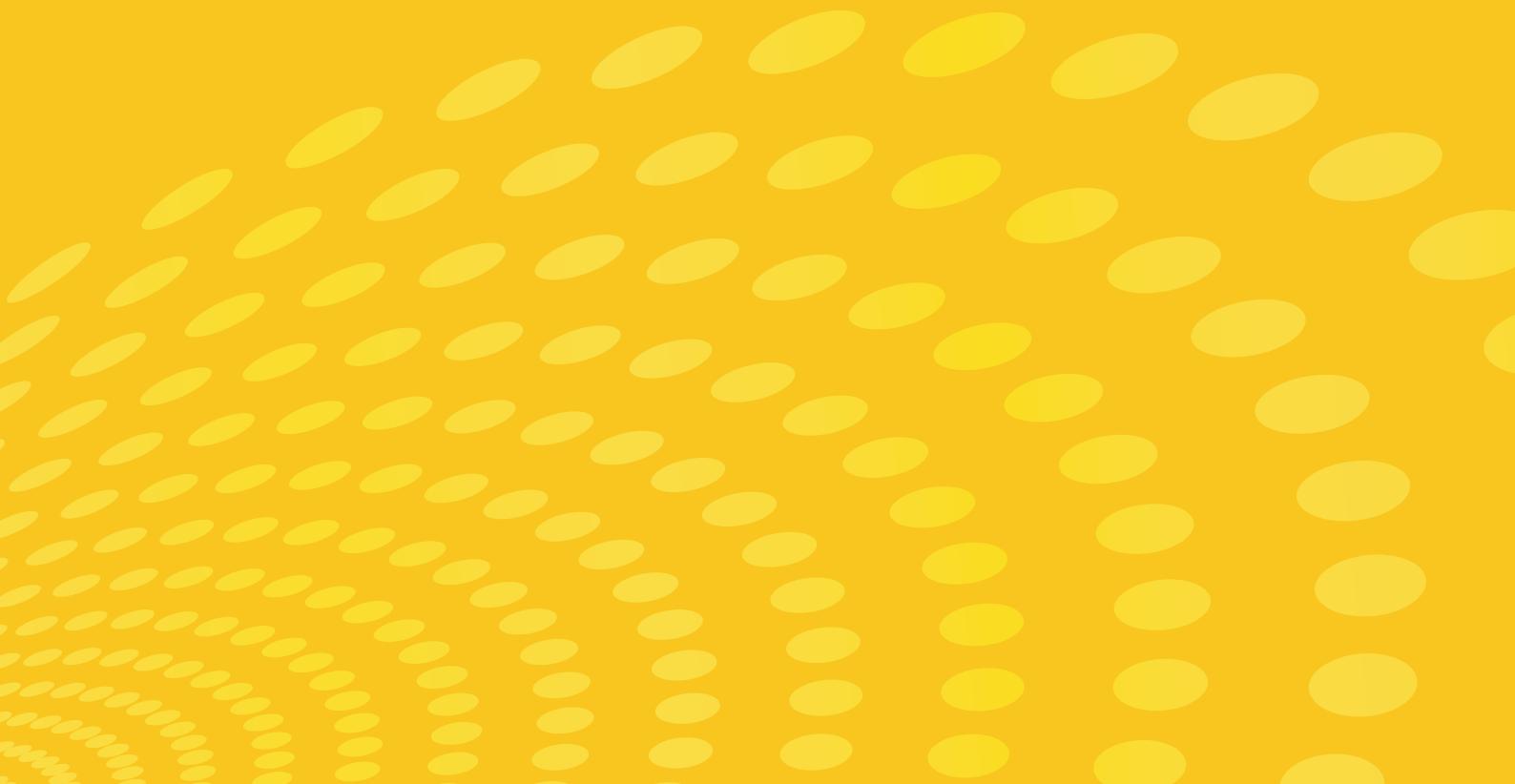




**ANNUAL REPORT  
2017**







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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. In Sweden in particular and the EU in general, 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.



# SIGNIFICANT EVENTS 2017

## Supreme Court Judgement Clarifies Situation Regarding PCL

The end of the year saw the announcement of the Supreme Court (SC) judgement in the Sony Mobile case, which clarified a number of fundamental issues regarding how the levy scheme for private copying should be understood. According to the judgement, Sony Mobile Communications AB was ordered to pay the private copying levy to cultural innovators for imports of mobile phones (W 715 Walkman) with built-in media players.

The SC stated that:

- Mobile phones, together with an accompanying external memory card, are considered to be a single device and designed for private copying.
- When determining the amount of private copying levy payable, the levy must be reduced to SEK 3 per gigabyte of storage space because of the multifunctionality of the phones.
- The industry is obliged to demonstrate that additional reasons for reduction apply.
- Sony Mobile was unable to demonstrate that there was any reason to reduce the levy further.

## New Law on Collective Management Introduced

The new Act on Collective Management of Copyright (ACMC) was introduced on 1 January 2017, imposing new requirements on the organisation in some respects:

- The period of time from use to the payment of compensation has been cut.
- IT systems and distribution models have been adapted in order to be compatible with the shorter payment cycles.
- The boundary as regards responsibility between ourselves and our members concerning collected and distributed revenues has been clarified, partly through amendments to the articles of association.

- Access reporting, which does not differ significantly from the overall content in previous annual reports and distribution brochures, must be presented.
- Since 2017, the Swedish Patent and Registration Office (PRV) has been responsible for supervising collective management organisations such as Copyswede.

## Payments of the Öppet Arkiv Levy Commence

Payments of the levy for participating in Öppet Arkiv began in 2017. The content has been a range of SVT's inhouse-produced programmes from the archives broadcast before 1 July 2005.

A completely new click-based distribution model has been developed for this purpose. The extensive material has covered tens of thousands of right holders linked to the various programmes, although participation data has not always been collated digitally. It has therefore taken slightly longer to distribute Open archive revenues than it has for the existing established levies.

The collective licence that made the levy possible for programmes published from the TV company's archives is also a new one. The licence combats the locking-in of material, makes the archive available and gives right holders a certain amount of compensation.

In order to distribute individual payments to as many people as possible and to keep administration costs at an acceptable level, a significant proportion of the levy has been used for scholarships, instead of being distributed as small amounts. Applications for scholarships can be submitted via the member organisations concerned.

## Yet Another Year Agreed for Öppet Arkiv

The agreement between Copyswede and SVT concerning Öppet Arkiv has been extended by a further year. In the archive, some of SVT's inhouse-produced programmes which were broadcast before 1 July 2005 are available via SVT's website.

# CULTURAL INNOVATORS AT THE HEART OF NEW SERVICES

*The online consumption of video is continuing to grow. The use of YouTube dominates, but it is noticeable that video from TV channels and media companies accounts for the biggest increase*

For TV companies and operators, easy-to-navigate play services are becoming increasingly important as viewings switch from linear TV to on-demand. The services need to be filled with attractive and relevant content.

Demand for Swedish TV series and entertainment in particular has increased in recent years and there is a marked trend for companies other than SVT and TV4 to invest in these types of programmes. This increase in demand is particularly pleasing for the right holders who created the programmes in the various services. At the same time, it is becoming increasingly complicated to monitor how programmes are being used when productions intended for TV are being jointly funded by platforms such as Netflix, Viaplay and HBO.

For those who purchase rights, the distribution landscape is also becoming harder to keep track of. This can sometimes have the consequence that those who order programmes from authors and performers try to purchase all rights for virtually all future use. This trend is worrying and there is a strong risk that cultural innovators will not share in the future revenues that the programmes generate.

In such times, it is important to continue to stand by one of the fundamental principles of copyright law, that those who contribute to the creation of a programme should also have the opportunity to reach an agreement with every company which uses the programme in their services, regardless of whether it is a TV channel, a TV operator or an on-demand platform. If the scheme is disrupted, there is a risk that the cycle where revenues that are generated through various uses are reinvested in the creation of new productions will cease to function.

Copyswede's role is to support actors who need agreements which involve many right holders through coordinated licensing, but the task primarily involves establishing commercial agreements for the right holder groups that are being represented.

In future, the collective management of rights will play a bigger role both for right holders and for the actors who need to establish rights agreements. The key role that is played by collective management agreements is also linked to considerable responsibility. A new Act on Collective Management of Copyright was introduced during 2017, which represents a positive development. One of many important aims behind the new law is to give individual right holders greater insight into the organisations' rights management.

Being able to download a film, a podcast or our favourite music on our mobile phone, computer or TV box in order to watch or listen to it whenever we want to make access

to culture both simple and flexible. In Sweden, as in most other EU countries, private copying is therefore permitted. One precondition for this is that there is a compensation scheme in place which gives those who created the content a certain amount of compensation. Under the Swedish scheme, it is the home electronics companies that import products that can be used for private copying that must pay the levy to the right holders. Copyswede is tasked with establishing agreements concerning this compensation on behalf of the cultural innovators.

For many years, the electronics industry opposed having to pay the levy; hence the matter has had to be referred to the courts on numerous occasions. In 2016 and 2017, a number of important and positive court judgements were announced by both the Supreme Court and the Patent and Market Court of Appeal which have clarified how the levy scheme is to be understood. We now know that smart phones, computers and tablets are all covered by the levy scheme and the courts have also established the principles that are to be applied when determining the levy.

