

A decorative graphic consisting of a grid of white ovals that curves across the page from the bottom left towards the top right, creating a sense of depth and movement.

**DISTRIBUTION OF REVENUE
2015**

A person wearing a white hoodie and red pants is captured in a dynamic, mid-air pose, likely performing a breakdancing move. The background consists of a grid of glowing squares in shades of purple and blue. The person's right arm is extended upwards, and their legs are spread wide, suggesting a power move or freeze.

During 2015,
a total of SEK

256 million
was distributed
to right holders



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Copyswede works to fund the creation of new culture

Copyswede are experts in the collective administration of copyright within the TV sector. We licence the retransmission of TV and radio programmes via various media and manage the Swedish levy system for private copying. We work on behalf of our member organisations to ensure that creators of culture are remunerated for their copyright. If the consumption of culture is to be sustainable, creative people must receive reasonable remuneration. A strong copyright leads to secure and unshackled performers. Within the EU and Sweden in particular, there is strong political, legal and popular support for copyright and its effective and collective management. We have been entrusted with managing aspects of this task.



PHOTO: BJONESZ7/ISTOCK

COPYSWEDE'S DISTRIBUTION ACTIVITY

Copyswede's remit includes a responsibility to ensure that the revenues that are collected are distributed fairly and transparently. During 2015, Copyswede worked to improve, simplify and analyse various distribution processes from collection to payment. This work will continue during 2016.

Organisation

Copyswede is a cooperative economic association established and owned by organisations of cultural innovators, all of which represent authors and performing artists. Copyswede's board of directors consists of seven directors who possess expertise concerning contracts relating to literary and stage works, visual art, artistic performances and copyright within the music sector. In order to offer comprehensive licensing solutions, Copyswede also works closely with music, film and TV producers and TV and programme companies.

Member Organisations

Copyswede's member organisations collectively represent 150,000 Swedish authors and performing artists. Individuals and companies are not eligible to be members of Copyswede.

- » Visual Arts Copyright Society in Sweden (BUS)
- » Association of Swedish Illustrators and Graphic Designers (FST)
- » The Association of Swedish Craftsmen and Industrial Designers (KIF/KRO)
- » Nordic Copyright Bureau (NCB)
- » Swedish Artists and Musicians' Interest Organisation (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 (DF)
- » Swedish Writers' Union (SFF)
- » Swedish Association of Educational Writers (SLFF)
- » Swedish Federation of Professional Musicians (SYMF)
- » Swedish Union for Performing Arts and Film (TF)

Collaboration Partners

- » Swedish Film Producers' Association (FRF)
- » International Federation of the Phonographic Industry, Sweden (IFPI)
- » Union of Broadcasting Organizations in Sweden (UBOS)

Scope

Copyswede's remit encompasses licensing, collection and distribution within the following areas: retransmission of TV and radio channels in various distribution networks (satellite, cable TV and the internet), the private copying levy (PCL) system, Open Archive (SVT), SVTr (on-demand service), SVT productions which are published on DVD or video on demand (VOD) and retransmission of programmes from UR (Swedish Educational Broadcasting Company).

Payment of Individual Remunerations

Copyswede's distributes the majority of individual reimbursements for retransmission and private copying once a year, generally in May/June, 18 months after the end of the year of transmission. During 2015, Copyswede distributed revenues to the right holders which contributed to programmes broadcast during 2013. The revenues are distributed by either Copyswede or the member organisations.

Organisations which have their own distribution system, such as STIM, SAMI, IFPI and FRF, receive

revenues in the form of a lump sum, which they then allocate and distribute individually to their members.

Provisions and Period of Statutory Limitation

Every year, a certain proportion of revenues is set aside as a provision to cover the future payment of cases which have not yet been fully processed and in order to cover any compensation claims from copyright holders who, for any reason, had not been included in the distribution process (Table 2, page 14).

The period of statutory limitation in respect of future claims for compensation for retransmission under the Copyright Act is three years after the work is used – whereas in practice Copyswede applies a period of five years. The period of statutory limitation for future claims for the private copying levy is ten years. Provisions which cannot be distributed and therefore expire are reversed and distributed to right holders (Table 3, page 14). Individually calculated remunerations of all types which cannot be distributed for any reason do not expire until after ten years.

Copyswede's Costs

Copyswede's expenses relating to administrative work during 2015 amounted to less than nine percent of total turnover.

PROCEDURE

The various stages of the distribution process are carried out on an ongoing basis. Over the course of a year, revenues which are collected are distributed during both the current year and one or two years previously. During 2015, revenues which were collected during 2014 and 2015 were distributed to collaboration partners, while the individual reimbursements which were distributed during 2015 concerned the 2013 year of transmission.

