

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

**DISTRIBUTION OF
REVENUE
2017**



During 2017,
a total of SEK
244 million
was distributed
to right holders

Copyswede's Distribution Activity	4
Copyswede's Distribution in Brief	6
Revenues for Retransmission	9
Revenues for Private Copying	11
Revenues for Other Areas	13
The Distribution in Numbers	14
Further Information	19

Copyswede works to fund the creation of new culture

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



PHOTO: ALEKSANDARGEOORGIEV/ISTOCK

COPYSWEDE'S DISTRIBUTION ACTIVITY

Copyswede's remit includes a responsibility to ensure that the revenues that are collected are distributed fairly and transparently. During 2017, Copyswede worked to improve, simplify and analyse various distribution processes from collection to payment. This work will continue also during 2018.

Organisation

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

Member Organisations

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

- » Visual Arts Copyright Society in Sweden
- » Association of Swedish Illustrators and Graphic Designers (FST)
- » Swedish Artists' National Organisation (KRO)
- » Nordic Copyright Bureau (NCB)
- » Swedish Artists and Musicians' Interest Organisation (SAMI)
- » Association of Swedish Professional Photographers (SFFot)
- » Swedish Union of Journalists (SJF)
- » Swedish Musicians' Union (SMF)
- » Swedish Performing Rights Society (STIM)
- » Writers Guild of Sweden (DF)
- » Swedish Writers' Union (SFF)
- » Swedish Association of Educational Writers (SLFF)
- » Swedish Federation of Professional Musicians (SYMF)
- » Swedish Union for Performing Arts and Film (TF)

Collaboration Partners

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

Scope

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

Payment of Individual Remunerations

Copyswede's distributes the majority of individual reimbursements for retransmission and private copying once a year, generally in May/June, 18 months after the end of the year of transmission. During 2017, Copyswede distributed revenues to the right holders which contributed to programmes broadcast during 2015. The revenues are distributed by either Copyswede or the member organisations.

Organisations which have their own distribution system, such as STIM, SAMI, IFPI and FRF, receive revenues in the form of a lump sum, which they then allocate and distribute individually to their members.

Provisions and Period of Statutory Limitation

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

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

Copyswede's Costs

Copyswede's expenses relating to administrative work during 2017 amounted to just over twelve percent of total turnover.

PROCEDURE

The various stages of the distribution process are carried out on an ongoing basis. Over the course of a year, revenues which are collected are distributed during both the current year and one or two years previously. During 2017, revenues which were collected during 2016 and 2017 were distributed to collaboration partners, while the individual reimbursements which were distributed during 2017 concerned the 2015 year of transmission.



COPYSWEDE'S DISTRIBUTION IN BRIEF

Guidelines and More

- » Revenues are distributed individually insofar as is possible.
- » The distribution process must be clear, transparent and easy to understand.
- » In some cases, individual distribution is not financially viable. In such cases, the distribution can then take place in the form of grants, etc.
- » Revenues which are collected are distributed in accordance with agreements with Copyswede's collaboration partners.
- » The distribution of revenues between right holder groups in Copyswede is carried out following the annual approval by all member organisations.
- » For the negotiation work which is carried out by the respective member organisations, some organisations have decided to set aside five percent of the allocated revenue to strengthen the copyright position within their respective areas (Table 4, page 14).
- » An amount has also been allocated for rights holders in documentary films to OFF (Independent Film Association) (Table 28, page 17).
- » No registration is necessary in order to receive reimbursement from Copyswede. Copyswede's distribution work includes the collation of information concerning contributions to programmes. This is a comprehensive and to some extent time-intensive process.
- » The same basis, using information concerning TV programmes and contributors, is used to distribute revenues for both private copying and retransmission. The revenues are thus distributed at the same time.
- » All right holders which are entitled to reimbursement are treated equally regardless of organisational affiliation or nationality.
- » Copyswede's distribution database compiles information on what has been sent or used, what rights holders have participated and how their different rights have been regulated. The information is obtained either from those who produce the programs or from the individual right holders. Copyswede's distribution system handles information for thousands of right holders.