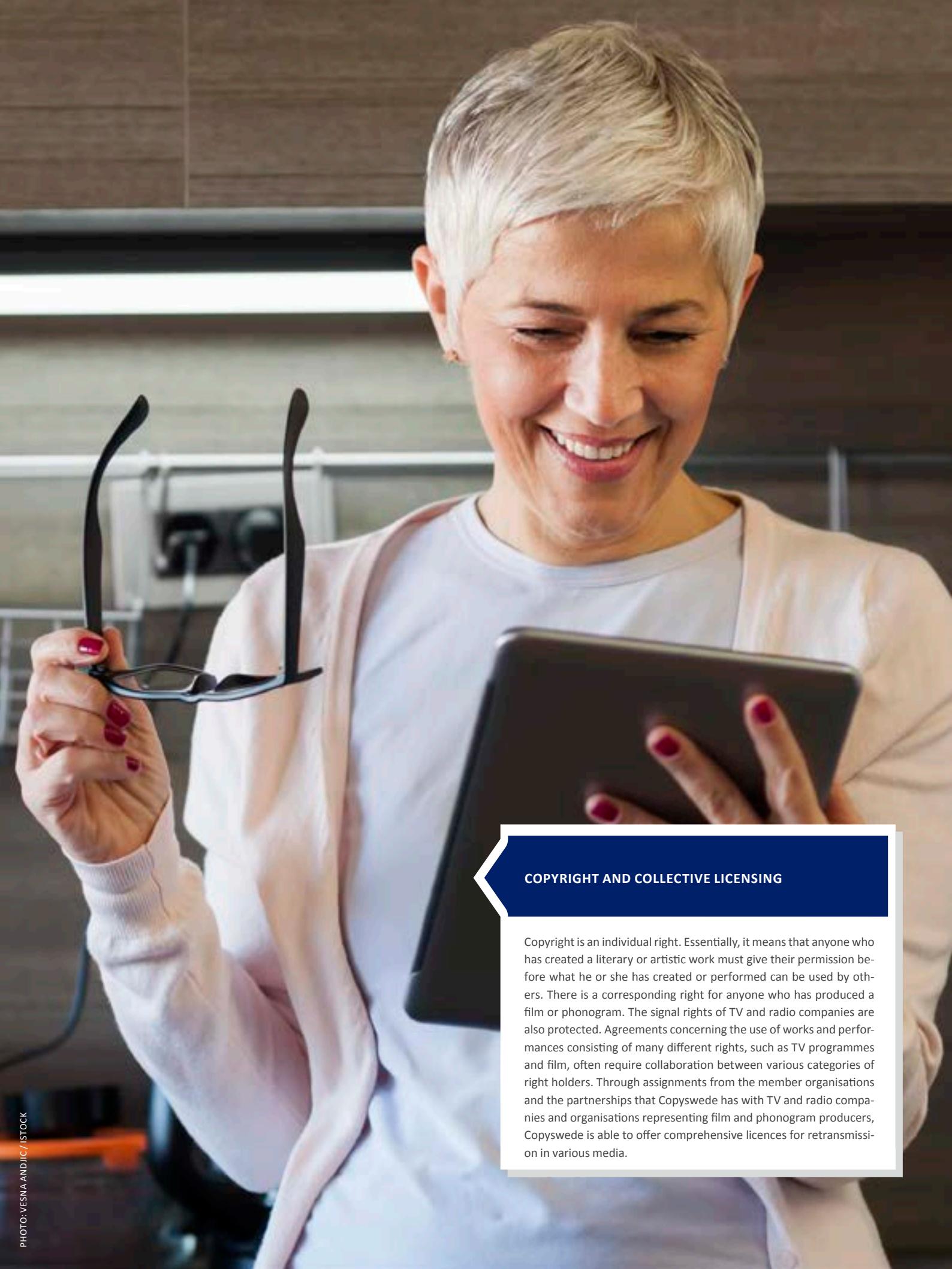
The Swedish rules give the industry an opportunity to renegotiate the levy that is payable, but the courts have made it clear that it is the responsibility of the electronics industry to demonstrate that there are grounds for reducing the levy. The reluctance of the industry over many years to renegotiate the levies for mobile phones, computers and tablets has resulted in the right holders being forced to wait a long time for their compensation. This is unacceptable and in 2018 it is time for the companies that have previously opposed paying the levy to do the right thing. The right holders' compensation claims concerning mobile phones date back to 2009, while those for tablets and mobile phones date back to 2013.

2017 was an eventful year and there is much evidence to suggest that 2018 will continue in the same vein. Intensive work is under way within the EU to adapt a number of copyright rules to facilitate licensing in certain areas. It is pleasing to see that the conditions of cultural innovators are being taken into account in this work and there is a fundamental belief amongst many actors that a reasonable proportion of the value that is generated must remain with the cultural innovators who contributed to the work. This awareness is important, because unless compensation is returned to cultural innovators when their works are used, the opportunities to create new films, series and music will be sharply reduced.

Mattias Åkerlind, CEO



PHOTO: EMIL NORDIN



#### COPYRIGHT AND COLLECTIVE LICENSING

Copyright is an individual right. Essentially, it means that anyone who has created a literary or artistic work must give their permission before what he or she has created or performed can be used by others. There is a corresponding right for anyone who has produced a film or phonogram. The signal rights of TV and radio companies are also protected. Agreements concerning the use of works and performances consisting of many different rights, such as TV programmes and film, often require collaboration between various categories of right holders. Through assignments from the member organisations and the partnerships that Copyswede has with TV and radio companies and organisations representing film and phonogram producers, Copyswede is able to offer comprehensive licences for retransmission in various media.

# COLLECTIVE MANAGEMENT OF RIGHTS BECOMING INCREASINGLY IMPORTANT

*Copyright ultimately centres around the idea that a person who has created or interpreted a work holds the exclusive rights to it, i.e. an exclusive right to allow or prohibit others to use the work. The right holder may then decide to enter into an agreement concerning various types of use. As regards works such as films and TV programmes where many authors and performers and perhaps one or more producers have worked together, there are special requirements concerning agreements in order for the works to form part of a collective range on new platforms and in services that could not have been foreseen at the time they were created.*

Reusing TV programmes and TV channels for various forms of mass use is beneficial for both the public and society in general, and is also something that viewers have now come to expect. In connection with this, Copyswede can offer licensing solutions that ensure that right holders receive a reasonable levy and at the same time retain control over their works.

The way in which the copyright system is designed enables right holders to monitor the financial development of their works over time and to earn money when they are in demand and consumed through various services.

## **Coordinated Rights Management Strengthens the Artist Collective and Facilitates the Establishment of Agreements**

Individual authors often have a weak negotiating position in relation to large media companies. Coupled with the fact that many productions and services collate rights from a large number of participating right holders, there are many good reasons for individual authors and performing artists to work together with each other. It has therefore been common practice for some time for copyright holders to join together in organisations with the task of coordinating rights management. Such collective rights management also gives artists the opportunity to manage their rights as regards complex composite works or when a very large number of works is used

collectively. By choosing to manage their rights in a coordinated and collective manner, artist collectives are in a stronger negotiating position with respect to large media and distribution companies that have an influence on the artists' contractual market.

Collective rights management also plays a crucial role in giving all companies providing services with artistic content the potential to effectively acquire the requisite permits. When a large number of rights are offered in a coordinated manner, it is also possible to create and provide services that would otherwise not be developed at all.

Organisations for collective rights management are of crucial importance for the continued development of markets for artistically created content. These organisations are also important for the functioning of traditional media markets, e.g. TV, film and music, in addition to mass use by educational and cultural institutions. Against this background, the work to transpose an EU directive concerning the functionality and management of copyright management organisations in Swedish law began in early 2014. The purpose of this is to ensure the efficiency and reliability of such organisations throughout the EU/EEA area. It is important that a copyright management organisation can live up to the requirements and expectations of the market. This applies to both the needs of artists for effective and open managers of their rights and users' requirements for a reliable and effective system for obtain-



**14**

MEMBER ORGANISATIONS

ning permits. The Riksdag decided in 2016 about the implementation of the EU Directive, for gradual entry into force starting in January 2017.

Copyswede has been created by artist organisations in Sweden to act as such an organisation for collective management in complicated licensing situations in the area of rights licensing for radio, TV and film, and for the management of the private copying levy. In addition to this assignment given by the fourteen owner organisations, Copyswede also cooperates with the record industry through the International Federation of the Phonographic Industry, Swedish Group (IFPI), and with film and TV producers through the Swedish Film Producers' Association (FRF). In addition, Copyswede cooperates with around 100 programme companies whose programme services are licensed by Copyswede through the Union of Broadcasting Organisations in Sweden (UBOS).

### Extended Collective Licences Follow Developments

The benefits of collective rights management have long been understood in the Nordic countries, and these countries have had well-developed systems using collective licences as a basis since the 1960s.

The 1 November 2013, a new collective licence provision was introduced into the Swedish Copyright Act concerning a general collective licence. The aim is to identify the needs that exist within the market in a faster and more flexible way to enable agreements to be offered with the support of the extended collective licence provision. The first agreements were signed back in late 2013 and enabled programmes to be restarted while they were actually being broadcast. Since then Copyswede has continued to offer licences under the new provision, including catch-up services in connection with retransmission.



#### COLLECTIVE LICENCES

Collective licences are one aspect of the copyright legislation which enables organisations representing broad groups of rights holders to issue comprehensive licences for various types of services, such as "TV everywhere solutions". These licences give the necessary permissions which the market needs for its various services, and guarantee right holders remuneration for the use of their works, which is particularly important in the new emerging digital environment.

# COORDINATED TV LICENSING MEANS SIMPLICITY

*Copyswede is continuing to issue licences for the simple retransmission of TV and radio programmes on various technical platforms, encompassing everything from basic centralised antenna installations to large-scale IP TV systems. The repertoire covers channels from Sweden, the rest of the Nordic region, Europe and the rest of the world.*

Copyswede has been offering licences for time-shift playback of SVT's programmes for a number of years. Since 2014, Copyswede issued licences for TV Everywhere services, where audiences can access their TV services anywhere and anytime and using any receiving device.

One of the operators requested mediation concerning the conditions for retransmission of SVT/UR channels over the internet was initiated already in 2014, but continues during 2017.

Copyswede's channel repertoire is currently divided into three main areas: channels from SVT/UR/SR, channels from TV4 and foreign channels. Copyswede also offers licences which enable hotels and other establishments to retransmit TV and radio to their customers. Retransmission also includes Copyswede's licensing of the TVFinland channel in the Swedish terrestrial network in the Mälardal area.

SVT World, which is a satellite broadcast that is targeted outside Sweden's borders and offers a selection of SVT programmes, licensed by Copyswede since 1997 was phased out during 2017. SVT World, a channel targeted outside the borders of Sweden offering a range of SVT programmes which Copyswede has licensed since 1997, was closed down in 2017.

SVT is also seeking other permits to enable them to distribute their programmes in ways not involving broadcasting. Under the specific extended collective licence for the programme company's archive, Copyswede has issued a licence which facilitates



## THE WORLD'S TV

Copyswede's channel repertoire covers many channels from the Nordic region, Europe and the rest of the world.

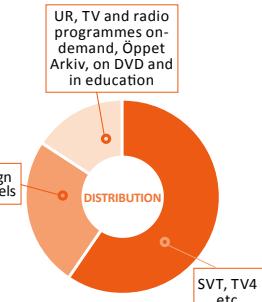
» [Read more at copyswede.se](http://Read more at copyswede.se)

SVT's Öppet Arkiv ('Open archive') archive service, which is available via SVT's website.

Copyswede also plays a role as regards licences for the commercial publishing of individual programmes from SVT, UR or SR in the form of DVDs, CDs or video on-demand (VOD).

As regards use within education, Copyswede offers various types of licence. Copyswede has a school recording agreement, which makes available content from SVT, SR and TV4 for use in teaching, as well as a number of agreements with UR concerning conditions for the use of programmes from UR by schools. Copyswede also issues licences for less comprehensive, but still important, uses within care of the elderly and the merchant navy.

The rapid pace of technological development and demand means that the extended collective licence is continually being reviewed, supplemented and renegotiated.