Collection, distribution and payments take place in different years

Collection year	2013	2014	2015
Distribution year	2013	2014	2015
	2014	2015	2016
	2015	2016	2017
Payment year	2013	2014	2015
	2014	2015	2016
	2015	2016	2017



DISTRIBUTION PRINCIPLES IN BRIEF

*We distribute
revenues to
thousands of
right holders.*

General Principles

- » Revenues are distributed individually insofar as is possible.
- » In some cases, individual distribution is not financially viable. In such cases, the distribution can then take place in the form of grants, etc.
- » Revenues which are collected are distributed in accordance with agreements with Copyswede's collaboration partners.
- » The distribution of revenues between right holder-groups in Copyswede is carried out following the annual approval by all member organisations.
- » The same basis, using information concerning TV programmes and contributors, is used to distribute revenues for both private copying and retransmission. The revenues are thus distributed at the same time.
- » For the negotiation work which is carried out by the respective member organisations, some organisations have decided to set aside five percent of the allocated revenue to strengthen the copyright position within their respective areas (Table 4, page 14).
- » An amount in respect of rights in documentary films dedicated to Oberoende Filmars Förbund (OFF).
- » No registration is necessary in order to receive reimbursement from Copyswede. Copyswede's distribution work includes the collation of information concerning contributions to programmes. This is a comprehensive and to some extent time-intensive process.
- » All right holders which are entitled to reimbursement are treated equally regardless of organisational affiliation or nationality.
- » The distribution process must be clear, transparent and easy to understand.

Reciprocal Agreements

Copyswede collects revenues for the retransmission of various TV channels, primarily Nordic and European public service channels, as well as revenues for private copying, the use of SVT's programme archive and a number of other uses.

Interest in the Swedish channels is largely limited to the Nordic region. However, many European countries 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 payment when the programmes to which they have contributed are transmitted abroad, Copyswede has entered into reciprocal agreements with foreign organisations which represent authors and/or performing artists.

The agreement regulates representation in connection with different forms of use of TV and radio programmes and the way in which revenues are exchanged.

The revenues can be derived from use such as private copying, retransmission or school recordings (Table 5-9, page 14-15 and Table 25, page 17).

The Distribution System

In order to calculate the reimbursement arising from each individual contribution, a considerable amount of data must be collected and analysed.

Copyswede's distribution database contains annual information concerning what is broadcast or used, the right holders who contributed and the way in which their rights have been regulated. The information is obtained either from those who produced the programmes or from the individual right holders. Copyswede's distribution system handles information concerning thousands of right holders.

The Distribution Process in Three Steps:

1. ALLOCATION TO COLLABORATION PARTNERS

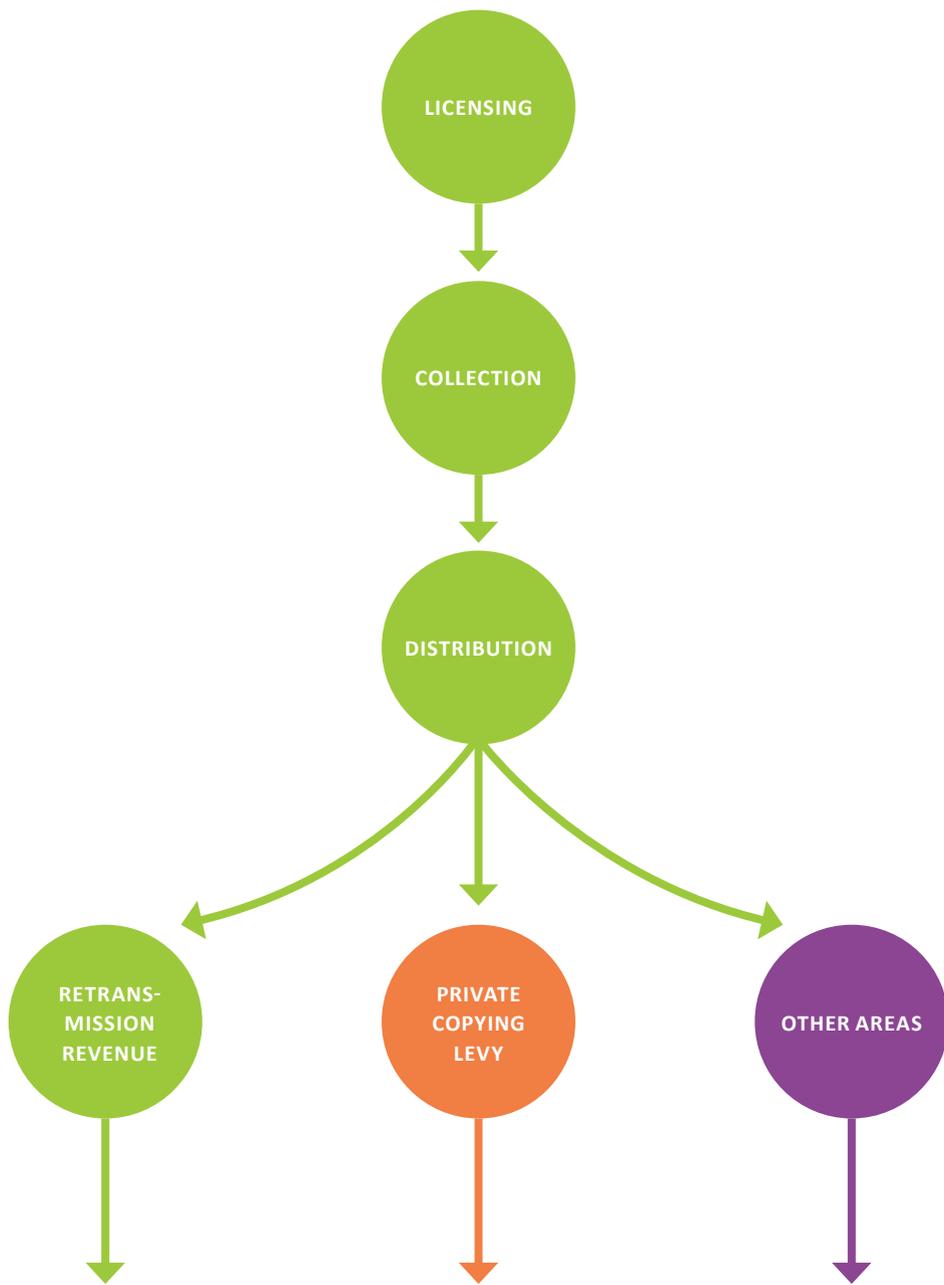
Initially, a proportion of the funds collected by Copyswede is allocated to our collaboration partners – UBOS, FRF and IFPI. These revenues are then distributed by the respective organisations to individual TV and radio companies and to individual film and music producers.