We distribute revenues to thousands of right holders.

Mutual Representation Agreements

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

Interest in the Swedish channels is largely limited to the Nordic region. However, many European countries are interested in receiving certain Swedish TV programmes, such as Beck, Wallander and Astrid Lindgren films.

To ensure that both Swedish and foreign right holders receive payment when the programmes to which they have contributed are transmitted abroad, Copyswede has entered into mutual representation agreements with foreign organisations which represent authors and/or performing artists.

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

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

The Distribution Process in Three Steps:

1. Allocation to collaboration partners

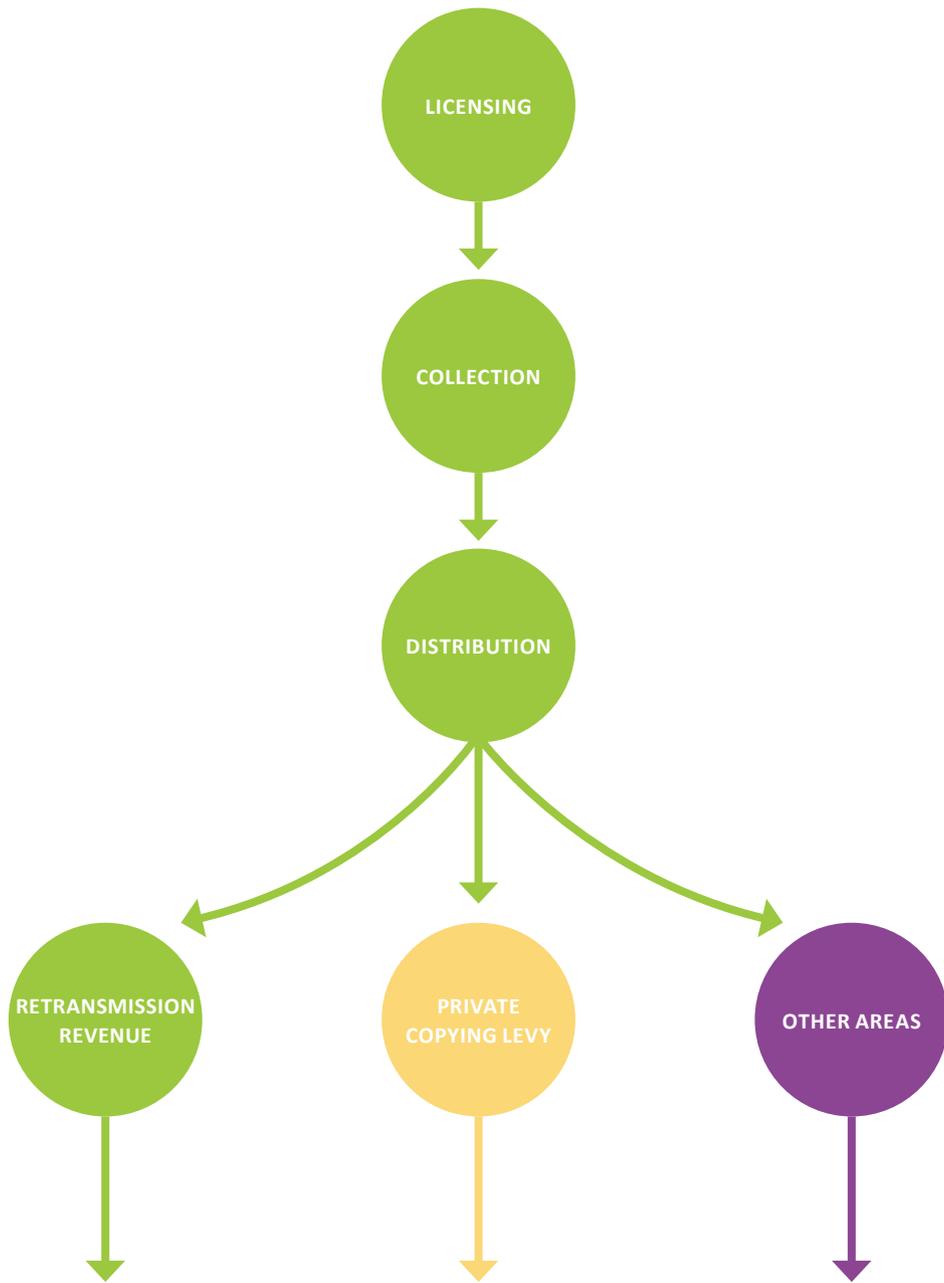
Initially, a proportion of the funds collected by Copyswede is allocated to our collaboration partners – UBOS, FRF and IFPI. These revenues are then distributed by the respective organisations to individual TV and radio companies and to individual film and music producers.