## SUMMARY

	SVT, TV4 etc., SEK	Foreign Channels, SEK	UR, TV and Radio Programmes on-demand, Öppet Arkiv, on DVD and in Education, SEK
Revenues	87,699,290	39,625,572	12,643,864
Staff costs	2,497,806	1,998,288	598,514
Other costs	6,270,042	1,080,828	171,920
For distribution	78,931,443	36,546,457	11,873,431
Cost before individual distribution	10.00 %	7.77 %	6.09 %



PHOTO: OINNEGUE/ISTOCK

## PRIVATE COPYING IS A PART OF OUR DOWNLOADING BEHAVIOUR

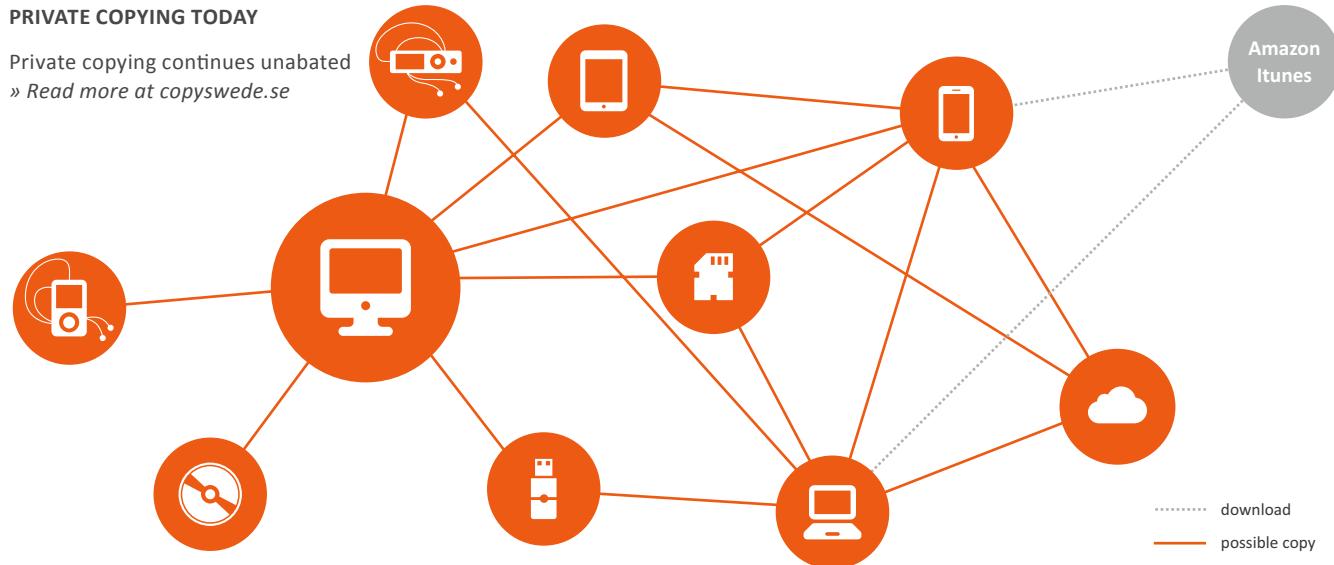
*Consuming music, film and TV is something that many of us take for granted and do extensively. Rapidly expanding infrastructure is enabling service providers to build readily accessible media services. This would not be particularly useful if the services could not be filled with content which consumers are prepared to pay for. It is therefore a fundamental precondition that there are creators who create works and performances which form the content of these services and that they receive payment for their creations.*

Copyright is based on the exclusive right that all authors have relating to their literary and artistic performances. A person who creates a work determines how it should be exploited and anyone wishing to use the work must therefore obtain the permission of the author to do so. In order to balance the interests of authors against those of the public, there are a number of restrictions on the exclusive right, which mean that in certain situations works may be used without the permission of the author. One such restriction is the right to copy content for private use.

The right to make such private copies is very important for individual consumers and in many cases is also a precondition for many of the service models that have been developed in the digital environment. The number of devices and products which make private copying possible, and their associated storage capacity, has risen sharply in recent years. Consumers can copy songs and films from computers to hard drives, telephones and tablets and then back again in order to save them. All this constitutes private copying which is carried out under the restriction in the Copyright Act's exclusive right.

**PRIVATE COPYING TODAY**

Private copying continues unabated  
 » *Read more at copyswede.se*

**Further Positive Legal Developments in Sweden and the EU**

Over the years, Copyswede has made many settlements with various industry representatives and regulated the remuneration payable for products used for copying in agreements. In recent years, some stakeholders within the industry have questioned the suitability of the remuneration for certain product types, e.g. mobile phones, external hard drives and computers. As a result of this, a number of legal proceedings have been initiated with the aim of clarifying how the provisions concerning the private copying levy in the Swedish Copyright Act should be interpreted.

At the end of 2017, the Supreme Court announced a ruling which provides a number of fundamentally important clarifications concerning how the levy scheme for private copying should be understood. These clarifications particularly concern what is required in order for levies to be reduced, when such grounds need to be presented and whose responsibility it is to present them. The Supreme Court took account of the fact that a product is multifunctional and that those who pay the levies must be entitled to reductions based on how the products are used.

Two rulings were also announced in 2016 which clarify how the law should be interpreted. In June, the Supreme Court ruled that iPhones, i.e. mobile phones which can also be used for private copying, should be covered by the levy system for private

copying. In December, the Patent and Market Court of Appeal at Svea Court of Appeal ruled that the private copying levy should be payable in respect of products that can be used for private copying, which includes computers and tablets.

All verdicts are based on the pivotal EU regulation and the case law that the European Court of Justice has created in recent years. The levy is based on an EU Directive, the so-called Infosoc Directive (Directive 2001/29/EC on the harmonisation of certain aspects of copyright and related rights in the information society), and means that rights holders must be compensated for the ability of citizens to make private copies.

Importers of external hard drives and USB memory sticks have paid the private copying levy to Copyswede since the end of 2011.

**SUMMARY**

Private Copying Levy, SEK	
Revenues	50,160,090
Staff costs	3,107,491
Other costs	6,351,395
For distribution	40,701,204
<b>Cost before individual distribution</b>	<b>18.86 %</b>



# DISTRIBUTION OF REVENUES TO RIGHT HOLDERS

*Copyswede's task is to collect and distribute revenues between right holder groups active within the field of TV and radio. The revenues could for example concern the retransmission of TV and radio programmes via cable TV networks, time-shift playback of SVT programmes, DVD publishing and various on-demand services. Right holders also receive their share of the private copying levy that is collected. In some cases, Copyswede also distributes payments individually on behalf of a number of member organisations.*

## Distribution of the Revenues

Copyswede distributes revenues for a number of licensing areas. Right holders involved in the licensing sometimes differ in nature; hence different distribution agreements and regulations are applied to the respective licensing areas. Regardless of the licensing area, representatives of producers and broadcasting companies receive their share of the revenues and have their own distribution rules concerning redistribution of the revenue to right holders both within and outside Sweden.

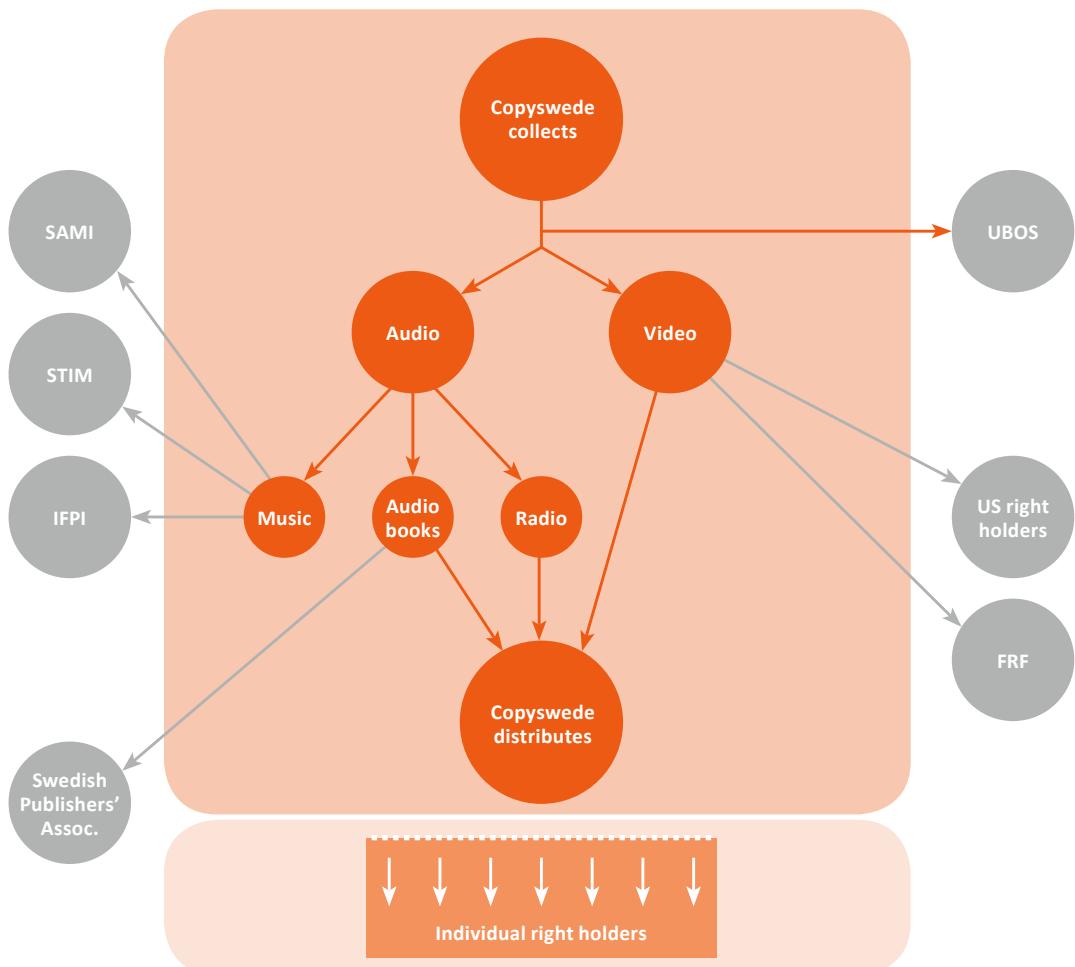
One of the key principles for all distribution, whether it be within Copyswede, via Copyswede's member organisations or by collaborative partners, is that all right holders who are entitled to compensation, both within the EU and in some cases also outside this area, must be treated equally. Another very important criterion is that the distribution must also be clear, transparent and easy to understand – a responsibility which today is underlined by various EU directives.

Partly because of the new Law about Collective Rights Management (LKFU), Copyswede is continuing to invest considerable resources in improving and simplifying the entire distribution process between the various right holder groups, including our collaboration partners. Alongside this, work has been under way to clarify how aspects of our individual distribution process can be simplified and made more transparent for both Swedish and international right holders. This work is being carried out in collaboration with the member organisations. Similar work is under way in the rest of the Nordic region.

## Revenues for Retransmission of TV Channels

Copyswede collects revenues for the retransmission of many TV channels via the Swedish cable TV networks, particularly the Nordic and European public service channels. In the neighbouring Nordic countries, Copyswede's sister organisations collect revenues for retransmission of the Swedish TV channels from the domestic cable TV operators and, in Sweden, Copyswede collects revenues from the Swedish cable operators for the retransmission of the Nordic TV channels via the Swedish networks. Through reciprocal agreements, revenues are exchanged between the Nordic countries, which then distribute the revenues individually amongst the right holders in the home countries of the respective channels. Copyswede also collects revenues for broadcasting of the Swedish channels via the Swedish cable networks and individually distributes its share of the revenues. The share of the revenue that is collected is then distributed, on behalf of the member organisations that so wish, based on principles that are approved annually by the member organisations concerned.

Commercial interest in broadcasting the Swedish channels is largely limited to the Nordic region. However, many European countries are interested in receiving certain Swedish TV programmes. We correspondingly find many European programmes being broadcast via the Swedish channels and, through agreements between the various European right holder organisations and Copyswede, revenues are also exchanged and distributed to right holders in this area. Germany, France, Switzerland and Spain account for the highest share of these



## Want to know more?

Read more in the brochure  
Copyswede Distribution

» Download at [copyswede.se](http://copyswede.se)

revenues. From Sweden, the largest revenues for individual programmes go to the UK and France. In this way, Swedish right holders also receive revenues which are collected for their contribution to productions that are broadcast abroad.

