

DISTRIBUTION 2013





*During 2013
Copyswede distributed
204 000 000 SEK to
right holders.*

Photo: Per Levander/MASKOT

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This is Copyswede

Copyswede provides access to culture via various media by licensing TV and radio for cable TV, on-demand services and DVD publishing. Via Copyswede, operators wishing to retransmit TV and radio can obtain the necessary permits from the authors and performers – such as singers, musicians, composers, actors, writers, directors and photographers – contributing to the productions. Copyswede also administers the Swedish compensation system for private copying. Copyswede consists of fourteen organizations of cultural innovators.

COPYSWEDE'S DISTRIBUTION TASK

Copyswede's task encompasses responsibility for ensuring that collected revenues are distributed in a fair and transparent manner. During 2013, Copyswede began the resource-intensive task of improving, simplifying and reviewing various distribution processes from collection to payment.

In order to offer comprehensive licence solutions, Copyswede works closely with music producers, film and TV producers and TV and programme companies.

ORGANIZATION

Copyswede is an economic association that is owned by organizations of cultural innovators, all of which represent authors and performers. Copyswede's Board of Directors consists of seven board members who possess expertise relating to agreements concerning literature and scenic works, visual arts, performances and copyright within the area of music.

COPYSWEDE'S MEMBER ORGANIZATIONS

Copyswede's member organizations collectively represent 150,000 Swedish authors and performers. Individuals and companies are not permitted to be members of Copyswede.

- Visual Arts Copyright Society in Sweden (Bus)
- Association of Swedish Illustrators (FST)
- Association of Swedish Craftsmen and Designers (Kif)
- Nordic Copyright Bureau (NCB)
- Swedish Artists and Musicians' Interest Organization (Sami)
- Association of Swedish Professional Photographers (SFFot)
- Swedish Union of Journalists (SJF)
- Swedish Musicians' Union (SMF)
- Swedish Performing Rights Society (Stim)
- Writers Guild of Sweden (SDF)
- Swedish Writers' Union (SFF)
- Swedish Association of Educational Writers (SLFF)
- Swedish Federation of Professional Musicians (Symf)
- Swedish Union for Theatre, Artists and Media (TF)

WORKING METHODS

The task of distributing revenues is carried out on an ongoing basis. Revenues collected during both the current year and the previous one- or two-year period are distributed over the course of a year. During 2013, the revenues collected during 2012 and 2013 were distributed to collaborative partners, whilst the individual revenues which were distributed during 2013 were collected during 2011 and concerned the 2011 transmission year.

Collection, distribution and payment takes place during different years

Collection year	2011	2012	2013
Year of distribution	2011	2012	2013
	2012	2013	2014
	2013	2014	2015
Year of payment	2011	2012	2013
	2012	2013	2014
	2013	2014	2015

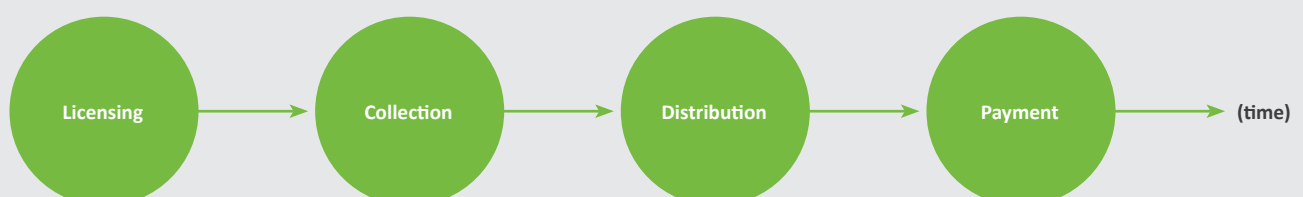




Photo: Diego Cervo/Shutterstock

COPYSWEDE'S COLLABORATIVE PARTNERS

- Swedish Film Producers' Association (FRF),
- International Federation of the Phonographic Industry, Sweden (Ifpi),
- Union of Broadcasting Organizations in Sweden (Ubos).

BUSINESS AREAS

Copyswede's tasks include licensing, collection and distribution, primarily within the following areas:

- retransmission of TV and radio channels via various distribution networks (satellite, cable TV and the internet),
- private copying levy system,
- Open archive service (SVT),
- SVTr (restart service for cable TV),
- SVT productions published on DVD or video-on-demand (VOD),
- other VOD solutions,
- inhouse-produced programmes from UR.

DISTRIBUTION OF INDIVIDUAL REMUNERATION

Copyswede's principal payment of individual remuneration for retransmission and private copying is carried out annually, normally during May/June one and a half year after the end of the year of transmission. In 2013, Copyswede distributed remuneration among the right holders

who contributed to programmes which were transmitted during 2011. This remuneration is paid by either Copyswede or the member organizations.

Organizations that have their own distribution systems, such as Stim, Sami, Ifpi and FRF, receive the remuneration in the form of lump sums, which they then distribute individually to their members.