2. DISTRIBUTION AT RIGHT HOLDER GROUP LEVEL

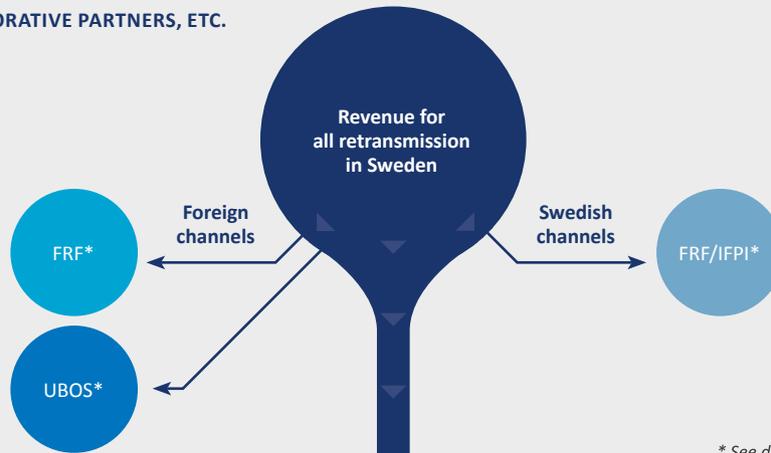
The remaining revenues are then distributed between Copyswede's various right holder groups consisting of authors and performing artists.

3. INDIVIDUAL DISTRIBUTION

Each right holder group's revenue is then distributed within the group to the individual contributors, e.g. directors, musicians and authors.

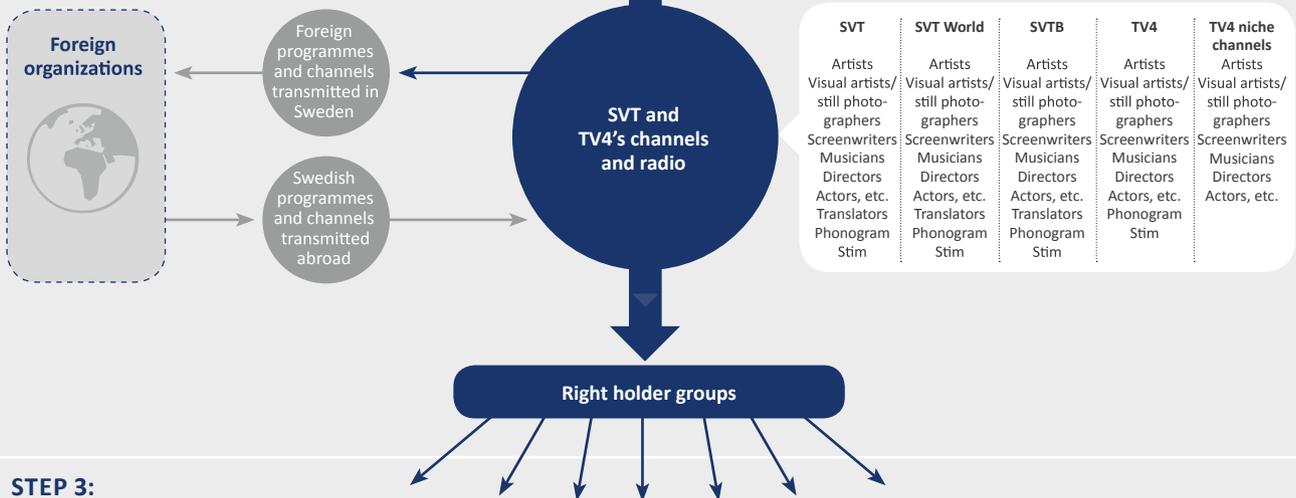


**STEP 1:
ALLOCATION TO COLLABORATIVE PARTNERS, ETC.**



** See distribution in the diagram on page 9*

**STEP 2:
DISTRIBUTION AT RIGHT HOLDER GROUP LEVEL**



**STEP 3:
INDIVIDUAL DISTRIBUTION**



Individual right holders

REVENUES FOR RETRANSMISSION

When a TV channel is retransmitted via various distribution networks, e.g. via the cable TV network or the internet, the relevant right holders are entitled to reimbursement for its re-use. Revenues are collected from the operators which retransmit the channel, from TV companies and from Nordic and European copyright organisations. The licence covers revenues for all the channels' rights which fall to authors, performing artists, producers and TV and radio companies. Copyswede licenses and collects revenues for around a hundred Swedish and foreign TV and radio channels, primarily public service channels.