Copying Behaviour Governs the Distribution of PCL Digital advances are presenting private individuals with a wide variety of ways in which to consume and receive the fantastic range of music and films that are available on the market today. Copyswede is required by law to collect and distribute the private copying levy. The levy must be distributed so as to match the copying that has taken place as closely as possible. In the distribution process, right holders lacking representation are entitled to equal treatment.

Yet how can we know which works have been copied? It is of course not possible to know exactly which works have been used, but the revenue is distributed to individual right holders based on annual SIFO surveys concerning the types of programmes and the channels from which the programmes have been saved/copied. Ongoing work is under

way to simplify and clarify the distribution of the private copying levy.

Many groups of right holders share the private copying levy. TV companies receive a share which is distributed through UBOS. The revenue that concerns music is split off and distributed by Copyswede's member organisations, STIM and SAMI, as well as the collaborative partner, IFPI. FRF receives revenues in its capacity of producer representative, and distributes the revenue that belongs to US right holders. Copyswede distributes other revenues individually between the participants in the various programmes on behalf of the member organisations that so wish.

The programmes that are copied most according to the SIFO surveys are also those that are allocated the highest share of the revenue, more particularly drama and entertainment programmes that are broadcast on SVT1 and 2, TV4, Kanal 5 and TV3. In addition to the revenue for the copying of TV programmes and music, revenue for the copying of audio-books and radio programmes is also split off.



### Individual SVT Programmes Generate Revenues

Since the mid-1980s, Copyswede has distributed individual revenues, on behalf of the member organisations that so wish, for the publishing of TV programmes on DVD (previously video) which have been produced by or for SVT. Agreements have also been established for video on-demand (VOD), but these only generated small amounts of revenue for the right holders. The revenues are paid to Copyswede by the distributors, who also submit reports on sales and renting out of the various titles. The information is used as a basis for the individual distribution between the right holders. In total, the area today covers one hundred titles.

Individual payments are made either on behalf of certain members via Copyswede or alternatively directly via a member organisation to the authors or performers who were involved in the programme. E.g. cinematographers, directors, writers, screenwriters and actors. Revenues concerning recorded music are transferred in the form of lump-sums to SAMI, STIM and IFPI for redistribution and payment to the relevant right holders.

### Programmes from UR.se

Since spring 2012, UR has been able, under an agreement with Copyswede, to make freely available much of its inhouse-produced TV and radio production on UR's own website. Through this agreement, e.g. documentaries, which were previously only available through password-protected networks and via UR Play for six months after broadcasting, can be received at anytime and everywhere.

### SUMMARY

	Distributed 2017, SEK
Private copying	80,391,321
Retransmission	169,508,251
Dvd/video etc.	1,504,704
<b>Total</b>	<b>251,404,276</b>

# ADMINISTRATION REPORT

## Description of Operations

Copyswede is a cooperative economic association owned by fourteen member organisations, representing Swedish authors and performing artists. Copyswede's task is to coordinate negotiations and agreements in certain areas of copyright, primarily retransmission of TV and radio. Via mandates from Copyswede's member organisations and Copyswede's cooperation agreements with broadcasting companies and organisations for film and phonogram producers, we are able to sign comprehensive agreements concerning the use of copyrighted work and performances.

Copyswede licenses some hundred broadcasting channels for retransmission via cable TV and IP TV networks, among others, the majority of the channels are public service channels from the Nordic countries and Continental Europe.

The Copyright Act contains a provision that allows a type of extended collective agreement to extend the coverage of the agreements reached between Copyswede and cable operators regarding certain re-use of TV channels to also include Swedish and foreign rights holders not directly represented by Copyswede's member organisations or collaborative partners. For the agreements to acquire this extended coverage, Copyswede must represent a number of rights holders within the sector. The rules concerning extended collective licences are also covered by certain protective regulations with the aim of ensuring that rights holders lacking representation and rights holders covered by direct representation are treated equally.

Copyswede's agreements which are established pursuant to the collective licence provision concerning the retransmission of TV and radio channels cover all types of network and technology, creating opportunities for establishing agreements when new means of distribution are developed. The extended collective licence can be used by all operators wishing to retransmit TV channels, which means that Copyswede can also issue licences for retransmissions in hotels and similar establishments, as well as for internal use by companies, public authorities and organisations. In the case of a number of the licensed channels, the licences that Copyswede issues can also cover the option to utilise some of the programme content on demand in connection with retransmission.

Copyswede also administers the Swedish system for the private copying levy, which gives authors and performers some compensation for the loss of income caused by private copying as regulated in the Swedish legislation and EU Directive. Similar systems exist in most countries within the EU. For Member States to permit private copying, a system serving to compensate authors and performers for the loss of income caused by the private copying permitted by the legislation is required. In Sweden, it is the importers and manufacturers that are obliged by law to pay a private copying levy for their import of products designed for private copying.

Copyswede's remit also includes distributing the copyright revenues that are collected for various uses. On behalf of a number of member organisations, Copyswede also administers the individual distribution of payments to certain categories of right holders.

## Significant Events during the Year

During 2017, Copyswede developed and anchored a new tariff model for the retransmission of TV channels via the open internet (known as OTT). The model is scheduled to be launched during 2018. The current agreements with operators facilitate the OTT retransmission of SVT's channels, a number of TV4's channels and many foreign channels licensed by Copyswede. A further aim of the work relating to the tariff is to offer licences for more channels, particularly channels from MTG and Discovery. Today, Copyswede's licences for OTT retransmission include an opportunity to restart programmes during a broadcast and a seven-day catch-up service amongst the operators in connection with the retransmission of the programmes. Revenues from OTT retransmissions in the Swedish market are at a higher level than they were in 2016.

Although a number of agreements have been established concerning OTT retransmission with associated catch-up services, there is still disagreement between Copyswede and several market-leading players concerning the conditions that should apply to the services. This particularly applies to SVT's channels. Throughout 2017, the mediation that began in 2014 has continued between Copyswede and several of the largest operators in the market. While this mediation is under way, the operators are reporting and making payments in accordance with the established agreement. The issue of the conditions applicable to catch-up services relating to OTT retransmission is also being discussed within the framework of the mediation.

As regards the private copying levy, the levy collected for 2017 was lower than that for 2016. The remuneration amounted to SEK 50 million, compared with SEK 76 million in 2016. The step change in technology which has taken place in recent years has meant that copying for private use now largely takes place on set top boxes, external hard drives, USB memory sticks, mobile phones, tablets and computers. The downturn in revenues can be explained by the fact that a number of players are not currently paying the levy for mobile phones, tablets and computers, but are instead awaiting the outcome of the current legal proceedings.

Following a couple of rulings in 2016 from both the Supreme Court and the Patent and Market Court of Appeal at Svea Court of Appeal, it has now finally been established that both mobile phones and computers and tablets are covered by the levy scheme. It has also been established that the levy must be paid from the date on which the products are imported. Copyswede has been submitting compensation claims concerning mobile phones since 1 January 2009 and concerning computers, tablets, internal hard drives and games consoles since 1 September 2013.

In December 2017, the Supreme Court (SC) announced a ruling in a case between Copyswede and Sony Mobile regarding one of the company's Walkman mobiles (W715) with built-in media players. The ruling means that the levy must be reduced to SEK 3/GB for multifunctional devices. SC also ruled that, in order for a further reduction to be possible, the company that imports the devices must demonstrate that there are grounds for such a reduction.

The case that is still active is that between Telia and Copyswede concerning Telia's imports of iPhones. Since SC announced in 2016 that iPhones are covered by the levy scheme, a case has been ongoing before Södertörn District Court which is considering what the levy for each device should be. Much written communication was exchanged during 2017 and a main hearing in the case is scheduled for after the summer of 2018.

Continuing alongside the ongoing legal cases concerning the private copying levy are negotiations between Copyswede on the one hand and the industry organisation Elektronikbranschen and a large number of home electronics companies on the other. The aim of these negotiations is to establish a forward-looking industry agreement which creates stability both for the right holders that Copyswede represents and for the home electronics companies. Within the framework of the negotiations, the question of the historical debt has also been discussed. No agreement could be established during 2017, but the negotiations are continuing during 2018.

In a judgement dating from January 2017, the European Court of Justice ruled that administration of the private copying levy should not be considered a service from a value added tax perspective; hence value added tax is no longer imposed on the private copying levy which is invoiced after April 2017. Copyswede is currently pursuing a dialogue with the Swedish Tax Agency concerning the consequences of the ruling for Copyswede's right to deduct costs relating to input VAT, amongst other things.

The Act on Collective Management of Copyright (ACMC) entered into force on 1 January 2017. This act consists of two separate parts, the first of which consists of provisions aimed at harmonising and improving the functionality of the European copyright organisations, particularly with regard to forms of governance and access. The second part is aimed at promoting and simplifying cross-border licensing of rights to musical works. The work to gradually adapt the operation to the new act continued throughout 2017. Amongst other things, new articles of association and general principles for distribution and for deductions from rights revenues were adopted by the general meeting during the year. Copyswede has an ongoing dialogue with the supervisory authority, the Swedish Patient and Registration Office (PRV), in order to inform them about the changes that are being made within the operation.

One consequence of the act is that revenues that are collected must be distributed by certain specified deadlines. In order to meet these requirements, Copyswede has among other things entered into an agreement with a new IT partner, which will take responsibility for the administration and development of Copyswede's IT system for individual distribution. The aim is to implement individual distribution for revenues which concern both 2016 and 2017 during 2018.

Continuing alongside the work to adapt the operation to the ACMC is a review of the distribution of collected revenues that is administered by Copyswede. The aim of this work is to create a simplified, transparent and automated distribution process so that more revenues can be distributed in a shorter period of time. This work will continue during 2018.

During 2017, the first payments of the levy for participating in SVT's Open archive were made. The distribution model that has been developed includes individual distribution for participation in the programmes that have been started on the most occasions, and a scholarship part with provision for other participants to apply for scholarships. The payments made by Copyswede during 2017 concern programmes which were used during 2013 and 2014.

Work is under way within the EU to develop new European regulations within the field of copyright. Issues concerning cross-border licensing, the scope for authors and performers to receive compensation and, additional proposals for collective licensing models are some of the questions covered in the legal documents being discussed in 2017 between the European Commission, the Nordic Council of Ministers and the European Parliament. During the year, Copyswede has taken on an active role in submitting responses to consultations from the Swedish government and the European Commission and also participates in various working groups. This work will continue during 2018.

During 2017, Copyswede began work to adapt the operation to the EU's General Data Protection Regulation (GDPR), which enters into force on 25 May 2018 in the form of a new Data Protection Act.

#### **Annual General Meeting**

Copyswede's annual general meeting was held on 31 May 2017 at Copyswede's offices in Stockholm. As a result of the amendments to the articles of association that were implemented following the ACMC, an extraordinary general meeting was held on 20 April 2017. An additional extraordinary general meeting was held on 12 October 2017 in order to hold an election to fill a vacancy on the board of directors.

#### **Board Meetings**

The board of directors held twelve formal board meetings during 2017.