FUNDINGS AND PERIOD OF STATUTORY LIMITATION

Every year, a certain proportion of the remuneration is funded for the future payment of unprocessed cases and to cover any compensation claims from right holders which were not included in the basis for distribution for any reason (*Table 2, page 14*).

The period of statutory limitation in respect of future claims for remuneration for retransmission under the Copyright Act is three years after the year in which the work is used. However, in practice, Copyswede uses a period of five years. The period of statutory limitation for the private copying levy is ten years. Individually calculated payments of all types which could not be paid for any reason do not fall under the statute of limitations until after ten years (*Table 3, page 14*).

COPYSWEDE'S EXPENSES

Copyswede's expenses relating to administration during 2013 amounted to less than 10 percent of total turnover.

BASIC DISTRIBUTION PRINCIPLES

GENERAL PRINCIPLES

- All revenue collected should be distributed individually insofar as possible.
- In certain cases, individual distribution is not financially appropriate and distribution can then be carried out in the form of grants, for example.
- A distribution agreement with collaborative partners is required in order to distribute remuneration for different types of licensing areas.
- In order to distribute Copyswede's share of the remuneration, a proposal for distribution between the right holder groups must be approved by both Copyswede's board and by all member organizations.
- The same information on TV programmes and contributors, is used for the distribution of both the private copying levy and the revenue for retransmission.
- Both revenues are distributed at the same time.
- No registration is required in order to receive remuneration from Copyswede. It is our task to find right holders who have contributed to programmes insofar as is possible. It is a major and to some extent time-intensive process.
- Regardless of whether the distribution is carried out by Copyswede, via Copyswede's member organizations or by collaborative partners, all right holders entitled to remuneration are treated equally, regardless of their organizational affiliation or nationality.
- The distribution process must be clear, transparent and easy to understand.
- In accordance with a decision by the member organizations concerned, 5 percent of the revenue is set aside for a number of right holder groups. This is to cover the work of the organizations, including ongoing negotiations to protect and strengthen the position of the authors/performers within each sector in respect of copyright issues (*Table 4, page 14*).

RECIPROCAL AGREEMENTS

Copyswede collects revenue for the retransmission of different TV channels, primarily Nordic and European public service channels, as well as levy for private copying, the use of SVT's own programme archive and many other uses.

Interest in the Swedish channels is largely confined to the Nordic region. However, a number of countries in Europe are interested in

receiving certain Swedish TV programmes such as Beck, Wallander and Astrid Lindgren films.

To ensure that both Swedish and foreign right holders receive remuneration when programmes to which they have contributed are used in other countries, Copyswede has signed reciprocal agreements with foreign organizations which represent authors and/or performers.

Among other things, these agreements regulate representation in connection with different forms of use of TV and radio programmes and the way in which revenues should be exchanged.

In simple terms, it can be said that Copyswede swaps revenues with the foreign organizations. The revenues originate from uses such as private copying, retransmission and recordings in the education sector (*Table 5–10, pages 14–15*).

DISTRIBUTION IN THREE STEPS

1. Allocation to collaborative partners

The first step is to separate the shares that accrues to Copyswede's collaborative partners – Ubos, FRF and Ifpi. These revenues are then distributed by the respective organizations to individual TV and radio companies and to individual film and music producers in a way which is determined by the organizations concerned.

2. Distribution at right holder group level

The remaining revenues are then distributed between Copyswede's various right holder groups.

