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# **Annual Report**

**ASSOCIATION OF CARIBBEAN  
COPYRIGHT SOCIETIES**

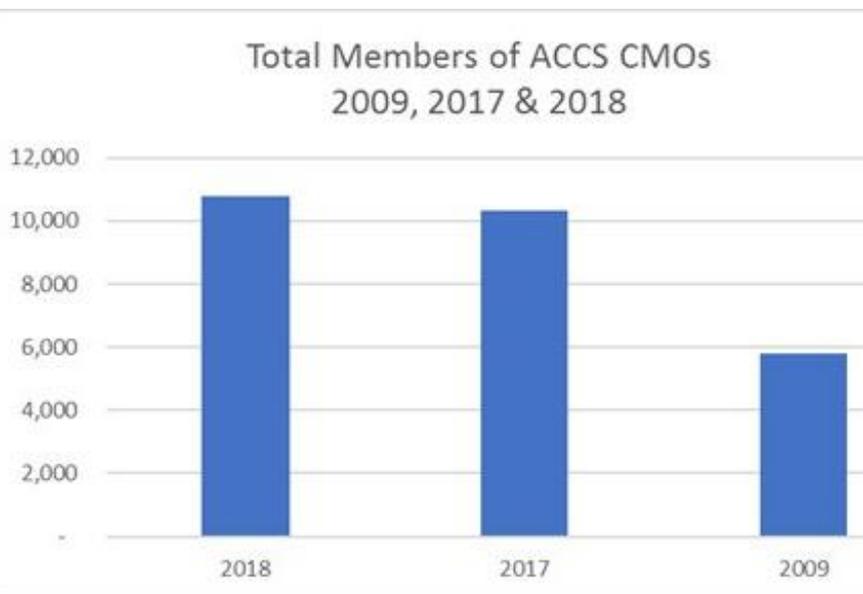


**ORGANISATION  
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**YEAR IN REVIEW**  
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# Organisation Profile



## OUR MISSION & VISION

ACCS is the leading support organisation for Caribbean Copyright industry.

Its mission is to provide leadership and expertise whilst promoting the use of copyright protected materials to maximize returns to stakeholders.

*Founded in 2000, the Association of Caribbean Copyright Societies (ACCS) which was previously called the Caribbean Copyright Link (CCL) acts as the communications “link” between the Caribbean collective management organisations (CMOs), and also, between the CMOs and other key stakeholders in the creative industries.*

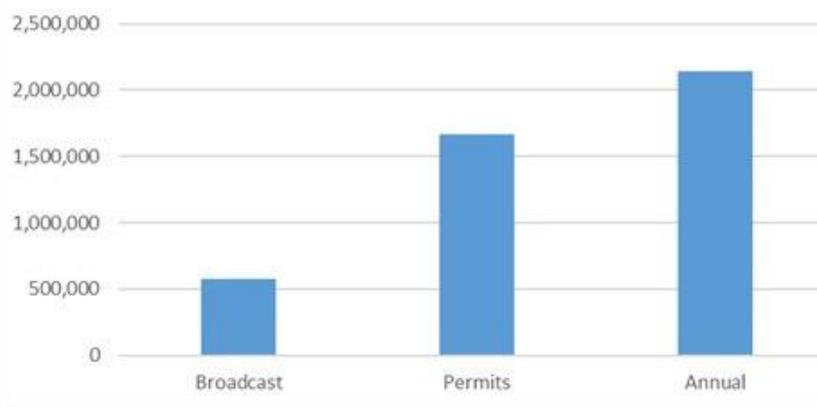
*ACCS seeks to facilitate regional integration in a number of industry-related fronts and concentrated efforts in one common direction. Importantly, the ACCS has worked to develop regional standards on the governance of CMOs and operational matters such as establishing licensing practices. It also acts as a centralised negotiation and licensing system for its members and undertakes lobbying and advocacy activities. Above all, the principal aim of ACCS is to place regional authors, composers and publishers in a better position to collect royalties from international markets.*

# Activity Report

## LICENSING

All figures shown in US\$

Total Licensing Revenue of ACCS Member CMOs  
by Source 2018

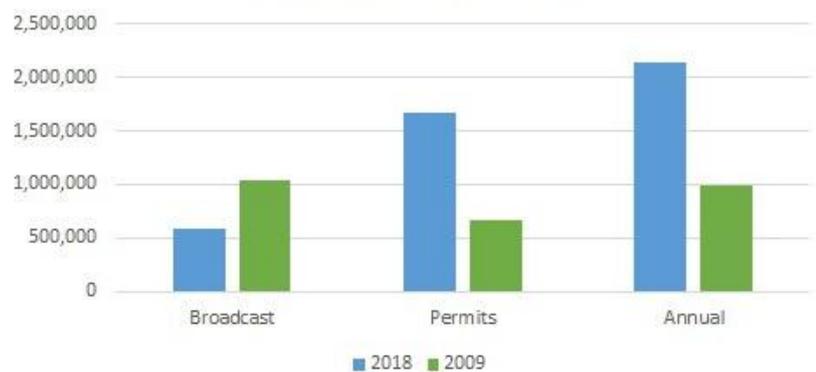


### LICENSING COLLECTIONS

As seen in the charts, the ACCS members relied primarily on the licensing of permits (one-off events and premises (general licensing) for the majority of revenue. Broadcast and cable continue to be a key challenge representing 13% of revenue in 2018 compared with 39% in 2009.

