

Marketing Communication Plan



How could CISAC promote itself as an international organization working to protect authors' rights amongst authors in Europe

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Haagse Hogeschool, The Hague, March 2008

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INTRODUCTION

CISAC (International Confederation of Societies of Authors and Creators) is the only international non-profit organization that aims to defend authors' rights in all artistic repertoires: music, drama, literature, audio-visual works, graphic and visual arts. However, together with its members (the collecting societies), CISAC is targeted by different groups that have poor understandings of their roles and the collecting management¹ that they operate. Authors' rights are at stake when the collective management has come under strong attack in recent years, particularly from the European Commission, the consumer electronics industry (hardware and software), Internet service providers, and consumer associations. In the views of such groups, the very principle of copyright - and with it the collective management—is an impediment to the circulation of works and the development of the digital economy. For them, economic factors are apparently being considered before the moral values of creative works. Facing the risk that the importance of authors is overlooked, CISAC, the collecting societies and authors should reunite in a single voice to reassure the position and values of authors. This can only be achieved by protecting the collective management system. CISAC and its members have been willing to protect authors' rights, but have somehow been forgetting that their message would be a lot stronger if there were the participations of authors.

Authors² had been unacknowledged as an important factor in the whole procedure of defending authors' rights. Fortunately, CISAC has realized that authors should no longer be excluded; rather they should be targeted. In addition, authors should be aware and acknowledge that CISAC and its members are striving to protect their rights in many ways including morally and economically. However, since they have been left out for very long, a clear vision towards the collective management system is lacking. Once authors have a fuller understanding that CISAC's mission is to protect them, then they will stand by CISAC's side to help defend their rights at many levels including European, regional, and national, recognizing the importance of authors in the process of preserving cultural diversity.

Since CISAC has not until now communicated directly with authors, it is vital that CISAC make them aware that the collective management system is there to help them to defend their rights. More than that, protecting authors' rights is helping to preserve cultural diversity, especially in Europe. For those reasons, I have decided to seek the answer to the following question as the subject for my thesis:

“How could CISAC promote itself as an international organization working to protect authors' rights amongst authors in Europe?”

I believe the report will be helpful to my placement provider, CISAC, by increasing the awareness of CISAC among authors and finding out in CISAC what do authors want. In

¹ An author's society manages copyrights and collects royalty payments for its members, i.e. authors and composers. This process is called the collective management of authors' rights, or simply "collective management".

² In this report, the term authors will be used for all artistic in all repertoires in general.

other words, this report will create a closer connection between authors and CISAC, and thus contribute to the process of defending authors' rights.

The sub-questions

In order to find out the answer to the main question, several sub-questions have been formed:

- What is CISAC?
- What is the current situation?
- Who are the authors?
- What are the issues that authors face?
- How does the collective management system benefit authors?
- What do authors want from CISAC?
- What measures should be taken to promote CISAC amongst authors?

Research Methods

In order to give clear and detailed answers to the central question and sub-questions, different research methods have been used namely desk research and qualitative research. The latter consists of two interviews with Konrad Boehmer, the President of *Burma Stemra*, a musical society of the Netherlands, and Silvina Munich, Manager Development of Authors' Councils and non-musical Repertoires of CISAC to find out what are the desires of authors and what they expect from CISAC and the collective management. Konrad Boehmer was selected as the interviewee because he is also a creator himself, therefore his opinions should reflect the wishes of creators. More than that, working closely with CISAC has given him a better understanding of CISAC and what CISAC could do to improve its position in the copyright world and towards the public including the creators. Therefore, his opinions should count as practical and vital. Silvina Munich, on the other hand, is seeking to connect with authors and to maintain good relationships with the collecting societies. As a result, she has a clear insight of the current situation and how to improve it. Thanks to many small discussions with CISAC's Director of Communication Marianne Rollet, I am now able to understand what CISAC's desired identity is and the role of CISAC in the collective management.

Yet, I have read several books to gain more theories concerning concern and marketing communication. I believe that the theories of Marieta Vos and Henry Schoemaker, W.J. Michels and P. Kotler, Alan Adreassen, P.R. Smith and Jonathan Taylor are the most relevant ones in relation to my report. Furthermore, I have closely examined the website of CISAC to understand better the services they provide.

Research Limitations

Due to many circumstances beyond my control, I was not able to conduct more interviews with other creators, which would have enriched the outcome of the report. Respecting the decision of CISAC not to stir up politically sensitive issues with the

creators as well as a lack of means and time made it difficult to see the whole picture. Nevertheless, I do believe that I have managed to approach the issues in a variety of ways that have paid off.

Chapters Overview

There are many different approaches to building a marketing communications plan. However, there are always essential elements that every plan should have. SOSTAC (Smith & Taylor, 2004, p. 32) offers a simple structure that can in fact be applied to any kind of plan – corporate, marketing, marketing communication, direct mail or even a personal plan. SOSTAC is applicable at different levels and in different positions, such as to check other plans to see if they are comprehensive and cover the key items that every plan needs. That is why in this report the marketing communications plan is built based on the SOSTAC structure:

S – Situation Analysis (where are we now?)

Chapters I, II, III are the description of where CISAC stands, the parties involved, internal and external analyses. The analysis also includes the communication activities in CISAC, what has been done and which target groups CISAC is aiming at. Eventually, the analysis ends with a conclusion of what the real core problem is in CISAC and what needs to be done first.

O – Objectives (where do we want to go?)

Chapter IV describes both the marketing and communication objectives.

S – Strategy (how do we get there?)

Chapter V.1 breaks the objectives into smaller, more practical objectives.

T – Tactics (the details of strategy)

Chapter V.2 describes the communication tools that can be used to achieve the objectives.

A – Action (or implementation – putting the plans to work)

Chapter VI.1 explains how to apply the communication tools according to the plan

C – Control (measurement, monitoring, reviewing and modifying)

Chapter VI.2 describes measures to make sure that the communication tools are on the right track

CHAPTER I: Situation Analyses

To be able to communicate efficiently with outsiders about the organization, it is useful to understand what CISAC is and the aspects that have determined CISAC's current position. In a marketing communications plan, the situation analysis should include the product or service's positioning – how the product is perceived in the market. Achieving a clear insight into an organization and its environment is essential to reaching a good solution. The analyses cover factors both internal and external that are relevant to the main central question.

I.1 Internal Analysis

The internal analysis will clarify CISAC's position in the chain of “protecting authors' rights”, its roles within the collective management system. The mission and organizational culture are also covered.

I.1.1 CISAC in a nutshell

CISAC, the International Confederation of Societies of Authors and Composers, works towards increased recognition and protection of creators' rights. CISAC was founded in 1926 and is a non-governmental (NGO), non-profit organization (NPO). Its headquarters are in Paris, with regional offices in Budapest, Buenos Aires and Singapore.

As of June 2007, CISAC numbers 219 authors' societies from 115 countries and indirectly represents more than 2.5 million creators within all the artistic repertoires: music, drama, literature, audio-visual works, graphic and visual arts.

CISAC unites authors' societies (also known as collecting societies or collective management organisations) as its members. Authors do not join CISAC directly. They are represented by the societies of each country. CISAC's activities are mainly to support the collective management societies and to defend the values of authors in everyway. To be able to fulfil these missions, CISAC is funded by annual membership dues of the collecting societies. These fees are the only funding that CISAC receives to run all of its administrative activities. In addition, CISAC's Board of Directors is made up of CEOs of 20 societies. Collecting societies therefore have great influence on CISAC and its activities and are CISAC's main target group³.

Collective management is the practice of organizations which were created by authors. These organizations can either be perceived as collecting societies or authors' societies or collective management societies but in the end they are mandated to defend the rights of authors in each nation. Collective management is useful for not only authors but also commercial users who want to use the creative works because it bridges the gap between them. Authors need not worry about how to control their works. They can fully concentrate on their jobs: to create. Commercial users can easily address the proper right

³ For more information, see appendix 1 Organizational Structure

holder whenever they want to use creative works. The collective management functions as following:

- Collect from users and contribute to authors
- Provide legal support such as: issue licenses, authorize uses of creative works, model contracts, and negotiate rates and so on.
- Protect authors' rights by means of political actions
- Promote authors' interests culturally and socially

CISAC has taken a role as a coordinator and supporter in the collective management system. Its activities are captured in different forms (retrieved from CISAC website):

- Reciprocal Representation: this is a special agreement defined by CISAC. The agreement highlights the cooperation between authors' societies. According to this agreement, authors' societies are allowed to represent their members all over the world by delegating the administration of their members' rights abroad to sister societies. For example, royalties that are collected for Spanish songs played in the UK will be dealt with by the British society on behalf of its Spanish counterpart, and vice versa.
- Establishing authors' societies in countries where there is no such representation of authors' rights yet. By offering these countries its political, legal and technical expertise CISAC helps to enlarge the global network of collecting societies.
- Legal and Technical Co-operation. CISAC creates think tanks consisting of experts from member societies to study the technical and legal questions related to authors' rights and the collective administration.
- Common Information System (CIS). CIS is in fact the expansion of CISAC's activities to meet the challenges that the digital age presents for the administration of authors' rights.
- Training & Development. CISAC offers training programs and provides financial, logistical, legal and technical assistance to its developing member societies.

When other stakeholders began questioning the model of collective management, CISAC realized that it was not very visible as a spokesperson for the protection of authors' rights. For this reason it is very difficult for CISAC to raise its voice to defend the model, the collecting societies and, more than that, to represent authors on the international level. CISAC's reputation does not extend between the closed-world of collecting societies.

