A large, decorative graphic consisting of a grid of blue ovals that curves from the left side of the page towards the right, creating a sense of depth and movement. The ovals are arranged in a pattern that tapers as they move away from the viewer.

**DISTRIBUTION OF REVENUE
2014**



During 2014,
a total of SEK
188 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: AHMED REFAAT

COPYSWEDE'S DISTRIBUTION ACTIVITY

Copyswede's remit includes a responsibility to ensure that the revenues that are collected are distributed fairly and transparently. During 2014, Copyswede worked to improve, simplify and analyse various distribution processes from collection to payment. This work will continue during 2015.

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 (FST)
- » Association of Swedish Craftsmen and Designers (KIF)
- » 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 (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)

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 system,
- » Open Archive (SVT),
- » SVTr (on-demand service),
- » SVT productions which are published on DVD or video on demand (VOD), 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 2014, Copyswede distributed revenues to the right holders which contributed to programmes broadcast during 2012. 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 2014 amounted to less than ten 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 2014, revenues which were collected during 2013 and 2014 were distributed to collaboration partners, while the individual reimbursements which were distributed during 2014 concerned the 2012 year of transmission.

Collection, distribution and payments take place in different years

Collection year	2012	2013	2014
Distribution year	2012	2013	2014
	2013	2014	2015
	2014	2015	2016
Payment year	2012	2013	2014
	2013	2014	2015
	2014	2015	2016



DISTRIBUTION PRINCIPLES IN BRIEF

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 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).
- » 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 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.