3. Individual distribution

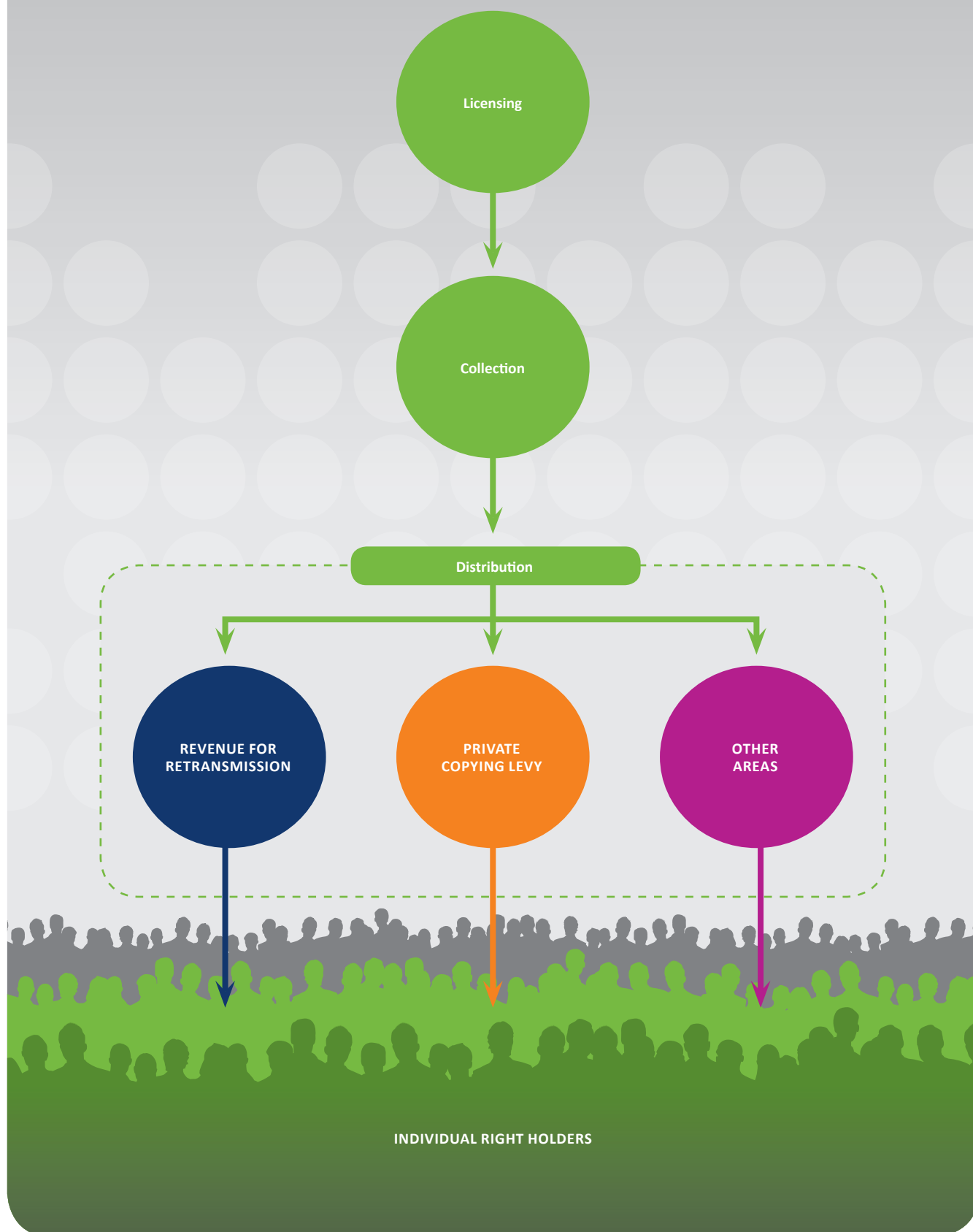
Each right holder group's remuneration is distributed to each individual contributor, e.g. directors, musicians and authors.

THE DISTRIBUTION SYSTEM

Determining the annual individual payments due to each individual contributor necessitates the collation and analysis of large amounts of data.

Every year, a distribution database is summarised in Copyswede's distribution system. This database contains information on what has been used, which right holders contributed and how their various rights have been regulated. The information is obtained either from those who produced the programmes, from individual right holders or through investigations. In total, Copyswede's distribution system processes information for thousands of right holders.

THE DISTRIBUTION TASK

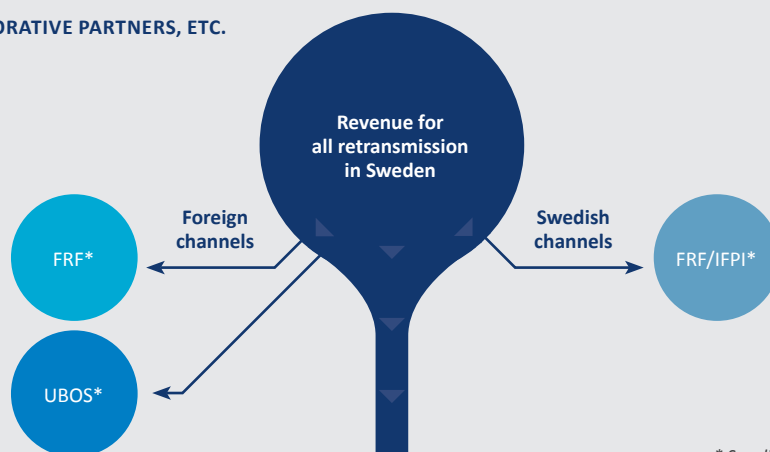


REVENUE FOR RETRANSMISSION

RETRANSMISSION

STEP 1:

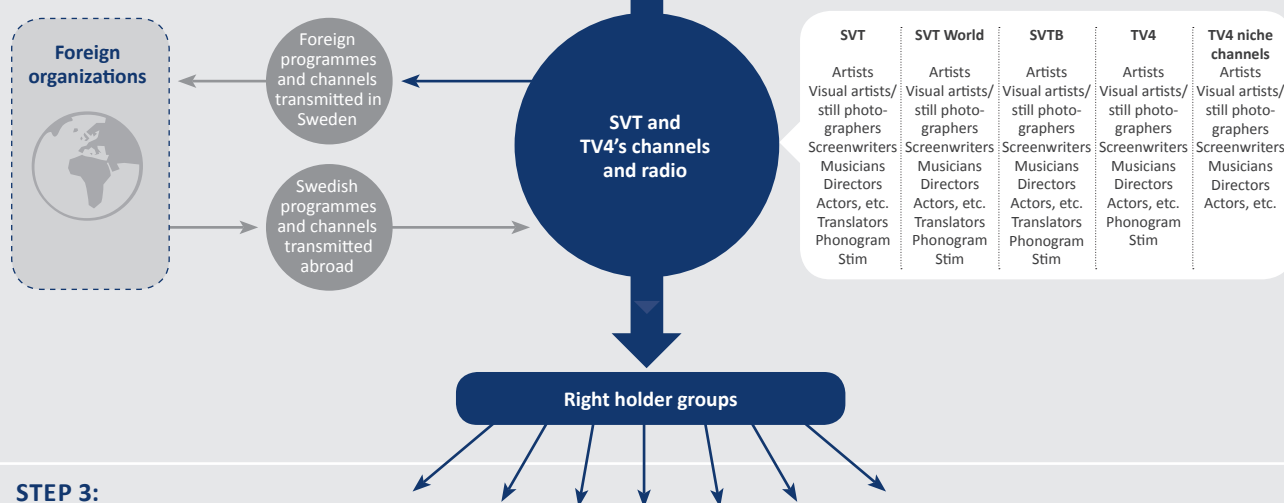
ALLOCATION TO COLLABORATIVE PARTNERS, ETC.



* See distribution in the diagram on page 9

STEP 2:

DISTRIBUTION AT RIGHT HOLDER GROUP LEVEL



STEP 3:

INDIVIDUAL DISTRIBUTION

Individual right holders

Copyswede licenses and collects revenues for around a hundred Swedish and foreign TV and radio channels, primarily public service channels. When a TV channel is retransmitted via a distribution network, the right holders are entitled to remuneration for the use of the channel. The revenue is collected from operators who retransmit

the channel, TV companies and Nordic and European copyright organizations (Table 11, page 15). The licence covers all rights in the channels accruing to authors, performers, producers and broadcasting companies.

STEP 1: ALLOCATION TO COLLABORATIVE PARTNERS

The revenue for retransmission is distributed between Copyswede and our collaborative partners.

The film producers' share includes Ifpi's music video rights, while Copyswede's share includes Ifpi's recorded music rights.

Foreign channels

The remuneration for foreign channels is distributed as follows (Table 12, page 15):

- authors and performers, Copyswede (35.5%),
- TV and radio companies, Ubos (35.5%),
- film producers, FRF (29%).

Swedish channels

The remuneration for Swedish channels is distributed as follows (Table 13, page 15):

- authors and performers, Copyswede (59.5%),
- film and music producers, FRF/Ifpi (40.5%).

Copyswede's licence for the retransmission of Swedish channels in Sweden covers the rights for all right holder groups. SVT has decided not to claim for their rights and the revenue is therefore only distributed for two of the three right holder groups.

The revenue for the retransmission of TV4's channels in Sweden is handled by TV4, which has agreed to take responsibility for revenues relating to the operators' use.

The remuneration from our Nordic sister organizations only concerns Copyswede's own right holder groups. Instead, the producer groups receive remuneration for retransmission in the Nordic countries directly from their own sister organizations in the respective countries.

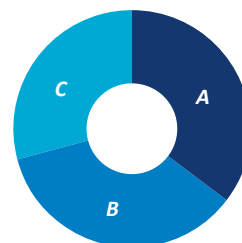
TV Finland/SVT World

In essence, no films are transmitted via TV Finland, the Finnish channel which is distributed via Mälardalen. Film producers therefore receive no remuneration for this channel. Of the revenue that is collected for TV Finland, 38 percent is distributed to the Finnish TV companies and 62 percent is distributed to authors and performers.

Collection takes place from the National Association of Finns in Sweden, and Copyswede then transfers the revenue for TV Finland to Kopiosto for re-distribution.

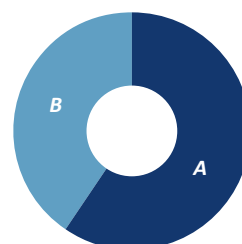
In a similar way, the composite Swedish channel SVT World does not show any films. SVT World is primarily transmitted in Finland, but it is also transmitted in certain parts of the world. Kopiosto, Copyswede's Finnish sister organization, collects the revenue for retransmission via Finland. The revenue is sent to Copyswede for distribution and payment to the authors and performers who contributed to the transmitted channel. The revenue for the retransmission of SVT World outside the Nordic region is regulated in an agreement between Copyswede and SVT.

DISTRIBUTION OF THE REMUNERATION FOR FOREIGN CHANNELS



- A. Copyswede 35.5%
B. Ubos 35.5%
C. FRF 29%

DISTRIBUTION OF REMUNERATION FOR SWEDISH CHANNELS



- A. Copyswede 59.5%
B. FRF/Ifpi 40.5%

STEP 2: DISTRIBUTION AT RIGHT HOLDER LEVEL

Copyswede's share of the revenue for Swedish channels is distributed between the right holder groups who contributed to the licensed channels.