1.1.2 Vision & Mission

According to Michels (2001), the *vision* of an organization is the "frame of reference, the conviction and the opinions of an organization; it explains how the organization sees the society" (p.38). CISAC believes that its members should adapt to the challenges and seize the opportunities of the digital era.

By comparison, Kotler and Adreassen (1996) have mentioned that "A *mission* states the basic purpose of an organization, that is, what it is trying to achieve" (p.66). The

principal mission of CISAC is to advance and defend authors internationally by strengthening the network of copyright societies supporting them.

I.1.3 Objectives

In support of its mission, CISAC activities and member services aim to (retrieved from CISAC website):

- Strengthen and develop the international network of authors' societies to ensure that authors' economic force is also acknowledged together with their impacts on the cultural landscape.
- Enhance the quality of the collective administration of authors' rights. CISAC works tirelessly in collaboration with its members to ensure that decision-makers worldwide continue to endorse the collective management as the main means of guaranteeing a perennially strong market based on the value of creative works.
- Secure a position for authors' societies and authors in the international debate on the future of copyright.
- Participate in improving national and international copyright laws and practices.

The objectives are mainly aimed at the collecting societies. Even though CISAC is mandated to serve collecting societies, authors should not be left out. The whole idea of collective management would be nothing without authors.

I.2 External Analyses

The external analysis covers the organizational external environment. It includes the developments within the environment that could have radical consequences for the organization. The analysis also examines the developments of various groups that directly or indirectly relate to the organization such as consumers, competitors, shareholders, pressures groups, general environment, and culture that have effects on CISAC.

I.2.1 Current situation

In Europe, authors' rights have traditionally been a subject that involves authors' societies, authors, music publishers, record companies, content users (like broadcasters), and national governments. Yet nowadays the issues are not only being discussed at the national level, but also at the regional and international level (and in particular within the European Commission and the European Parliament). In many countries, authors' rights and collective management societies are subjected to frequent attacks and face mounting pressure to deregulate the present system of collective management. It is seen by some as a bar to the development of the digital market, an impediment to the dissemination of culture or again a breach of competition laws. The EU executive is fond of more competition between the collecting societies as if "the music industry's growth in Europe is hampered by having to negotiate rights country by country" – said EU internal market Commissioner Charlie McCreevy (McCreevy, 2007, "Business urges Brussels to protect cultural diversity", para.6)

The core of the collective management system is the reciprocal agreement which was defined by CISAC to create a global network and enable collecting societies to represent authors across the globe. On the basis of the agreement, commercial users can obtain a copyright license for the entire world's repertoire from their local society. However, this license only applies to uses in the country in which the license was granted and therefore users must get additional licenses to use the works in other territories. In response to this situation, they filed a complaint with the European Commission that the current system is against the idea of one internal market in the EU.

However, if content users only needed one license to broadcast works throughout Europe, they would inevitably choose the society that offers the lowest royalty rates and less money would go to authors. This is against the mission of the authors' societies. In addition, the diversity of creative works is threatened if the recommendation of promoting competition between the collecting societies is accepted. The national societies give equal chances for both well-known and less well-known artists to diffuse their works broadly and ensure that any uses of them will be fairly remunerated. Smaller societies, which are better suited to promote local talent, would disappear if they had to constantly offer lower rates to attract clients.

The diversity of creative work represents the cultural diversity in Europe which is being damaged if policies that do not take authors into consideration are implemented. Cultural diversity gets a lot of attention in the 21st century and has even been called into one important program at United Nations Educational, Scientific, and Cultural Organization (UNESCO). Creative work is an important part of culture. Therefore, "particular attention must be paid to the diversity of the supply of creative work, to due recognition of the rights of authors and artists and to the specificity of cultural goods and services which, as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods" (UNESCO, 2001, "Cultural goods and services: commodities of a unique kind", para.1). Yet, authors' rights are backed up by many international treaties like the Berne Convention, Universal Copyright Convention, World Intellectual Property Organization Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT) and many more.

More than that, CISAC and its members are confronted with a globalization and regionalization of the issues. Increasingly, decisions are discussed and taken at an international or regional (European) level before being debated nationally. The issues, like the players, have become international and require positions to be expressed internationally. And only CISAC is able to bring a global perspective to the debate on European and international issues.

1.2.2 Competitor analysis

Because it is essentially a service and lobbying organization, CISAC's competitors are essentially other lobbying organizations with an interest in copyright. Organizations such as BIEM, GESAC (European grouping of authors' societies), the IMPA (International Music Publishers association) or IFPI (representing record labels) also represent authors

and are essentially allies, but their slightly different objectives—and competition for limited royalties—can sometimes clash with CISAC's. More importantly, CISAC faces competition from federations like the EBU (European Broadcasters Union) or the EFF (Electronic Frontier Foundation, representing technology leaders like Microsoft and Apple), who would benefit from a dismantling of the system of collective management and less protection for authors' rights (Silvina Munich, personal communication, 2007).

1.2.3 Analysis of the players

Users

Consumers are divided in two groups depending on the purpose of using creator's works: commercial and non-commercial uses.

Commercial users are broadcasters, distributors, telecom companies and digital service providers (like iTunes). They are more prone to litigate against Copyright Management Societies, and to lobby against the business model (reciprocal agreement) which according to them is not suitable in the digital age. Basically, the main problem involves the reciprocal agreements that CISAC helps coordinate between authors' societies. The arrangements enable foreign collecting societies to collect and distribute local royalties to foreign rights holders and to receive and distribute royalties earned overseas to local rights holders. However, users think the agreement is the barrier to license the works for online services (internet, satellite and cable) so therefore turned to attack the collective administration model.

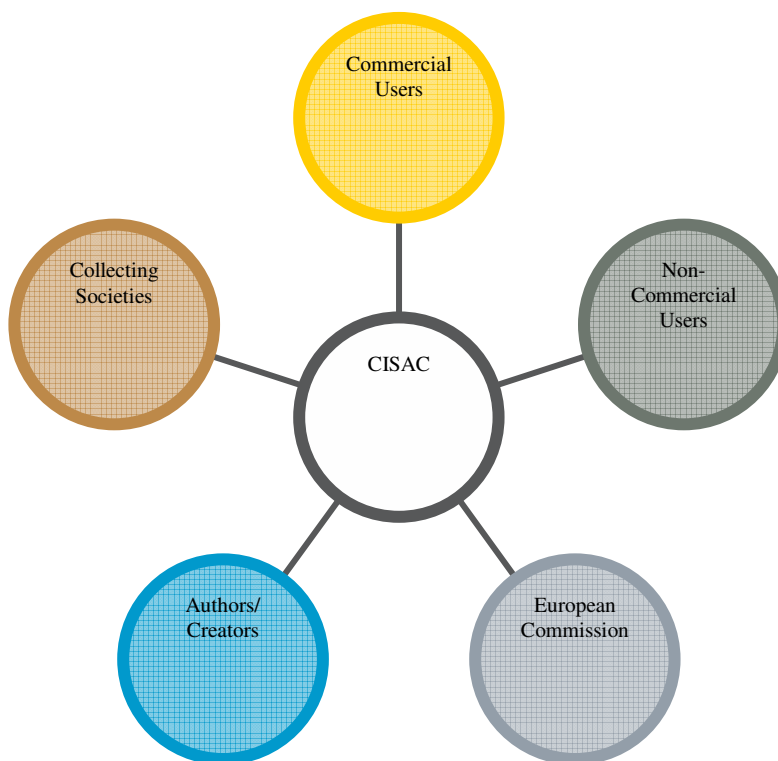


Figure 1.2.: CISAC's stakeholders

Still other users of creative works, like YouTube, MySpace, and Peer-to-Peer (P2P) and many other downloadable programs, offer access to copyright works without paying royalties at all. The responsibility of these sites for piracy and copyright infringement is a major topic of discussion. CISAC believes that these users should be reminded that without authors and artists, all the wonderful technologies that make massive dissemination of creative works possible would be nothing but empty pipes. Luckily, on the fight for piracy CISAC can seek many international alliances such as the Council of Europe and even commercial users. It would be more efficient to gather and exchange all the knowledge and experience to increase the distribution means and control the uses of creative works.

European Commission

Under pressure from powerful technology and electronics lobbies, the European Commission has launched two main initiatives that aim to alter the collective management system: the October 2005 Recommendation on cross-border licenses for online services (more information on European Law website) published by DG Internal Market and the Statement of Objections. The latter came about following a 2003 complaint from digital music distribution platform Music Choice Europe. The Commission examined a model contract for public performance rights between collecting societies that are members of CISAC. As a result, The European Commission has sent a Statement of Objections (SO) to CISAC and its 24 member societies for promoting the monopoly facto as violated the Article 81 of the EU's competition treaty (more information on Europa website).

The Collecting Societies

The collecting societies are the ones who represent authors in each nation. They act on authors' behalfs to issue licenses to and collect royalties from users. However, the perception of the authors' rights concept is different in every nation. For instance in North America and Western Europe authors' rights is a very important topic while there are parts of Asia and Africa where the concept of authors' rights or collecting society still needs to be formed and developed (Silvina Munich, personal communication, March 2007)⁴. Therefore, there are ranges of interests and concerns regarding authors' rights in each society. As the coordinator of all the collecting societies, CISAC is in a difficult position and must respond and harmonize all the interests of the collecting societies.

Moreover, licenses for creative works are strictly granted for uses in one country. This has become a problem in Europe as more and more users want to be able to broadcast or transmit creative works across the European Union without having to obtain a license in all 27 countries. CISAC agrees that a pan-European license is necessary, but is concerned that if a broadcaster could get a license from any society (and not just their national society) they would inevitably choose the society that offers the lowest rate. This would

⁴ See Appendix 2: Interview with Silvina Munich

lower royalties to authors and be detrimental in particular to the lesser known authors, whose livelihood depends entirely on royalties. As these artists are often represented by smaller societies in smaller European countries, the smaller societies would have difficulty competing. As a result the bigger societies (in the UK, France, Germany and Spain) are favourable to such a situation, while smaller societies are opposed. This internal conflict has major repercussions on CISAC's range of actions, as it prevents taking a unified position for or against changes to the system.