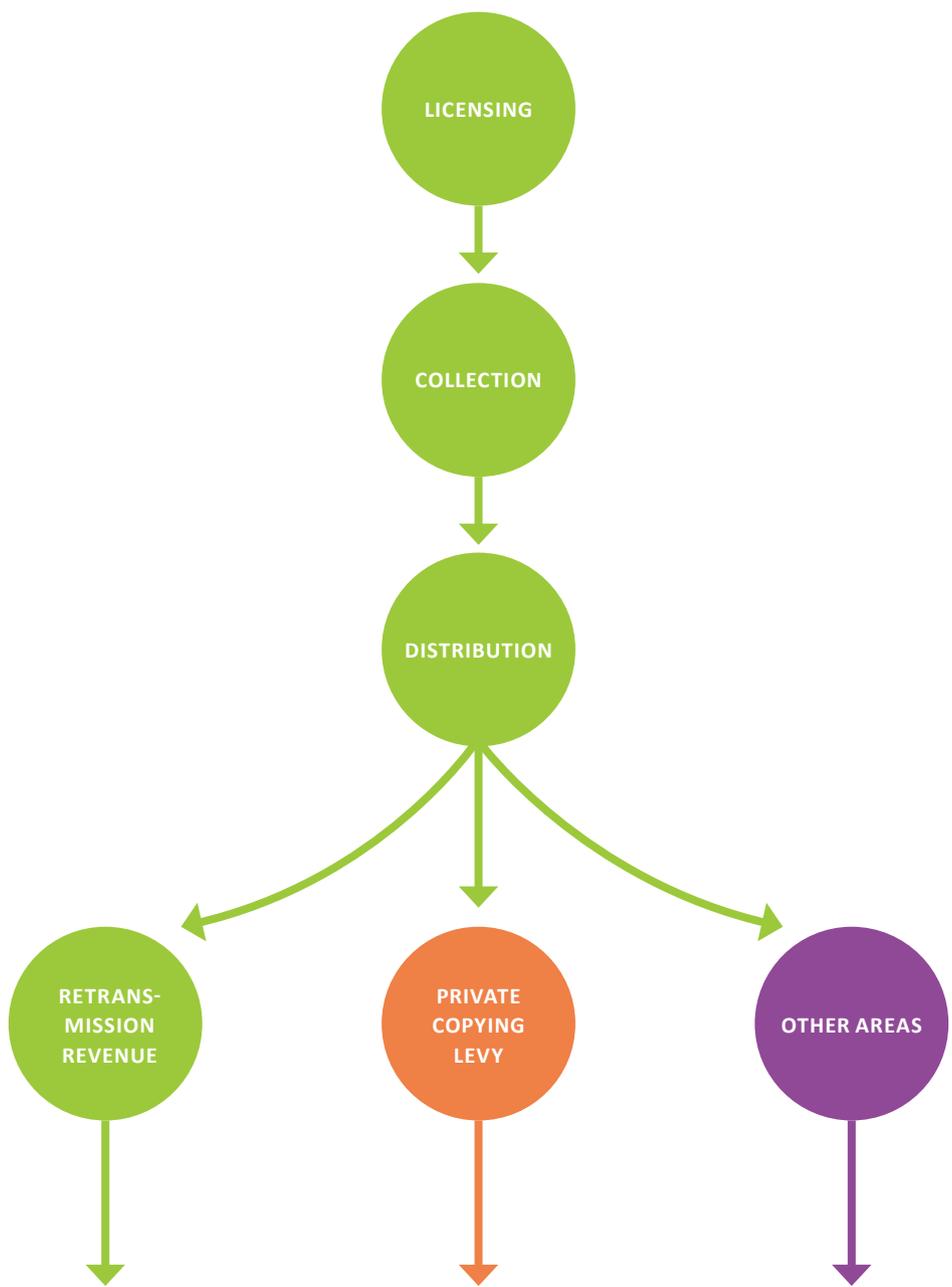
2. DISTRIBUTION AT RIGHT HOLDER GROUP LEVEL

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

3. INDIVIDUAL DISTRIBUTION

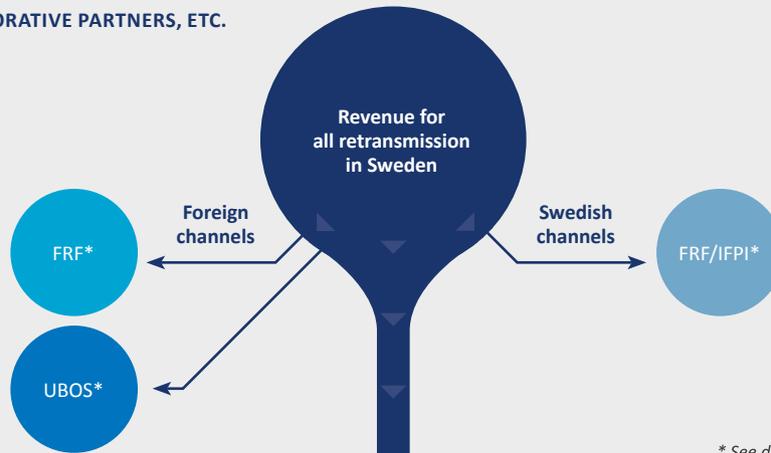
Each right holder group's revenue is then distributed within the group to the individual contributors, e.g. directors, musicians and authors.

*We distribute
revenues to
thousands of
right holders.*



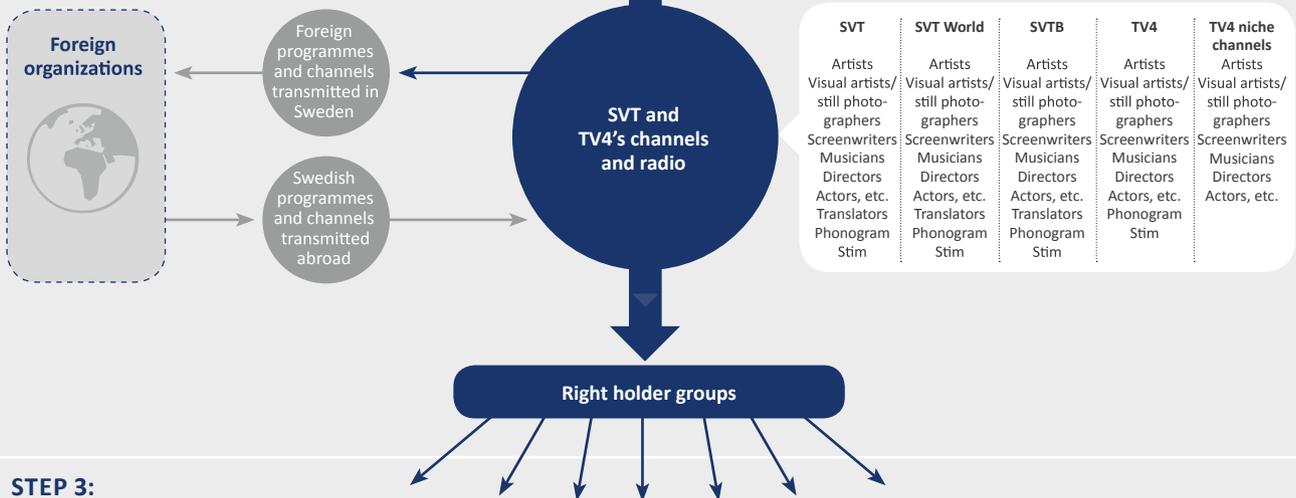
INDIVIDUAL RIGHT HOLDERS

**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**



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.