Step 1: Allocation to Collaboration Partners

Revenues for retransmission are initially distributed between Copyswede and our collaboration partners UBOS and FRF/IFPI.

Foreign Channels

Distribution of the revenues for foreign channels (Table 10, page 15):

- » authors and performing artists, Copyswede (35.5%)
- » TV and radio companies, UBOS (35.5%)
- » film producers, FRF (29%)

Swedish Channels

Distribution of the revenues for Swedish channels (Table 11, page 15):

- » authors and performing artists, 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 does not receive reimbursement for its rights and the revenues are therefore only distributed to Copyswede and FRF/IFPI. As regards the retransmission of TV4's channels in Sweden, the revenues are paid for the retransmission of TV4, which has undertaken to take financial responsibility for the operators' use.

The revenues from our Nordic sister organisations only concern Copyswede's own right holder groups. Instead, the producer groups receive reimbursement for retransmission directly from their own sister organisations.

TV Finland and SVT World

Copyswede collects revenues for TV Finland and transfers them to our Finnish sister organisation – Kopiosto – for redistribution (Table 6, page 14). As the channel transmits very few films, no reimbursement is payable to the film producers either. The revenue that is collected is distributed so that 38 per cent goes to the Finnish TV companies and 62 per cent to authors/performing artists.

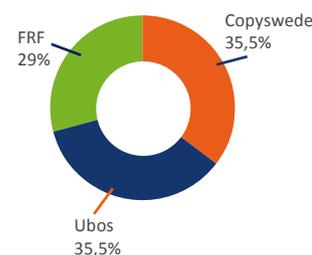
Kopiosto collects the revenue for retransmission across Finland for SVT World in a similar way and sends it to Copyswede for redistribution (Table 8, page 14). The revenue for the retransmission of SVT World outside the Nordic countries is regulated in an agreement between Copyswede and SVT.

Step 2: Distribution at Right Holder Group Level

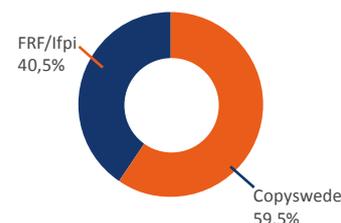
Copyswede's share of the revenue for Swedish channels is distributed between the right holder groups which contributed to the licensed channels. Copyswede currently distributes retransmission revenue for the following channels:

- » SVT1,
- » SVT2,
- » SVT24,
- » SVT World,
- » Barnkanalen (SVTB),
- » Kunskapskanalen,
- » TV4 main channel,
- » TV4 niche (Sjuan, TV4 film, TV4 gold and TV4 comedy).

DISTRIBUTION OF REVENUE FOR FOREIGN CHANNELS



DISTRIBUTION OF REVENUE FOR SWEDISH CHANNELS





Programmes on the respective channels can be subdivided into the following eight programme categories:

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

The transmission time in each programme category is evaluated on the basis of the amount of copyright-protected material and the extent to which the following right holder groups contributed:

- » artists,
- » artists, musicians and producers for recorded music (phonogram)
- » visual artists,
- » screenwriters/writers/journalists,
- » musicians,
- » lyricists/composers/music publishers,
- » directors,
- » actors/choreographers/stage designers/dancers, translators.

Here, foreign programmes which have been transmitted via the Swedish channels are also identified. The foreign share of the revenue is separated off and paid to the relevant organisations for redistribution to the right holders in the respective countries (Table 12, page 15).

The outcome of the distribution gives a percentage rate per right holder group for each channel (Table 13, page 15). Revenues distributed to organisations which

have their own distribution system are transferred in the form of a lump sum for redistribution (Table 14, page 15).

The retransmission revenues that were distributed in 2015 following allocation to collaboration partners in step 1 and to organisations with their own distribution system are specified in Table 15, page 16.