Right holder groups who are covered by the 2013 distribution are:

- artists,
- visual artists,
- playwrights, authors, journalists,
- musicians,
- directors,
- actors, choreographers, scenographers, dancers,
- translators,
- artists, musicians and producers for recorded music (phonogram),
- music text authors, composers, music publishers.

When the revenue is distributed, consideration is given to the channels' programme content, transmission time and contributions. Programme content is divided into the following categories:

- facts,
- drama,
- music,
- entertainment,
- children/adolescents,
- news,
- sport,
- interval programmes.

The time of transmission for the various programme categories is assessed on the basis of how much copyright-protected material they contain. The respective right holder groups are then allocated different shares in the programme categories based on input in each category.

Foreign programmes are also identified and the foreign share of the revenue is set aside and paid to the organizations concerned (Table 14, page 15).

The outcome of the distribution is an amount per right holder group (Table 15–16, page 15–16).

Revenue for retransmission of radio

Approximately 10 percent of revenues collected for retransmission is set aside to radio (SR). The revenue for the retransmission of radio channels is paid to the relevant member organizations which are responsible for re-distributing the revenue to the contributors, either individually or through grants (Table 23, page 16).

STEP 3: INDIVIDUAL DISTRIBUTION

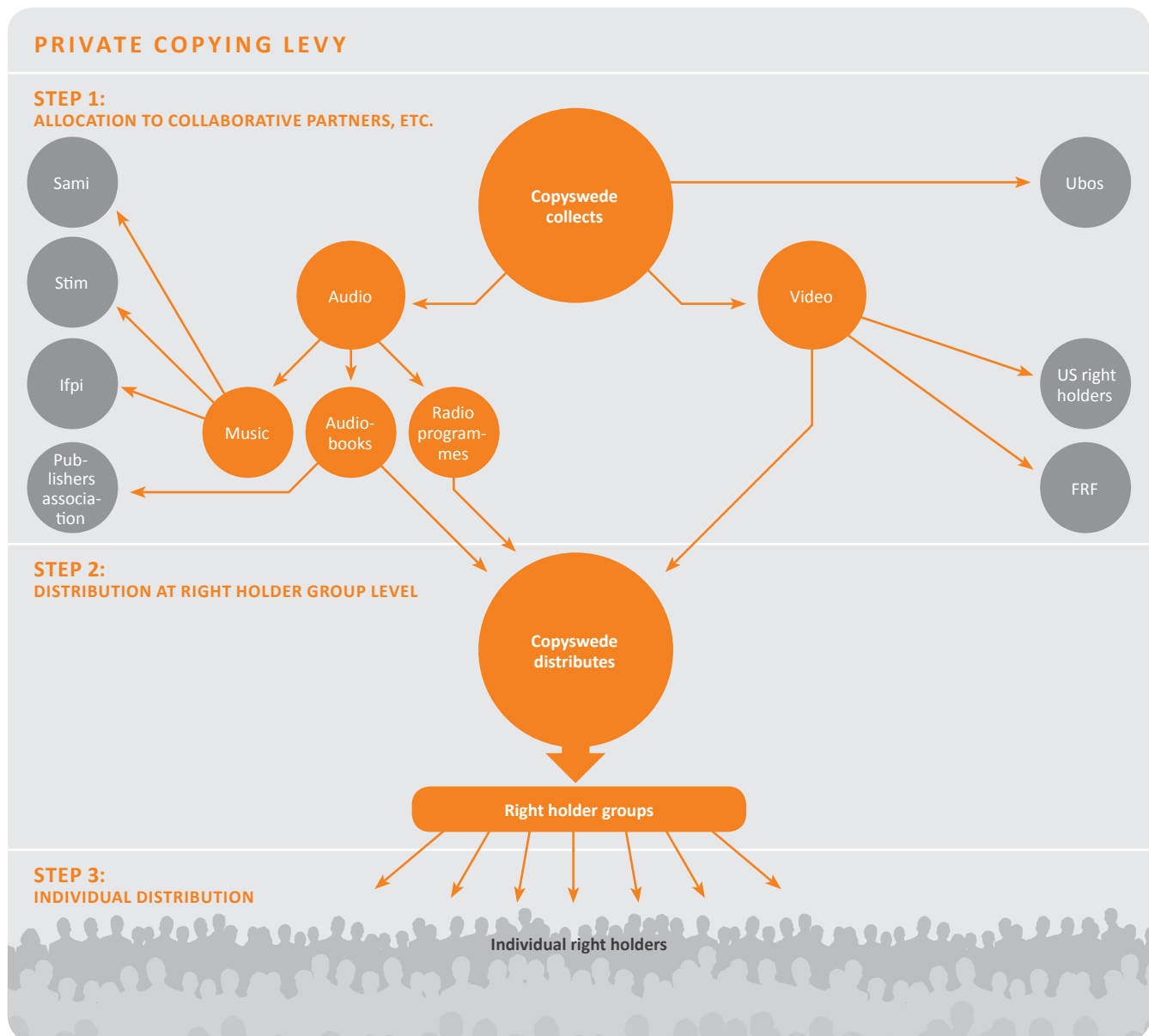
The right holder group's share is then distributed individually within each right holder group and channel and finally paid out.

