 3% increase to all other fees; this increase has already started being applied from the invoicing cycle of June/July 2024. However, it was implemented at a level significantly below the Cost-of-Living Index in Belgium.

AKR underlined that the Board had recognised that relying on occasional fee adjustments is not a sustainable strategy in the long run. Therefore, to help members better plan and adapt, there has been a proposal for a mechanism for a modest, annual increase in membership fees, which would take effect from the invoicing cycle of June/July 2026. This increase would be based on inflation but limited at 2% annually. In case there is a proposal for a fee rise for an amount over 2%, this will require a vote of the IFRRO GA.

As he explained, starting from 2026, there has been the proposal that membership fees be adjusted annually based on inflation with a limit of 2%. Any increase exceeding this 2% would require the approval of the General Assembly and a formal amendment to the Internal Rules. To this end, and to ensure transparency/clarity, a new article 11.3 would be added to the Internal Rules which will affirm this annual increase.

He further mentioned that the Board had approved the merging of IFRRO's Enforcement Fund with the Development Fund. For this reason, the references to the Enforcement Fund in the Internal Rules need to be removed.

Responding to a question from Heikki Jokinen, KOPIOSTO, AKR clarified that the inflation concerns Belgium while on the clarification which year the inflation rate concerns, AKR explained that it refers to calendar year 2026. Jean-Paul Langhoor-Beitia, Reprobel raised a question regarding the current top RRO membership fee of 24 million and whether there were any plans to modify this in the coming years.

Samantha Holman (SH) clarified that the Board Membership subcommittee is currently assessing and reviewing the membership fee structure. She explained that the subcommittee was engaged in detailed modelling work to assess whether tiered fees or alternative structures could be introduced. The subcommittee's next meeting was scheduled for December, and members were encouraged to submit any concerns or proposals for consideration. SH emphasised the importance of gathering input from all members to ensure a well-rounded approach.

James Silverberg, ASCRL raised a question about self-subsidizing programs and retaining investments, suggesting that if funds were set aside annually, the organisation could potentially run off its investments, reducing reliance on membership fee increases. TA acknowledged this concern and explained that the organisation had been reevaluating its treasury functions since the arrival of AHE. This process involved seeking advice from CFOs and improving the treasury position to better manage funds. However, she stressed that investments were being handled conservatively, ensuring that funds were not being placed in risky markets, but instead being used to offset fee increases and support programs.

Subsequently, AKR asked members to vote on the Resolution "*To approve the adoption of amendments to IFRRO's Internal Rules*" to approve the proposed changes. He said that this item also required a higher majority of two thirds of the votes cast to be adopted. Upon closing the vote, he declared the motion was carried, following confirmation by Assembly Voting (372 votes in favour, 2 against, and 66 votes in abstention).

2025 IWC PREVIEW AND CLOSING OF GENERAL ASSEMBLY

TA invited Christian Laforce, CEO of Copibec, to the podium. She then announced that a special session would follow the General Assembly, and a cocktail reception would be held at the Quebec Museum of Fine Arts. TA expressed her gratitude to Christian for his continued contributions and presented him with a gift. She then called upon Veraliah Bueno to display a video.

TA invited Andrew Fong, CLASS, to the podium, expressing her enthusiasm for the upcoming event. Andrew thanked everyone and conveyed his excitement to welcome attendees to Singapore for the next IWC meeting.

The meeting closed at 17:23, with TA announcing a special session dedicated to IFRRO's 40th anniversary.



IFRRO World Congress 2024
30 September - 3 October
Quebec, Canada

	ORGANISATION	FIRST NAME	NAME	<u>REGISTERED</u>
	A. RRO Members			
1	ABDR	Dalton	Morato	1
2	Access Copyright	Kate	Edwards	2
		Silvia	Grunberg	3
		Joan	Lewis-Milne	4
3	BBDA	Hamed dit Patindeba Patric	Lega	5
4	BONUS COPYRIGHT ACCESS	Kiljan	Ardal	6
		Peder	Lingdén	7
		Christer	Nylander	8
		Nina	Wadensjö	9
		Mathias	Willdal	10
5	CADRA	Ana María	Cabanellas	11
		Magdalena	Iraizoz	12
6	CCC	Tracey	Armstrong	13
		Victoriano	Colodrón	14
		Michael	Healy	15
		Catherine	Zaller Rowland	16
7	CDR	Nathalia	Gómez	17
8	CEDRO	Javier	Díaz De Olarte	18
9	CFC	Sandra	Chastanet	19
10	CLA	James	Bennett	20
		Mat	Pfleger	21



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	ORGANISATION	FIRST NAME	NAME	<u>REGISTERED</u>
11	CLASS	Andrew	Fong	22
12	CLNZ	Sam	Irvine	23
13	COPIBEC	Maryse	Beaulieu	24
		Patrick	Bourbeau	25
		Simon	de Jocas	26
		Marie-Julie	Desrochers	27
		Christian	Laforce	28
		Lise	Létourneau	29
		Josée	Marcotte	30
		Arezki	Raab	31
14	COPYDAN WRITING	Kris	Kjær Nielsen	32
		Martin	Kyst	33
		Susanne	Munk Knudsen	34
		Anders Kristian	Rasch	35
15	COPYRIGHT AGENCY	Josephine	Johnston	36
16	Fjölís	Gudbjorg	Benjaminsdottir	37
17	HKRRLS	Sharon	Wong	38
18	ICLA	Marina	Fleeton	39
		Samantha	Holman	40
		Jorid	Lindberg	41
19	JAC	Toshimichi	Ishijima	42
		Sei	Matsueda	43



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	ORGANISATION	FIRST NAME	NAME	<u>REGISTERED</u>
20	JAMCOPY	Dianne	Daley-McClure	44
		Karene	Miller	45
21	JCOPY	Yuichiro Rick	Arita	46
		Yasunori	Fukuyama	47
22	JRRC	Takeshi	Ikkanda	48
		Ryo	Inafuku	49
23	Kopinor	Jens	Barland	50
		Hege	Dössland	51
		Hege Munch	Gundersen	52
		Arne	Magnus	53
		Silje	Tretvoll	54
24	KOPIOSTO	Matias	Anttonen	55
		Ismo	Huhtanen	56
		Heikki	Jokinen	57
		Valtteri	Niiranen	58
		Kirsi	Salmela	59
25	LUXORR	Ben	Hirtz	60
		Gérard	Scheiwen	61
26	OSDEL	Antonios	Karatzas	62
		George Andrew	Zannos	63
27	REPROBEL	Rebecca	Bouvier	64
		Jean-Paul	Langhoor-Beitia	65
		Kurt	Van Damme	66
28	SAZOR	Luka	Novak	67



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	ORGANISATION	FIRST NAME	NAME	<u>REGISTERED</u>
		Rudi	Zaman	68
29	SOFIA	Florence-Marie	Piriou	69
		Arnaud	Robert	70
30	VG WORT	Christian	Beyer	71
		Robert	Staats	72
	B. Creator RRO, Publisher RRO or Associate RRO Members			
31	ADAGP	Marie-Anne	Ferry-Fall	73
32	ARS	Janet	Hicks	74
33	ASCRL	Mats	Lindberg	75
		Erin	Ramirez McClellan	76
		James	Silverberg	77
34	BILDRECHT	Wolfgang	Mattiasch	78
35	Bildupphovsrätt i Sverige	Fredrik	Lomäng	79
36	COPYRIGHT POLSKA	Jedrzej	Maciejewski	80
37	DACS	Christian	Zimmermann	81
38	DPCMO	Karen	Rønne	82
39	KOPIPOL	Agnieszka	Kowalska-Lasek	83
		Anna-Maria	Niżankowska-Horodecka	84
		Anna	Zaród	85



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	ORGANISATION	FIRST NAME	NAME	<u>REGISTERED</u>
40	LIBRIUS	Kris	Van de Kerckhove	86
41	NLA	Jessie	Fung	87
		Anna	Montgomery	88
42	PICSEL	Paul	Seheult	89
43	Pictoright	Arlette	Bekink	90
		Vincent	van den Eijnde	91
44	SEMU	Marc	Hofkens	92
		Karel	Goutsmit	93
45	SOFAM	Marie	Gybels	94
46	Stichting Leenrecht	Arjen	Polman	95
47	VISDA	Bo	Tieldal	96
	C. Provisional RRO Members			
48	KazAK	Ainura	Yessendikova	97
		Lale	Lindberg	98
		Anuar	Yersultan	99
49	COSOTA	Naomi	Mungure	100
50	ERRA	Majd	AlShehhi	101
		Dr. Mohamed	Alkamali	102
	D. Creator or Publishers Association Members			