2. Distribution at right holder group level

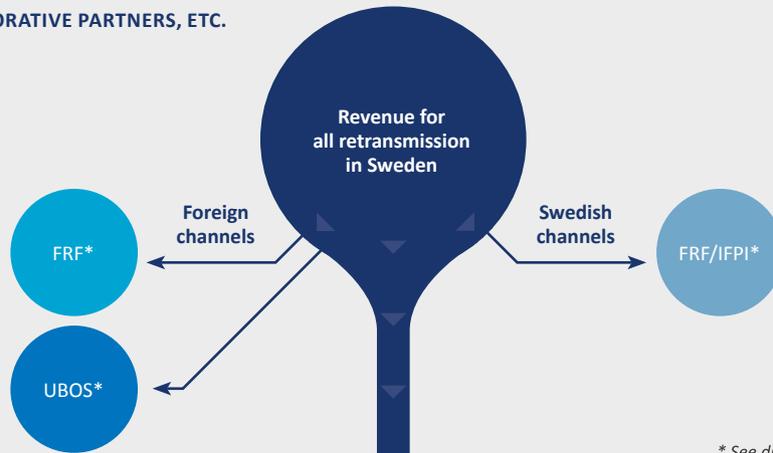
The remaining revenues are then distributed between Copyswede's various right holder groups consisting of authors and performing artists

3. Individual distribution

Copyswede is responsible for individual distribution on behalf of certain member organisations. For these organisations, each right holder group's revenues are then distributed within the group to the individual participants, such as writers, musicians and directors.