Factors which impact on individual remunerations are:

- whether the right holder still holds his or her right to retransmission,
- the total amount collected,
- the channel via which the programme was transmitted,
- the number of transmissions of the programme,
- the capacity and extent of the right holder's contribution.



PRIVATE COPYING LEVY



The purpose of the private copying levy is to give authors, performers and other right holders compensation when their works, e.g. music, film and TV programmes, are lawfully copied for private use. In accordance with the Copyright Act, the levy must be paid by those who import and manufacture products which can be used for private copying.

Insofar as is possible, the private copying levy must be distributed to right holders based on the actual copying that takes place. Annual copying surveys are conducted via the market survey company TNS Sifo. These surveys provide an indication of, among other things, what has been copied, the products that have been used and to what extent and from what source the copying has taken place.

Those who are entitled to receive remuneration are authors, performers and producers with a copyright domiciled within the EU or EEA area. Right holders domiciled outside the EU and the EEA area

are entitled to remuneration provided the other country has a corresponding remuneration scheme linked to the right to make copies for private use.

The distribution of the private copying levy in 2013 concerned levies collected for the following products (*Table 17, page 16*):

- external hard drives,
- USB memory sticks,
- media players with built in storage capacity,
- mp3 players,
- recordable DVDs,
- recordable CDs,
- recordable VHS cassettes,
- recordable cassette tapes, mini-discs and CD-R audio.

STEP 1: ALLOCATION TO COLLABORATIVE PARTNERS, ETC

A fixed share of 5.33 percent of the total amount collected after the deduction of collection costs is first set aside for TV and radio companies through its organization, Ubos.

The remuneration for each product is then divided between the copying of audio and the copying of video. The division is based on the outcome of the copying survey and results in a share for audio and another for video.

Video

As regards video, 20 percent is set aside for US right holders in accordance with an agreement dating from 2008. The remuneration is sent to FRF, which then re-distributes the money to the US right holders concerned.

A further 33 percent is then allocated to FRF for producer rights for re-distribution (*Table 18, page 16*).

Audio

The levy for audio copying is divided between music, audio-books and radio programmes.

The levy for copied music is then divided into three equal shares and transferred in the form of lump sums to music producers (Ifpi), musicians/artists in respect of recorded music (Sami) and music text authors and composers (Stim) for re-distribution.

As regards the levy for audio books, manufacturers/producers are allocated 33 percent of the levy via the Swedish Publishers' Association (SvF) (*Table 19, page 16*).

STEP 2: DISTRIBUTION AT RIGHT HOLDER GROUP LEVEL

The 67 percent that remains from the levy for the copying of video and the 67 percent that remains for the copying of audio books is distributed by Copyswede.

Video

In 2013, the private copying levy is distributed for contributions to programmes which were copied during the 2011 year of transmission via SVT1, SVT2, TV4 and for certain programme categories via TV3 and Kanal 5 (*Table 20, page 16*).

The outcome of the copying surveys determines the channels and programme categories to which the levy is distributed. Programme categories that are copied frequently are allocated a greater share of the revenue.

The channels are divided into the following programme categories:

- feature films,
- drama/series,
- entertainment/music programmes,
- culture programmes/documentaries,
- news/sport,
- nature programmes,
- magazine,
- reality,
- children's programmes
- other.

Copying behaviour

- The right holder groups relating to drama, feature film and entertainment are the contributors that are allocated the largest share of the levy, as these programme categories are copied most frequently.
- As regards TV3 and Kanal 5, revenues are only distributed to the right holder groups relating to programmes within the categories of drama, feature films and entertainment, as the copying of other programme categories is almost non-existent.
- Nature programmes and documentaries on SVT and TV4 are infrequently copied.
- The Copyswede groups' share of the video remuneration is distributed between the various right holder groups according to the groups' contributions to each programme category, (*Table 21, page 16*).
- The surveys show that the principal copying takes place from SVT1 and SVT2, TV4, TV3 and Kanal 5. It was concluded that the funds concerning copying from other channels could not be distributed individually at a reasonable cost. Instead, these funds have been set aside for joint purposes such as grants, etc. (*Table 22, page 16*).

At this point the copying of foreign programmes via Swedish channels is identified. The revenues are set aside and paid to the foreign organizations concerned (*Table 14, page 15*).

STEP 3: INDIVIDUAL DISTRIBUTION

Video

The levy is distributed individually to playwrights, authors, translators, journalists, directors, scenographers, choreographers, actors, dancers, musicians, artists, singers, cinematographers, visual artists and photographers for their contributions to films and TV programmes.