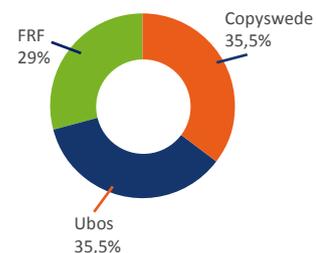
Kopiosto collects the revenue for retransmission across Finland for SVT World in a similar way and sends it to Copyswede for redistribution (Table 8, page 14). The revenue for the retransmission of SVT World outside the Nordic countries is regulated in an agreement between Copyswede and SVT.

Step 2: Distribution at Right Holder Group Level

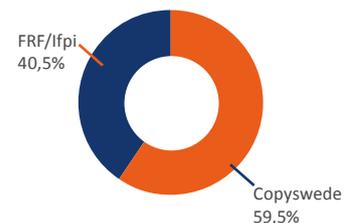
Copyswede's share of the revenue for Swedish channels is distributed between the right holder groups which contributed to the licensed channels. Copyswede currently distributes retransmission revenue for the following channels:

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

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 2014 following allocation to collaboration partners in step 1 and to organisations with their own distribution system are specified in Table 15, page 15.

Revenue for Retransmission of Radio

Around ten percent of revenues collected for retransmission are allocated to radio (SR). The revenues for the retransmission of radio channels are transferred to the member organisations concerned, which are in turn responsible for redistribution of revenue to contributors, either individually or through grants (Table 16, page 15).

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:

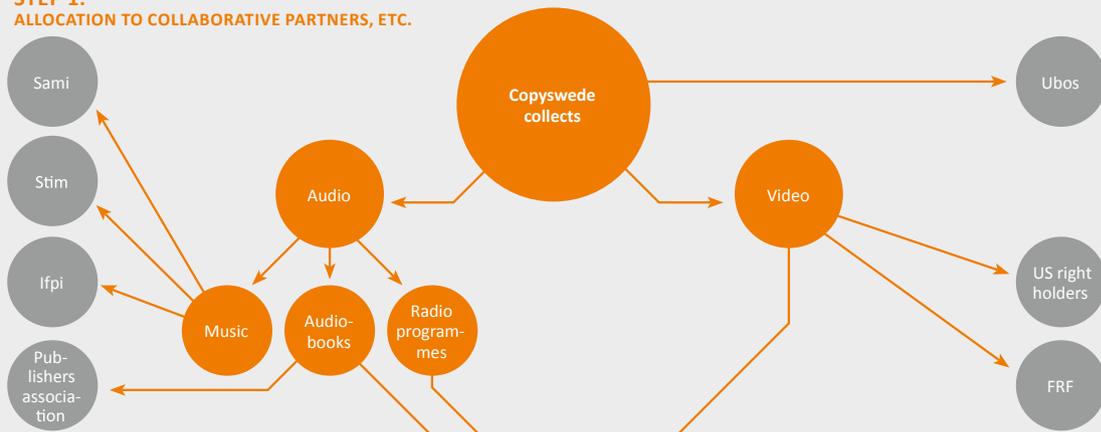
- » that the right holder still has their rights to retransmission,
- » the total amount collected,
- » the channel on which the programme is transmitted,
- » number of transmissions per programme,
- » the capacity and extent to which the copyright holder has contributed.

*We license nearly
a hundred foreign
channels.*

PRIVATE COPYING LEVY

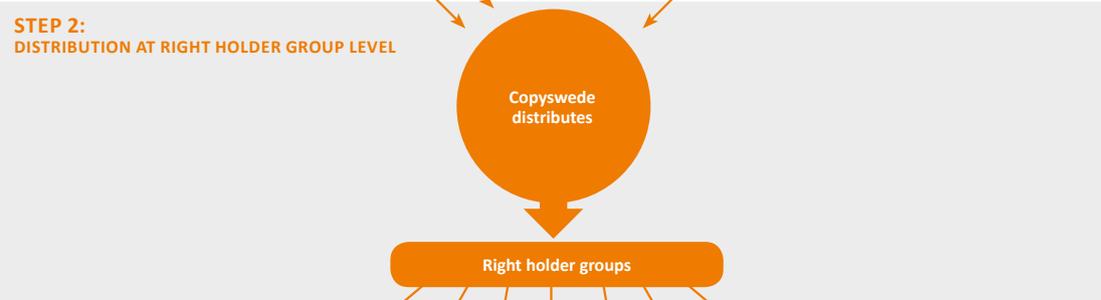
STEP 1:

ALLOCATION TO COLLABORATIVE PARTNERS, ETC.