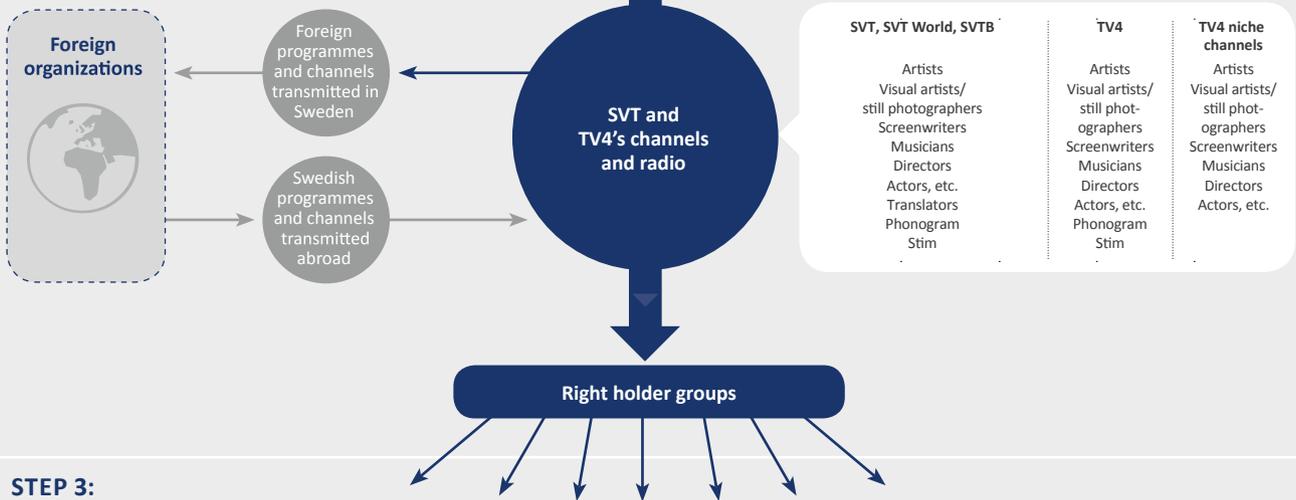


**STEP 1:
ALLOCATION TO COLLABORATIVE PARTNERS, ETC.**



** See distribution in the diagram on page 9*

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



**STEP 3:
INDIVIDUAL DISTRIBUTION**



REVENUES FOR RETRANSMISSION

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

Step 1: Allocation to Collaboration Partners

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

Foreign Channels

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

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

Swedish Channels

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

- » authors and performing artists, Copyswede (59.5%)
- » film and music producers, FRF/IFPI (40.5%)

Copyswede's licence for the retransmission of Swedish channels in Sweden covers the rights for all right holder groups. SVT does not receive reimbursement for its rights and the revenues are therefore only distributed to Copyswede and FRF/IFPI. As regards the retransmission of TV4's channels in Sweden, the revenues are paid for the retransmission of TV4, which has undertaken to take financial responsibility for the operators' use.

The revenues from our Nordic sister organisations, with exception of STIM, only concern Copyswede's own right

holder groups. Instead, the producer groups receive reimbursement for retransmission directly from their own sister organisations.

TV Finland and SVT World

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

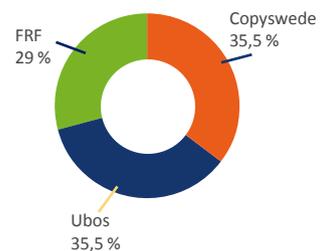
Kopiosto collects the revenue for retransmission across Finland for SVT World in a similar way and sends it to Copyswede for redistribution (Table 8, page 14). The revenue for the retransmission of SVT World outside the Nordic countries is regulated in an agreement between Copyswede and SVT

Step 2: Distribution at Right Holder Group Level

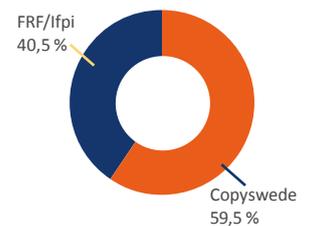
Copyswede's share of the revenue for Swedish channels is distributed between the right holder groups which contributed to the licensed channels. Copyswede currently distributes retransmission revenue for the following channels:

- » SVT1,
- » SVT2,

DISTRIBUTION OF REVENUE FOR FOREIGN CHANNELS



DISTRIBUTION OF REVENUE FOR SWEDISH CHANNELS





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

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

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

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

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

Here, foreign programmes which have been transmitted via the Swedish channels are also identified. The foreign share of the revenue is separated off and paid to

the relevant organisations for redistribution to the right holders in the respective countries (Table 12, page 15).

The outcome of the distribution gives a percentage rate per right holder group for each channel (Table 13, page 15). Revenues distributed to organisations which have their own distribution system are transferred in the form of a lump sum for redistribution (Table 14, page 15).

The retransmission revenues that were distributed in 2017 following allocation to collaboration partners in step 1 and to organisations with their own distribution system are specified in Table 15, page 16.