#### **Significant Events after the End of the Financial Year**

Copyswede has informed Elektronikbranschen that, during the spring of 2018, we will request reports concerning mobile phone sales that have taken place since 1 January 2009 inclusive and concerning sales of computers, tablets, internal hard drives and games consoles since 1 September 2013.

Copyswede has signed a new agreement with SVT concerning the Open archive service. This agreement runs for one year from 1 April 2018.

#### **Finance**

##### *Business Areas*

The organisation is divided into an administrative section and nine separate business areas, on the principle of one area for each agreement area. Prior to budget decisions and during the year in progress, Copyswede analyses what proportion of the secretariat's work should be spent on different issues and what costs are to be attributed to each area.

#### *Management of Funds Held*

Copyswede's management of funds held refers to funds in need of investment, until agreements are entered into or payment must be made. Investments must not involve any risk to the capital amount. Under the investment rules, any investments other than in bank accounts must be restricted to safe, non-speculative instruments. The types of security that are permissible are: certificates of deposit, treasury notes/bonds, treasury bills, money market instruments issued by specific institutions and other money market instruments offering a similar level of security. At the 2017 year-end, a nominal amount of SEK 20 million (SEK 40 million) had been invested in equity indexed bonds. Since 2016, Copyswede has been paying a borrowing fee to Handelsbanken of 0.3% on funds held. Copyswede's total financial revenue during 2017 amounted to SEK 5,006,968 (SEK 8,048,369). Of this amount, SEK 225 (SEK 269,103) comprises interest income, SEK 6,841,450 (SEK 8,549,814) comprises net income from a redeemed equity indexed bond and a cost of SEK 1,834,436 (770,548) concerns the bank's borrowing fee. The net result of financial income and expenses is distributed, in accordance with the decision of the Board, to the provisions of funds that are made and thus will entitle the right holders.

#### *Expenditure and Income*

Copyswede's annual report has been prepared in accordance with the Annual Accounts Act and the general recommendations of the Swedish Accounting Standards Board BFNAR 2012:1 Annual report and consolidated statements (K3). Income from operations consists of revenue for the use of copyrighted material and performances.

Consequently, the largest item of expenditure concerns copyright payments made or allocated to TV companies, producers, organisations, as well as to authors and performers. Other expenditure arises through the activities of the secretariat and the Board of Directors. Income in 2017 amounted to SEK 234,445,564 (SEK 278,089,652). Because collaboration among rights holders extends over several areas of revenue, substantial economies of scale are available. This enables costs, determined as a percentage of revenue collected, to be kept down. In 2017, it amounted to 12 per cent (9 per cent).

#### *Operating Costs*

Operating costs during the year amounted to SEK 28,2 (SEK 25,7) The costs are to be charged to various collected copyright revenues. The costs for individual distribution are to be charged only to the amount available for individual distribution. A percentage breakdown of costs for 2017 in the various categories is given below.

Business Area, %	Cost Ratio 2017	Cost Ratio 2016
Retransmission of foreign channels	10.4	19.7
Retransmission of Swedish channels	13.8	16.0
Private copying levy	19.5	10.5
Member services, development issues, inhouse distribution issues	39.9	32.4
Individual distribution	13.4	17.8
Other	3.0	3.7

During 2017, legal expenses amounting to SEK 2,130,866 were repaid relating to the legal proceedings against Sony Mobile. This represents a lower cost reduction compared with 2016, as SEK 4,015,871 was repaid relating to the legal proceedings against Samsung. This has resulted in a higher cost ratio concerning the private copying levy compared with 2016.

Funds accruing to external rights holders, such as TV and radio companies and producer organisations, or funds where use requires the approval of the member organisations, may only be used to cover costs by agreement with the parties concerned. Such items are thus not recognised under costs but are instead reported as a Copyswede receivable from the respective collection category.

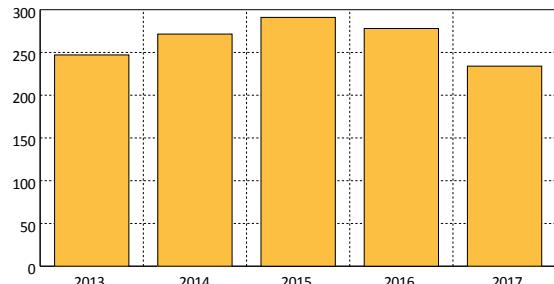
#### *Allocation of Profit*

In accordance with the provisions governing the organisation's operations, Copyswede's Revenue and Expenditure Account closed with a break-even result.

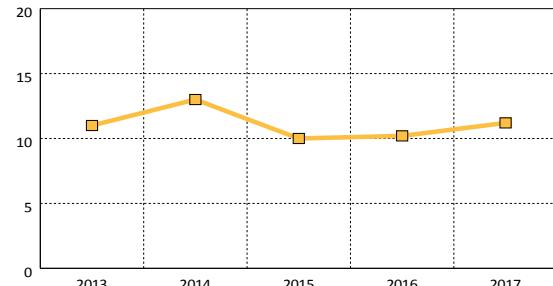
#### *Key Ratio*

The purpose of key ratio is to reflect the organisation's operations. In the case of organisations such as Copyswede, it is difficult to find an accurate key ratio. The Board of Directors has decided to use the total costs of actual operations divided by the total revenue distributed. The key ratio then becomes a reflection not only of the volume of revenue collected, but also of the fact that distribution agreements have been established and monies paid out. Another consequence of the choice of ratio is that the greater the proportion of monies paid out that are individual, the higher the key ratio. The cost of distributing small amounts to a large number of beneficiaries is naturally higher than that of distributing large amounts to just a few beneficiaries. In this respect, the key ratio may be misleading as a measure of the efficiency of the operation. When a new revenue category is added or the revenue that is collected increases sharply, the key ratio will temporarily rise until distribution agreements are established and payments can be made. The chart below shows the developments in Copyswede's key ratio over the past few years.

REVENUE DEVELOPMENT 2013-2017, SEK million



ADMINISTRATION COSTS AS A PERCENTAGE OF DISTRIBUTIONS PAID, 2013-2017



# INCOME STATEMENT

*Copyswede Cooperative Economic Association, Corp. ID. No. 769602-0036*

<b>Operating Revenue</b>	<b>Note</b>	<b>2017</b>	<b>2016</b>
Retransmission of foreign channels in Sweden		39,625,572	42,032,306
Retransmission of Swedish channels in Sweden		87,699,290	86,040,849
Private copying levy in Sweden	2	50,160,090	76,696,631
Other production of copies in Sweden		12,643,864	7,084,247
Revenues from the Nordic region		36,580,885	56,718,295
Revenues from the rest of Europe		5,367,417	5,290,656
Other operating revenue		2,368,445	4,226,669
		<b>234,445,564</b>	<b>278,089,652</b>
<b>Operating Costs</b>			
Copyright remuneration		-206,180,869	-252,386,434
Other external costs	5, 6, 7	-10,431,623	-9,518,838
Staff costs	3, 4, 8	-17,238,646	-15,536,716
Depreciation	9, 10	-541,830	-595,591
		<b>-234,392,968</b>	<b>-278,037,579</b>
<b>Operating profit</b>		<b>52,596</b>	<b>52,073</b>
<b>Result from Financial Investments</b>			
Revenue of financial investment		6,841,675	8,818,917
Cost of financial investment		-1,834,706	-770,548
Net of financial investment to right holders		-5,006,969	-8,048,369
		<b>0</b>	<b>0</b>
<b>Surplus after Financial Items</b>		<b>52,596</b>	<b>52,073</b>
Tax	11	-52,596	-52,073
<b>NET REVENUE FOR THE YEAR</b>		<b>0</b>	<b>0</b>

# BALANCE SHEET

ASSETS	Note	31.12.2017	31.12.2016
<b>Fixed Assets</b>			
<b>Intangible Assets</b>			
Ongoing system development		290,963	0
Capitalised system development costs	9	831,806	1,199,934
		<b>1,122,769</b>	<b>1,199,934</b>
<b>Tangible Assets</b>			
Equipment	10	203,711	282,258
		<b>203,711</b>	<b>282,258</b>
<b>Financial Assets</b>			
Investments held as fixed assets	12	20,000,000	40,000,000
Other long-term receivables	13	1,036,924	1,066,489
		<b>21,036,924</b>	<b>41,066,489</b>
<b>Total fixed Assets</b>		<b>22,363,404</b>	<b>42,548,681</b>
<b>Current Assets</b>			
<b>Current Receivables</b>			
Accounts receivable	14	13,340,673	13,039,008
Taxes recoverable		303,293	330,672
Other receivables	15	34,390,356	26,419,416
Pre-paid expenses		3,300,031	4,917,757
<b>Total Current Receivables</b>		<b>51,334,353,</b>	<b>44,706,853</b>
Cash and bank balance		609,668,702	604,010,781
<b>Total Current Assets</b>		<b>609,668,702</b>	<b>604,010,781</b>
<b>TOTAL ASSETS</b>		<b>683,366,460</b>	<b>691,266,315</b>

# BALANCE SHEET

EQUITY AND LIABILITIES	Note	31.12.2017	31.12.2016
<b>Equity</b>			
<b>Restricted Equity</b>			
Capital contributed		15,000	15,000
<b>Total Equity</b>		<b>15,000</b>	<b>15,000</b>
<b>Provisions</b>			
Provision for adjusted, non-recognised private copying levy	16	63,399,155	54,041,176
<b>Total Provisions</b>		<b>63,399,155</b>	<b>54,041,176</b>
<b>Long-term Liabilities</b>			
Owed to right holders	17	0	6,197,943
<b>Total Long-term Liabilities</b>		<b>0</b>	<b>6,197,943</b>
<b>Current Liabilities</b>			
Owed to right holders	17	598,415,679	618,402,151
Accounts payable		9,553,801	829,198
Other liabilities	18	368,679	537,382
Accrued expenses	19	11,614,146	11,243,466
<b>Total Current Liabilities</b>		<b>619,952,304</b>	<b>631,012,197</b>
<b>TOTAL EQUITY AND LIABILITIES</b>		<b>683,366,460</b>	<b>691,266,315</b>

## REPORT ON CHANGES IN EQUITY

EQUITY	31.12.2017	31.12.2016
<b>Restricted Equity</b>		
<b>Contributed</b>		
Opening balance contributed	15,000	14,000
KRO accepted as member 2016	0	1,000
<b>ENDING BALANCE CONTRIBUTED</b>	<b>15,000</b>	<b>15,000</b>

# CASH FLOW STATEMENT

<b>Operating activities</b>	<b>Note</b>	<b>2017</b>	<b>2016</b>
Operating profit		52,596	52,073
<b>Adjustment for non-cash flow items</b>			
Depreciation		541,830	595,591
Capital loss		14,364	50,239
		<b>608,790</b>	<b>697,903</b>
Interest received		5,006,969	8,048,369
Interest paid		-5,006,969	-8,048,369
Tax paid		-25,217	-34,682
<b>Cash flow from operating activities before changes in working capital</b>		<b>583,573</b>	<b>663,221</b>
<b>Change in working capital</b>			
Difference in current receivables (+), increase in current receivables (-)		-6,654,880	10,408,021
Difference in current liabilities (-), increase in current liabilities (+)		-11,059,893	-277,550
<b>Cash flow from operating activities</b>		<b>-17,714,773</b>	<b>10,130,472</b>
<b>Investment activity</b>			
Investments in intangible assets	9	-356,978	-448,368
Investments in tangible assets	10	-43,504	-303,510
Investments in financial assets	12	0	0
<b>Cash flow from investment activity</b>		<b>-400,482</b>	<b>-751,877</b>
<b>Financial activity</b>			
Decrease in long-term receivables (+)		20,029,565	19,995,926
Increase in long-term liabilities and provisions (+)		3,160,037	10,700,788
<b>Cash flow from financial activity</b>		<b>23,189,602</b>	<b>30,696,714</b>
<b>Increase in cash and cash equivalents</b>		<b>5,657,920</b>	<b>40,738,530</b>
<b>Cash and cash equivalents at beginning of year</b>		<b>604,010,781</b>	<b>563,272,251</b>
<b>Cash and cash equivalents at year-end</b>		<b>609,668,702</b>	<b>604,010,781</b>

# NOTES

*Amounts in SEK unless stated otherwise.*

## » Note 1. Accounting and Valuation Policies

The annual report has been prepared in accordance with the Swedish Annual Accounts Act and the general recommendations of the Swedish Accounting Standards Board BFNAR 2012:1 Annual Report and Consolidated Financial Statements (K3).