Revenue for Retransmission of Radio

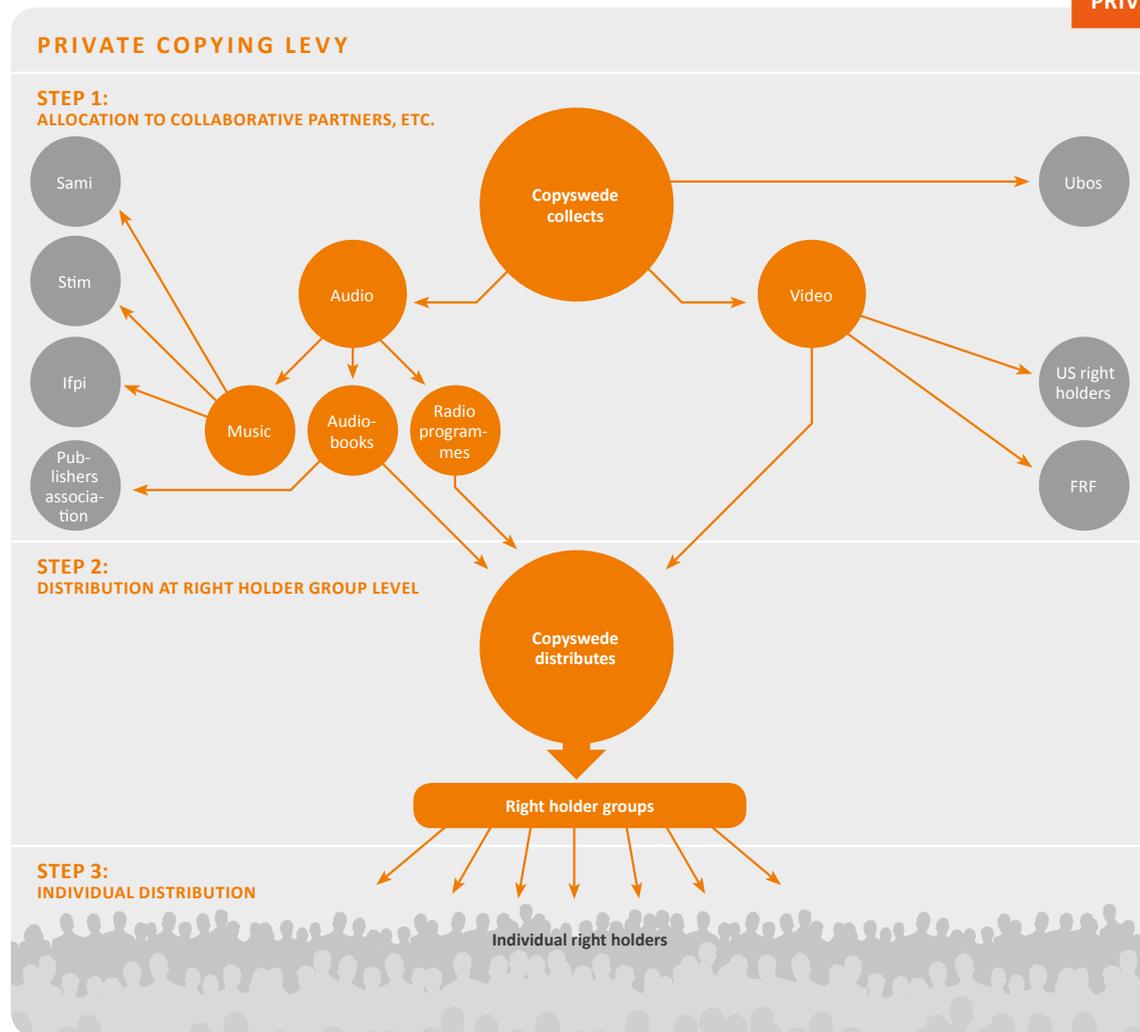
Today a portion of the revenues collected for retransmission are allocated to radio (SR). The revenues for the retransmission of radio channels are transferred to the member organisations concerned (Table 16, page 16).

Step 3: Individual Distribution

The right holder groups' shares are distributed individually within each right holder group per channel and then paid out. Factors influencing the individual revenue are:

- » that the right holder still has their rights to retransmission,
- » the total amount collected,
- » the channel on which the programme is transmitted,
- » number of transmissions per programme,
- » the capacity and extent to which the copyright holder has contributed.

*We license nearly
a hundred foreign
channels.*



REVENUES FOR PRIVATE COPYING LEVY

The aim of the private copying levy (PCL) is to give authors, performers and other right holders compensation when their work, such as music, film and TV programmes, are lawfully copied for private use. Under the Swedish Copyright Act, the levy must be paid by importers and manufacturers of products which can be used for private copying.

In accordance with the Copyright Act, private copying levy revenue should, insofar as is possible, be distributed to the copyright holders on the basis of the copying that actually takes place. In order to find out what has been copied, annual copying surveys are conducted by the market survey company TNS Sifo. The surveys show what has been copied, which products have been used and to what extent and from which source the copying was carried out.

Those entitled to reimbursement are right holders within the EU and the EEA. Right holders outside the EU and EEA are also entitled to reimbursement provided that the other country has a corresponding reimbursement scheme linked to the right to make private copies.

The distribution of the private copying revenue for 2015 concerned revenues 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 videotapes,
- » recordable cassettes, mini-disc and CD-R/audio.

Step 1: Allocation to Collaboration Partners, etc.

In accordance with an agreement, a standardised share of 5 1/3 percent of the total amount collected, after the deduction of collection costs, is allocated to TV and radio companies through their organisation UBOS

The revenue is then distributed for each product according to the results of copying surveys and results in a share for audio and a share for video (Table 18, page 16).