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	ORGANISATION	FIRST NAME	NAME	<u>REGISTERED</u>
51	AAP	Lui	Simpson	103
52	ACA	Dorien	Kelly Davis	104
		Michael	Sullivan	105
53	ALCS	Luke	Alcott	106
54	Authors Guild	Kevin	Amer	107
		Mary	Rasenberger	108
55	EFJ	Mogens	Bjerregård	109
56	EWC	Nicole	Pfister Fetz	110
57	FEP	Anne	Bergman-Tahon	111
		Jessica	Sänger	112
58	IAF	Serena	Barone	113
		Athanasios	Venitsanopoulos	114
59	IFJ	Edward	Hasbrouck	115
60	IPA	Flavia	Alves Bravin	116
		José	Borghino	117
61	NWU	Rose	Eveleth	118
62	PLS	Will	Crook	119
		Rosie	Glazebrook	120
		Tom	West	121
63	STM	Mark	Majurey	122



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	ORGANISATION	FIRST NAME	NAME	<u>REGISTERED</u>
		Caroline	Sutton	123
	E. Guests and invited speakers			
	ARIPO	Ben	Mulenga	124
	Canadian Heritage, Government of Canada	Terence	Stechysin	125
	CARCC	Marcia	Lea	126
	GPAI & OECD AI Expert	Prof. Lee	Tiedrich	127
	News/Media Alliance	Regan	Smith	128
	O Stokkmo Consultancy	Olav	Stokkmo	129
	OAPI	Denis Loukou	Bohoussou	130
		Magui Angèle	Nnoko	131
	Olsson & Koskinen Consulting Ltd.	Tarja	Koskinen-Olsson	132
	Osgoode Hall Law School	Pina	D'Agostino	133
	PLR Canada & PLR Commission	Peter	Schneider	134
	Quebec City	Catherine	Vallières-Roland	135
	Université de Montréal	Prof. Ysolde	Gendreau	136
	WIPO	Benoît	Müller	137
		Michele	Woods	138



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	ORGANISATION	FIRST NAME	NAME	<u>REGISTERED</u>
	F. Staff			
	IFRRO	Anthi	Akritidou	139
		Antonios	Baris	140
		Veraliah	Bueno	141
		Anita	Huss-Ekerhult	142
		Sarah	Tran	143
	CCC (IFRRO)	Joanna	Murphy Scott	144
		Katherine	Rose	145
	Copibec (Host)	Maryse	Beaulieu	146
		Nicolas	Boudreault	147
		Arezki	Raab	148
		Camille	Tougas	149

IFRRO Board Elections 2025

Procedures for Elections of the IFRRO Board (2025 Elections)

The following IFRRO Board election procedures are based on the current IFRRO Statutes and Internal Rules, adopted in 2024, decisions of the IFRRO Board and administrative routines of the Secretariat. IFRRO Board elections are held every three years, except for casual vacancies. The IFRRO Nominating Committee manages the nomination and election process, and wherever practicable and appropriate, their tasks are supported and discharged by the IFRRO Secretariat.

Part A: Administrative Procedures Prior to the Board Elections at the General Assembly

(Part A as adopted by the Board on 22 October 2012 and updated to reflect the provisions of the 2022 Statutes and 2024 Internal Rules and that voting at the 2025 General Assembly will be managed electronically.

1. Information on Eligibility and Indication of Consent to Re-election

(Usually in January/February, in an election year)

The Nominating Committee shall provide the Board members, preferably at the Board meeting which normally takes place in January/February in an election year, with information on their eligibility, including a schedule of the terms served by current Board members (see schedule attached and also on the IFRRO website: <https://ifrrro.org/page/Board-elections/>). Concurrently, the Nominating Committee shall request current eligible Board members to indicate whether they intend to seek re-election to their current or any other Board positions.

2. Invitation to Nominate Candidates

(Usually in late April, in an election year)

Together with preliminary information on the General Assembly, the Nominating Committee, through the Secretariat, shall send out **invitations** to the IFRRO membership to nominate candidates for Board positions. This will be done no later than four months before the General Assembly, normally in late April in an election year. The invitation shall remind members that a **candidate must consent to his/her nomination** for any Board position, and the information sent to members will include a notification as to whether the respective current Board members consent to nomination for re-election to their current or any other Board positions.

3. Recording of Nominations

(Usually by late August, in an election year)

Nominations must be lodged with the Secretariat no later than two months before the General Assembly, usually by the end of August in an election year. Nominees who have not provided the Secretariat with a written consent shall not be presented as candidates at the General Assembly.

4. Request for Bio Notes and Intent to Cascade

(Usually in early September, in an election year)

All nominees shall be asked to provide, as soon as possible after the closing date for nominations (normally, in an election year, in early September), a brief biographical summary and statement of their motivation to stand for office, not exceeding 400 words. The biographical summaries should include the nominees' contact details (e-mail address and business hours telephone number) to enable any IFRRO member to seek additional information from the nominee directly. Nominees will also advise whether they would be willing to cascade to other Board positions should they not be elected to the position for which they had been nominated. The Secretariat shall inform the Nominating Committee of nominations and potential cascades.

5. Elections on the General Assembly Agenda

(Usually in early September, in an election year)

The Board approves the agenda for the General Assembly at its meeting, which normally takes place in May/June. When compiling the General Assembly agenda in an election year and circulating it to the membership, normally 2 months before the AGM, the Board will consult with the Nominating Committee on matters related to elections to ensure that sufficient time is provided for clarification of the election procedures, the presentation of the candidates, the approval of the scrutineers and the announcement of the newly elected Board members.

6. Notification of Candidates to the Membership

(Usually in September, in an election year)

The Chair of the Nominating Committee shall inform members, in advance of the General Assembly and, in an election year, usually by mid-September at the latest, of the vacant positions, the names of the persons who have accepted nomination and the Board position(s) for which they had accepted nomination.

7. Information on Eligibility and Terms Served

(Usually in September, in an election year)

Usually in September in an election year, the Secretariat shall, on behalf of the Nominating Committee, provide to the membership an updated schedule with information on the eligibility and the terms served by the persons currently on the Board (see schedule attached).

8. Creation of List of Representatives to Vote on behalf of the Organisation

(Usually in September, in an election year)

The Secretariat shall, on behalf of the Nominating Committee, ask the membership for the names of one representative per member organisation who will lodge the votes on behalf of the member. These representatives will be allocated a unique password to access the electronic voting system.

9. Proxy Forms

Voting may be by written proxy. The applicable rules are set out in 9.3 and 9.4 of IFRRO's Articles of Association. Proxy forms will be made available on the IFRRO website. A proxy form must be signed by, or on behalf of, the member and received by the Secretariat before the deadline (which will be notified to members when the proxy forms are made available). Facsimile signatures sent by e-mail, handwritten signed proxies, or proxies sent as an e-mail are acceptable, as long as these include the information contained in the proxy forms.

10. Preparation of Voting Form in the Online Platform

(Usually by the end of September, in an election year)

The Nominating Committee shall approve the voting form in the online platform at the latest one month prior to the General Assembly, usually no later than by the end of September in an election year.

11. General Assembly Reference Material

(Usually in September, in an election year)

As part of the reference material that the delegates receive ahead of the General Assembly in an election year, the Secretariat shall, on behalf of the Nominating Committee, provide the membership with a list of the persons nominated to the respective Board positions and the short bio notes and motivational comments received from each candidate. The membership shall also be informed of the various possibilities for cascading.

12. Board Briefing

At the Board meeting held at the start of the General Assembly week, the Chair of the Nominating Committee (or another member of the Nominating Committee if the Chair is unavailable) shall brief the Board on the procedure for that year's elections.

13. Collection of Proxies

(Ahead of the General Assembly)

Completed and signed proxies shall be collated by the Secretariat and advised to the Nominating Committee, IFRRO President and Head of the IFRRO Secretariat before the start of the General Assembly.

Part B: Procedures at the General Assembly

(Part B as approved by the General Meeting on 25 October 2012 and updated to reflect the provisions of the 2022 Statutes and 2024 Internal Rules.)

14. Speaking Slot at the General Assembly for Candidates

(At the General Assembly)

The candidate for President shall be given an opportunity to speak to his/her candidacy at the General Assembly. All other nominees shall be given an opportunity to introduce themselves at the General Assembly for up to two minutes.

15. Notification of Proxies

(At the General Assembly)

The Chair of the Nominating Committee shall advise the General Assembly of the number of proxies received, the members who hold the proxies, and the appointing members.

16. Separate Elections for each Office, Declaration where number of Nominations does not exceed number of Positions

(At the General Assembly)

The elections for each office shall take place separately, unless there are no possible cascades. The elections for the First and Second Vice-President shall be treated as elections to different offices. Nominations lodged less than two months before the General Assembly, including nominations from the floor at the General Assembly, will only be accepted in exceptional cases, and subject to the General Assembly's approval. Where the number of nominations received does not exceed the number of positions, the Chair of the Nominating Committee shall declare the nominee/s elected.

17. Announcement of Elected Officers, but no Disclosure of Vote Count

(At the General Assembly)

The elected members of the Board shall be announced at the General Assembly by a representative of the Nominating Committee. The number of votes for each candidate shall not be disclosed at any time during or after the election.