Authors/Creators

In this report, the terms author and creator are being used interchangeably to refer to artists working in all creative repertoires. Music creators often are members of other associations that represent the interests of European composers of different kind of music. There are a growing number of pan-European Composers Associations such as APCOE (the Alliance of Popular Composer Organizations in Europe), Federation of Film and Audiovisual Composers of Europe (FFACE) and the arts music based European Composers Federation (ECF) within the last 12 months. Explaining this phenomenon, the newly elected chairman David Ferguson (David Ferguson, 2007, "APCOE launched", para.5) of APCOE said:

It is no accident that these three new composer groupings have been established at more or less the same time. Continuing threats to authors' rights and copyright through technological change and globalization, doubts about the future role of collective management societies in relation to an increasingly less favourable working environment have forced all those who write music in Europe to come together and speak with one voice.

In other words, creators now see that they should stand up to speak for their rights. However, their voice will be much stronger when creators realize that the collecting societies are there to help them and stand together by their side. It is seen as CISAC's mission to support the collecting societies by making the creators believe that the collecting societies are there to help them. Furthermore, with the technical, political and even economic support of CISAC, authors will no longer have "doubt about the future role of collective management societies" (David Ferguson, 2007, "APCOE launched", para.5).

I.3 Conclusion

CISAC is the international organization that represents directly 217 collecting societies worldwide and about 2.5 millions authors indirectly. If CISAC wants to emerge amongst authors as "the international organization", the following needs to be taken into consideration:

- Promote itself as the international organization.
- Strengthen the network of the collecting societies.

- Seek to establish international alliances (against piracy, preserve cultural diversity, authors' rights)

To differentiate with the collecting societies CISAC is able to provide opinions on copyright issues with an international perspective. In order to do so CISAC needs to gather information from the collecting societies to have a global picture of what is going on in the copyright world. Therefore it is crucial to maintain good relationship with collecting societies and also to ensure that they are always on CISAC's side. Moreover, being with the international alliances debating on the important issues is the way for CISAC to consolidate its position.

CHAPTER II: Communication Analysis

The analyses consist what CISAC has done so far in terms of communication. As the mission of CISAC is to defend authors' rights by strengthening the international network of collecting societies, the main communication target group is the collecting societies.

II.1 Communication target group

II.1.1 Collecting Societies

CISAC has no doubt a very broad network consisting of 219 members throughout the world. They represent more than 2.5 million authors within all artistic repertoires. CISAC communications with its members' societies are (retrieved from CISAC's website)⁵:

- To circulate information and ideas between CISAC and member societies
- To promote general awareness of collecting societies and the principles of collective management
- To help member societies to communicate messages positively regarding authors' rights locally

Communications with such a broad network need extra attention regarding the differences of cultures of the collecting societies. The common problem when communicating with the collecting societies is language. CISAC is trying its utmost by enabling the capacities to communicate with its members by having three official languages: English, French and Spanish. Although English is a very popular language when exchanging between CISAC and its members, it is still difficult to communicate to certain societies in Southern Europe, Asia and Latin America. In addition, bad internet connections also cause delays in exchanging information with CISAC and sister societies.

Furthermore, there are potential conflicts between the collecting societies (mentioned in I.2.3). CISAC needs to do some damage control before the conflicts become too big. Strengthening the network of collecting societies is needed. Communication can play an important part here to reassure all the collecting societies that collective management is still a safe choice for all of them.

II.1.2 Authors/Creators:

Authors are the main target that this report focuses on. Communications with authors has never been done at CISAC. Therefore, there can be no expectations about the authors' awareness of CISAC. CISAC wants to communicate with authors to bridge the gap between them. Nowadays marketers and communicators do not communicate what they want but more what the target group wants to hear. That is why it is important to understand the target group, including their concerns. Having that knowledge will give CISAC an idea where to lay its profile in the market.

⁵ Evaluation of communication tools using in CISAC can be found in Appendix 5.

Who are authors?

The term author is very broad and includes people who create music, books, photography, and art and so on. In this report, authors in the musical repertoire in Europe will be the focus. The musical repertoire represented almost 90% of the total royalties collected (Silvina Munich, personal communication, March 2007)⁶. Despite focusing on musical composers in Europe, they indeed truly reflect the diversity of not only musical genres but also cultures in the world.

What are creators' concerns?

Based on interviews conducted with some creators (Billy Bragg and Konrad Boehmer), the followings are concluded as their *main concerns*:

- *The development of the internet.* It brings artists and audiences much closer together. For instance, in the past if Billy Bragg (English musician) wanted to get a song recorded, he would have to first write the song, and then form a band, and then he would have to spend some time in a studio, get it recorded, get it to someone on the radio or in a magazine, get to do some gigs and find a major recording deal. Nowadays if you write the song in your bedroom, the next day a thousand people can have access to it. Within a week, that song could have gone around the world. Billy Bragg claims that the internet “takes all the middlemen out of the way, so you can find your own audience, you can talk to your own audience, and you can service your own audience” (Billy Bragg, personal communication, May 2007)⁷. More than that, when an artist wanted his song to be available in a shop in Rochester, New York while he was living in London, he would have to sign a major record deal to do that. But now, all you have to do is to click on his website if you want to find out whether he has got a new record out. Internet is giving creators the opportunities to diffuse their works much quicker than ever but at the same time giving creators a hard time to control the use of their works and to get paid for it. Having a look on internet shows how many websites offer musical content and performances like YouTube, Myspace and the list is growing day by day. Creators certainly are unable to go after every website to ask for remunerations because this would take too much time and effort.
- *No single voice.* Creators have not yet spoken in one single voice in their own societies (Konrad Boehmer, personal communication, March 2007)⁸. Creators are still fighting with each other, to the great pleasure of the publishers who can then play their game of “divide and rule”. They are arguing over the credits devoted for different kinds of music. For instance, creators of popular music believe that they should get more credits than other types, while others think it is not fair to

⁶ See appendix 2: Interview with Silvina Munich

⁷ See appendix 4: Interview with Billy Bragg

⁸ See appendix 3: Interview with Konrad Boehmer

remunerate higher credits just to certain kinds of music. After all, like Konrad Boehmer said: “There is no author’s right for popular music or author’s right for art music but just authors’ rights, and authors should all get the same amount of points” (Konrad Boehmer, personal communication, March 2007)⁹.

- *Lack of politic and legal knowledge.* Creators nowadays have to deal with issues arising at both national and international levels. More often, the issues in the international level need to be dealt with under an international perspective. However, Konrad Boehmer also admitted that creators do not always have strong arguments to defend themselves politically and legally. More than that creators are not all aware of the problems they are facing. The attacks of users and the EU Commission on collective administration actually pose a great threat to authors’ rights.

What do creators want?

Explaining what creators want, the following are their *common interests* (Konrad Boehmer, personal communication, March 2007):

- Full moral and economic protection of their works – legal protection
- Fair remuneration for their works
- Liberty and freedom to create what creators want to create

“Doing what we want to do and getting paid for it” is how Billy Bragg explained it.

Creators’ views on the collective management

The final message that Billy Bragg wanted to pass on to CISAC and the parties involved is:

I wanted my artistic freedom to do what I wanted to do, but I needed to earn a living as well and I expect those people who you just referred to help me work out how to do that. How to make a living, how to use their services to help me to get my music into the marketplace. You can’t have one without the other (Billy Bragg, personal communication, May 2007)¹⁰

According to Konrad Boehmer, he does not see “any alternative” besides collective management. Explaining this remark, he said: “No composer can negotiate or control the performance, broadcasting of his/her works worldwide on an individual basis.” The collaboration between creators and CISAC will benefit both. Because creators can enjoy the full protection in terms of moral, political and economical interests and will be respected as the fundament of CISAC and be able to play the role as the strong arm of CISAC.”

⁹ See appendix 3: Interview with Konrad Boehmer

¹⁰ See appendix 4: Interview with Billy Bragg

II.2. Trends in Marketing Communications

This section includes brief information on what are the current trends in marketing communications which are especially applicable to CISAC. When approaching a niche market it is important to realize what the best options are.

II.2.1 Social Media

According to Brian Solis (2008), “social media is about breaking down barriers to engage in conversations”. The conversation is the new communication trend that is chosen by many marketers nowadays. Marketing communications trends have shifted to conversation when there is a real decline in choosing mass media advertising, TV commercial, traditional newspaper and magazine ad as the primary driver. Instead, companies now have realized what Richard Tobaccowala (2005), an executive vice-president with Starcom MediaVest Group in the U.S. told *Fortune*: “Companies must recognize that they increasingly have to engage gods and are not dealing with helpless consumers anymore.” Consumers now more actively seek information about a product or service and a chance to interact with sellers. Therefore, direct marketing, web programs, promotions, stunts, events, TV program integration, product and package design, blogs, and social networking sites are all tools that are increasingly more dominant in many marketing programs. Research from Hitwise has showed that networking sites like My Space and Facebook have become the first and fifth (most visited sites in the US and the UK respectively (October 2007). The popularity of social networking sites has enabled the global marketing potential. A recent survey in 2007 by the Arketi Group reveals that “when it comes to using blogs as primary or secondary sources for articles, 84 percent of journalists say they would or already have”.