Video

From the share for video, 20 percent is allocated to US right holders in accordance with an agreement dating from 2008. The reimbursement is transferred to FRF, which then redistributes it to the relevant right holders. A further 33 percent of the revenue for video is also allocated to FRF for redistribution to other producers (Table 19, page 16).

Audio

The revenue for audio copying is initially divided between music, audio-books and radio programmes according to the results of the copying survey (Table 20, page 16).

The revenue for copied music is then divided into three equal shares and transferred to music producers (IFPI), musicians/artists for recorded music (SAMI) and lyricists and composers (STIM) for redistribution to individual right holders (Table 21, page 16).

As regards the revenue for audio-books, producers are allocated 33 percent of the audio-book revenue. The share is transferred to the Swedish Publishers' Association (SvF) for redistribution to the individual producers of audio-books (Table 21, page 16).

Step 2: Distribution at Right Holder Group Level

Copyswede distributes the shares for video which remain (67%) after the shares for collaboration partners have been allocated. Copyswede also distributes the revenue for audio-books (67%) after the share for producers has been deducted, as well as the revenue for radio programmes.

Video

During 2015, the private copying levy was distributed for contributions to programmes which were copied during the 2013 year of transmission via SVT1, SVT2, TV4 and for drama and entertainment programmes transmitted via TV3 and Kanal 5 (Table 22, page 16).

The results of the annual copying survey determine how the revenue will be distributed, i.e. for which

channels and programme categories the revenue will be distributed.

The content of the channels is divided into the following five programme categories:

- » feature films and drama series,
- » sports and news,
- » entertainment and music programmes,
- » documentary and cultural programmes,
- » children's programmes.

Different programmes are copied to differing degrees, e.g. feature films and entertainment and music programmes are copied considerably more often than sport or news.

Copying Behaviour

- » Copying surveys indicate that most copying of video takes place from SVT1, SVT2, TV3, TV4 and Kanal 5.
- » The right holder groups in feature film/drama series and entertainment/music programmes are the contributors which receive the most reimbursement, as it is these types of programmes that are copied most frequently.
- » In the case of TV3 and Kanal 5, revenues are only distributed to right holder groups in programmes within the categories of feature films/drama series and entertainment, as other programme categories are rarely copied.
- » News, sport and children's programmes are categories which are rarely copied.
- » The Copyswede groups' share of the video revenue is distributed between the various right holder groups according to the groups' contribution to the respective programme categories (Table 23, page 16).
- » It has not been possible to individually distribute the funds that concern copying from other channels at a reasonable cost. Instead, these funds are used for joint purposes such as grants and the like (Table 24, page 17).

During this stage, the proportion of copying that concerns foreign programmes in each channel is also identified. The revenues are separated off and paid to the relevant foreign organisations for redistribution to foreign right holders (Table 25, page 17).

A lump sum is allocated to organisations which have their own distribution system (Table 26, page 17).

Feature films, drama series and entertainment and music programmes were copied most often.

Step 3: Individual Distribution

The right holder groups' shares are then distributed individually.

Video

Within each right holder group, the revenue is distributed individually, i.e. to screenwriters, authors, translators, journalists, directors, set designers, choreographers, actors, dancers, musicians, artists, singers, film cameramen, visual artists and photographers, for their contributions to films and TV programmes. The private copying levy which was distributed during 2015, following allocation to foreign programmes and provisions for future compensation claims, is specified in Table 27, page 17.

Factors influencing the individual reimbursement are:

- » the total amount collected,
- » the type of programme to which the right holder contributed,
- » the extent to which each programme category is copied,
- » the channel on which the programme is transmitted,
- » the capacity in which and extent to which the copy-right holder has contributed.

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 given the right to publish TV and radio programmes on DVD, CD and video on demand (VOD), either themselves or through distributors. Copyswede establishes agreements directly with distributors concerning revenues and reporting of each title's sales and renting. The revenue is distributed to the participating right holders on a title by title basis. The revenue is normally distributed so that 40 percent goes to authors and 60 percent goes to performing artists. Distribution within each group then takes place according to each individual's contribution. Around SEK 1,2 million was distributed between about 120 titles during 2015 concerning the 2013 year of use.

Revenue for SVTr

In 2015, remuneration for the making available of certain SVT programs on demand via operators' set-top boxes, was distributed. The compensation was related to uses for the years 2010 and 2012 (in 2011 there was a break for the service). The compensation paid each year to the authors and performers who participated in the programs made available was SEK 5,9 million.

Minor Contractual Areas

Copyswede also offers comprehensive licences for minor areas such as the distribution of SVT's and UR's programmes to merchant navy seamen, and for the right of care homes for the elderly to record programmes. The total revenue for the 2014 year of use amounted to SEK 70,000 and was distributed during 2015. In accordance with a decision by the member organisations, this revenue is used to fund the copyright partnership with KLYS (Swedish Joint Committee for Artistic and Literary Professionals) (Table 28, page 17).

THE DISTRIBUTION IN NUMBERS

Amounts in SEK thousand unless stated otherwise.