STEP 2:

DISTRIBUTION AT RIGHT HOLDER GROUP LEVEL



STEP 3:

INDIVIDUAL DISTRIBUTION



PRIVATE COPYING LEVY

The aim of the private copying levy 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 (PCL) 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 2014 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 2014, the private copying levy was distributed for contributions to programmes which were copied during the 2012 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).

Radio Programmes

Radio programmes are also copied privately to some extent. This revenue is currently too small to be distributed individually. The revenue has therefore been transferred on an area basis to the member organisations for redistribution in the form of grants or similar to the authors/performing artists who contributed to the programmes (Table 27, 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 2014, following allocation to foreign programmes and provisions for future compensation claims, is specified in Table 28, 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 copyright holder has contributed.

Audio-books

Audio-books are also copied privately. The revenue is distributed individually per title between authors, narrators and translators in accordance with an annual list of most frequently borrowed titles from libraries. Around SEK 1.3 million was distributed between 150 titles during 2014.

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 2 million was distributed between almost 350 titles during 2014 concerning the 2012 year of use.

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, the armed forces and for the right of care homes for the elderly to record programmes. The total revenue for the 2013 year of use amounted to SEK 102,990 and was distributed during 2014. 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).

THE DISTRIBUTION IN NUMBERS

Amounts in SEK thousand unless stated otherwise.

TABLE 1

Amount paid 2014	
Total	188,083

TABLE 2

Provisions	
Revenue for retransmission	7,760
Private copying levy	3,576

TABLE 3

Reversed provisions	
Revenue for retransmission	5,416
Private copying levy	2,245

TABLE 4

Amount allocated for negotiations, etc. with member organisations		
<i>Organisation</i>	<i>Retransmission</i>	<i>PKE</i>
SDF	481	227
SFF	41	32
TF	939	633
BUS	160	18

TABLE 5

Revenue for retransmission paid to foreign organisations for foreign programmes	
ALCS	2,083
BildKunst	115
Directors UK	964
SACD/SCAM	209
Screen Craft Rights	999
Wort	61
VDFS	2

TABLE 6

Revenue for retransmission paid to Nordic organisations for Nordic channels and programmes		
<i>Organisation</i>	<i>Channels</i>	<i>Programme</i>
Copydan	1,200	1,196
Kopioisto	2,443 ¹	659
Norwaco	240	1,395

¹ Of which 2,423 concerns TV Finland

TABLE 7

Revenue for retransmission to Copyswede from foreign organisations for Swedish programmes	
ALCS	362
BECS	169
SACD	765
Suissimage	997
Vevam	245
Wort	469

TABLE 8

Revenue for retransmission to Copyswede from Nordic organisations for Swedish channels and programmes		
<i>Organisation</i>	<i>Channels</i>	<i>Programme</i>
Copydan	11,405	–
Kopioisto	6,069 ²	–
Norwaco	5,171	255

² Of which 2,800 concerns SVT World

TABLE 9

Private copying levy to Copyswede from foreign organisations for copying of Swedish programmes abroad	
BildKunst	384
Norwaco	992

TABLE 10

Amounts paid to FRF and UBOS concerning foreign channels ¹	
FRF	7,328
Ubos	12,849

¹ The amount is subject to an ongoing dispute.

TABLE 11

Amounts paid to FRF/IFPI concerning Swedish channels			
Organisation/Channel	SVTB	SVT	TV4
FRF/IFPI	237	16,445	6,102

TABLE 12

Provisions for foreign programmes in Swedish channels	
Revenue for retransmission	9,427
Private copying levy	6,506

TABLE 13

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

Right holder group	SVT			TV4	
	SVT	World	SVTB	TV4	nisch ³
Artists	7.52	8.29	2.00	2.52	0.42
Artists, musicians, producers (recorded music)	4.25	4.02	3.60	3.23	–
Visual authors	3.86	4.66	9.10	1.57	0.97
Screenwriters, authors, journalists	17.96	19.33	24.60	19.26	38.58
Musicians (live)	11.79	13.99	3.20	5.77	1.19
Directors	7.58	4.24	3.60	12.33	34.96
Actors, choreographers, set designers, dancers	11.67	14.42	36.70	10.86	23.88
Authors (music)	34.43	30.80	17.10	44.46	–
Translators	0.95	0.25	–	–	–