II.2.2 Direct Marketing

Direct marketing provides a trackable and measurable result regardless of the medium because it creates direct interaction with the target audience. According to Smith and Taylor (2004, p.386), direct marketing should not be used solely as a tactic but it can and should be used on a more strategic basis by integrating it with other marketing communication tools and in longer term by developing a database. Direct marketing draws on, and integrates with advertising including direct mail, magazines, newspapers, television, email, and internet.

II.2.3 Search Engine Marketing

One increasingly important aspect of e-marketing is search engine marketing (SEM). This trend aims to put the organization in a higher ranking in the top search engines. According to a report from iProspect and Jupiter Research (cited in Kim T. Gordon, “10 marketing trends to watch in 2007”, November, 2006, retrieved from Entrepreneur’s website), 62% of searchers click on a link within the first page of results. SEM helps to bring traffic (visitors) to a website and to ensure that the website is visible at the top of the list when search engines (like Google or Yahoo) churn out search results. Moreover,

SEM continually identifies what words (keywords) customers need to use when searching for products and services. Equally, SEM must anticipate what new keywords will be used on different days, weeks, months, seasons or occasions. Website traffic can be increased via banner ads, opt-in email and through word of mouth. Many offline advertising campaigns can help to promote a website and generate traffic too. Having a presence in relevant portals (or gateways), links and reciprocal links (with relevant non-competitive sites) all help to generate traffic.

II.2.4 Word of mouth

Word of mouth (WOM) is by far the most potent tool in both industrial and consumer markets. Taylor and Smith (2004, p. 590) have concluded that no amount of advertising or expert selling can compete with a trusted colleague, friend or influencer – someone who you know is on your side – recommending or criticizing a product, service or company. Brilliant communication tools can be used to generate WOM. Highly creative publicity stunts and advertising campaigns can stimulate conversations among buyers and potential buyers. WOM generally is considered as face to face spoken communications. However, phone conversations, text messages sent via SMS and web dialogue, such as online profile pages, blog posts, message board threads, instant messages and emails also spread WOM in a silent sort of way.

II.3 Conclusion

Communication activities at CISAC are mainly to serve the collecting societies. There are no direct interactions between CISAC and authors. Messages go back and forth between CISAC and collecting societies and no such attempts can be seen clearly towards authors. It becomes clear that the real concern of creators (musical repertoire) now is the freedom to create and get works to the market but also to be able to earn a living. The explosive worldwide growth in internet usage concerns creators a lot but has also created new trends in marketing communications. Customers have been given a chance to interact with sellers and are no longer passive customers. Communications have now shifted from monologue to dialogue. CISAC should adopt and apply new technologies in their communications activities to reach audiences quickly and efficiently or it risks being left behind.

CHAPTER III: General Conclusion

III.1 SWOT Analysis

When considering the strengths and weaknesses of CISAC, it becomes evident that some qualities can be placed in both categories. To start with, CISAC is truly the only international organization that represents 2.5 million authors of all repertoires worldwide but CISAC has remained unknown amongst authors and the rest of the public because it deals almost exclusively with collecting societies. CISAC has a broad network of collecting societies who are able to provide CISAC a global picture of what is going on in the copyright world. However, because of the internal conflicts described before, CISAC has difficulty providing any true positions or opinions on copyright issues. Moreover, in the context of the Statement of Objections and competition proceedings that were initiated by the European Commission, CISAC also suffers from the negative image of being monopolistic.

However, the attention the case is bringing to them could also be seen as an opportunity in the long run for CISAC to establish its positions in the copyright world. If CISAC proves that the reciprocal contract is the solution for authors, CISAC would definitely be discovered and seen as a hero of authors. Nevertheless, the context of authors' rights is different in every country and government, even within Europe. It is important to keep in mind the existence of different judicial systems and cultures. Then, a suitable approach needs to be determined to make sure that everyone gets the same message. And like many other non-profit organisations, CISAC also has limited resources to spend on marketing communication activities and lacks human resources as well.

The fact that nowadays issues are happening more at the international level requires a correspondent organization to provide international perspectives. This is the opportunity for CISAC to make itself known as being the organization that is able to provide international perspectives on authors' rights issues and represent authors at the international level. Moreover, issues related to authors (cultural diversity, piracy) also create a chance for CISAC to promote itself. Being with other like-minded international alliances in preserving cultural diversity and fighting against piracy will strengthen the position of CISAC. In addition, authors' rights are supported by many international treaties.

Going along with opportunities are some threats that CISAC may want to take into consideration. First of all, the tasks of CISAC are quite ambiguous even internally. It is hard for outsiders to distinguish between CISAC and collecting societies in term of missions. Both CISAC and collecting societies have the same mission of defending authors' rights but CISAC on the other hand does not collect royalties to distribute to authors. CISAC does not have direct contact with authors. Yet, the role of CISAC in the copyright world could confuse authors once it is presented. Therefore, it is crucial that CISAC prepares for its emergence carefully with a clear message on its vision and functions. Moreover, the emerging and development of the digital era requires quicker and better responses if CISAC wants to maintain its position as the international

organization. Also, the pressure of free competition, if it is implemented, will pose a great threat to CISAC. Potential conflicts in interests between the collecting societies will need to be considered and taken care of for a greater existence of the collective management.

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none"> - Worldwide presence (International network of 219 societies in 115 countries) - The only organization that represents 2.5 million creators of all repertoires worldwide - International network of reciprocal agreements between societies - Capacity to share information, knowledge, experience and know-how 	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none"> - Virtually unknown except amongst collecting societies - Seldom official position on crucial current issues - Suffers from the negative monopolistic image of authors' societies. - Limited financial and personal resources - Great disparity between collecting societies in terms of cultural, juridical systems.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none"> - Globalization of communication requires global organization - Promote values of cultural diversity - International alliance to fight piracy - International treaties in favour of authors' rights - Increase the distribution means for creative works 	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none"> - Real activities are ambiguous to outsiders - Global pressure for liberalism of copyright and competition between collecting societies

III.2 Conclusion

In a global context CISAC holds the unique position to help secure the position of authors but CISAC is recognized only amongst collecting societies and not by the rest of the public. Authors' rights and collecting management are now under attack at the international level. Moreover, the emergence of the digital era involves different interested groups and the need for CISAC to respond efficiently to their concerns. CISAC still believes the collecting management is the solution to defend authors' rights and wants to make people believe the same way. Having authors by CISAC's side and speaking for themselves on what they want is the way to respond to the concerns about the efficiency of the collecting management. That is why CISAC first needs to make authors believe the collective management is helping them and giving them what they want. Even in the digital era, CISAC must reassure authors that under collecting management their rights are still fully protected by all means - technical, economic and moral.

At the same time, the relationship between CISAC and the collecting societies should be consolidated. CISAC has been supporting them and always will and only CISAC is able to raise a voice to debate authors' rights issues in a bigger scope (European, international

level) that no collecting society could ever do. At the end, nothing but the interests of authors matter and that is primarily the purpose. That is why it is essential that CISAC and collecting societies come in one voice and together find solutions that respond to the needs of creators in the digital era.

CHAPTER IV: Marketing Communication Objectives

Once the current situation of CISAC is clear, the next step would be to define as specifically as possible “where do we want to go”. Thus, this chapter covers the strategic objectives as well as the communication objectives for CISAC. Just like the aim of the report, objectives are formed to promote CISAC as an international organization working to protect authors’ rights amongst creators (in the music repertoire). Yet, objectives should be SMART (Smith & Jonathan, 2004, p.43):

S – Specific
M – Measurable
A – Actionable
R – Realistic
T – Time Specific

IV.1 Marketing Objectives

Marketing objectives refer to sales, market share, distribution, penetration, launching a number of new products and so on (Smith & Taylor, 2004, p.44). In this case, the following can be seen as marketing objectives:

- *To generate at least 10% of creators’ recognition of CISAC after 12 months in Europe*

CISAC wants to increase its recognition amongst creators by reassuring their rights are still fully protected under the collective management despite the challenges to the digital era.

IV.2 Communication Objectives

According to Vos and Schoemaker (2001, p.123), three different factors need to be focused on when creating the communication objectives.

- *Knowledge (Awareness)*
- *Attitude*
- *Behaviour Attention*

Based on the strategic objectives, the following communication objectives are formulated:

Knowledge:

- *To position CISAC as the international organization protecting and defending music creators’ rights at the European and international level amongst the European Composer and Songwriter Alliance (ECSA)*

The ECSA groups together the three pan-European music writer federations that represent composers and songwriters of all musical genres. The ECSA represents 34 European Composer and Songwriter Associations from 22 countries. The aim of this alliance is to *protect and defend music creators' rights at the European and international level* (ECSA, 2007, retrieved from ECSA's website). Knowing that CISAC also shares the same goal will lead both to reach a common voice.

- *To strengthen the position of CISAC as the umbrella-organization amongst the collecting societies.*

CISAC aims at strengthening the network of the collecting societies in order to stimulate the communication between them and CISAC. Also, CISAC believes the collecting societies are a great help in providing information on the current situation regarding copyright and authors' rights within their own territories. CISAC gathers all information to have a global picture of what is going on. At the same time, CISAC also wants to reassure its position amongst the collecting societies meaning that CISAC can support them on the debates on copyright in the international and European level. Moreover, CISAC can connect the collecting societies with each other and provide information and advice, sharing experiences on specific copyright issues. When issues arise outside the national level to European and international level, CISAC can act on the collecting societies' behalfs to defend authors' rights.

Attitude:

- *To enhance CISAC's credibility by having an increase of 50% of authors to CISAC's website within one year*

CISAC's website will serve not only to provide information but also to encourage interaction between CISAC and creators. CISAC wants to drive people, especially creators, to its website to get more information, download documents and CISAC's opinions on issues related to copyright. CISAC likes to be perceived as the forum where creators can come together to study all the questions concerning the moral and professional interests of creators and their works. When creators are aware that CISAC is there to help them to justify their rights they will make efforts to contribute their help when possible.