The income consists of the revenues invoiced during the year after the deduction of value added tax. All income consists of revenues collected for use of copyrighted material and performances. After the deduction of Copyswede's costs, the revenues are distributed to rights holders who are entitled to compensation from their respective collection areas.

Copyswede licenses some eighty foreign TV and radio channels, as well as SVT and TV4, for retransmission in Sweden and covers all types of network and technology, creating opportunities for selling on agreements when new means of distribution are developed. In addition to retransmission to households via cable networks, IP technology and the internet, Copyswede can issue licences for retransmission to hotels, etc. and for internal use by companies, government agencies and organisations. Copyswede also issues licences to permit retransmitted programmes to be included in various catch-up services at the time of transmission.

Copyswede also administers the Swedish system for the private copying levy, which gives authors and performers some compensation for the loss of income caused by private copying as regulated in the Swedish legislation and EU Directive.

Revenues under the heading "Other copying" include revenues for SVT's archive, UR and the release of SVT programmes on DVD and via video on demand services.

Revenues from the Nordic region concern revenues for Swedish programmes broadcast via Nordic TV channels, as well as the private copying levy for Swedish programmes.

Revenues from the rest of Europe relate to the reuse and private copying of Swedish TV programmes outside the Nordic region.

Leasing agreements where the financial benefits and risks which are attributable to the leasing object largely remain with the lessor are classified as operational leasing. Payments, including an initial increased rent, in accordance with these agreements are reported as a cost distributed linearly over the leasing period.

Copyswede secures pension commitments through fee-based payments to Collectum and SPP.

Two of the company's employees have a company car.

An agreement has been reached with the CEO concerning severance pay amounting to twelve-months' salary. The agreement only concerns termination of employment instigated by the company.

Current taxes are recognised based on the tax rates and tax rules applicable as of the balance sheet date.

Intangible assets are recognised at acquisition value minus accumulated depreciation. The depreciation is performed on a straight line basis over the expected period of use, which is five years for all except computers, which from the acquisitions made from 2016 onwards have an estimated useful life of three years.

Tangible assets are recognised at acquisition value minus accumulated depreciation.

Acquisition value includes expenses which can be directly attributed to the acquisition of the asset. The depreciation is performed on a straight line basis over the expected period of use, which is five years for all except computers, which from the acquisitions made from 2016 onwards have an estimated useful life of three years.

As Copyswede is a not-for-profit company and does not distribute dividends to its owners, inhouse-developed IT systems are recognised as a Fund for Development Expenses in Equity, which represents a deviation from ÅRL 10b.

Financial instruments are recognised in accordance with the rules in K3 Chapter 11, which means that recognition takes place on the basis of acquisition value.

The net result of financial income and costs is distributed in accordance with a board decision to provisions and is thereby credited to the right holders.

Receivables are recognised as current assets. Receivables are recognised as the amount which is expected to be received after the deduction of individually assessed bad debts.

Operating costs have been apportioned among the association's various departments.

In the case of distribution which requires the approval of external rights holders, the amounts are recognised as a receivable. Other apportioned costs have been financed by deductions from the relevant gross items of revenue.

The cash flow statement is prepared according to the indirect method. The reported cash flow only covers transactions which resulted in incoming or outgoing payments.

In addition to cash and bank deposits, the company classifies disposable credits with banks as liquid assets.

Blocked funds are not classified as liquid assets.

## » Note 2. Estimates and Assessments

Copyswede represents Swedish authors and performing artists. Copyswede's task is to coordinate negotiations and agreements in certain areas of copyright, primarily retransmission of TV and radio, and to administer collection of the private copying levy. Via mandates from Copyswede's member organisations and Copyswede's cooperation agreements with broadcasting companies and organisations for film and phonogram producers, we are able to sign comprehensive agreements concerning the use of copyrighted work and performances. Copyswede's remit also includes distributing the copyright revenues that are collected for various uses.

Copyswede reaches agreements in its own name based on the mandates it is given. Copyswede's costs are deducted from copyright revenues. The amount that remains constitutes debt to both member organisations and those whose works and performances have been used. The revenues are distributed and paid to rights holders in accordance with member agreements and distribution agreements and in accordance with distribution decisions taken by the board.

Copyswede has submitted a claim that the private copying levy should be paid on computers, tablets, internal hard drives and games consoles imported from 1 September 2013 inclusive. A number of importers have objected to the claims, whilst many other companies are reporting and paying the levy for the products. During 2013, the invoiced amount of SEK 9.1 million was attributable to the products concerned. During 2014, the corresponding amount was SEK 22.4 million, during 2015 it was SEK 10.6 million, 2016 SEK 12 million and during 2017, a total of SEK 9.7 million attributable to the relevant products was invoiced. See also Note 16.

As a number of companies have objected to the claims for the levy, the invoiced amounts have not been recognised and Copyswede initiated a claim against Samsung during 2014. Solna District Court announced a ruling in the case in October 2015. The court ruled that computers and tablets are covered by the private copying levy system. Samsung has appealed the ruling to Svea Court of Appeal and the Court of Appeal has granted leave to appeal. In December 2016, the Patent and Market Court of Appeal at Svea Court of Appeal announced a ruling in the case. The court ruled that computers and tablets are covered by the levy system for private copying. The ruling from the Patent and Market Court of Appeal cannot be appealed. In December 2017, the Supreme Court (SC)

announced a ruling in the case against Sony Mobile Communication AB (case T3973-15). The ruling means that the levy must be reduced to SEK 3/GB for multifunctional devices. SC also ruled that, in order for a further reduction to be possible, the company that imports the devices must demonstrate that there are grounds for such a reduction.

In cases where a court issues a final verdict that the products, or at least some of the products, should not be covered by the levy scheme, it may be appropriate to repay the revenue which is attributable to the products concerned. With regard to customers who have not adjusted their invoices, a reservation for bad debts has been made. The level of compensation is being negotiated with the parties concerned. See Note 14.

#### » Note 3. Average Number of Employees

	2017	2016
Number of employees	17	17
Of whom, men, %	35	32

#### » Note 4. Gender Breakdown, Board and Executive Management

	2017	2016
<b>Board of Directors</b>		
Number of women	2	2
Number of men	5	5
<b>Executive Management</b>		
Number of women	0	0
Number of men	1	1

#### » Note 5. Summary of Other External Costs

	2017	2016
Rent and other premises costs	1,804,838	1,913,088
Office costs	1,204,181	1,123,381
Consultancy costs, other external services, representation costs	5,802,624	4,738,738
Other costs	1,619,980	1,743,631
	<b>10,431,623</b>	<b>9,518,838</b>

#### » Note 6. Operational Leasing Agreements

In Copyswede's reports, operational leasing largely relates to leased premises.

The tenancy agreement was extended during 2012 and runs for a period of five years. If the agreement is not terminated, the tenancy period will be extended by three years on each occasion. Future rent expenses will be based on the trend in the consumer price index. In addition to the renting of premises, the agreement also concerns the leasing of office equipment and vehicles.

Future minimum leasing charges which must be paid concerning non-terminable leasing agreements:

	2017	2016
Falls due for payment within one year	2,046,134	1,525,041
Falls due for payment after more than one year but within five years	3,371,485	96,990
Falls due for payment after more than five years	0	0
Leasing charges expensed during the period	1,942,640	1,898,423

#### » Note 7. Information Regarding Fees to Auditors

	2017	2016
<b>PricewaterhouseCoopers Ltd</b>		
Auditing services	195,130	192,530
Auditing services in addition to the audit assignment	64,995	20,000
<b>Total</b>	<b>260,125</b>	<b>212,530</b>
 <b>Specially appointed auditor</b>		
Auditing services	4,830	4,830
<b>Total</b>	<b>4,830</b>	<b>4,830</b>
 <b>Total</b>	<b>264,955</b>	<b>217,360</b>

#### » Note 8. Salaries and Other Remuneration

	2017	2016
<b>Salaries and other remuneration</b>		
All employees	10,999,366	9,637,636

Of which, to CEO and Board of Directors	1,356,596	1,267,848
 <b>National insurance costs (inc. pension costs)</b>		

All employees	5,735,095	5,082,531
Of which, to CEO and Board of Directors	828,148	788,767
 <b>Pension costs</b>		

All employees	1,900,093	1,688,964
Of which, to CEO and Board of Directors	323,439	314,187

 <b>Total for all employees</b>	<b>18,634,555</b>	<b>16,409,131</b>
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 <b>Of which to CEO and Board of Directors</b>	<b>2,508,183</b>	<b>2,370,802</b>
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#### » Note 9. Intangible Assets

	2017	2016
 <b>Capitalised system development costs</b>		
Acquisition value brought forward	6,476,156	6,027,788
Ongoing acquisition	290,963	0
Disposals during the year	66,015	448,368
Acquisition value carried forward	0	0
 <b>Accumulated acquisition value carried forward</b>	<b>6,833,134</b>	<b>6,476,156</b>
Depreciation brought forward	5,276,221	4,833,666
Retirement of assets during the year	0	0
Depreciation during the year	434,143	442,555
 <b>Accumulated depreciation carried forward</b>	<b>5,710,365</b>	<b>5,276,221</b>
 <b>Scheduled residual value at year-end</b>	<b>1,122,769</b>	<b>1,199,934</b>

As Copyswede is a not-for-profit company and does not distribute dividends to its owners, inhouse-developed IT systems are recognised as a Fund for Development Expenses in Equity, which represents a deviation from ÅRL 10b.

#### » Note 10. Tangible Assets

	2017	2016
 <b>Equipment</b>		
Acquisition value brought forward	1,237,836	1,272,412
Acquisitions during the year	43,504	303,510
Disposals during the year	-14,364	-338,086
 <b>Accumulated acquisition value carried forward</b>	<b>1,266,976</b>	<b>1,237,836</b>
Depreciation brought forward	955,578	1,090,389
Retirement of assets during the year	0	-287,847
Depreciation during the year	107,687	153,036
 <b>Accumulated depreciation carried forward</b>	<b>1,063,265</b>	<b>955,578</b>
 <b>Scheduled residual value at year-end</b>	<b>203,711</b>	<b>282,258</b>

#### » Note 11. Tax

	2017	2016
Current tax	52,596	52,073
Deferred tax	0	0
 <b>Tax</b>	<b>52,596</b>	<b>52,073</b>

Tax for the year concerns tax on non-deductible costs.