In spite of the limited and indeed falling revenue from broadcast, the general licensing market has been generally increasing for ACCS members. But there is a note of caution as there was an 18% falloff from 2017-2018. This largely reflects macro-economic conditions, lack of compliance by major users and timing of payments.

Total Licensing Revenue of ACCS Member CMOs  
by Source 2009 & 2018



**US\$4.384M**

Total Licensing  
Revenue in 2018

**US\$3.81 M**

Total General  
Licensing  
Revenue in 2018

**39%**

Licensing  
revenue increase  
from 2009 - 2018

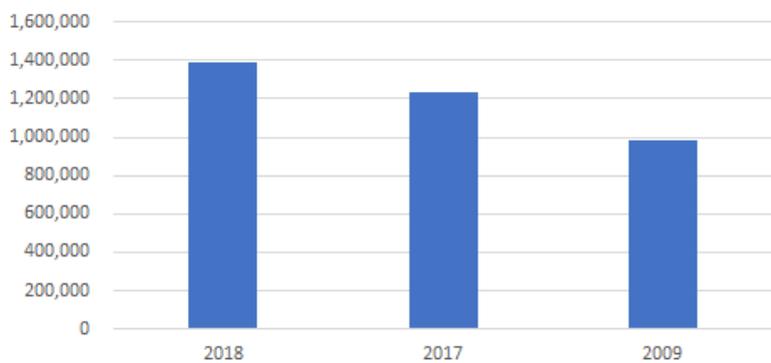


# Activity Report

## DISTRIBUTIONS

All figures shown in US\$

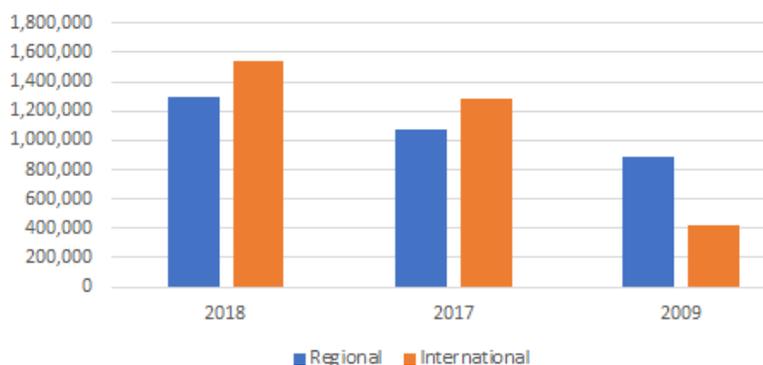
Total Copyright Royalty Payments 2009, 2017 & 2018



### TOTAL COPYRIGHT PAYMENTS

Over the past decade the total amount royalties distributed increased. However, what can be seen from the graphs is that the whilst in 2009 the majority of royalties were paid to regional rights holders this ratio changed. In fact, the trend has been that the region is a net exporter of royalties. This is also seen in terms of the amount of royalties exported compared with the amount imported.

Copyright Payments: Regional & International 2009, 2017 & 2018



Total Copyright Royalties Imported & Exported 2009, 2017 & 2018



**US\$2.84M**  
Total Copyright  
Royalty  
Payments in 2018

**45%**  
Increase in  
royalty  
payments 2009  
-2018

**US\$1.3M**  
Total in regional  
royalty payments  
in 2018



# President's Report

## THE ACHIEVEMENTS & CHALLENGES OF 2018

Over the past year the Association of Caribbean Copyright Societies (ACCS) made a determined effort to implement its strategic plan with a primary focus on developing the pan-regional digital licensing market and the acquisition of technical skills. It has certainly been a year of progress, but it has certainly also been one filled with trials.

In terms of the development of the regional digital licensing market, we engaged a consultant who undertook research as to the best strategy for the Caribbean, either a regional solution or joining a hub. After careful consideration it was agreed that we would join the Latin American grouping, Latinautor and also work with the service provider, the Back Office. Not only do these organisations offer very efficient services and are well-regarded but we recognised that by participating in this hub we would also strengthen our relationship with our regional colleagues. It has been a case of one step forward, two steps backward because as we made this advance, we now face the situation of our larger sister CMOs licensing their repertoire directly in the region.

We have also had to assess our technical capacity and ability to offer our clients the highest standard of service using the most current technology. In this regard, we have been reviewing various systems and it appears that we are at the threshold of utilising a new service.

Beyond these advances, there have been some troubling situations. We continue to confront a high level of resistance from major users across the region, particularly in broadcast and cable as evidenced in our revenue. Unlike other territories where these are the largest source of licensing revenue, in the region in 2018 these accounted for only 13%. Although the licensing requirement is clear, we have been placed in a position where we must take legal action to enforce the rights we represent. This is an unfortunate situation as the revenue constraints in turn affect the level of administration expenses and our ability to enhance our service offerings. Ultimately, it also undermines the advantages the regional creative industries, especially the music industry, stand to benefit from an effectively functioning intellectual property rights system. But we struggle on and even in the face of these challenges we are still growing with major plans for 2020 and beyond.

John Q. Arnold  
President - ACCS