18. Resolution on Delegation of Power to Undertake Administrative Arrangements

(At the General Assembly)

The General Assembly attendees may be asked to approve a temporary resolution or a permanent resolution to be withdrawn at any time, delegating the power to undertake all administrative arrangements necessary vis-à-vis the Belgian authorities in relation to the

elections to the Head of the IFRRO Secretariat.

19. Storage of Ballots

(At the General Assembly, after counting of the Ballots)

After the counting of the votes, a record of the votes cast shall be stored electronically in an access-restricted file by the Secretariat for a period of three years.

Part C: Practical Procedures after the Board Elections at the General Assembly

(Part C as adopted by the Board on 22 October 2012 and updated to reflect the provisions of the 2022 Statutes and 2024 Internal Rules.)

20. Publication in the Belgian “Moniteur”

(As soon as possible after the General Assembly)

The Secretariat shall, as soon as possible after the elections, publish information about the new Board members in the “*Moniteur Belge*”, using a special form. Additionally, IFRRO’s file in the Crossroads Bank for Enterprises and the UBO register will be updated.

The information required from the Board members and to be submitted is the following: first name and surname, place of residence, date of birth, nationality, profession and business address. The form, together with an accompanying letter signed by the Head of the IFRRO Secretariat is to be sent by registered mail to the Belgian authorities. The required fee must be paid in advance.

After receipt of confirmation from the Belgian authorities, the new Board members will be published in the online version of the “*Moniteur Belge*”, usually after about 1-3 weeks.

21. Information to be provided to Banks

(As soon as possible after the General Assembly)

The Secretariat reports the new members of the Presidency to the Belgian bank(s). This requires submission of a copy of the excerpt from the “*Moniteur Belge*”, together with a letter signed by the Head of the IFRRO Secretariat.

22. Amendment of IFRRO website, IFRRO Directory, Distribution Lists and IFRRO Letterhead

(As soon as possible after the General Assembly)

The Secretariat shall amend the IFRRO website, the IFRRO Directory, the distribution lists and the IFRRO letterhead accordingly.

- END of Document -

OVERVIEW OF CANDIDATES FOR IFRRO BOARD ELECTIONS 2025 AS NOMINATED BY IFRRO MEMBERS

The nominations for the different positions on the IFRRO Board are as follows:

President	
Samantha Holman (ICLA)	
First Vice-President	
Sandra Chastanet (CFC)	
Valtteri Niiranen (KOPIOSTO)	
Second Vice-President	
Sandra Chastanet (CFC)	
Valtteri Niiranen (KOPIOSTO)	
Director / RRO Members ¹ (Three positions)	Director / Creator and Publisher Association Members (Two positions)
Javier Díaz de Olarte (CEDRO)	Representing creators: Mogens Blicher Bjerregard (EFJ)
Andrew Fong (CLASS)	
Marie Gybels (SOFAM)	Representing publishers: Mark Majurey (STM)
Michael Healy (CCC)	
Jean-Paul Langhoor-Beitia (REPROBEL)	
Lazarus Serobe (DALRO)	
Ruth Simujayangombe (ZARRSO)	
George Andrew Zannos (OSDEL)	
Substitute Director / RRO Members ² (Two positions)	Substitute Director / Creator and Publisher Association Members (Two positions)
Javier Díaz de Olarte (CEDRO)	Representing creators: Anke Schierholz (EVA)

¹ Can include one associate RRO member

² Can include one associate RRO member if one has not already been elected as an RRO Member Director

Andrew Fong (CLASS)	
Marie Gybels (SOFAM)	
Michael Healy (CCC)	
Jean-Paul Langhoor-Beitia (REPROBEL)	
Karene Miller (JAMCOPY)	
Lazarus Serobe (DALRO)	Representing publishers: Ana del Arco (IPA)
Ruth Simujayangombe (ZARRSO)	
George Andrew Zannos (OSDEL)	

1. Ana del Arco Blanco

Ana is the Director of Publications at Editorial Comares, one of Spain's most prestigious academic publishers. She has experience in the publishing association sector, having served as President of the Association of Publishers of Andalusia from 2022 to 2024. Ana holds a Law degree from the University of Granada and a Master's degree in Intellectual Property Law from the Comillas University. She is a lecturer in courses and official Master's programs and co-author of several publications that analyze the legal aspects of the technological challenges faced by cultural industries. Ana specializes in Intellectual Property and advising Creative Industries. Her professional career spans over 15 years in both international and national law firms, including Hogan Lovells LLP. Currently is an of counsel lawyer at Legal Army law firm in Madrid.



Motivation Statement:

I am writing to express my interest in serving as the IPA representative on the IFRRO Board. With over 15 years of experience as an academic publishing director, I bring a deep understanding of the sector and a strong commitment to copyright protection and collective rights management.

As President of the Andalusian Publishers Association—representing 70 member publishers within the Federation of Publishers' Guilds of Spain—I have led initiatives that strengthened the publishing ecosystem. I worked closely with collective management organizations, such as CEDRO (Spanish Reproduction Rights Centre). These experiences have honed my ability to combine strategic vision with practical action—qualities I would bring to IFRRO's Board. I am deeply aligned with IFRRO's mission to ensure that authors and publishers' rights are respected through lawful and remunerated use of text and image-based works. The values of trust, diversity, and commitment resonate strongly with me, as do tolerance and respect, which guide all my professional collaborations.

Beyond my leadership roles, I have engaged in academic research focused on the legal transformation and digitization of publishing houses. This work gives me a strong foundation to contribute meaningfully to IFRRO's discussions on pressing issues such as the interpretation of text and data mining exceptions, open science legislation, accessibility regulations, and the growing challenge of the use of protected content in artificial intelligence training.

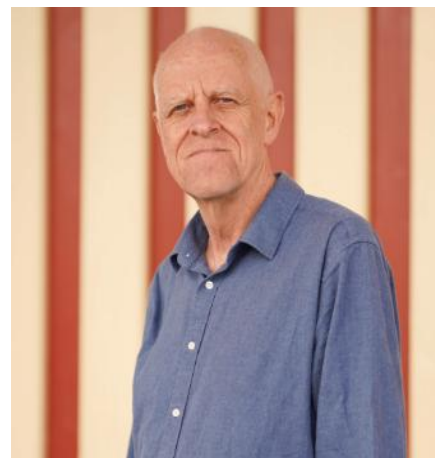
My candidacy is driven by a commitment to represent, promote and protect the interest of publishers, as well as by a genuine desire to share expertise while learning from the members of the IFRRO's Board, while advancing IFRRO's mission, and strengthening our collective voice in defending copyright worldwide.

Thank you for considering my candidacy. It would be an honor to contribute to IFRRO's essential work and represent IPA with dedication and integrity.

Contact details: anaarco@comares.com, +34692100250

2. Mogens Blicher Bjerregård

Mogens Blicher Bjerregård is a 68-year-old journalist. He is currently a substitute member of the IFRRO Board and a substitute member of “Tekst & Node” (the RRO in Denmark). Mogens has been the former president of the Danish Union of Journalists (1999-2015) and of the European Federation of Journalists (2013-2022). He has been the chair of the European Centre for Press and Media Freedom since 2023 and he represents Denmark on meetings in the CI-sector of UNESCO. He works as a freelance international advisor in the topics of collective bargaining, authors rights, media support and for both press freedom and academic freedom.



Motivation Statement

As an authors' representative in close cooperation with all authors' organizations for writers, translators, journalists, visual authors, I will take upon me the responsibility to ensure that the voices of authors will have a clear, proactive, cooperative, constructive and responsible voice on the IFRRO board. I am fully aware that IFRRO is an organization for collective management organizations for reproduction rights of writings and images. Thus, IFRRO needs both the representatives directly of the CMOs/RROs and of the creative sector itself because we are those creating the works and are therefore the rightful fundament of CMOs/RROs. It is also important to recognize that we are defending both authors' rights and copyright and have mutual respect for both!

After three years as substitute on the IFRRO Board, I am honored to be nominated again this time to run for a director position. During the coming term we would need to continue finding solutions on how authors can authorize use for AI – if they want to – and based on transparency be appropriately and proportionately remunerated for works used for AI-training. Also understanding that we cannot make a “one size fits all”-solution but must develop a variety of tools bearing in mind that we are not only dealing with economical rights but also moral rights.

Regarding the ongoing debate about the development of the work of the IFRRO Board, I will do my utmost to improve our internal communication and networking to respect the demands of all parties on board. Despite a tight budget another topic for the future would be to continue our efforts to strengthen the position of the creative sector through capacity building of CMO's where needed and of authors' to understand their rights and how to manage them. We must not forget our strength and duty when it comes to solidarity work during our development fund.