Revenue for Retransmission of Radio

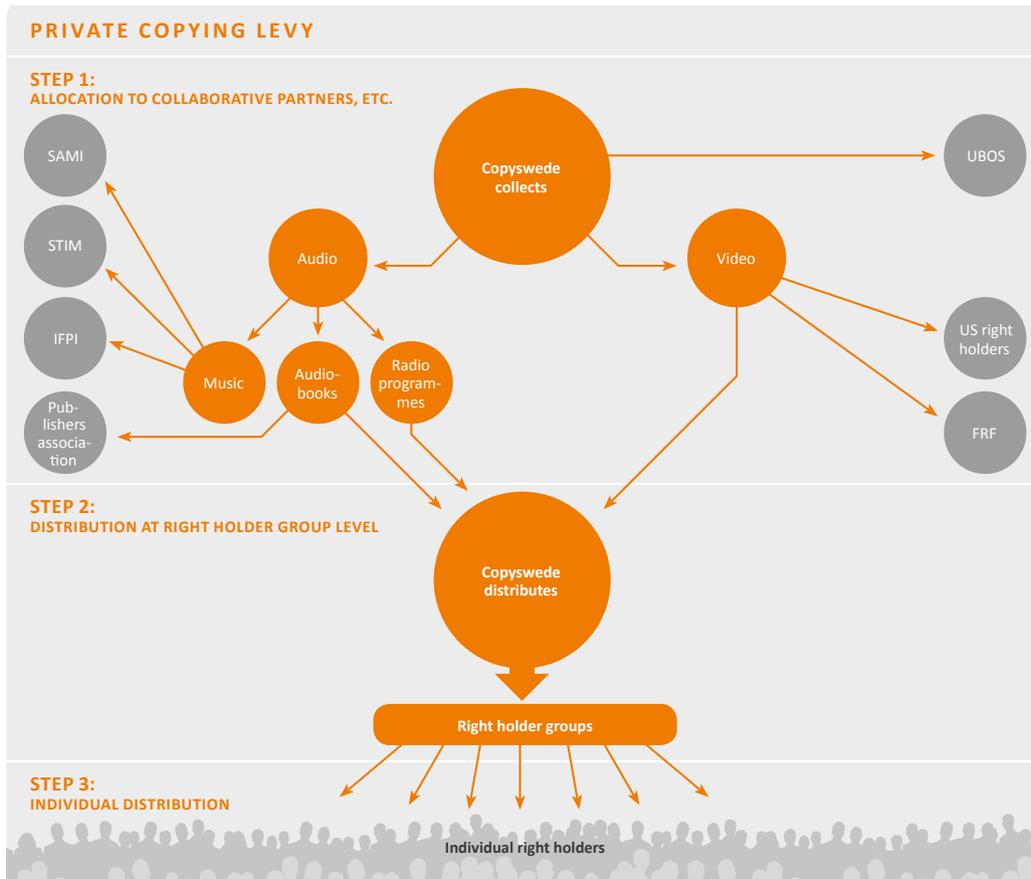
Today a portion of the revenues collected for retransmission are allocated to radio (SR). The revenues for the retransmission of radio channels are transferred to the member organisations concerned (Table 16, page 16).

Step 3: Individual Distribution

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

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

*We license over
hundred foreign
channels.*



REVENUES FOR PRIVATE COPYING LEVY

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

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

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

The distribution of the private copying revenue for 2017 concerned revenues collected for the following products (Table 17, page 16):

- » external hard drives,
- » USB memory sticks,
- » media players with built-in storage capacity,
- » MP3 players,
- » recordable DVDs,
- » recordable CDs,
- » recordable videotapes,
- » recordable cassettes, mini-disc and CD-R/audio.

Step 1: Allocation to Collaboration Partners, etc.

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

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

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

Video

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

Audio

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

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

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

Step 2: Distribution at Right Holder Group Level

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

Video

During 2017, the private copying levy was distributed for contributions to programmes which were copied during the 2015 year of transmission via SVT1, SVT2, TV4 and for drama and entertainment programmes transmitted via TV3 and Kanal 5 (Table 22, page 16).

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

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

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

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

Copying Behaviour

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

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

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

Step 3: Individual Distribution

The right holder groups' shares are then distributed individually.