TABLE 1

Amount paid 2015	
Total	255,669

TABLE 2

Provisions	
Revenue for retransmission	8,134
Private copying levy	5,647

TABLE 3

Reversed provisions	
Revenue for retransmission	4,771
Private copying levy	1,776

TABLE 4

Amount allocated for negotiations, etc. with member organisations		
Organisation	Retransmission	PKE
SDF	458	274
SFF	89	13
TF	986	797

TABLE 5

Revenue for retransmission paid to foreign organisations for foreign programmes	
ALCS	1,738
BildKunst	86
Directors UK	986
SACD/SCAM	268
Screen Craft Rights	995
Wort	105
VDFS	3
SSA/Suissimage	2

TABLE 6

Revenue for retransmission paid to Nordic organisations for Nordic channels and programmes		
Organisation	Channels ¹	Programme
Copydan	13,984	1,332
Kopioisto	3,052 ²	740
Norwaco	2,753	2,043

¹ Distributed amount refers to 2010-2014 because of disputes resolved

² Of which 2,834 concerns TV Finland

TABLE 7

Revenue for retransmission to Copyswede from foreign organisations for Swedish programmes	
AISGE	3,035
ALCS	307
BECS	9
Bildkunst	23
Directors UK	43
IHM Kabel	534
SACD	486
Wort	307

TABLE 8

Revenue for retransmission to Copyswede from Nordic organisations for Swedish channels and programmes		
Organisation	Channels	Programme
Kopioisto	6,600 ²	–
Norwaco	38,341 ⁴	1,538 ⁴

³ Of which 3,183 concerns SVT World

⁴ Distributed amount refers to 2010-2014 because of disputes resolved

TABLE 9

Private copying levy to Copyswede from foreign organisations for copying of Swedish programmes abroad	
BildKunst	362
Norwaco	1,088
Copydan	570
VEVAM	416

TABLE 10

Amounts paid to FRF and UBOS concerning foreign channels ¹	
FRF	31,112 ⁵
Ubos	13,151

⁵ Distributed amount refers to 2010-2014 because of disputes resolved

TABLE 11

Amounts paid to FRF/IFPI concerning Swedish channels		
Organisation/Channel	SVTB	SVT
FRF/IFPI	262	15,595

TABLE 12

Provisions for foreign programmes in Swedish channels	
Revenue for retransmission	9,816
Private copying levy	8,705

TABLE 13

Distribution for retransmission of Swedish channels per right holder group, %					
Right holder group	SVT			TV4	
	SVT	World	SVTB	TV4	nisch ⁶
Artists	7.47	8.19	2.10	2.842	0.36
Artists, musicians, producers (recorded music)	4.21	8.19	3.50	3.41	–
Visual authors	3.86	4.56	8.10	1.55	0.94

Screenwriters, authors, journalists	17.57	19.27	24.40	18.87	38.64
Musicians (live)	11.92	13.79	2,80	6,18	1.03
Directors	7.20	4.62	3.50	13.52	36.03
Actors, choreographers, set designers, dancers	11.59	14.46	34.60	12.07	22.59
Authors (music)	35.25	30.77	22.30	39.43	–
Translators	0.91	0.28	–	–	–

⁶ Sjuan, TV4 film, TV4 comedy and TV4 gold

TABLE 14

Revenue for retransmission paid to organisations with their own distribution system					
Organisation/Channel	SVT/TV4	SVT World	SVTB	For channels ⁷	
				Total	Total
IFPI	483	5	83	1,162	1,733
SAMI	528	199	91	24	842
STIM	7,824	64	1,054	20,027	28,969

⁷ Distributed amount refers to 2010-2014 because of disputes resolved

TABLE 15

Amounts to be distributed by Copyswede for Swedish channels (following allocation to SAMI, STIM and IFPI)	
SVT1, SVT2 and SVT24	20,532
TV4	9,033
TV4 nisch ⁸	1,708
SVTB	3,988
SVT World	3,266
SR (radio)	1,159

⁸ Concerns Sjuan, TV4 film, TV4 comedy and TV4 gold.

TABLE 16

Remuneration for retransmission of Swedish radio channels (SR)	
SAMI	337
SDF	144
SFF	209
SMF/SYMF	188
TF	194

TABLE 17

Private copying levy collected per product		
Product/Year	2014	2013
CD-R/RW	1,824	2,977
DVD-R/RW	6,277	10,510
External hard drives	24,228	29,719
Audio products ⁹	192	301
USB memory sticks	17,065	21,144
Video	367	354
MP3 players	733	1,882
Hard drive video players	67,926	36,969

⁹ Recordable cassettes, minidisc, CR-R/audio

TABLE 18

Private copying levy distributed between audio/video		
Product	Audio %	Video %
CD	80	20
DVD	6	94
External hard drives	13	87
Audio products ¹⁰	100	0
USB memory sticks	69	31
Video tapes	0	100
MP3 players	85	15
Hard drive video players	2	98

¹⁰ Recordable cassettes, minidisc, CR-R/audio

TABLE 19

Private copying levy paid for video copying to organisations with own distribution system	
UBOS (both audio and video)	5,874
US right holders	18,794
FRF	23,248