Contact details: mbb@europeanjournalists.org, +4527258030

3. Sandra Chastanet

Sandra CHASTANET is the Rightsholders & International Director of CFC, the French RRO representing both authors and publishers in the book and press sector. Lawyer by training, Sandra holds a Master in EC law from Kingston University, UK, and a master in public law from Aix-Marseille University, France. She started her career in the publishing industry, working with Bloomsbury Publishing Ltd and Plon, a French book publisher. Sandra has been actively involved in the IFRRO's work since 2003, participating in number of projects and chairing the Newspapers & Periodicals working group since 2011. She has been elected at the IFRRO Board as Director in 2016 and renewed in 2019 and 2022. She is also a Board member of PDLN.



Motivation statement:

I would like to express my willingness to serve as Vice President in the next IFRRO Board to help the organisation growing stronger and the whole creative community facing the challenges ahead of us. My vision of the role is the following:

1. **Support the organization to grow and address its members concerns:** The sustainability of IFRRO is a primary concern. The Board and especially the Vice presidency has a responsibility to guaranty a blooming and resilient organization. The Board and Vice presidency represent the whole IFRRO constituency and shall ensure the organization is relevant and answers the members' expectations.
2. **Advocacy for copyright:** The creative industry is facing a new disruption with AI and the legislative context will be crucial to enable rights holders to exercise their rights. IFRRO will be a key player in the debate for copyright in future new copyright AI related legislations at international and European level and supporting local CMOs with national legislation all over the world. Collective management can play a central role in the protection of works and future licensing and remuneration models, which IFRRO can help build for its members. I have been involved in this topic through my roles and intend to provide my expertise and support IFRRO in this mission.
3. **Members development:** Assisting members is another core mission of IFRRO and is beneficial to the whole community as copyright protection shall be at the highest level in all parts of the world.
4. **Share business models and tools:** Finally, the most concrete yet fundamental role for members is to develop effective licensing models and remuneration schemes as well as tools for RROs: Sharing practical information among members on RROs businesses (licensing education, business licence, private copies, PLR, IA licensing with concrete solution to be adopted by members...); Organizing task force to join forces to explore solutions; Providing information on tools, identifiers; IFRRO shall help RROs in identifying and adopting new technologies in their business (for example how to integrate IA in RROs operations...)

Contact details: s.chastanet@cfcopies.com, +33660255528

4. Javier Díaz de Olarte

A lawyer since 1995, Javier CEDRO in 2006, and since 2010 he is Director of its Legal Department. Javier has been the former President of the Press Database and Licensing Network (PDLN) until 2025, Substitute Director of IFRRO Board from 2019 to 2022 and Director since that year. He has also been Vice President of the European group. Javier daily manages legal proceedings which aim at achieving a fair legal framework, both for authors and publishers, and to develop an effective enforcement of the law. Javier has participated in different publications on issues related to authors and publishers' intellectual property rights and their collective management. He also regularly takes part as a guest speaker in different courses and seminars on these same matters. He is an active member of different professional organizations including ALADDA, the Spanish section of ALAI.



Motivation Statement

An experienced lawyer of 25+ years, I have actively worked on key amendments to Spanish IP Law, always seeking to improve the protection of IP rights in Spain. I worked to reset a private copy levy system in Spain in line with European regulation. I have also worked closely with Spain's publishing sector to lead a campaign against digital piracy. I would also highlight the recent inclusion in Spanish law of newspapers, information magazines and sheet music right holders as creditors of compensation from private copying. In facing these challenges, I have worked extensively with different stakeholders such as writer/ translator representatives, as well as books/ periodicals publishers' associations. My daily tasks include negotiations with a broad range of entities, including the peak body for Spanish universities, as well as major tech firms; I also engage with politicians, technicians within the Spanish Government, and journalists. Furthermore, for many years now I have collaborated with representatives of AV/ music sectors, enabling me to get a broader vision of IP and collective management affairs. In these last years, I have prioritized working closely with Latin American RROs to build a regional legal framework that will preserve the authors and publishers' rights. Besides, as diversity is one of IFRRO's core values, in my case I am a member of two linguistic communities with very different characteristics, and problems. On the one hand, I am a member of the huge Spanish-speaking community, but I also speak one of the oldest and smallest languages in Europe, Basque. All this allows me to understand the common and different problems faced by authors and publishers from different communities and regions.

We are in changing and crucial times. I strongly believe that the current copyright regulations in Europe – as well as those arising in territories around the world – still offer a vast range opportunities and challenges for authors, publishers, and the collective management of their intellectual property rights, but we have to go on working hard, paying attention to ensuring that those being developed, both at European level and in the different Member States, reinforce the protection for authors and publishers in these times of technological revolution. The new Board must develop its best efforts to achieve an even more transparent and participatory IFRRO, who pays close attention not only to the evolution of trends affecting our sector, but also to the daily needs and concerns of its members. If elected to the IFRRO Board, I hope to bring my extensive experience to advocate effectively on behalf of rightsholders globally, and to make a lasting contribution to the IFRRO community in current times in which intellectual property rights in general, and not only those of an economic nature, face threats hitherto unknown.

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5. Andrew Fong

Andrew is currently CEO of the Copyright Licensing & Administration Society of Singapore (CLASS). Since he joined CLASS in 2021, Andrew has been heavily involved in the forefront of both local and international RRO activities. He led various stakeholder engagements on policy discussions, rights management and licensing activities and more recently, issues relating to Artificial Intelligence (AI). Whenever possible, Andrew participates in forums and discussion panels advocating and sharing best practices.



Andrew has been chair of the IFRRO APAC committee since 2023 and has also been appointed as chair of the newly formed IFRRO Licensing Forum commencing October 2025. A seasoned executive, Andrew held various senior executive positions in several multi-national corporations. Just before joining CLASS, Andrew was General Manager at Oxford University Press, leading the company's business development efforts in Southeast Asia, the Middle East and North Africa. Prior to that, Andrew held positions as Head, International Markets with Marshall Cavendish Education and as Managing Director of Pearson Singapore & Malaysia.

Andrew brings extensive experience in strategic decision-making, business process engineering, quality assurance and change management. Deeply involved in education and publishing for over 20 years, Andrew hopes to see measurable progress in people's lives through quality content in education and is committed to continuing to Champion Respect for Copyright.

Motivation statement

I feel very humbled and at the same time privileged to put myself forward as a potential candidate to be re-elected as a member of the IFRRO Board. A seasoned publishing executive for over 20 years, my strength is the ability to network and connect with stakeholders of varying levels. Through experiences interacting and working with diverse cultures, organisations and its members, I have come to appreciate the many challenges the APAC region and many other similar developing RROs worldwide are facing.

The APAC Committee (APC) is a vital part of IFRRO and plays a critical role, especially at this time of great change. As IFRRO continues to grow, I hope that its Board will continue to reflect the diversity and inclusiveness of its members. I believe that the community can benefit from my unusually varied background experiences. If I am re-elected to the IFRRO Board, I will continue to contribute positively with my market insights into a key growth region. I will continue to act as a bridge and facilitate strategic access to the APAC community, enhance discussions and decision-making through diverse perspectives and to improve IFRRO's understanding and engagement with the region. This inclusion fosters cultural intelligence and strengthens IFRRO's global strategy.

I am used to working as a member of a team, in diverse, often demanding environments, in different languages, and I can easily adapt to a variety of tasks. I will invest the necessary time and effort to fulfil my duties on the Board. I will be honoured to be able to continue representing APC on the Board and contribute to the continued success of IFRRO.

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6. Marie Gybels

Marie Gybels studied law at the Catholic University of Louvain (Belgium). She has been active in the field of copyright law since 1990. She started her career as a lawyer at the Brussels Bar and collaborated with the esteemed IP lawyer Alain Berenboom, copyright law professor at the University of Brussels and a novelist. She later moved to Chile, where she headed the international relations department of the Chilean copyright society (SCD). Upon her return to Belgium, she became the Brussels representative for AEPO, a European organization that unites collective management societies for performing artists, advocating for their interests primarily with the European Union and WIPO. Since 2005, she is the managing director of SOFAM (associate RRO member of IFRRO), a Belgian collective management organization focused on visual arts. Marie Gybels also serves on the boards of EVA and OLA, as well as the Belgian umbrella organizations AUVIBEL and REPROBEL. She was the president of Auvibel from 2020 to 2022 and has recently taken on the presidency of Reprobel. Additionally, she speaks fluently four languages and is a proud mother of three boys.



Motivation statement

Several reasons motivate me to apply for a Director position on IFRRO's Board. For nearly 20 years, I have served as the Managing Director at SOFAM, a visual rights society, where I have gained extensive knowledge in collective rights and levy schemes. My leadership experience in managing authors' rights in Belgium, along with my involvement on various boards, equips me well for this role. Additionally, my close proximity to the IFRRO Secretariat, which is also situated at MEDAA alongside SOFAM, will provide valuable insights and support in my responsibilities as a director.

I am a collaborative team player who believes in the power of IFRRO to advocate for the copyright community's interests and address the challenges that lie ahead. I am eager to contribute my energy to these collective efforts, while ensuring that the specific concerns of visual creators are properly represented.