³ 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	
				Total	Total
IFPI	425	9	87	166	687
SAMI	595	183	94	29	901
STIM	8,072	61	815	2,477	11,425

TABLE 15

Amounts to be distributed by Copyswede for Swedish channels (following allocation to SAMI, STIM and IFPI)

SVT1, SVT2 and SVT24	19,528
TV4	8,540
TV4 nisch ¹	1,318
SVTB	4,108
SVT World	2,925
SR (radio)	927

¹ Concerns Sjuan, TV4 film, TV4 comedy and TV4 gold.

TABLE 16

Remuneration for retransmission of Swedish radio channels (SR)

SAMI	291
SDF	125
SFF	181
SMF/SYMF	162
TF	168

TABLE 17

Private copying levy collected per product		
Product/Year	2012	2013
CD-R/RW	4,077	2,977
DVD-R/RW	15,158	10,510
External hard drives	9,863	29,719
Audio products ³	467	301
USB memory sticks	9,391	21,144
Video	437	354
MP3 players	4,605	1,882
Hard drive video players	41,516	36,969

³ Recordable cassettes, minidisc, CR-R/audio

TABLE 18

Private copying levy distributed between audio/video		
Product	Audio %	Video %
CD	96	4
DVD	12	88
External hard drives	20	80
Audio products ⁴	96	4
USB memory sticks	42	58
Video tapes	0	100
MP3 players	97	3
Hard drive video players	2	98

⁴ 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)	5,281
US right holders	14,822
FRF	17,970

TABLE 20

Private copying levy, distribution of audio shares			
Product	Music	Audio-books	Radioprogrammes
CD	88	10	2
DVD	73	6	21
External hard drives	74	23	2
Audio products ⁴	88	10	2
USB memory sticks	61	26	13
MP3 players	40	39	21
Hard drive video players	31	33	36

⁴ Recordable cassettes, minidisc, CR-R/audio

TABLE 21

Private copying revenue for audio-copying paid to organisations with their own distribution system	
IFPI	4,074
SAMI	4,306
STIM	4,306
SVF	1,485

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	
BUS	48
SAMI	79
SDF	236
SFF (2005-2011)	1,051
SJF	26
SMF	32
TF	654

TABLE 25

Private copying levy paid to foreign organisations for copying of foreign programmes in Sweden	
ALCS	1,091
BECS	1,453
BildKunst	64
Directors UK	911
Norwaco	678
SACD/SCAM	201
Screen Craft Rights	201
VDFS	5
Wort	62

What categories of contributors do the organisations 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 organisation in Denmark
Directors UK	Film and TV directors (<i>Great Britain</i>)
Kopioisto	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 (<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>)
Wort	Playwrights, authors (<i>Germany</i>)

TABLE 26

Private copying levy paid for video copying to organisations with own distribution system	
IFPI	493
SAMI	451
STIM	4,545

TABLE 27

Private copying levy, radio programmes per member organisation (2005-2011)	
Writers Guild of Sweden	673
Swedish Writers' Union	623
IFPI	112
Swedish Union of Journalists	103
Swedish Musicians' Union	673
SAMI	112
SLFF	59
STIM	1,122
SYMF	617
Swedish Union for Theatre	954

TABLE 28

Private copying levy for direct payment, after allocation to foreign programmes and provisions to cover future payment claims, 2012 year of transmission

<i>Copyright holders group</i>	
Literary and dramatic works	2,751
Visual	228
Editors	1,789
Actors	5,191
Performing artists in the music sector	1,922

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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Annual Report

For further information, see also Copyswede's annual report for 2014.
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PHOTO: EMIL NORDIN



If you love a film, a play, a book or a piece of music, why do you think anyone would want to create what you draw inspiration, joy, energy and insight from if they didn't get paid for it? Everything you do, you do wholeheartedly, and the foundations to enable people to create must be in place if we want a rich and varied cultural life"

Katarina Ewerlöf, actress and audio-book narrator



The rights money gives you extra security in an otherwise insecure situation. It has been very important for me personally, particularly during tough times between assignments. You could say that the remuneration kept me going even when life was really, really tough.

Harald Hamrell, director





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