Factors which impact on the individual remuneration are:

- the total amount collected,
- the type of programme to which the right holders contributed,
- how often each programme category was copied,
- the channel via which the programme was transmitted,
- the capacity and extent of the right holder's contribution.

Audio-books

The levy on the copying of audio books was distributed for the first time during 2013. This levy is distributed between authors, voice-over artists and translators based on a list of the libraries' most frequently borrowed audio-books.

REVENUE FOR OTHER AREAS

REVENUE FOR PRODUCTIONS ON DVD, CD AND VOD

Through agreements with the programme companies SVT, SR and UR, the companies are accorded the right to publish both radio and TV programmes on DVD or CD or via video on demand (VOD), either by themselves or through distributors. Copyswede signs agreements directly with distributors concerning remuneration and the reporting of sales and hiring of relevant titles. The remuneration is distributed to the contributing right holders title by title. Normally, 40 percent of the revenue is distributed to the authors and 60 percent to the performers. Distribution then takes place within each group according to each individual's contribution. Around SEK 2 million was distributed during 2013, relating to almost 350 titles – the remuneration concerned the 2011 year of use.

MINOR CONTRACTUAL AREAS

Copyswede also provides comprehensive licences for minor areas such as the distribution of SVT's and UR's programmes to merchant navy seamen (governed by an agreement with the Swedish Maritime Administration) and for the right of nursing homes to record TV programmes.

New areas

In line with technological developments, new areas are emerging within the licensing and distribution of revenues. Examples of areas where the task of distribution was commenced during 2013 but not completed are SVT's Open archive, UR.se and for retransmission via the internet, known as OTT.



DISTRIBUTION FIGURES

Amounts in SEK unless specified otherwise.

TABLE 1

Amount distributed during 2013

Total	204,000,000
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TABLE 2

Reserves

Revenue for retransmission	9,877,000
Private copying levy	3,091,000

TABLE 3

Reversed reserves

Revenue for retransmission	3,897,000
Private copying levy	reversed from 2014 onwards

TABLE 4

Amounts set aside for negotiations, etc.

Organization	Retransmission	PKE
SDF	440,000	206,000
SFF	57,000	16,000
TF	795,000	525,000
Bildgruppen	174,000	11,000

TABLE 5

Revenue for retransmission paid to foreign organizations for foreign programmes

ALCS	1,875,000
BildKunst	38,000
Directors UK	1,537,000
SACD/SCAM	164,000
Screen Craft Rights	2,276,000
VG Wort	40,000

TABLE 6

Revenue for retransmission paid to Nordic organizations for Nordic channels and programmes

Organization	Channels	Programme
Copydan	1,500,000	891,000
Kopioisto	2,442,000	81,000
Norwaco	300,000	898,000

TABLE 7

Revenue for retransmission to Copyswede from foreign organizations for Swedish programmes

ALCS	271,000
Directors UK	10,000
SACD	435,000
Vevam	7,000
VG Wort	364,000

TABLE 8

Revenue for retransmission to Copyswede from Nordic organizations for Swedish channels and programmes

Organization	Channels	Programme
Copydan	7,705,000	3,006,000
Kopioisto	5,504,000	-
Norwaco	5,900,000	179,000

TABLE 9

Private copying levy paid to foreign organizations for copying of foreign programmes in Sweden

ALCS	1,230,000
BECS	1,271,000
BildKunst	61,000
Directors UK	629,000
Norwaco	283,000
SACD/SCAM	246,000
Screen Craft Rights	1,300,000
VDFS	10,000
VG Wort	66,000

What categories of contributors do the organizations represent and in which country are they based?

ALCS	Authors of literary and dramatic works (<i>Great Britain</i>)
BECS	Actors, artists, dancers and choreographers (<i>Great Britain</i>)
Bild-Kunst	Directors, choreographers, scenographers, costume designers (<i>Germany</i>)
Copydan	Copyswede's equivalent organization in Denmark
Directors UK	Film and TV directors (<i>Great Britain</i>)
Kopiosto	Copyswede's equivalent organization in Finland
Norwaco	Copyswede's equivalent organization in Norway
Screen Craft Rights	Cinematographers, scenographers (<i>Great Britain</i>)
SSA	Playwrights, directors (<i>Switzerland</i>)
SACD	Playwrights, directors, animators, choreographers (<i>France, Belgium, Luxemburg, Monaco</i>)
SCAM	Playwrights, directors, journalists (<i>France, Belgium, Luxemburg, Monaco</i>)
VDFS	Directors, cinematographers, costume designers, etc. (<i>Austria</i>)
Vevam	Directors (<i>Netherlands</i>)
VG Wort	Playwrights, authors (<i>Germany</i>)

TABLE 10

Private copying levy to Copyswede from foreign organizations for copying of Swedish programmes abroad

BildKunst	432,000
Norwaco	796,000

TABLE 11

Amounts to be distributed by Copyswede for Swedish channels (after allocation to Sami, Stim and Ifpi)