#### » Note 12. Investments Held as Fixed Assets

This item refers to two equity indexed bonds issued by Svenska Handelsbanken. The bonds guarantee repayment of the invested principal on the day of redemption and have a fixed term of three, four or five years. On 28 December 2017, the equity indexed bond SHBO 1334 matured at a market value of SEK 26,841,450, nominally SEK 20,000,000. The net income from the equity indexed bond is distributed together with other financial income and costs to the provisions and thereby credited to the right holders.

	Nominal Amount	Market Value	Transaction Date	Redemption Date
Index bond SHBO 1364	20,000,000	24,340,000	10.12.2013	10.12.2018
<b>The total index bond holding is SEK 40,000,000.</b>				

#### » Note 13. Other Long-term Receivables

	2017	2016
Blocked funds as collateral for bank guarantees	1,024,890	1,024,890
Membership	12,034	12,034
Long term part of increased leasing charges	0	29,565
	<b>1,036,924</b>	<b>1,066,489</b>

#### » Note 14. Provision for Bad Debts

During 2012, a dispute arose between Copyswede and Com Hem concerning the payment of a penalty interest invoice for SEK 438,185. Com Hem has been charged penalty interest as a result of late payment of the levy for the retransmission of SVT.

Copyswede has submitted a claim that the private copying levy should be paid on computers, tablets, internal hard drives and games consoles imported from 1 September 2013 inclusive.

The companies Apple and Dustin have submitted reports for the products, but have not paid their invoices. During 2014, Apple requested credit for invoices concerning products covered by the levy from 1 September 2013 onwards. However, Copyswede's claim for payment for these products remains in place. In 2016, it has been reserved private copying levy for a bankruptcy customer, Pixmania, and bad debts on Discovery Networks Sweden AB regarding the claim for OTT, Kanal 11. See also Note 2.

During 2016, reservations were made concerning two customers in liquidation, Misco and Datorfixarna.com in Piteå, as well as for Teknikmagasinet, which is in administration. This concerns all private copying revenue.

	2017	2016
Accounts receivable	14,655,413	14,160,537
Provision for bad debts:		
interest receivable, Com Hem	-438,185	-438,185
Discovery Networks Sweden AB	-264,516	-300,000
Dustin, private copying levy	-353,720	-353,720
Pixmania, private copying levy	-29,624	
Teknikmagasinet, private copying levy	-218,691	0
Misco, private copying levy	-5,332	0
Datorfixarna.com i Piteå, private copying levy	-4,672	0
<b>Total receivables</b>	<b>13,340,673</b>	<b>13,039,008</b>

#### » Note 15. Other Receivables

Total other receivables amount to SEK 26,418,888 (SEK 26,419,416). The amount primarily consists of Copyswede's claims to cover costs. See also accounting policies. Copyswede apportions its costs between the company's various departments and between collection areas within each department.

The department's costs are deducted from the levy that is collected before it is distributed. These costs are reported as receivables before distribution.

The year's costs for administration of the private copying levy amounting to SEK 5,048,234 (SEK 2,246,767) will be deducted from the revenues collected for 2015, which will be distributed during 2016 between FRF, IFPI, UBOS and Copyswede. Repaid legal expenses concerning the legal proceedings against Sony amounting to SEK 2,130,730 were received during 2017. From 2017 onwards, the private copying levy is exempt from value added tax. Other receivables include SEK 1,136,457, which concerns invoiced input value added tax which is subject to review as regards the deduction right and SEK 547,732, which concerns erroneously non-deducted input value added tax which will be reported during 2018.

This year's cost for administration of the retransmission of foreign channels amounted to SEK 2,699,822 (SEK 4,229,328) and will be deducted from the amounts to be distributed during 2018.

According to a decision taken in 1996, the cost of the year's individual distribution is to be calculated in connection with closure of the annual accounts. Only organisations whose individual distribution is handled by Copyswede will contribute to financing this aspect of the operation. The cost of the year's individual distribution amounted to SEK 3,861,720 (SEK 3,823,304) and will be deducted from the individual payments to be distributed during 2016.

Costs for development, emerging issues and Copyswede's own distribution issues amounted to SEK 9,983,553 (SEK 6,954,168). These costs are to be charged to Copyswede's own share of the revenues collected for retransmission and private copying levy according to the respective shares.

This year's cost of work relating to the retransmission of Swedish channels amounted to SEK 3,555,030 (SEK 3,430,500) and will be deducted from the amounts to be distributed during 2016

#### » Note 16. Provision for Adjusted, Non-recognised Private Copying Levy

Copyswede has submitted a claim that the private copying levy should be paid on computers, tablets, internal hard drives and games consoles which are imported from 1 September 2013 inclusive. A number of importers have objected to the claims, whilst many other companies are reporting and paying the levy for the products. As a number of companies have objected to the claims for the levy, the invoiced amounts have not been recognised and Copyswede initiated a claim against Samsung during 2014. In December 2016, the Swedish Patent and Market Court of Appeal at Svea Court of Appeal announced a ruling in the case. The court ruled that computers and tablets are covered by the levy scheme and that Samsung is obliged to declare its imports of these products. The ruling cannot be appealed.

During 2013, Copyswede brought a case against Telia for its imports of Iphones. In June 2016, the Supreme Court pronounced a ruling in the case. The court ruled that Iphones are covered by the private copying levy. The method which is to be used to calculate the amount of remuneration will be considered by Södertörn District Court. See also the Administration Report. In December 2017, the Supreme Court ruled in the case (T3973-15) against Sony Mobile Communication AB. The judgment means that for multifunctional devices there is a certain reduction of the compensation to 3 kr/GB. In addition, the Supreme Court ruled that further reductions should be brought into effect, it is the importer of the devices that have to prove that there is a reason for such a reduction. The following amounts have been invoiced but not yet recognised as income. Invoiced amounts of SEK 9.1 million in 2013, SEK 22.4 million in 2014, SEK 10.6 million in 2015, SEK 12 million in 2016 and during 2017 SEK 9.7 million are attributable to the products concerned.

Adjustments with respect to right holders will not be made until the current negotiations with Elektronikbranschen have been concluded.

With regard to customers who have not adjusted their invoices, a reservation for bad debts has been made. See Note 14.

» Note 17. Owed to Rights Holders

	2017	2016
Undistributed retransmission revenue	220,840,897	226,719,166
Undistributed private copying levy	131,142,651	162,102,537
Estimated individual payments	50,488,695	44,509,105
Provisions, screenwriters	9,295,942	13,738,029
Provisions, writers	7,088,203	6,281,521
Provisions, journalists	4,084,208	3,623,346
Provisions, directors	10,781,380	11,479,848
Provisions, actors, misc. TF other than directors	26,231,694	28,346,180
Provisions, musicians	11,358,615	10,697,636
Provisions, film cameramen	1,121,589	1,257,917
Provisions, visual arts/still photographers	6,938,140	7,328,730
Provisions, presenter	160,037	162,827
Other	118,883,628	108,353,253
<b>Total</b>	<b>598,415,679</b>	<b>624,600,094</b>
Of which, long-term component	0	6,197,943
<b>Balance, current component</b>	<b>598,415,679</b>	<b>618,402,152</b>

Current liabilities fall due within the next year.

Long-term liabilities fall due within two to five years.

From the 2017 collection year onwards, revenues that are collected will be paid out within nine months after the end of the year of collection. In previous years, payment has been made around six to nine months after the year of collection to other organisations and around 18 months after to right holders at individual level. No information is available concerning right holders as regards revenues which have not been distributed.

» Note 18. Other Liabilities

	2017	2016
Invoiced but as yet unutilised contributions for the Creators of Culture project	0	127,663
Withholding tax	368,679	409,719
<b>Total</b>	<b>368,679</b>	<b>537,382</b>

During 2009, many organisations which represent authors and performers in different ways took the initiative to establish a working group known as 'Kulturskaparna' (the Cultural Innovators), which will participate in the copyright debate. Copyswede handled the financial administration of the project. It was decided during 2016 that the group would be wound up and the funds were transferred to the Swedish Joint Committee for Artistic and Literary Professionals (KLYS) in 2017.

» Note 19. Accrued Expenses

	2017	2016
Accrued personnel costs	2,674,074	2,616,640
Accrued consultancy costs	179,126	394,376
Remuneration from Norway regarding Swedish channels via Norwegian cable networks	0	0
Compensation, ongoing legal disputes	6,231,030	6,231,030
Other accrued costs	2,529,915	2,001,421
<b>Total</b>	<b>11,614,146</b>	<b>11,243,466</b>

» Note 20. Collateral Pledged

	2017	2016
Bank guarantee, Copyswede's lessors	1,000,000	1,000,000

» Note 21. Key Ratio

The key ratio chosen is operating costs, excluding copyright payments, expressed as a percentage of the total amount distributed during the year. The figure for 2017 was 11,2 per cent (10,2 per cent).

Stockholm, 20 April 2018

Ulf Mårtens  
Chair

Susin Lindblom  
1st Vice Chair

Nicklas Sigurdsson  
2nd Vice Chair

Mattias Åkerlind  
Chief Executive Officer

Jan Granvik

Wendela Hårdemark

Mats Lindberg

Olle Wilöf

Our audit report was submitted on 24 April 2018

Eva Medbrant  
Authorised Public Accountant, PricewaterhouseCoopers Ltd

Paul Vestergren  
Specially Appointed Auditor

# AUDITOR'S REPORT

*To the General Meeting of Copyswede Cooperative Economic Association, Corp. ID. No. 769602-0036*

## REPORT ON THE ANNUAL REPORT

### Opinion

We have audited the annual report of Copyswede Cooperative Economic Association for 2017.

In our opinion, the annual report has been prepared in accordance with the Annual Accounts Act and presents a true and fair picture in all material respects of the financial position of the Association as of 31 December 2017 and its financial performance and cash flow for the year ending as of that date in accordance with the Annual Accounts Act. The administration report is consistent with the other parts of the annual report.

We therefore recommend that the Annual General Meeting adopt the revenue and expenditure account and balance sheet for the Association.

### Basis for our Audit Opinion

We conducted the audit in accordance with the International Standards on Auditing (ISA) and generally accepted auditing standards in Sweden. The responsibilities of the auditors in accordance with these standards are described in more detail below under the headings "Responsibilities of the authorised auditor" and "Responsibilities of the non-qualified auditor". As authorised auditors, we are independent of the association in accordance with generally accepted auditing standards in Sweden and have otherwise fulfilled our professional ethical responsibilities in accordance with these requirements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### Information other than the Annual Report

The Board of Directors is responsible for other information. Other information consists of pages 1-15 of the printed version of the annual report (but does not include the annual report or our auditor's report regarding this report).

Our opinion concerning the annual report does not cover this information and we present no opinion with corroboration regarding this other information.

In connection with our audit of the annual report, it is our responsibility to read the information which is referred to above and to assess whether the information is inconsistent with the annual report in any material regard. In connection with this review, we also take into account information which we have otherwise obtained during the audit and assess whether the information generally appears to contain material misstatement.