TABLE 20

Private copying levy, distribution of audio shares			
Product	Music	Audio-books	Radio programmes
CD	81	14	5
DVD	81	14	5
External hard drives	81	14	5
Audio products ¹¹	81	14	5
USB memory sticks	81	14	5
MP3 players	49	35	16
Hard drive video players	81	14	5

¹¹ Recordable cassettes, minidisc, CR-R/audio

TABLE 21

Private copying revenue for audio-copying paid to organisations with their own distribution system	
IFPI	2,288
SAMI	2,714
STIM	2,714
SVF	518

TABLE 22

Private copying levy, distribution per channel, %	
SVT1 & SVT2	53.85
TV3	0.87
TV 4	29.07
Kanal 5	2.37
Other channels	13.84

TABLE 23

Private copying levy, distribution per right holder group, %	
Artists	4.35
Artists, musicians and producers for recorded music (SAMI/IFPI)	3.01
Dancers	0.50
Screenwriters	17.20
Film cameramen	2.24
Writers	2.70
Journalists	1.54
Choreographers	0.79
Musicians/conductors	9.38

Editors/cutting and lighting technicians	0.28
Directors	14.28
Set designers	1.57
Actors	24.91
Still photographers	1.36
Music authors (STIM)	15.59
Translators	0.45

TABLE 24

Revenue paid for channels copied to a limited extent	
SAMI	105
DF	315
SFF (2012-2013)	74
SJF	34
SMF	43
TF	874

TABLE 25

Private copying levy paid to foreign organisations for copying of foreign programmes in Sweden	
ALCS	1,382
BECS	1,838
BildKunst	109
Directors UK	1,155
Norwaco	1,155
SACD/SCAM	240
Screen Craft Rights	254
VDFS	11
Wort	11
SSA/Suissimage	5
AISGE	90

TABLE 26

Private copying levy paid for video copying to organisations with own distribution system	
IFPI	639
SAMI	579
STIM	5,983

TABLE 27

Private copying levy for direct payment, after allocation to foreign programmes and provisions to cover future payment claims, 2013 year of transmission	
<i>Copyright holders group</i>	
Literary and dramatic works	3,100
Visual	103
Editors	2,313
Actors	6,885
Performing artists in the music sector	1,543

TABLE 28

Amounts set aside for other organizations	
KLYS	70
Oberoende Filmares Förbund (OFF)	75

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

AISGE	Actors, dancers and dubbers (Spain)
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 organisation in Denmark
Directors UK	Film and TV directors (<i>Great Britain</i>)
IHM Kabel	Copyswede's sister organization in Iceland
Kopiosto	Copyswede's sister organisation in Finland
Norwaco	Copyswede's sister organisation in Norway
Screen Craft Rights	Cinematographers, scenographers (<i>Great Britain</i>)
SSA/Suissimage	Playwrights, directors (Switzerland)
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>)
Wort	Playwrights, authors (<i>Germany</i>)

FURTHER INFORMATION



See our website www.copyswede.se for news and further information about our operations. The website also offers fact sheets, forms and web-based tools for right holders and re-users/levy payers.

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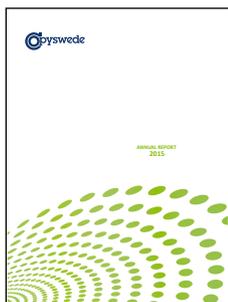
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Annual Report

For further information, see also Copyswede's annual report for 2015.
» Download at copyswede.se

” Screenwriters actually create jobs for an entire industry – it all starts with us. ”

PIA GRADVALL, chair and screenwriter, Writers Guild of Sweden



PHOTO: PAWEL FLATO

” The value of music can not be commercialised by anyone without paying. ”

JAN GRANVIK, chair and musician, Swedish Musicians' Union

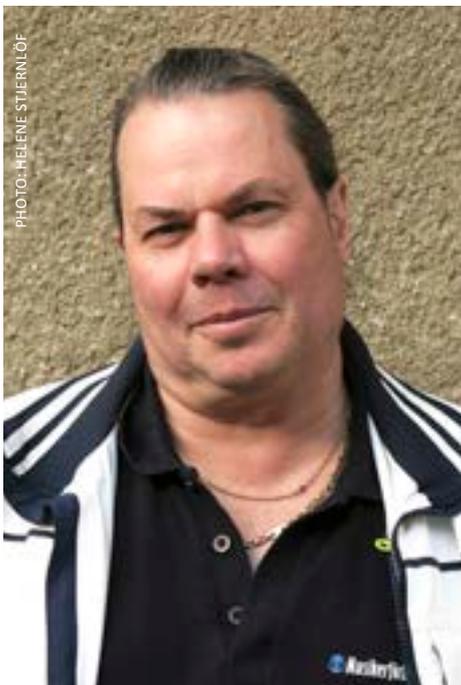


PHOTO: HELENE STJERNLÖF

” Copyright remuneration is accounting for an increasing share of our members' incomes, which is making copyright increasingly important. ”

ANNA CARLSON, chair and actress, Swedish Union for Performing Arts and Film, Artists and Media



PHOTO: KRISTIAN POHL



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