Thank you for considering my application.

Contact details: marie.gybels@sofam.be, +32473341005

7. Michael Healy

Michael Healy has held leadership positions in publishing for more than 30 years. Prior to joining CCC in 2011, he led BISG, the U.S. book industry's standards and research organization, and was CEO of The Book Rights Registry. Before moving to New York in 2006, Michael held senior roles in UK publishing. Michael graduated from the University of London and has postgraduate degrees from the Universities of Lancaster and London. He is a Fellow of The Royal Society of Arts and a Liveryman of The Stationers Company.



Motivation Statement

I have been CCC's Executive Director (International Relations) for 14 years and am honored to accept a nomination to run for a director position (RRO members) on the IFRRO board. I am deeply committed to IFRRO's mission and work. Over fourteen years, I have participated extensively in IFRRO's regional committees, working groups, and fora, collaborating with IFRRO colleagues on a wide range of issues at conferences, webinars, and training events. On many occasions I have had the privilege to join the Secretariat on visits to RROs, supporting IFRRO's capacity building and educational work in different regions. Helping emerging RROs is very important to me. I led the deployment of CCC's International Advancement Program, through which and in close collaboration with the Secretariat, we at CCC have established bilateral agreements with scores of RROs around the world and provided training, mentoring, and services to individual RROs in Africa, Latin America, Asia Pacific and the Middle East to support their growth and development. I also had the opportunity to support the development of WIPO Connect as a member of an IFRRO working group.

I have been involved in the creation and development of standards for the creative industries for 25 years, building standards that are vital to the interests of authors, publishers, and other stakeholders, serving on the boards of the International DOI Foundation and International ISBN Agency and many ISO working groups. For the past 10 years, I have represented IFRRO as Chairman of the ISNI International Agency and as a director of EDITEUR, supporting IFRRO's commitment to standards and its relationships with agencies such as WIPO.

I am deeply committed to IFRRO's core values of diversity, inclusiveness, sustainability and multilateralism. If elected, I will represent all IFRRO members with energy, enthusiasm and commitment. In these challenging times for copyright and collective licensing, it is vital that IFRRO builds on its unique community and many achievements to become an even stronger, more relevant, and inclusive organization. I welcome the opportunity to serve IFRRO and all its members.

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8. Samantha Holman

Samantha Holman has been CEO of the Irish Copyright Licensing Agency since 2001. Prior to that and having graduated with a degree in Applied Linguistics, she studied law and moved into teacher training and academic management. She has been an active participant in IFRRO, with a particular interest in development work, first with the Phare Project and then as Chair of the European Development Committee from 2003 to 2018. She has been a vice-Chair and Chair of the European Group. In 2014 she was elected to the IFRRO Board as a substitute director and was re-elected in 2016 and as a director in 2019 and First Vice President in 2022. ICLA also participated in the development of the IFRRO Standard Software and the Arrow Plus Project. At national level, Samantha has been a founding director of IVARO, the visual artist's CMO in Ireland and a director of the Irish ALAI Group. She lectures widely both nationally and internationally on Collective Management, Copyright and Copyright in Education.



Motivation statement

I am honoured to have been nominated as a candidate for the Presidency of IFRRO. I have been actively engaged with IFRRO for many years and deeply value the friendships, cooperation, and trust that define this unique community.

In my work leading a Reproduction Rights Organisation, I have seen first-hand how collective management helps authors and publishers, especially in smaller markets, to be fairly rewarded for their work. Through IFRRO, I have had the privilege of supporting colleagues in different regions, sharing experience, and helping new RROs to grow and take their place in the international community. These experiences have strengthened my belief in IFRRO as a network built on solidarity and shared knowledge.

As President, I would work to:

- Strengthen dialogue and cooperation between members, large and small, established and emerging.
- Ensure IFRRO remains a strong and respected voice with governments and international bodies.
- Support members in meeting new challenges, including digital transformation and cross-border use of works.
- Build an inclusive and supportive organisation where every member feels represented and valued.

I bring to this role long experience in copyright and collective management, a commitment to fairness and transparency, and a genuine passion for IFRRO's mission. I believe that by working together, we can build on IFRRO's achievements and ensure it continues to thrive as a global leader in copyright and licensing.

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9. Jean-Paul Langhoor-Beitia

Hi, Hallo, Bonjour, Hola, Kaixo, Hej... My name is JP.

I am Belgian and Spanish and have worked in several countries (among them Mauritius and Paraguay). I am married and have two daughters and one grandson. I am not a lawyer, nor an artist: I am a journalist. I have worked in a lot of different companies (airlines, services, fashion, hotel, press, - also for the Crown Prince of Belgium -, ...) but always with a sales and marketing vision of my work. I joined Reprobel (and Auvibel) as CEO in June 23.

My passion: human relations. My main goal: be happy, make my team happy and, thanks to that (this the key according to me), be very successful in my job, in their job.

For the rest, check my LinkedIn profile.



Motivation statement

With Kurt (do I have to present him?) and the other members of my team, I have succeeded in transforming Reprobel from a “boring kind of ministry” sending “stupid” and “useless” taxes to a modern RRO with a clear mission (sustain the cultural and creative sectors in Belgium) obtaining now a real support of a big majority of public and private companies.

IFRRO is a KSF for us, as I have had the occasion to tell it to all the attendees during our 30st anniversary. IFRRO must be also positively “shaken” to have a stronger presence where we need to be with a louder voice to defend all our rightsholders.

What has been done till now is excellent, yes, but we are in a world that is “trembling” daily and that is why, according to me, we need to give more and better tools to Anita and her dynamic team! I want IFRRO to be at the service of its Members, all of them. But I also want the Members to play a more visible and active role within IFRRO.

IFRRO is a Member-organization and we do not have to forget that. The Board must be transparent, clear in its way of working, in its communication. IFRRO is at the service of its Members, lives thanks to its Member and will be stronger thanks to stronger Members (becoming stronger thanks to a stronger IFRRO – the loop is closed...).

I can give the impression of wanting a “revolution”... Understand me well: if wanting to have a better and stronger IFRRO for the sake of our rightsholders is a “revolution”, then, yes, you are having the good impression about me. If you think I want to just destroy to rebuilt as I think it must be built, then, no, you are wrong. Forget this image.

IFRRO must be a “home” for all of us, a home where everybody feels comfortable.

So, with Anita and her team, with a new President, a new Board, with me and the Members, let's strengthen together our common house!

Thanks a lot. Merci. Dank u. Gracias. Danke schön. Eskerrik asko. Shkran. Xièxiè...

Contact details: jpl@auvibel-reprobel.be, +32478672068

10. Mark Majurey

Mark is Commercial Director & VP at Taylor & Francis Group and is the Global Channel Lead for eBooks, Rights & Licensing. Mark has worked in academic publishing across journals and books businesses for over 30 years, spanning a variety of senior roles, and oversaw the creation of the current T&F eBooks platform (taylorfrancis.com). Mark is also a non-executive director of the International Publishers Rights Organisation (IPRO). His previous roles include Director on the Copyright Licensing Agency (CLA), Publishers' Licensing Services (PLS), Chair of the Book Industry Communication (BIC), the EDItEUR Board and membership of various Publisher Association committees including the Academic Publishers Council, The Higher and Further Education Publishers Council, and the Anti-Piracy Working Group.



Motivation statement

I am thrilled at the opportunity to represent publishers at the IFRRO Board and am fully committed to its mission of promoting collective rights management and safeguarding the interests of rightsholders globally. In an industry undergoing profound transformations, the critical role of IFRRO and the promotion of secondary rights in shaping the future of publishing cannot be overstated.

At the heart of my commitment is a deep appreciation for the power of diverse thought. It is through a rich tapestry of international perspectives that we can foster innovation and resilience within the publishing industry.

The digital revolution over the past 30 years continues to propel us into uncharted territories. As a Director, I would be dedicated to navigating this dynamic landscape with a nuanced understanding of the balance between protecting intellectual property and promoting its accessibility, supporting innovation, upholding copyright and encouraging human progress through the sharing of knowledge.

I recognise the varied needs of stakeholders across the publishing spectrum, be they authors, publishers, educators or consumers, and believe that the interests of all can be satisfied through open dialogue, partnerships and collaborative initiatives.

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11. Karene Miller

Karene Miller is an Attorney at Law of twenty-two years and is currently the Chief Executive Officer of the Jamaican Copyright Licensing Agency (JAMCOPY).

Karene started her professional journey at the boutique IP law firm of Foga Daley and Co in Jamaica, as their first Associate.

After working with the firm for over two years, she then joined Jamaica Promotions Corporation (JAMPRO) as the Legal Counsel/Corporate Secretary. JAMPRO is the premier trade and investment promotions corporation representing the Government of Jamaica.

Having served in the public sector for seven years, Karene entered the private sector and joined the Jamaica National Group as the Corporate Secretary, where she worked for six years. The JN Group comprises several world-leading entities which provide a wide array of financial, technology, and creative services, among others.