Behaviour:

- *To have at least 10% of participants in the CISAC event are creators in one year*

CISAC should organise an event to study all the questions related to authors' rights. The event will involve all the interested parties such as European Commission, users, collecting societies and creators. Everyone comes together at one place to discuss the future of creators' rights in the digital era. Creators therefore should be stimulated to participate and given a chance to speak their point of views. The event will highlight the importance of creators and their contribution by means of creative works to the

entertainment, creative industries and businesses that use their works for commercial ends. Moreover, creative works cannot be treated as any consumer goods concerning the cultural diversity aspect. Therefore stimulating creativity is essential to ensure the diversity of culture especially in Europe. Having creators at the event is a great chance to advertise CISAC and demonstrates they are interested in what CISAC proposes.

IV.3 Conclusion

The objectives described in this chapter are to help CISAC to present itself in public and more importantly amongst creators. CISAC needs to approach different groups before reaching the main target group, creators. That is why the objectives focus on various target groups. However, these objectives all lead to the common goal of eventually bridging the connection with creators and having them believe that *CISAC is the international organization defending creators' rights in both international and European level and plays an important part in preserving the cultural diversity.*

CHAPTER V: Strategies and Tactics

Strategies and tactics are developed to help achieve the objectives. This chapter deals with the different strategies and tools that are conceived to achieve the objectives mentioned in chapter IV.

V.1 Marketing Communications Strategies

Strategy summarizes “how a company gets there” (Smith & Taylor, 2004, p.46). A good strategy for CISAC is to position itself as the customer-focused organization where the “customer” is the creator. Creators are in the state of doubting the role of collecting management. CISAC must change that belief and make them believe that CISAC is giving them what they want. The strategy is a complete mix including direct marketing, database construction and management and PR. The following strategies are formed to achieve the objectives for CISAC:

- *Make CISAC’s website more attractive and better able to serve other target groups.*

CISAC’s website is now mainly to provide information in general and serve the collecting societies. It should be invested to also be a place for creators to visit and interact. A good website can be seen as a tool to achieve this chain of goals:

- attract visitors
- turn these visitors into friends
- turn these friends into active partners
- develop loyalty in these partners

The website can have a built-in blog for creators to discuss and comments on copyright issues worldwide. Moreover, by making use of the Web-Analytical, CISAC is able to track down the details of these visitors such as where they are from, if they come back, which parts of the websites they like to visit and so on. Next, these insights will provide CISAC with advice on how to improve the quality of its website to better serve its audiences.

- *Build up and maintain good relationship with the ECSA*

Having a good relationship with the other creative associations will open the door to approach a large amount of creators. Hence, it is important that the ECSA is aware that they share the same goal as CISAC. Direct Email, participating in events and conferences are good chances to establish connection with the ECSA. Moreover, developing CISAC’s positions on current issues and sending them to the members of ECSA should also be stimulated because it is interesting for them to hear the international perspectives on various copyright issues.

- *Strengthening the relationship with the collecting societies*

CISAC shall not forget to consolidate its relationship with the collecting societies to remind them that CISAC is of great help to them as only CISAC can speak on their behalf in the supranational level and ensuring that any discussion of copyright considers the perspectives of copyright societies and their author members. In return CISAC needs the collecting societies to regularly provide information on the situation of their repertoire within the national territory. By gathering all the knowledge CISAC will have a global picture and be able to develop the international perspective on copyright issues.

- *Build up a database of creators in Europe*

The database of creators will serve the purpose of doing direct marketing and mailing. CISAC aims at communicating with creators directly to introduce CISAC and keep them informed about the activities of CISAC. The database can be achieved through collaboration with the collecting societies and the ECSA.

- *Increase CISAC's visibility amongst creators*

Moreover, CISAC can enlarge its network of creators by approaching them directly through social network sites such as Myspace, Facebook and so on. Nowadays many artists have their own blog in one of the network sites. CISAC can make use of the sites to enhance its visibility, inform creators about CISAC, drive them to the CISAC website for information, and inform them about the event and so on. Banner ads and advertising can be used here and do not cost very much.

- *Position CISAC as the organization to “serve authors worldwide”*

Unlike the collecting societies that represent creators (authors) only at the national level, CISAC is able to represent creators at a higher level and that is the key point CISAC should focus on when forming its message. Yet, serving means giving customers what they want. From the analyses above, it is clear that what creators want is the freedom to create, get remunerated and make creative works popular in the market.

Creators must be informed why they should believe in CISAC or on the other hand the collective management to represent their rights. The situation is delicate, so CISAC has to pay attention when dealing with creators.

- *Position CISAC as the active player in preserving cultural diversity*

Cultural diversity is a valuable aspect when defending authors' rights. It is not only about the creators who can create things but also the awareness of the rest of the public about how important to maintain cultural diversity. Everyone is proud of their own culture and of course wants to preserve it. By showing how authors' rights stimulate creativity and preserve cultural diversity, especially with the support of creators, CISAC's reputation improves.

- *Open and clear communication*

Being transparent and open will gain extra points for CISAC with all interested parties. Clear communication helps creators and others to understand what CISAC stands for and to avoid confusion between the role of CISAC and that of the collecting societies. What CISAC can offer to its audience is different in that it represents creators in a bigger scope and is able to protect their rights in every way, even in the digital era. The message should be stated clearly on CISAC's website and in direct email to creators and ECSA leaders/members.

V.2 Tactics

Tactics are the details of strategy (Smith & Taylor, 2004, p.49). Communication tactics are communication tools such as advertising, PR, direct mail and so on. In this section, different tools are explained and integrated within the strategies. Yet, communication tools tend to work at their best when combined and this certainly applies as well in this case.

V.2.1 Public Relations

CISAC has a large range of different groups on which it is dependent. A good relationship with these groups is crucial. The ECSA and the collecting societies are the groups that need to be focused on when CISAC wants to generate the awareness of creators. Public Relations will help CISAC to develop and maintain a strong relationship with these groups.

V.2.2 Website

The website appears to be a very useful tool because of its multifunctional feature. It can be used to achieve different objectives. The website can communicate as well with many different target groups. To attract the attention of ECSA and creators, CISAC can develop and provide its positions and international perspectives on issues concerning authors' rights. People can read information on the website but there is also a possibility to download the documents. However, people need to register in order to download.

However, interactive features should be included to keep visitors on the website. CISAC can create their own blog with updated information of its activities and provide key topics to stimulate the discussions of creators such as piracy, private copying and so on. It is crucial to make sure that those posting comments on the blogs are identified so that CISAC can control who participates and the number of visitors.

V.2.3 Opinion Leader

Opinion leaders are described as individuals who have more contact with the media, because they do not pass on information without bias, but colour it with their own interpretations (Vos & Schoemaker, 2001, p.161). In general, opinion leaders more often than others appear to be members of organizations and informal groups.

An opinion leader is very useful for CISAC to transfer its message through. People in their own group tend to trust each other better, so CISAC wants the opinion leaders to pass the message on. CISAC therefore needs to identify who are the opinion leaders in the ECSA. Then, it should approach them directly through telephone and email and participate in events that they are also attending. CISAC should present and communicate regularly with these opinion leaders to gain their trust.

V.2.4 Direct Marketing

CISAC will use direct marketing to interact with creators and in the long run develop a database of creators. This communication tool is not used as a solely tactic but better be integrated with other such as public relations and website. Banner ads will be created and used to approach creators in the social network websites. Myspace and Facebook are the most visited social network websites. CISAC can easily create a network of creators in these websites.

In addition, a database of creators and their contact information can be collected from the collecting societies and the ECSA. This database is very useful to start a direct mail campaign aimed at creators. A similarly disciplined approach should be taken into account when planning a direct mail campaign such as message development, list selection and timing (Smith & Taylor, 2004, p.405). The email composes CISAC's position on the future of creators' rights in the digital era. This will attract the attention of creators because they are curious to know the international perspective on this.

Later, this database CISAC will send regularly the current situation in the copyright world to creators (it could be the press review on the achievements in each country regarding to copyright), for example, weekly or monthly. In addition, CISAC's positions on important issues will also be included.

Finally, CISAC can use this database to announce about the CISAC event and invite creators to participate.

V.2.5 Events

An event can be used together with other communication tools to gain people's attention. Events range from simple news conferences and seminars to exhibitions, competitive activities, anniversary dinners and stunts. All are likely to gain media coverage and draw attention to the organization. Also, events can aid the achievement of credibility or establish images with which an organization would like to be associated. Events are also good opportunities to develop relationship with suppliers, opinion leaders and associates as well as customers (Mc Donald, 2007, p.556).

An event with the purpose of promoting cultural diversity would draw lots of attention from the cultural trade press and groups who are involved. The event should include discussions between different players in the music industry, users and the European Commission about how important cultural diversity is and what role creators are playing

in it. In addition, creators will also be given a chance to speak up themselves, and authenticate their rights during the discussions. The event is an occasion for CISAC to present itself to the rest of the public. It is advisable to conduct the event with an event agency.

V.2.6 Personal Contact

Personal Contact normally appears as Personal Selling in marketing for for-profit organizations. However, in an organization like CISAC, personal contact is rather a more appropriate term. In their description of the term, Kotler and Andreasen (1995, p.573) have mentioned: “Personal contact is referring to attempts by an organization staff member or volunteer at using personal influence to affect target audience behaviour”. The person is responsible for speaking, providing information and answering people who might have questions. Personal contact is the most effective tool at certain stages of the consumer decision process, particularly in building up preferences, convictions and action on the part of buyers and even checking the satisfaction rate amongst the target audience.