Video

Within each right holder group, the revenue is distributed individually, i.e. to screenwriters, authors, translators, journalists, directors, set designers, choreographers, actors, dancers, musicians, artists, singers, film cameramen, visual artists and photographers, for their contributions to films and TV programmes. The private copying levy which was distributed during 2017, following allocation to foreign programmes and provisions for future compensation claims, is specified in Table 27, page 17.

Factors influencing the individual reimbursement are:

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

REVENUE FOR OTHER AREAS

Revenue for Productions on DVD, CD and VOD

Through agreements with the programme companies SVT, SR and UR, the companies are given the right to publish TV and radio programmes on DVD, CD and video on demand (VOD), either themselves or through distributors. Copyswede establishes agreements directly with distributors concerning revenues and reporting of each title's sales and renting. The revenue is distributed to the participating right holders on a title by title basis. The revenue is normally distributed so that 40 percent goes to authors and 60 percent goes to performing artists. Distribution within each group then takes place according to each individual's contribution. Around SEK 1,2 million was distributed between about hundred titles during 2017 concerning the 2015 year of use.

Revenues Concerning Productions in the Öppet Arkiv

Revenues concerning productions in the Öppet Arkiv began to be distributed from 2017. The content has consisted of a selection of SVT's inhouse-produced

programmes from the archive broadcast before 1 July 2005. A completely new click-based distribution model has been developed for this purpose. The extensive material includes tens of thousands of right holders who have been linked to the various programmes, although data concerning participation has not always been collated digitally. It has therefore taken a little longer to distribute Öppet Arkiv revenues than for existing established revenues.

The collective licence that made the revenues possible for programmes published from the TV company's archive is also a new one. The licence helps to reduce material lock-in, makes the archive accessible and also gives right holders a certain level of remuneration.

In order to distribute individual revenues to as many people as possible and minimise administration costs, a significant proportion of the revenues has been used for scholarships, instead of being distributed in the form of small amounts (see Table 29, page 17). Applications for scholarships are submitted by the relevant member organisations.

THE DISTRIBUTION IN NUMBERS

Amounts in SEK thousand unless stated otherwise.

TABLE 1

Amount paid 2017	
Total	244,329

TABLE 2

Provisions	
Revenue for retransmission	8,530
Private copying levy	4,188
Sum	12,718

TABLE 3

Reversed provisions	
Revenue for retransmission	7,789
Private copying levy	8,399
Sum	16,188

TABLE 4

Amount allocated for negotiations, etc. with member organisations ¹		
<i>Organisation</i>	<i>Retransmission</i>	<i>PCL</i>
SDF	627	0
SFF	147	0
TF	1,527	0
Sum	2,301	0

¹ According to decisions made by each affected member organisation

TABLE 5

Revenue for retransmission paid to foreign organisations for foreign programmes	
AISGE	8
ALCS	2,524
BildKunst	286
Directors UK	1,429
SACD/SCAM	353
Screen Craft Rights	1,827
Suissimage	13
VDFS	14
Wort	162
Sum	6,616

TABLE 6

Revenue for retransmission paid to Nordic organisations for Nordic channels and programmes		
<i>Organisation</i>	<i>Channels</i>	<i>Programmes</i>
Copydan	4,008	2,191
Kopiosto ²	2,794	1,188
Norwaco	970	2,694
Yle Radio	79	–
Sum	7,851	6,073

² Of which 2,531 concerns TV Finland

TABLE 7

Revenue for retransmission to Copyswede from foreign organisations for Swedish programmes	
AISGE	381
ALCS	290
BECS	0
BildKunst	1,827
Directors UK	31
IHM	0
Lita	12
SACD	653
Suisseimage	631
Vevam	475
VDFS	120
Wort	364
Sum	4,784

TABLE 8

Revenue for retransmission to Copyswede from Nordic organisations for Swedish channels and programmes		
<i>Organisation</i>	<i>Channels</i>	<i>Programmes</i>
Copydan ³	10,467	2,795
Kopiosto ⁴	5,648	1,235
Norwaco ⁵	14,288	1,215
Sum	30,403	5,245