SVT1, SVT2 and SVT24	21,288,000
TV4	6,486,000
TV4 niche ¹	1,281,000
SVTB	3,707,000
SVT World	1,936,000
SR (radio)	1,120,000

1 Concerns TV4 Fakta, TV4 Guld, TV4 Komedi, Sjuan, TV11.

TABLE 12

Amounts paid to FRF and Ubos concerning foreign channels¹

FRF	8,200,000
Ubos	20,100,000

1 The amounts are affected by an ongoing dispute.

TABLE 13

Amounts paid to FRF/Ifpi concerning Swedish channels

Organization/Channel	SVTB	SVT	TV4
FRF/Ifpi	74,000	15,019,000	5,601,000

TABLE 14

Allocations for foreign programmes via Swedish channels

Revenue for retransmission	7,920,000
Private copying levy	5,719,000

TABLE 15

Distribution for the retransmission of Swedish channels per right holder group, %

Right holder group	SVT			TV4	
	SVT	World	SVTB	TV4	niche ¹
Artists	7.61	8.04	1.83	2.98	0.06
Visual artists	3.80	4.64	8.54	1.61	0.75
Playwrights, authors, journalist	17.91	19.99	22.24	20.15	40.24
Musicians	11.96	13.45	3.02	6.24	0.17
Directors	7.61	5.28	3.60	11.91	38.45
Actors, choreographers, scenographers dancers	12.50	14.81	38.84	11.54	20.33
Translators	0.94	0.30	-	-	-
Artists, musicians, producers (rec. music)	2.76	2.60	2.51	1.84	-
Authors, music	34.92	30.88	19.43	43.73	-

1 Concerns TV4 Fakta, TV4 Guld, TV4 Komedi, Sjuan and TV11.

TABLE 16

Remuneration paid for retransmission to organizations with their own distribution system

Organization/channel	SVT/TV4	SVT World	SVTB	For. channels	Total
Ifpi	258,000	6,000	56,000	188,000	508,000
Sami	585,000	78,000	62,000	68,000	793,000
Stim	7,700,000	63,000	877,000	2,940,000	11,580,000

TABLE 17

Private copying levy collected per product

Product/year	2011	2012	2013
CD-R/RW	5,570,000	4,077,000	2,977,000
DVD-R/RW	16,895,000	15,158,000	10,510,000
External hard drives	1,999,000	9,863,000	29,719,000
Audio products	435,000	467,000	301,000
USB memory sticks	1,283,000	9,391,000	21,144,000
Video tape	422,000	437,000	354,000
Mp3 players	5,920,000	4,605,000	1,882,000
Hard drive video players	26,396,000	41,516,000	36,969,000

TABLE 18

Private copying levy for video copying to organizations with their own distribution system

Ubos (both audio and video)	4,290,000
US holders ¹	11,274,000
FRF	13,514,000
Ifpi	386,000
Sami	339,000
Stim	3,421,000

1 Paid via FRF.

TABLE 19

Private copying levy paid for audio-copying to organizations with their own distribution system

Ifpi	5,446,000
Sami	5,389,000
Stim	5,389,000
SvF	720,000

TABLE 20

Private copying levy, distribution per channel, %

SVT1 & SVT2	48.35
TV3	1.64
TV 4	23.27
Kanal 5	1.59

TABLE 21

Private copying levy, distribution per right holder group, %

Artists	3.36
Artists, musicians and producers of recorded music (Sami/Ifpi)	2.70
Dancers	0.38
Playwrights	19.04
Cinematographers	2.28
Authors	2.31
Journalists	1.04
Choreographers	0.56
Musicians/conductors	8.26
Editing/Cutting/Lighting	0.25
Directors	16.19
Scenographers	1.62
Actors	26.80
Still photographers	1.11
Authors, music (Stim)	13.62
Translators	0.48

TABLE 22

Remuneration paid for infrequently copied channels

Sami	118,000
SDF	375,000
SJF	25,000
SMF	48,000
TF	1,252,000

TABLE 23

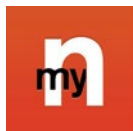
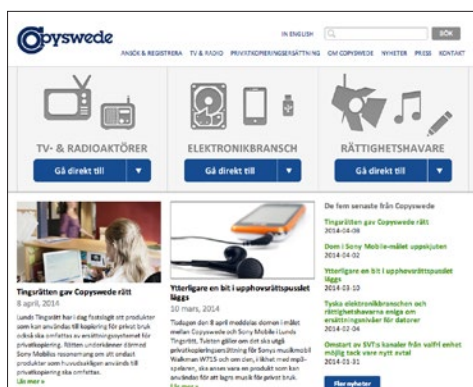
Remuneration paid for retransmission of Swedish radio channels (SR)

Sami	352,000
SDF	151,000
SFF	219,000
SMF/Symf	196,000
TF	203,000



FURTHER INFORMATION

You will find more information, news and press material on Copyswede's website. The website also offers fact sheets, forms and web-based tools for TV and radio organizations, representatives of the electronics industry and right holders.



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