At CISAC, the personal contact is the one who can handle:

- *Personal confrontation.* Personal contact involves an interactive relationship between two or more persons. Each party is able to observe the others’ needs and characteristics at close hand and make immediate adjustments
- *Cultivation.* Personal contact permits all kind of relationships to spring up and nurture these relationships ranging from a matter-of-fact selling relationship to a deep personal friendship. In most cases, the organization’s representatives artfully woo the target audience.
- *Response.* Personal contact makes the target audience member feel under some obligation for having taken up the sales representatives’ time. Therefore, people have a greater need to respond.

The personal contact in this case serves all target groups if necessary so s/he should be seen as an important “tool” and should be aware of every action and tool in use within the organization. Moreover, the personal contact is in fact the one who integrates and harmonize the actions of all the communication tools above.

CHAPTER VI: Action and Control

This chapter covers the action and control of the communication tools that are described in the previous chapter. Control is necessary to measure and monitor the actions. Action and Control help to evaluate if the tools are working or not and how they can be adjusted.

VI. Action

The action stage reveals the details of tactics. The action explains how the communication tools are implemented.

VI.1.1 Public Relations

CISAC contacts the collecting societies regularly to have a clear understanding of the current situation in each society. The priority should be on societies managing the musical repertoire. CISAC could provide help to the collecting societies when necessary with the copyright issues in term of technical, political and so on.

To the ECSA, CISAC uses public relations to build and maintain relations. The first step is to approach directly the members of the ECSA; this can be done by socializing in events and conferences that members of ECSA are also participating in. In addition, CISAC can take advantage of the frequent travelling of CISAC's general director to different meetings to give talks and provide international perspectives on European and international level at the associations. CISAC's website can be a good public relations vehicle. Members of the ECSA can visit the site for information and download documents that can be used as material in the meetings and presentations or for education purposes.

VI.1.2 Website

As mentioned above, the website is a crucial information tool, so CISAC needs to develop a clear and convincing message aimed at creators. The current website contains mostly information to serve collecting societies. It is nice also for creators to be aware of what is going on the copyright world and related issues but that is not enough to attract and keep them with the website. One solution is that CISAC creates an interactive blog in its website where creators can discuss and comment with each other about matters in the copyright world. The blog is moderated by the personal contact in CISAC to encourage creators into discussions. The blog will be seen as the place where creators can express their opinions, wishes and all. People can read the articles published in blogs but need to be registered if they want to comment them. That way CISAC can control the number of people registered, who they are and so on.

Moreover, the website needs to also include position papers, press releases and calendars of upcoming meetings and other events. This information should be seen on homepage of CISAC.

Additionally, web-analytical is integrated in the website to see how many people are visiting the website before, during and after the launch. Further, details where they are from and if they come back again need to be verified as well.

The link of the website should be widely diffused, for instance in every email sent out to creators, to ECSA from CISAC and in the networking websites. CISAC can also increase the traffic to its website by putting a link in the collecting societies and ECSA's member websites.

VI.1.3 Direct Marketing

Direct Mail needs a long preparation period. However, there are a few questions that need to be determined first:

- Who needs to be reached (creators)
- How reliable is the database
- What is the message (CISAC's positions on the future role of creators' rights in the digital era)
- Why is the message interesting
- When to launch

It is important to determine the concept for the message. It is advised that the message bring out many aspects of creators' rights, such as from the European Commission, users, UNESCO and other interested publics.

Social Networking websites like Myspace and Facebook will act as a great help for CISAC to approach creators. CISAC can easily generate visibility by establishing a network of creators on these sites. CISAC will first have its own profile containing information about the organization and activities. Banner with CISAC's logo will then be put on creators' comments box to generate its visibility. Moreover, CISAC will send message directly to the list to present itself. The message needs to be prepared carefully and should highlight what CISAC is and what CISAC can offer creators (a forum to explore and discuss all aspects related to creators' rights, the deal with the collecting management). A link to CISAC's website must be included in the message.

At the same time, a database of creators (contact details) can be retrieved from the collecting societies by email. CISAC needs to form a message explaining the need of having this database. It is important the message because the collecting societies need to see the importance and the benefits of the list to them.

After some association activities with the ECSA (see public relations) CISAC can negotiate to achieve the database of creators. Opinion leaders should be able to provide the list. Again, a message with clear and sincere purposes is necessary to gain their trust and give in.

VI.1.4 Opinion Leader

Opinion Leaders shall not only be seen as very important for CISAC but also the individuals in social contact with them. The very first question that needs to be asked is whether they are “innovators” which means people who adopt innovations quickly. If this is the case then they are selected. Opinion Leaders can be found in meetings, conferences, events and so on. CISAC then needs to check regularly the websites of ECSA and its members to find out when are their up-coming events and conferences and actively participate in important meetings. CISAC may need the assistance of the collecting societies to have a better selection who are the right candidates to be the opinion leaders.

Once the opinion leaders are identified CISAC will need to approach them and gain their trust. An invitation to CISAC’s headquarter in Paris will give them an opportunity to know who CISAC is and discuss about the possibility of cooperation. Next, CISAC needs to determine the message to send them. It is crucial that the message is clear, sincere and without prejudice because these receivers do not have a passive role. Because according to Vos and Schoemaker (2001, p.161): “their prior knowledge and motivation determine to what extent they obtain the information”.

Afterward, CISAC can ask the opinion leaders to participate in the testing of the new website and the event. By respecting their opinions, CISAC can slowly gain their trust and be sure that they will pass the message on.

VI.1.5 Events

Launching an event could possibly achieve different goals. For instance, at CISAC an event is required to fulfil the following goals:

- Position CISAC as the preserver of cultural diversity
- Strengthen CISAC’s position and image
- Break CISAC into the international environment

There are different kinds of events and apparently organizing an event requires lots of work. For that reason, extra help from the event agencies is useful. Different agencies develop different concepts so CISAC should have a look at proposals from several agencies. Moreover, it is important to settle on which agency has the most suitable concept for the event. The concept of the event must not exclude creators as the main target group. In addition, it is advised that CISAC consult with the opinion leaders about the event and keep them updated with the progress. Having their ideas on the event makes them feel special and convinces them that CISAC is taking creators seriously.

VI.1.6 Personal Contact

The Personal Contact is the one who integrates all the communication tools and makes sure that they all work. If not, adjustments need to be made right away. The personal contact holds a great deal of responsibilities so details of personal contact profile needs to be identified right at the beginning.

The personal contact also needs to keep track of the launch of the new website and make sure that the website runs smoothly resulting in increased numbers of visitors and registered blog participants. Moreover, s/he wants to also encourage discussions on the weblog and be the moderator who guides the discussions into something useful. The comments received from the blogs could be essential insights.

In addition, the personal contact participates in the process of organizing the event. S/he will be engaged as the coordinator of the event guiding the agency to make sure the event is organized under CISAC's concepts. Moreover, answering questions from the press, creators and everyone before, during and after the event is added also to the personal contact's tasks.

The personal contact needs to be aware of everything that is going on within the organization because any questions from anyone regarding CISAC and its activities will be directed to him/her.

VI.2 Control

Control is there to identify how Actions will be monitored, measured and controlled. It is necessary to know what actions are taken and follow the process right from the beginning. Then when one of the actions is not on track, it must be stopped or adjusted. Each communication tool needs its own control. CISAC can achieve its goal to bridge the gap with the creators if they respect, follow and apply the above objectives, strategies and the communication tools.

However, there are several aspects that need to be considered before applying this plan. It is apparent that there are interpersonal approaches to the members of ECSA and even the collecting societies. Therefore, intercultural factors need to be paid more attention regarding the use of the language, tone, formality and so on. Moreover, the concept of authors' rights is different in each nation so adjustments could be necessary. Besides, CISAC is an NPO so the lack of resources and finance should be considered. Support from the collecting societies, fund-raising, and sponsorship can be applied. However, CISAC needs to consult with the event agency to see what the possibilities are.

The timetable to the communication tools can be found in appendix 6.

CONCLUSION

The purpose of this final report is to seek the answer for the question:

“How could CISAC promote itself as an international organization working to protect authors’ rights amongst authors in Europe?”

The analyses have revealed that the practice of communication marketing plays an important role in CISAC in order to establish good connections with the target groups. CISAC does apply different communication tools aiming at the collecting societies. However, when the issues arise into higher levels with more parties involved; communication activities should be reconsidered or adjusted. CISAC needs to examine closely its communication policy to make sure that every aspect of the issues is covered.

Moreover, the analyses have also shown that before bridging the gap with one target group, it is necessary to get through to another target group. In this case, CISAC needs to establish good relationships with the ECSA and maintain the existing relationship with the collecting societies. Then, reaching creators will be a lot easier. However, CISAC needs to form a very clear message and make sure that the message will not be distorted during the transfers.

The implementation of the communication tools will bring the message to a broader audience. Once received, how the message is understood depends on each individual. CISAC therefore has to make sure that everyone gets the right message and clarity is essential.

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Appendices

Appendix 1: CISAC Organizational Structure

Appendix 2: Transcript of interview with Silvina Munich - Manager Development of Authors' Councils and non-musical Repertoires of CISAC

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Appendix 1

CISAC Organizational Structure

Organizational Structure

CISAC is structured in many functional areas and each performs its particular portion of the process. CISAC is composed of different administrative bodies that guide its operations and strategy: the General Assembly, the Board of Directors, the CIS supervisory Board and the Secretariat¹.