³ Concerns 2010-2015

⁴ Of which 1,804 concerns SVT World

⁵ Of which 845 concerns 2008-2014

TABLE 9

Private copying levy to Copyswede from foreign organisations for copying of Swedish programmes abroad	
BildKunst	315
Copydan	74
Norwaco	745
Suisseimage	251
Vevam	132
Sum	1,517

TABLE 10

Amounts paid to FRF and UBOS concerning foreign channels	
FRF	10,390
Ubos	12,322
Sum	22,712

TABLE 11

Amounts paid to FRF/IFPI concerning Swedish channels				
Organisation/ Channel	SVTB	SVTK	SVT/ TV4	TV11
FRF	0	0	34,172	1,264
Ifpi	88	39	546	0
Sum	88	39	34,718	1,264

TABLE 12

Provisions for foreign programmes in Swedish channels	
Revenue for retransmission	13,032
Private copying levy	6,661
Sum	19,693

TABLE 13

Distribution for retransmission of Swedish channels per right holder group, %						
Right holder group	SVT				TV4	
	SVT World	SVTB	SVTK	TV4 niche ⁶		
Artists	8.58	9.56	2.10	1.96	2.10	0.89
Artists, musicians, producers (recorded music)	3.62	3.19	3.50	3.67	3.67	–
Visual authors	3.42	4.24	7.00	6.90	1.73	0.92

Screen-writers, authors, journalists	16.95	17.51	23.70	21.50	18.19	38.97
Musicians (live)	13.19	15.54	2.70	2.46	5.34	2.43
Directors	7.03	3.60	3.80	17.49	14.10	35.89
Actors, choreographers, set designers, dancers	12.39	13.38	36.60	5.66	12.03	20.55
Authors (music)	34.02	32.26	20.60	37.47	40.63	–
Translators	0.80	0.28	–	2.88	–	–

⁶ Concerns Sjuan, TV4 film, TV4 gold and TV4 comedy

TABLE 14

Revenue for retransmission paid to organisations with their own distribution system						
Orga-nisa-tion/ Chan-nel	SVT/ TV4	SVT World	SVTB	SVTK ⁷	For. chan-nels	Total
	Ifpi	546	4	88	39	416
Sami	1,280	114	96	48	60	1,597
Stim	10,770	69	1,024	798	5,802	18,462
Sum	12,596	187	1,208	885	6,278	21,152

⁷ Concerns SVT Kunskapskanalen 2005-2014

TABLE 15

Amounts to be distributed by Copyswede for Swedish channels (following allocation to SAMI, STIM and IFPI)	
SVT1, SVT2 and SVT24	20,368
TV4	10,160
TV4 niche ⁸	790
SVTB	2,273
SVTK	324
SVT World	1,832
SR (radio)	1,548
Sum	37,295

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

TABLE 16

Remuneration for retransmission of Swedish radio channels (SR)	
Ifpi	23
Sami	460
Stim	63
SDF	197
SFF	285
SMF/Symf	256
TF	265
Sum	1,549

TABLE 17

Private copying levy collected per product		
Product/Year	2017	2016
Cd-r/rw	674	863
Dvd-r/rw	2,040	3,032
External hard drives	15,828	26,192
Audio products ⁹	84	111
USB memory sticks	19,104	18,594
Video tapes	24	71
MP3 players	197	207
Hard drive video players	12,210	27,627
Sum	50,161	76,697

⁹ Recordable cassettes, minidisc, CR-R/audio

TABLE 18

Private copying levy distributed between audio/video		
Product	Audio %	Video %
Cd	50	50
Dvd	10	90
External hard drives	12	88
Audio products ¹⁰	100	0
USB memory sticks	39	61
Video tapes	0	100
MP3 players	68	32
Hard drive video players	1	99