If, on the basis of the work we have performed regarding this information, we conclude that the other information contains material misstatement, we are obliged to report the misstatement. We have nothing to report in this regard.

### Responsibilities of the Board of Directors and the Chief Executive Officer

The Board of Directors and the Chief Executive Officer are responsible for ensuring that the annual report is prepared and that it gives a true and fair picture in accordance with the Annual Accounts Act. The Board of Directors and the Chief Executive Officer are further responsible for the internal controls which they deem necessary in order to prepare an annual report which is free from material misstatement, whether due to fraud or error.

In connection with the preparation of the annual report, the Board of Directors and the Chief Executive Officer are responsible for assessing the Association's ability to continue operating. Where applicable, they will provide information on the circumstances which may affect the ability of the Association to continue operating and to apply the going concern assumption. However, the going concern assumption will not be applied if the Board of Directors and the Chief Executive Officer intend to liquidate the Association, wind up the operation or have no realistic alternative to doing any of this.

### Responsibilities of the Authorised Auditor

Our aim is to obtain a reasonable degree of certainty that the annual report as a whole is free from material misstatement, whether due to fraud or error, and to submit an auditor's report which contains our audit opinion. A reasonable degree of certainty is a high level of certainty, but not a guarantee that an audit conducted in accordance with the ISA and generally accepted auditing standards in Sweden will always uncover any material misstatement. Errors can arise as a result of irregularities or errors and will be deemed to be material if they either individually or collectively could be expected to influence the financial decisions which users make on the basis of the annual report.

As part of an audit in accordance with the ISA, we use professional judgement and have a professionally sceptical approach throughout the audit. In addition:

- we identify and assess the risks of material misstatement in the annual report, whether due to fraud or error, formulate and implement audit procedures partly on the basis of these risks and obtain audit evidence which is sufficient and appropriate to provide a basis for our audit opinion. The risk of not discovering material misstatement as a result of fraud is greater than for misstatements due to error, as fraud can encompass actions in collusion, falsification, intentional omissions, erroneous information or the disregarding of internal controls.
- we gain an understanding of the aspects of the Association's internal controls which are of importance for our audit in order to formulate audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal controls.
- we evaluate the appropriateness of accounting policies used and assess estimates made by the Board of Directors and the Chief Executive Officer when preparing the annual report and associated information.

- we draw a conclusion as regards the appropriateness of the Board of Directors and Chief Executive Officer using the going concern assumption when preparing the annual report. We also draw a conclusion, based on the audit evidence that has been obtained, as to whether there are any material uncertainty factors concerning events or circumstances which could lead to significant doubt over the Association's ability to continue operating. If we conclude that there is a material uncertainty factor, in the auditor's report we must draw attention to the information in the annual report concerning the material uncertainty factor or, if such information is insufficient, modify our audit opinion concerning the audit report. Our conclusions are based on the audit evidence that is obtained through to the date of the audit report. However, future events or circumstances may mean that an association can no longer continue operating.
- we evaluate the overall presentation, structure and content of the annual report, including the information, and whether the annual report reflects the underlying transactions and events in a manner which gives a true and fair picture.
- we are required to inform the Board of Directors of the planned scope, orientation and time of the audit. We must also provide information on significant observations made during the audit, including any significant deficiencies in the internal controls which we have identified.

#### **Responsibilities of the Non-qualified Auditor**

I am required to perform an audit in accordance with the Audit Act and thereby in accordance with generally accepted auditing standards in Sweden. My aim is to achieve a reasonable degree of certainty as to whether the annual report has been prepared in accordance with the Annual Accounts Act and whether the annual report gives a true and fair picture of the Association's financial performance and position.

#### **REPORT ON OTHER LEGAL AND REGULATORY REQUIREMENTS**

##### **Opinion**

The revenue and expenditure account of the Association is in accordance with the conditions of the Association's operations reporting a break-even result at the yearend. We recommend that the members of the Board of Directors and the Chief Executive Officer be discharged from liability for the financial year.

We recommend that the Annual General Meeting appropriate the profit or loss in accordance with the recommendation in the administration report and discharge the Board of Directors from liability for the financial year.

##### **Basis for our Audit Opinion**

We conducted the audit in accordance with generally accepted auditing standards in Sweden. Our responsibility in accordance with this is described in more detail under the heading "Responsibilities of the auditors". As authorised auditors, we are independent of the Association in accordance with generally accepted auditing standards in Sweden. As authorised auditors, we have otherwise fulfilled our professional ethics responsibilities in accordance with these requirements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

#### **Responsibilities of the Board of Directors and the Chief Executive Officer**

The Board of Directors is responsible for the recommendation

for appropriations of the Association's profit or loss. The Board of Directors is responsible for the Association's organisation and the administration of its affairs. Among other things, this involves assessing the Association's financial situation on an ongoing basis and ensuring that the Association's organisation is such that the bookkeeping, asset management and financial affairs are otherwise subject to adequate controls. The Chief Executive Officer is responsible for the ongoing administration in accordance with the Board of Directors' guidelines and instructions and, among other things, is required to implement the measures that are necessary to ensure that the Association's bookkeeping is carried out in accordance with the law and that asset management is carried out appropriately.

#### **Responsibilities of the Auditors**

Our aim regarding the audit of the administration, and thereby our opinion on discharge from liability, is to obtain audit evidence in order to assess, with a reasonable degree of certainty, whether in any material regard any member of the Board of Directors or the Chief Executive Officer has:

- carried out any measure or been guilty of any omission which could trigger compensation liability with respect to the Association, or
- in any way acted in breach of the Economic Associations Act, Annual Accounts Act or Articles of Association.

Our aim regarding the audit of the recommended appropriations of the Association's profit or loss, and thereby our audit opinion concerning this, is to assess with a reasonable degree of certainty whether the proposal is compatible with the Economic Associations Act.

A reasonable degree of certainty is a high level of certainty, but not a guarantee that an audit conducted in accordance with generally accepted auditing standards in Sweden will always uncover any measures or omissions which could trigger compensation liability with respect to the Association, or that recommended appropriations of the Association's profit or loss are incompatible with the Economic Associations Act.

As part of an audit in accordance with generally accepted auditing standards in Sweden, the authorised auditor uses professional judgement and has a professionally sceptical approach throughout the audit. The audit of the management and the recommended appropriations of the Association's profit or loss is primarily based on the audit of the accounts. The additional audit procedures that are carried out are based on the authorised auditor's professional assessment and other elected auditors' assessments based on risk and materiality. This means that we focus the audit on measures, areas and circumstances which are of significance to the operation and where deviations and infringements would be of particular importance to the Association's situation. We review and assess decisions that have been taken, information used in decision-making, measures implemented and other circumstances which are relevant to our opinion concerning discharge from liability. As a basis for our opinion on the Board of Directors' recommended appropriation of the Association's profit or loss, we examined the Board of Directors' recommendation in order to assess its compliance with the Economic Associations Act.

Stockholm, 24 April 2018

Eva Medbrant  
*Authorised Auditor, PricewaterhouseCoopers Ltd*

Paul Vestergren  
*Specially Appointed Auditor*



# ORGANISATION

## BOARD OF DIRECTORS

### CHAIRMAN

*Ulf Mårtens*, Chief Negotiator at the Swedish Union for Performing Arts and Film and CEO of its rights company Tromb AB. On the board since 1997.

### FIRST VICE CHAIRMAN

*Susin Lindblom*, Union Director of Writers Guild of Sweden. Also on the board of ALIS – Administration of Literary Rights in Sweden, Centre for Drama, KLYS – Swedish Joint Committee for Artistic and Literary Professionals, the Lars Molin Foundation and SFU. On the board since 1986.

### SECOND VICE CHAIRMAN

*Nicklas Sigurdsson*, Head of Sales and Marketing, STIM/NCB. On the board since 2014.

### MEMBERS

*Jan Granvik*, Chairman of the Swedish Musicians' Union and SAMI. On the board since 2014.

*Wendela Hårdemark*, STIM/NCB. Chairman of STIM's Evaluation Board and on the board of StimDirekt AB. On the board since 2017.

*Mats Lindberg*, CEO of Visual Copyright Society in Sweden. Also on the board of Bonus Copyright Access, International Confederation of Societies of Authors and Composers (CISAC), European Visual Artist (EVA) and the International Authors Forum (IAF). On the board since 1986.

*Olle Wilöf*, Legal Affairs at the Swedish Union of Journalists. Also on the board of ALIS, Bonus Copyright Access (alternate member). On the board since 2016.

# FURTHER INFORMATION

See our website [www.copyswede.se](http://www.copyswede.se) for news and further information about our operations. The website also offers fact sheets, forms and webbased tools for right holders or retransmission/levy payers.

### How is the Money Distributed?

If you would like to know more about how we distribute the revenue we collect every year, visit our website and read our document '*Distribution of Revenue*'.

» *Download at copyswede.se*

### PressRoom at PressMachine

Journalists can easily subscribe to press releases and other material via Copyswede's press room at PressMachine:  
[pressmachine.se/pressroom/view/copyswede](http://pressmachine.se/pressroom/view/copyswede)

### Copyswede via Social Media

Follow Copyswede on Twitter: [twitter.com/copyswede](https://twitter.com/copyswede)

## COPYSWEDE'S MEMBER ORGANISATIONS

Copyswede has fourteen member organisations representing Swedish authors and performers:

**Visual Copyright Society in Sweden**

[www.bildupphovsratt.se](http://www.bildupphovsratt.se)

**Association of Swedish Illustrators and Graphic Designers**

[www.svenskatecknare.se](http://www.svenskatecknare.se)

**Swedish Artists' National Organisation (KRO)**

[www.kro.se](http://www.kro.se)

**Nordic Copyright Bureau (NCB)**

[www.stim.se](http://www.stim.se)

**Swedish Artists and Musicians' Interest Organisation (SAMI)**

[www.sami.se](http://www.sami.se)

**Association of Swedish Professional Photographers (SFFot)**

[www.sfoto.se](http://www.sfoto.se)

**Swedish Union of Journalists**

[www.sjf.se](http://www.sjf.se)

**Swedish Musicians' Union**

[www.musikerförbundet.se](http://www.musikerförbundet.se)

**Swedish Performing Rights Society (STIM)**

[www.stim.se](http://www.stim.se)

**Writers Guild of Sweden**

[www.dramatiker.se](http://www.dramatiker.se)

**Swedish Writers' Union**

[www.forfattarförbundet.se](http://www.forfattarförbundet.se)

**Swedish Association of Educational Writers (SLFF)**

[www.slff.se](http://www.slff.se)

**Swedish Federation of Professional Musicians (Symf)**

[www.symf.se](http://www.symf.se)

**Swedish Union for Performing Arts and Film**

[www.teaterförbundet.se](http://www.teaterförbundet.se)

**Copyswede's Collaborative Partners**

**UBOS**, Union of Broadcasting Organisations in Sweden: coordinates Nordic public service TV companies and many corresponding broadcasting companies from other countries and language areas.

**IFPI**, International Federation of the Phonographic Industry, Swedish Group, represents phonogram producers.

**FRF**, Swedish Film Producers' Association, represents film and TV producers in various fields. Through its collaboration with Agicoa and Eurocopya, FRF also represents international film and TV producers.



ORGANISATION





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