Karene currently serves on the Finance and Compliance Sub-Committee of the Council of Voluntary Social Services (CVSS). CVSS is a coordinating body for non-governmental organisations (NGOs) involved in social development. CVSS is the longest serving and largest umbrella NGO in Jamaica.



Motivation Statement

Social responsibility and outreach have always been important to me. At the peak of the COVID-19 pandemic, for nine months, I was a member of the initial project team of The Private Sector Organisation of Jamaica's COVID-19 Response Fund Initiative (The Fund). The Fund was established to raise and distribute resources for the protection and welfare of Jamaicans in 25 of the island's most vulnerable communities. The Fund was a recipient of the 2020 RJR Gleaner Honour Award within the category of Voluntary Service.

My thirteen years as a Corporate Secretary have afforded me the privilege of working with a wide cross-section of personalities throughout various organisations. I am well aware of the effectiveness of good corporate governance, the importance of transparency, as well as ensuring compliance with legal and regulatory requirements and most importantly, the duties and responsibilities of directors. I have witnessed first-hand, from the boardroom, the impact that directors have on the growth or decline of an entity. I am committed to making a positive impact if given the opportunity to serve on the IFRRO Board of Directors.

My track record of service speaks for itself. If elected, I will bring not only my experience, but also my enthusiasm.

Contact details: ceo@jamcopy.com, +18769061279

12. Valtteri Niiranen

Valtteri Niiranen is a seasoned executive and legal expert with over three decades of leadership experience in copyright, media law, and international organizations. He currently serves as the CEO of Kopiosto ry, a Finnish non-profit CMO representing over 80,000 authors, publishers, and performing artists. Under his leadership since 2015, Kopiosto has maintained a robust annual turnover of € 50–55 million. Niiranen's career includes influential roles such as CEO of Finnish Media Industries, Executive Director of ENPA in Brussels, Legal Director at Finnish Media Industries, CEO of the Magazines and Periodicals' Association as well as various junior and senior legal positions since his graduation in 1992.



He holds multiple university degrees: a Master of Laws (LL.M.) from the University of Lapland, a postgraduate LL.M. in EU and Comparative Law from the University of Helsinki, a postgraduate LL.M. in U.S. and International Law from Georgetown University, Washington D.C., and an International Executive MBA from IE Business School, Madrid. Niiranen is also a prolific author of legal literature, having co-authored several key texts on copyright law, including the widely used and comprehensive *Tekijänoikeus* ("Copyright") (3rd edition, 2024), and *Laki tekijänoikeuden yhteishallinnoinnista* ("Law on Collective Management of Copyright").

His contributions extend to numerous boards and advisory roles such as President of IFRRO's European Group, Chair of the KOURA Education Fund, Expert Member in IPR matters at the Finnish Market Court, and Board Member in various legal and creative industry organizations, including the Finnish Copyright Society. A passionate advocate for education and civic engagement, he has completed several national defence and leadership courses and actively mentors young legal professionals.

His hobbies include running, tennis, reading, and writing non-fiction.

Mission Statement:

I have been actively involved in IFRRO's work since I began my role as CEO of Kopiosto in 2015. I've served in the European Group as Vice President, and since 2022, I have held the position of President of the European Group.

In addition to IFRRO's vital daily work supporting CMOs and other members, I am particularly passionate about its invaluable public policy efforts. It is essential that IFRRO continues to advocate for the cultural and creative sectors, engaging actively with international and EU institutions as well as with national authorities.

I believe IFRRO must maintain a leading role in shaping the future of copyright in the age of AI. As a globally recognized organization, IFRRO is well-positioned to lead this dialogue. I am confident that as a leader, lawyer, lobbyist, and author I can contribute meaningfully to the IFRRO Board as its First Vice President, bringing my knowledge, experience, and commitment to the mission.

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13. Anke Schierholz

Anke studied law in Munich and was a student fellow at the Max Planck Institute in Munich before gaining professional experience as a copyright lawyer with a prestigious Berlin IP law firm. Since 1999, she has been the head of legal of the German visual CMO VG Bild-Kunst. Her focus is on copyright policy, legislation and the legal framework for creatives and CMOs. Since 2007, she has been an active member of the IFRRO community, closely working with EVA and OLA, with SAA and other international copyright organisations. She has been the President of EVA since 2022. She has been involved in legislative processes both at the national and EU levels.



Motivation Statement

It is my firm belief that solutions can be found for diverging interests if we all really listen to the needs and worries of the “other” side. If elected to the Board of IFRRO once again, I want to continue making the authors’ voice heard and help to find solutions which are supported both by authors and publishers.

Contact details: schierholz@bildkunst.de, +491702174089

14. Lazarus Serobe

Lazarus was appointed Managing Director of DALRO in 2014. Since joining DALRO, Lazarus has solidified DALRO's relationships with local and international stakeholders and has led DALRO through a transition which saw DALRO-affiliated copyright-holders associations and staff become shareholders. Lazarus is a lawyer by training and holds a BA (Law & Sociology) and LLB from WITS University and a LLM in Intellectual Property Law from the University of Johannesburg. His executive career can be summarised as:



- 2022 IFRRO Board of Directors and PDLN Executive Board of Directors;
- 2014 Managing Director at DALRO;
- 2008 Managing Director at Warner Music Gallo Africa;
- 2005 Founder and Managing Director at Heita! Records (a joint venture with Sony Music Entertainment Africa);
- 2000 Managing Director at Sony Music Entertainment Africa;
- 1995 Legal & Business Affairs Director at Sony Music Entertainment Africa;
- 1994 Head of Legal & Business Affairs at Gallo Music Africa Group.

Motivation statement

As managing director of DALRO, I have consistently maintained that copyright cannot be established without the support and active participation of the general public. Likewise, the protection of copyrights and the economic and social climate for the relevant industries cannot be improved without the active participation, creative energy, and widespread enthusiasm of authors and publishers. After all, the very rewards of advancement should and must go to the creators and innovators. I have over 25 years of executive experience in leading the planning and implementation of strategic and risk-management initiatives to promote organisational stability. I believe that at the heart of representing people and entities is the commitment to being open and transparent. My professional experience has provided me with industry expertise that I can apply in a variety of areas and industries, in the pursuit of better handling of copyright which is necessary in order to maintain fair, equitable, impartial, honest, and non-discriminatory relationships with copyright-holders, users, and other stakeholders. My learnings and experiences have taught me that good governance entails efficiently and effectively balancing the interests of copyright-holders, users and other stakeholders and that it is the responsibility of RROs to operate within a larger international framework while reflecting the legal, cultural, and economic issues and priorities of the society in which they function. I have been part of the IFRRO community for 10 years, served on the Board for 3 years and have participated in its initiatives in various capacities and look forward to continuing and expanding my participation. I believe joining the IFRRO Board would benefit me, DALRO as well as the broader IFRRO community through the broadening of my knowledge base and the exploration of some of the ideas I have which I believe would be beneficial to copyright initiatives. These ideas include the implementation of the recently concluded Multiparty Reciprocal Agreement for African RROs. The goal is to expand the availability of the African repertoire swiftly, fairly, and transparently, first within Africa and subsequently globally and to have the model replicated in other developing IFRRO territories. I would love the opportunity to continue to learn and evolve as a leader and bring my experience, skills, ideas to the IFRRO Board and community.

Contact details: lazarus.serobe@dalro.co.za, +27723459272

15. Ruth Simujayangombe

Born in Kabwe, Zambia, much of my childhood was spent in Kitwe on the Copperbelt, where I grew up surrounded by industrious communities. From an early age, my parents instilled in me values of confidence, resilience, and business acumen, along with a belief in the power of education and excellence.

My education in Zambia, culminating in legal practice, introduced me to copyright and creator rights. This led me to join the Zambian Reproduction Rights Society (ZARRSO) as an intern, where I quickly discovered a passion for advocacy in collective management. I am an advocate of the Superior Courts of Zambia who has specialized in Intellectual Property practice. In 2015, I was appointed CEO, a role through which I have strengthened ZARRSO's capacity to serve creators effectively and responsibly.



Motivation statement

Mentorship and collaboration with RROs such as COSOMA, CCC, CLA, and Kopinor have shaped my vision which includes strong, resilient RRO structures. RRO's are not only vital for protecting the rights of creators but also play a critical role in national development through their structures and operations. I am committed to building such RROs that empower rightsholders through remuneration while contributing to economic and cultural growth.

My recent role as Vice Chairperson of the IFRRO African Committee has further strengthened my leadership skills. It has provided me with a deeper understanding of the challenges and opportunities facing RROs across Africa, and equipped me with the experience to lead collaborative initiatives, foster regional cooperation, and champion the interests of creators on a continental scale.