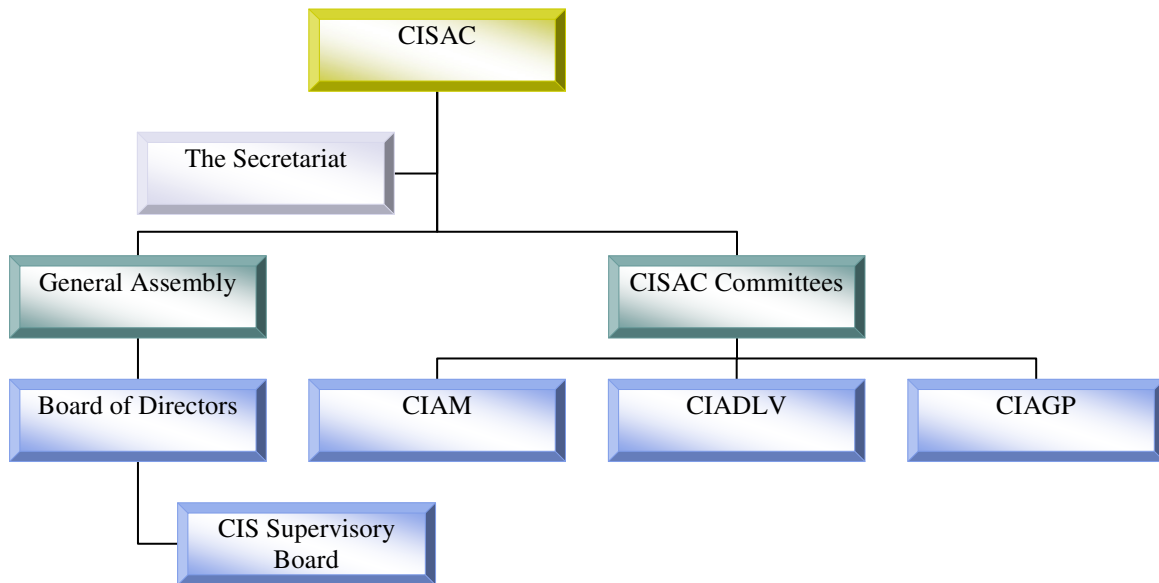


Figure: CISAC Governance and Structure

The General Assembly is CISAC's highest representative entity. The representatives of these administrative bodies are delegates of CISAC's Members and must reflect CISAC's geographical diversity and the multitude of artistic repertoires it represents. Whilst the benefits of a more universal collective management network is important for the future, the current structure and decision-making processes do not appear to be in tune with this new and more complex environment. In term of communication, it is time consuming when it comes to communicating issues and asking for permissions to react on the issues. The decision-making processes involve many parties which are from different parts of the world. As a result, each decision requires an enormous amount of time which has led CISAC to be rather a slow and reactive organization than proactive. This also means that that CISAC could hardly provide its opinions on various issues related to copyright in time although CISAC is capable to provide international perspectives on authors' rights issues. And as the mouthpiece of all the societies, CISAC can help on certain issues that even the biggest societies cannot resolve alone.

Next to the administrative bodies, CISAC has created numerous committees and think tanks to address regional, technical, legal and creative issues such as International Councils of Creators of Music (CIAM), International Councils of Dramatic, Literary and

¹ Details of these administrative bodies can be found at CISAC's website

Audiovisual Creators (CIADLV), International Councils of Creators of Graphic and Plastic and Photographic Arts (CIAGP). These councils are like forums to study all questions concerning the moral and professional interests of creators of artistic works and of the organizations which represent them. Delegates of each council are authors who have been in the sector for so long (15-20 years) so they know each other very well (Silvina Munich, personal communication, March 2007). However they are not always keen on the changes to adapt the requirements the digital era. Nowadays, information including the authors' works is being transferred through the internet very quickly and even free. So the Councils need members who understand the situation and therefore are able to provide ideas and solutions on the related issues.

Appendix 2

Transcript of interview with Silvina Munich – Manager Development
of Authors' Councils and non-musical Repertoires of CISAC

Transcript of Interview with Silvina Munich

How authors think of CISAC?

Societies are created by authors. Authors give mandate people who represent for them such as executive, law, collection, distribution and so on. Authors just go there to register their work to protect it and collect the money.

CISAC did not deal directly with authors. But now more and more, we need to send the authors more in to the front. They are the one who make the content. Because every time something happen they are the one who can represent themselves. Sometimes they don't have enough knowledge's on the legal, political arguments. But they are the one who can really authentify. The problem is if the Commission is taking the decision to against their rights then they will suffer. Then they won't have to money to compose and that lead to no more music. So there will be no music to put into your IPOD, computer and so on. So we listen to them, to their needs.

But then, people coming to the Councils are the one who have been there for like 15, 20 years. So, it likes a club to them. And yet, people know each other and in the other hand it leads to no fresh ideas. SO I'm trying to make people coming younger. Because the problem is arising now related to the digital era where information is freely transferred through the internet. And we need a better understanding and come up with more efficient ways to protect authors' rights. That's one of the main goals we have in the next 3 till 5 years. So that's why we try to contact authors who can do something and support them.

We are establishing connections with authors but do they believe in what we do?

They are starting to believe in us and asking us questions. We have people from French Union Composers and they let us talk and at the end of the meeting. They invite us to every single meeting and it's a good sign because the start to asking us advices on subjects. We're in the good way. For the first time they realized that we're there to help them. We're the one.

How do you get in contact with the authors?

Some of them come to the meetings so I meet them. I got contacts info from people so I can call them from their Unions and say hi and introduce myself. Before it was difficult because they thought for 20 years nothing happened then suddenly you are here. So we have a long way to go. They do not believe that we're there to help them and we are not going in the same direction. But we are because we work for them, for the societies. Most of the members of the Union and Associations are also members of the societies.

What is the position of authors in the collective management?

They're the beginning of the food chain. Without them, we're nothing. However, the perception of the authors' rights concept is different in every nation. In North America and Western Europe authors' rights is a very important topic while there are parts of Asia and Africa where the concept of authors' rights or collecting society still needs to be formed and developed.

The future role of authors in the collective management

We are attracting both well known people and less well known people. Because some people who are not well known but they have knowledge in term of political so they can help CISAC to argue for their rights against the political parties and European Commission.

Even with BIEM, GESAC, IMPA (international music publishers) working along the same pattern with CISAC but sometimes there is a slightly different in the objectives. And everyone wants to fight, compete for limited royalties.

And there are federations like EBU (European Broadcasters Union) or the EFF (Electronic Frontier Foundation, representing technology leaders like Microsoft and Apple), who would benefit from a dismantling of the system of collective management and less protection for authors' rights.

That is why we need authors to help us.

Appendix 3

Transcript of interview with Konrad Boehmer – the President of Buma
Stemra, a musical society of the Netherlands

Transcript of interview with Konrad Boehmer

What your current perception towards the copyright and author's rights?

Copyright and author's right are contradictory terms. The "copyright" is the practice in the Anglo-American countries. It dates from the 18th century: the publisher "buys" the rights from the author and pays him an amount (or 'royalties'). In the practice of the European continent, author's right is the right of the author who allows a publisher to exploit (parts of) it. Well, since the Renaissance authors have fought for their moral rights and for a just remuneration of their work. Since the first legislation (France, 1791) they have incessantly fought for their artistic and economic independence, above all from more and more powerful economic forces exploiting their works and threatening to 'erode' and then appropriating their rights. Well, in the face of the actual music industry, Author's Rights (and their defense) are more necessary than ever.

What is the current perception of you towards the collective management?

I do not see any alternative to it. No composer can negotiate or control the performance/broadcasting of his/her works worldwide on an individual basis. The only alternative would be that the authors are subsidized completely by the state. In this case they would in fact become state-functionaries and, believe me, within the shortest time the political forces would tell them what to write or to compose. A horror vision to me...

What do you (as creators) expect from CISAC and its member societies?

Nothing more than the defense of the Author's rights on all levels (political, economical etc.) Formally CISAC is an association of Author's Rights Societies and in former times it listened only to the voices of the leading Managers of these societies. Since the industrial and political pressures on our rights becomes more and more manifest, CISAC has understood that it only can act and survive if it listens to and closely collaborates with the authors themselves. That has been an important step, because without the support of the authors, CISAC would lose its moral and political legitimacy.

Until what extent are creators playing a role in the collective management activities?

In form, authors have a majority in the Administrative Councils of their societies (at least on the European continent). But in many Councils, authors have not yet understood their common interests. They are fighting each other (popular against art music etc.) to the great pleasure of the publishers which then can play their game of "divide and rule". Once two persons are fighting then the third one will laugh. The third one here is one in the music industry (publishers) and they are very happy about it because it will strengthen their positions. It means they could always look for coalition from one side or the other sides of authors since authors are fighting with each other.

Common interests:

- Full moral and economic protection of their works – legal protection
- Fair remuneration for their works
- Liberty and freedom to create what authors want to create

The just founded European Composer's Union tries to bridge these 'contradictions' in the Author's world. Only if the Authors speak with one voice within their own societies, they can play a substantial role on the political field.

What roles do you think creators will play in the future of CISAC and its member societies' activities?

Very simply: As soon as the authors have been united on one political program for the defense of their rights, they will be respected as the fundament of CISAC and be able to play the role as THE strong arm of CISAC. CISAC could help also to give information and help authors to formulate common opinions.

What do you mean by common interests?

In some societies now, there are still wars between authors of different kind of music such as popular music versus art music and so on. The wars are about the higher credits devoted for certain kind of music and it's not fair for authors who are not in the popular music sector. What we want is to equalize the credit points for all kind of music because there is no author's right for popular music or author's right for art music but just authors' rights and authors should all get the same amount of points.