I am motivated to run for the IFRRO Board to contribute a grounded African perspective, practical leadership experience, and a commitment to resilient, innovative RROs. My journey from a young girl in a mining town, to a CEO of a national RRO and Vice Chairperson of IFRRO Africa, has taught me the value of vision, perseverance, and collaboration. On the Board, I will dedicate myself to strengthening the global RRO community, advancing creator rights, and ensuring our work makes a lasting impact worldwide.

Contact details: ruthsimz@zarrso.org or ruth.simz@yahoo.co.uk , +260955460254

16. George Andrew Zannos

Since 2016, George Andrew Zannos has been the Managing Director of the Greek Collective Management Organization OSDEL. He has extensive experience in the field of intellectual property, especially in relation to the cultural sector. He studied law in Germany (University of Freiburg) and Greece (University of Athens) and went on to obtain an LL.M. in Intellectual Property from UCL (London). Since 1989, he has been a member of the Athens Bar Association with rights of audience before the Hellenic Supreme Court.



In his professional practice as a lawyer he has represented many important music authors, organizations such as the Union of Greek Composers, OSDEL since its foundation in the year 1996, major symphonic orchestras, BSA (Business Software Alliance), recording companies, publishers, film producers, and others. He has also served as legal counsel (advisor) in the Office of the Greek Minister of Culture (2009-2012) coordinating the Minister's legal team and contributing to policy issues in the field of copyright and culture and has sat on the Boards of the Greek National Opera, Greek Public Radio and Television (ERT) and the Greek Film Festival.

Motivation Statement

For nearly three decades, I have valued IFRRO's support to OSDEL, which has been essential to its success as a national RRO. I now wish to give back by contributing actively to IFRRO as a Board member. As OSDEL's legal counsel since 1996 and Managing Director since 2016, I bring long experience in collective management across areas such as private copying, voluntary licensing (education, media monitoring etc) press publishers' rights, and the challenges of artificial intelligence. My perspective as the head of a medium-sized organization allows me to contribute practical, hands-on insights.

I believe a CMO is, above all, a trustee serving the interests of its rightholders. Transparency, efficiency, and strong teamwork are at the core of my approach, alongside OSDEL's long tradition of supporting cultural and social goals. Strong legislation is fundamental to the success of a CMO's mission.

I firmly believe that over the years, all of IFRRO's leadership and Secretariat have successfully pursued its mission and objectives, each distinguished by its own virtues, consistently serving the interests of its members. At the same time, I believe we must continuously ask ourselves how we can improve the way we operate and how we can better serve our members—particularly in an environment shaped by rapid technological change and at a time when copyright itself faces many challenges. I hope to contribute constructively to this effort, bringing both my experience and my commitment to IFRRO's shared goals.

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Nominating Committee Candidate Short Biography

Proposed member of IFRRO's Nominating Committee

Short biography

Hege Munch Gundersen
CEO
Kopinor



Hege Munch Gundersen holds a PhD in Media Science from the University of Oslo and has co-authored non-fiction books in the field of television and film. After several years of extensive editorial experience from publishing houses, newspapers and magazines, she took on the position as CEO of Scandinavian University Press (Universitetsforlaget) in 2014. She joined Kopinor as CEO in June 2023.

Membership Committee Candidate Short Biography

Proposed member of IFRRO's Membership Committee

Short biography

Karene Miller
CEO
JAMCOPY



Karene Miller is an Attorney at Law of twenty-two years and is currently the Chief Executive Officer of the Jamaican Copyright Licensing Agency (JAMCOPY). Karene currently serves on the Finance and Compliance Sub-Committee of the Council of Voluntary Social Services (CVSS). CVSS is a coordinating body for non-governmental organisations (NGOs) involved in social development. CVSS is the longest serving and largest umbrella NGO in Jamaica.

Karene's thirteen years as a Corporate Secretary has trained her in the area of corporate governance, including the importance of timely and accurate records, transparency, and ensuring compliance with legal and regulatory requirements.

**Draft Budget 2025-2026 and
Notes to the Draft Budget 2025-2026**

DRAFT BUDGET 2025- 2026

1 July 2025 - 30 June 2026

	Budget 2024-2025 EUR	Actual 12 months 2024-2025 EUR	Budget Variance 2024-2025 %	Budget 2025-2026 EURO	Budget FY 2025 - 2026 to Actual 2024 - 2025 %	Budget FY 2025 - 2026 to Actual 2024 - 2025 EUR	Notes
INCOME							
Membership fees - RRO Members	1.074.931	1.081.338,00	0,6%	1.157.125	7,0%	75.787	1
Fees - Creator, Publisher or Associate RRO Members	168.000	109.987,00	-34,5%	130.622	18,8%	20.635	1
Fees - Provisional RRO Members	15.000	20.999,00	40,0%	21.000	0,0%	1	1
Fees - Creator or Publisher Association Members	34.000	33.666,00	-1,0%	33.000	-2,0%	-666	1
Bank interests	5.000	31.645,18	532,9%	20.000	-36,8%	-11.645	2
Other Projects or operational related income	37.000	37.650,00	1,8%	37.500	-0,4%	-150	3
TOTAL INCOME	1.333.931	1.315.285	-1%	1.399.247		83.962	
Allocated towards Development Fund for Development Work	-64.597	-64.596,96	0,0%	-65.000	0,6%	403	4
TOTAL OPERATIONAL INCOME	1.269.334	1.250.688	-1%	1.334.247	6,7%	83.559	
EXPENDITURE							
Personnel Costs	892.500	847.650	-5,0%	973.832	14,9%	126.182	5
Property cost - Rent/Maintenance	49.100	51.126,56	4,1%	51.500	0,7%	373	6
Telephone/Mail	5.000	5.010,46	0,2%	6.200	23,7%	1.190	7
Ifrrro email and Web server maintenance	20.000	27.011,49	35,1%	25.300	-6,3%	-1.711	7
Office supplies/costs	3.000	3.453,54	15,1%	5.000	44,8%	1.546	8
Ifrrro Internal meeting costs	15.000	7.399,17	-50,7%	11.000	48,7%	3.601	9
Travel Costs	50.000	36.806,84	-26,4%	50.000	35,8%	13.193	10
External Services and costs towards PLR activities	184.250	142.012,46	-22,9%	156.915	10,5%	14.903	11
Ifrrro Representation and Public Relation costs	4.000	2.863,61	-28,4%	4.000	39,7%	1.136	12
Ifrrro Publications	4.000	779,00	-80,5%	3.500	349,3%	2.721	12
Ifrrro Professional membership	25.000	17.318,31	-30,7%	24.000	38,6%	6.682	13
Depreciation	10.000	4.646,25	-53,5%	7.000	50,7%	2.354	14
Financial charges	6.000	13.491,57	124,9%	8.000	-40,7%	-5.492	15
Other operating costs and amounts written off	5.000	50.901,58	918,0%	8.000	-84,3%	-42.902	16
TOTAL OPERATING COSTS	1.272.850	1.210.471	-4,9%	1.334.247	10,2%	123.776	
OPERATING RESULT / DEFICIT INCLUDING DW							
	-3.516	40.217	1243,8%	0			
EVENTS							
IWC							
IWC Income	69.000	68.980,00	0,0%	97.500			17
IWC Expenditure	69.000	78.839,42	14,3%	-130.000			
IWC Expenditure - Development Fund usage				32.500			
IWC Total	0	-9.859,42		0			
MID-YEAR							
Mid-year income	20.000	69.375,00	246,9%	47.000			18
Mid-year expenditure	20.000	44.251	121,3%	-47.000			
MID-YEAR Total	0	25.124		0			
TOTAL EVENTS RESULT/DEFICIT		15.264,23		0			
TOTAL RESULT/DEFICIT							
	-3.516	55.482		0			

Notes to the Draft Budget 2025 – 2026

Income

1. **Membership fees** are based on reported revenues from members. The fee payable is based on the total amount collected for reprography, PLR and levies equipment, as reported by the RROs in the Members Only Database on the IFRRO website. The income for the financial year 2025-2026 is based on the present tier-system and not on the proposed tier-system that will be voted on at the GA 2025.
2. **Bank interests** are estimated on the basis of current trend of the interest rates and return on short-term investments. IFRRO is planning to continue to invest the surplus amount in a term account.
3. **Other Projects or operational related income:** the amount refers to the KOPINOR administration fee related to the KOPINOR Fund, which was renewed for the year 2025-2026.
4. **Development Work (DW)** It is proposed that the contribution towards the Development Work will be €65.000, in line with the contribution allocated in 2024-2025.

Expenditures

5. **Personnel costs** are made up of salaries for staff positions, holiday allowance, temporary staff for specific tasks and the employer's contribution according to Belgian legislation and other personnel costs.
It also includes social security (ONSS), administration fees, meal vouchers, transport expenses for the staff, travel and other staff insurances and the staff pension fund.
The overall costs are increased from the financial year 2024-2025 to include an additional staff member (for a total of 5 people employed full time), mandatory salary indexation and salary raise.
6. **Property cost – rent/maintenance** Property costs include the renting of premises and insurance for technical equipment (laptops, photocopiers, printers, etc.). The budget is slightly increased to allow for indexation.
7. **Telephone/Email and Web server maintenance** include the fixed running and maintenance contracts and it takes into account a possible indexation of the costs.
8. **Office supplies/costs:** the amount is increased based on the 2024-2025 financial year's activities
9. **Meeting costs:** the amount is decreased compared to last year budget based on the 2024-2025 financial year's activities. However, it sees an increase compared to the actual result to allow for new activities.
10. **Travel costs** are maintained at the same budget level, with an increase in compared to the actual result to account for the activities planned for the financial year 2025-2026.
11. **External Services** include fees to the external accountant, the auditors and social services, external consultancy costs as well as the purchase of legal, IT, communications, and other consultancy services. The budget is decreased based on the 2024-2025 financial year's activities and to balance the budget.
12. **Public Relations and Publications** costs are relatively flat in compared to last year budget. The same level is maintained to allow for new activities

- 13. Professional Membership Fees** includes the IFRRO membership obligations towards EDiTEUR, ISNI, UNESCO and PDLN. Based on actual expenditure in financial year 2024/2025 the budget has been decreased.
- 14. Depreciation** the amount is decreased. There are no plans for substantial investments in the financial year 2025-2026, however, the increase compared to the actual result allows for small purchases.
- 15. Financial Charges** include income taxes on bank interest, variances in foreign currencies conversion rates, taxes on the bank accounts and bank charges on international payments. The amount is increased based on the 2024-2025 financial year's activities.
- 16. Other operating costs and amounts written off** include local taxes and membership fees written off. The amount is increased compared to last year budget. Due to the increased credit control work carried on, the amount of irrecoverable debts is planned to decrease compared to the actual result.

Events

- 17. IWC:** The budgeted expenses for the IWC in Singapore are €130.000. The income is based on 130 paying participants at €750 per delegate.
The remaining expenses, which include the expenses related to the sponsored delegates, speakers and guests, will be covered by a Development Fund.
- 18. Mid-year event:** The budgeted income and expenses for the mid-year event 2026 in Bucharest are €47.000

- END -

3. Table of Members / Fees 2025- 2026

	Memb. Fees 2025-2026 EURO	Votes	Members
I. RROs			
a. RRO members			
VG WORT	65.405	15	1
VG BILD-KUNST	65.405	15	1
REPROBEL	65.405	15	1
CEDRO	65.405	15	1
BONUS COPYRIGHT ACCESS	60.255	14	1
CCC	60.255	14	1
CFC	60.255	14	1
CLA	60.255	14	1
TEKST & NODE	60.255	14	1
COPYRIGHT AGENCY	60.255	14	1
KOPINOR	60.255	14	1
Stichting Reprorecht	60.255	14	1
KOPIOSTO	43.775	13	1
PROLITTERIS	43.775	13	1
SOFIA	43.775	13	1
LITERAR-MECHANA	29.561	11	1
COPIBEC	29.561	11	1
ACCESS COPYRIGHT	16.480	10	1
JAC	16.480	10	1
KOLAA	16.480	10	1
SIAE	16.480	10	1
JRRC	16.480	10	1
OSDEL	16.480	10	1
CLASS	8.240	8	1
CLNZ	8.240	8	1
DALRO	8.240	8	1
Fjölís	8.240	8	1
HARR	8.240	8	1
HKRRLS	8.240	8	1
ICLA	8.240	8	1
JCOPY	8.240	8	1
ONDA	8.240	8	1
SAZOR GIZ	8.240	8	1
LUXORR	2.833	4	1
JAMCOPY	2.833	4	1
SADEL	2.833	4	1
ABDR	1.000	1	1
BBDA	1.000	1	1
B-COPY	1.000	1	1
BECLA	1.000	1	1
CADRA	1.000	1	1
CDR	1.000	1	1
CeMPro	1.000	1	1
COPYGHANA	1.000	1	1
COPYRO	1.000	1	1
COPYRUS*			1
COSOMA	1.000	1	1
ECCLA	1.000	1	1
FILCOLS	1.000	1	1
FJØLRIT	1.000	1	1
IRRO	1.000	1	1
LATREPRO	1.000	1	1
MASA	1.000	1	1
PRCI	1.000	1	1
REPRONIG	1.000	1	1

SOCILADRA	1.000	1	1
TTRRO	1.000	1	1
VIETRRO	1.000	1	1
ZARRSO	1.000	1	1
TOTAL RRO MEMBERS	1.145.885	407	59
b. Creator RRO, Publisher RRO or Associate RRO Members			
<i>Other CMOs administering Reprographic Rights</i>			
NLA MEDIA ACCESS	29.561	11	1
STICHTING PRO	16.480	10	1
SPA	8.240	8	1
ADAGP	8.240	8	1
Stichting UVO	3.605	5	1
VEGAP	3.605	5	1
VISDA	3.605	5	1
COPYRIGHT POLSKA	3.605	5	1
IPRO	3.605	5	1
KOPIPOL	3.605	5	1
LIBRIUS	1.751	3	1
LITA	1.751	3	1
NLI	1.751	3	1
DILIA	1.751	3	1
LATGA	1.751	3	1
Stichting PICTORIGHT	1.751	3	1
DPCMO	1.751	3	1
BILDRECHT	1.751	3	1
BONO	1.751	3	1
ASCRL	1.000	1	1
ALCS	1.000	1	1
ARS	1.000	1	1
BESAM	1.000	1	1
BUS [Bildupphovsrätt]	1.000	1	1
CWWCS	1.000	1	1
DACS	1.000	1	1
EDISER	1.000	1	1
EGITIM YAYBIR	1.000	1	1
OPERA SCRISA.RO	1.000	1	1
PICSEL	1.000	1	1
Sámikopiija	1.000	1	1
SCAM	1.000	1	1
SOFAM	1.000	1	1
STICHTING LEENRECHT	1.000	1	1
Stichting LIRA	1.000	1	1
TBYM	1.000	1	1
UPRAVIS*			1
VISARTA	1.000	1	1
YAYBIR	1.000	1	1
ZANA	1.000	1	1
TOTAL Creator RRO, Publisher RRO or Associate RRO Members (excl. Music RROs)	119.910	114	40
<i>Music Collective Management Societies:</i>			
VG MUSIKEDITION	3.605	5	1
SEAM	3.605	5	1
MCSC	1.751	3	1
SEMU	1.751	3	1
TOTAL Music RROS	10.712	16	4
c. Provisional RRO Members			
AD EDIT	1.000	1	1
AAS	1.000	1	1
ADERO	1.000	1	1

BMDAV	1.000	1	1
BURIDA	1.000	1	1
CMRR	1.000	1	1
COSBOTS	1.000	1	1
COSOTA	1.000	1	1
COSOZA	1.000	1	1
DZNAP	1.000	1	1
ERRA	1.000	1	1
KAZAK	1.000	1	1
MARC	1.000	1	1
OFA	1.000	1	1
OORP	1.000	1	1
ORIGINAL	1.000	1	1
RROZ	1.000	1	1
SDADV	1.000	1	1
SEA PANAMA	1.000	1	1
SIIP	1.000	1	1
SODAV	1.000	1	1
TANRRS	1.000	1	1
UARA	1.000	1	1
URRO	1.000	1	1
TOTAL Provisional RRO Members	24.000	24	24
TOTAL DOMESTIC COLLECTION/FEES/RROs	1.300.507	561	127
II. CREATOR AND PUBLISHER ASSOCIATION MEMBERS			
<i>Author's Associations</i>			
ACA	1.000	1	1
Assuocopie	1.000	1	1
Authors' Guild	1.000	1	1
DJV	1.000	1	1
DJU	1.000	1	1
GPA-DJP	1.000	1	1
NUJ	1.000	1	1
NWU	1.000	1	1
TAA	1.000	1	1
<i>Visual Arts' Collective Management Societies</i>			
ASMP	1.000	1	1
GAG	1.000	1	1
NPPA	1.000	1	1
OOA-S	1.000	1	1
<i>Publishers' Associations</i>			
AAP	1.000	1	1
FEMU	1.000	1	1
JBPA	1.000	1	1
PASA	1.000	1	1
PLS	1.000	1	1
SNE	1.000	1	1
TOTAL FEES	20.000	20	19
<i>7. International Associations:</i>			
CEATL	1.000	1	1
EFJ	1.000	1	1
EMMA	1.000	1	1
ENPA	1.000	1	1
EPC	1.000	1	1
EVA	1.000	1	1
EWC	1.000	1	1
FEP	1.000	1	1
GAAPO	1.000	1	1
IAF	1.000	1	1
IFJ	1.000	1	1
IPA	1.000	1	1
PDLN	1.000	1	1
STM	1.000	1	1
TOTAL FEES INTERNATIONAL ASSOCIATIONS	14.000	14	14
TOTAL FEES	1.333.507	594	160