And when two persons are fighting then the third one will laugh. The third one here is ones in the music industry (publishers) and they are very happy about it because it will strengthen their positions. It means they could always look for coalition from one side or the other sides of authors since authors are fighting with each other.

Appendix 4

Transcript of interview with Billy Bragg – English composer

Transcript of interview with Billy Bragg

Before we start talking about the future, I just wanted to turn back the clock a little bit. When you were just starting out, what were the dreams you had for your music?

Well, I was very fortunate to be a 19 year old in 1977, which was the year of punk in England. I actually see some very similar trends happening now, that happened back in the days of punk. Basically, my dream was to do what I wanted to do and make a living from it. Not make a million pounds, not be the Rolling Stones, but make a living, travel the world, play my songs and not have to work in a car factory, which was what I'd been educated to do. And I think that the changes that we're experiencing right now will still allow people to dream those dreams and perhaps make it easier for them because they won't have to deal with perhaps some of the major obstacles that I dealt with in the form of the gatekeepers of the music industry.

Back in those days, the business was a little bit more tied up because there was a mainstream radical music press—Melody Maker, New Music Express—and it was all based in London and there was a large circuit that you had to break into. That since has changed in the sense that now instead of having to go out and do gigs and get the press attention and get the press and then get a deal, now it seems that you practically don't have to leave your bedroom. For instance, if I wanted to get a song recorded, I'd have to first write the song, then I'd have to form a band, then I'd have to get some time in a studio, get it recorded, get it to someone on the radio or in a magazine, get to do some gigs and find a major recording deal. Now you write the song in your bedroom and the next day a thousand people can have access to it. Within a week, that song could've gone around the world. For instance, when I wrote "Between the Walls", I wrote that at the tail end of the miner strike. I had to wait 6 months before I went into the studio and another six months until it came out. Now, if I'd of wrote it on a Tuesday, you could be hearing it Wednesday morning and that brings the audience much closer to the artist. It takes all the middlemen out of the way, so you can find your own audience, you can talk to your own audience, and you can service your own audience.

I grew up in East London, if I wanted my song to be available in a shop in Rochester, New York, I would have to sign a major record deal to do that. Probably like a copyright deal with a major and get major release in America and even then you'd probably have to go to New York City to get it, because you know, I'm not a priority American artist. You'd be hard-pressed. Maybe in like Buffalo you would get it but Rochester, forget it. But now, if you hear I've got a new record out, you click on my Web site and You got it! Don't tell me that's not good for artists. That's brilliant for artists.

today if you're as I was then, a 16 year old kid and you read that your hero was influenced by Billy Bragg, you put Billy Bragg in a search engine, you come to my Web site and there's my biography, there's photographs of me, there's my music if you want to listen to it and there's my music to buy. Now that process is revolutionary. It's revolutionary. Although obviously it means that there has to be a huge change in the

music distribution and manufacture, for those of us who make music and for those of us who want music, I think it's all upside, frankly.

So you don't believe there are any caveats?

Of course there are caveats; the caveats are how do we get paid for it? That's the caveat. How do we collect royalties, you know? How do we make a living? That's always the caveat. But for making that connection between some obscure English artist and Rochester, New York, in that sense, you know, we have entered another paradigm. You know, we've dispensed with the music production. We've dispensed with music distribution. We've presently dispensed with filters. I think filters will come back again, you know, but also, all of those three activist gatekeepers have kept people out and now there are more people who can become the eyes and who can produce material themselves and distribute materials themselves. You know, it's almost, I hate to say, but it's almost Marxist. You know, the means of production and the means of distribution.

So, what is the message you want to pass on to the various industry figures and CISAC?

Well, I think this may well go back to something that we said at the very beginning of the conversation. If you remember, you asked me what I dreamed about when I was 19. It was doing what I always wanted to do and getting paid for it. Now that second bit is just as important as the first bit. I wanted my artistic freedom to do what I wanted to do, but I needed to earn a living as well and I expect those people who you just referred to to help me work out how to do that. How to make a living, how to use their services to help me to get my music into the marketplace. You can't have one without the other, you know. If I wasn't artistic, I wouldn't be able to make a living and if I couldn't make a living, I wouldn't be able to be artistic. So I hope that for all that I've said for how I believe the Internet cuts out the middleman, it doesn't necessarily cut out everybody else's ability to make a living out of the music industry. We just have to work out how in this new paradigm is how to do that. And the sort of people that you're getting together, a majority of your attendees will be as you suggested from the industry, we need to work out how we can continue to be able to make a living without suppressing freedom and talent. So we become enablers rather than prohibitors

But having seen the speed at which MySpace grew we haven't got too long to stand around, dicking about, talking about it. We really need to quit dreaming and get on the beam. All of us in the industry who want to be free to do what we've always wanted to do and make a living out of it. And I'm not saying a million dollars or be the biggest record company in the world, I'm saying make a living. We're talking long-tail, we're talking back-to-basics. That's how Stiff Records started. That's how the Beatles met Brian Epstein, that's what Sam Phillips did. And the industry's been here before and I think that if we can work with each other instead of against each other certainly rather than against the consumer, with the consumer I think we can build a new music industry that has much greater potential than the old one because there will be fewer gatekeepers and a much greater potential pool of talent, and audience for that matter.

Appendix 5

Communications Tools

Communication Tools

The evaluation of the communication tools using in CISAC will give a clear insight of the communication activities within CISAC and what target groups are being covered.

1. CISAC website

The website is not only a resource allowing member societies to download and research documents via the meetings calendar or the CISAC database, but also a tool used to communicate with members, the press and the rest of the public.

Therefore, it is a crucial tool in CISAC's external communication strategies to:

- Provide CISAC and CISAC member positions on current topics
- Inform people (members and non members) of the international activities related to copyright and collective management
- Serve as a working tool for member societies (finding documents, searching information in the database and so on)

However, there is a lot of information on every page. Information in the website serves mostly CISAC's members. A positive feature of the website that it is available in 3 languages: English, French and Spanish.

2. CISAC News

This trilingual publication in paper is sent by post each quarter to all CISAC Members, as well as many non members including the press. The purposes of this publication are:

- To position CISAC as a global international organization aiming to protect, represent and promote authors' rights and the collective management of authors' rights in the world.
- To provide information on CISAC activities, members activities and the business environment
- To promote CISAC's and member societies' point of view on actual issues
- To be an information resource and contribute to on the debate on copyright issues

The CISAC News is also available as a PDF on the CISAC website. The costs to produce this magazine are very high and apparently no longer serve its purposes under many circumstances such as: time consuming to produce then to send it to all members. Yet, to certain members in Asia, South Africa and South America languages problems, delays in posting cause problems in using the magazine. However, this is the only publication in paper that is being sent out.

3. CISAC Press Release

CISAC press releases are created to announce events and any other matters happening within CISAC and its sector that could grab the attention of the media. It also is a way to provide CISAC positions on various issues. It is sent by email to the press. However, this tool is hardly used.

4. Annual report

It is published every year to provide information to not only the press but to members about CISAC activities of the past year. The paper version is distributed at the General Assembly every year otherwise the electronic version is on the website.

Evaluation

The communication tools that CISAC using currently are mainly to serve the collecting societies. Although the press is also targeted but there are no such events or so to attract the attentions of the press. CISAC launched different tools rather to respond passively to the arising issues but failed to make a concrete plan including strategies and clear messages. As a result, it is hard to control where it goes wrong and how to fix it. That explains as well why CISAC is rather a reactive than proactive organization.

CISAC has not yet taken fully advantages of the communication tools. They can serve more than one target group. The most important thing is to form a clear message for different target groups. Then select the best tool to carry the message.

Appendix 6

Plan of Action of Communication Tools

Communications Plan of Actions

Tools	Activities	Mar 08	Apr 08	May 08	June 08	July 08	Aug 08	Sep 08	Oct 08	Nov 08	Dec 08	Jan 09	Feb 09
Public relations	- Send email to the collecting societies for updates and see if any helps needed	X	X	X	X	X	X	X	X	X	X	X	X
	- Check on ECSA's and its members websites the upcoming events, conferences	X	X										
	- Prepare CISAC's positions and perspectives on copyright and collecting management issues (online licensing, piracy...)	X	X	X									
	- Send CISAC' positions to the collecting societies	X	X	X									
	- Participate in the conferences, meetings with ECSA and its members		X	X									
	- Give talks in the conferences		X	X									
	- Send CISAC's positions to the ECSA		X	X									
Website	- Develop the message aimed at the target group (creators)	X											
	- Brainstorm on the concepts for the website (including blog)	X											
	- Making the website		X	X									
	- Testing the website and adjustments			X									
	- Announce the launch (email)												
	- Launch the new website				X								
	- Keep the website up-to-date					X	X	X	X	X	X	X	X
Direct Marketing	- Create CISAC's profile on Myspace and Facebook	X											

Communications Plan of Actions

	<ul style="list-style-type: none"> - Create network of creators in these social network sites - Create banner with CISAC logo and message - Distribute the banner to creators' profile - Send email to network of creators - Form and send a message to the collecting societies - Collect data for the database - Form a message to the opinion leaders - Collect data from the opinion leaders - Finalize the database - Form the message - Send the message to the database 	X	X X	X X	X X	X	X X	X	X X	X			
Opinion Leader	<ul style="list-style-type: none"> - Identify opinion leaders - Invite them to CISAC - Invite them to participate in testing new website - Consult their ideas for the event - Invite them to the event 		X X	X X			X	X	X	X	X X	X	
Event	<ul style="list-style-type: none"> - Brainstorm ideas for the event - Call of tender of different agencies - The agencies develop the event concept - Receive and discuss the concepts 			X	X	X	X						

Communications Plan of Actions

[illegible]