¹⁰ Recordable cassettes, minidisc, CR-R/audio

TABLE 19

Private copying levy paid for video copying to organisations with own distribution system	
US right holders	12,842
FRF	13,878
UBOS (both audio and video)	4,186
Sum	30,906

TABLE 20

Private copying levy, distribution of audio shares			
Product	Music	Audio-	Radio pro-
		books	grammes
Cd	60	26	14
Dvd	60	26	14
External hard drives	60	26	14
Audio products ¹¹	60	26	14
USB memory sticks	60	26	14
MP3 players	60	26	14
Hard drive video players	60	26	14

¹¹ Recordable cassettes, minidisc, CR-R/audio

TABLE 21

Private copying revenue for audio-copying paid to organisations with their own distribution system	
Ifpi	2,197
Sami	2,026
Stim	2,026
SvF	0
Sum	6,249

TABLE 22

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

TABLE 23

Private copying levy, distribution per right holder group, %	
Artists	4.35
Artists, musicians and producers for recorded music (SAMI/IFPI)	3.01
Dancers	0.50
Screenwriters	17.20
Film cameramen	2.24
Writers	2.70
Journalists	1.54
Choreographers	0.79
Musicians/conductors	9.38
Editors/cutting and lighting technicians	0.28
Directors	14.28
Set designers	1.57
Actors	24.91
Still photographers	1.36
Music authors (STIM)	15.59
Translators	0.45

TABLE 24

Revenue paid for channels copied to a limited extent	
Bildupphovsrätt	32
Sami	175
SDF	524
SFF	70
SJF	57
SMF	71
TF	1,450
Sum	2,379

TABLE 25

Private copying levy paid to foreign organisations for copying of foreign programmes in Sweden	
AISGE	14
ALCS	1,031
BECS	0
BildKunst	62
Copydan	8,494
Directors UK	858
Norwaco	632
SACD/SCAM	248
Screen Craft Rights	145
Suissimage	0
VDFS	13
Wort	64
Sum	11,561

TABLE 26

Private copying levy paid for video copying to organisations with own distribution system	
Ifpi	260
Sami	676
Stim	5,168
Sum	6,104

TABLE 27

Private copying levy for direct payment, after allocation to foreign programmes and provisions to cover future payment claims, 2015 year of transmission	
<i>Copyright holders group</i>	
Visual authors	124
Film cameramen	358
Authors of literary and dramatic works	4,030
Directors	3,326
Actors	7,291
Performing artists in the music sector	1,740
Sum	16,869

TABLE 28

Amounts set aside for other organisations ¹²	
Independent Film Association (OFF)	75
Sum	75

¹² According to decisions made by each affected member organisation

TABLE 29

Revenues concerning Öppet Arkiv (2013-2014) per right holder group

	<i>Individually</i>	<i>Scholarships ¹³</i>	<i>Total</i>
Artists	35	411	446
Visual artists	0	799	799
Dancers, Choreographers	0	106	106
Film cameramen	313	770	1,083
Screenwriters	3,329	118	3,447 ¹⁴
Musicians	106	551	657
Directors	734	1,111	1,845
Actors, Set designers, costume designers	2,738	827	3,565
Music authors (STIM) ¹⁵	0	0	0
Sum	7,255	4,693	11,948

¹³ Transferred to member organisations for the advertising of scholarships.

¹⁴ A total of SEK 748,000 has been allocated to the Writers Guild of Sweden for scholarships concerning scripts; transferred in 2018.

¹⁵ The revenue was transferred to STIM in 2016.



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

AISGE	Actors, dancers and dubbers (Spain)
ALCS	Authors of literary and dramatic works (Great Britain)
BECS	Actors, artists, dancers and choreographers (Great Britain)
BildKunst	Directors, animators, scenographers, costume designers, cinematographers, cutters (Germany)
Copydan	Copyswede's equivalent organisation in Denmark
Directors UK	Film and TV directors (Great Britain)
IHM	Copyswede's sister organisation in Iceland
Kopiosto	Copyswede's sister organisation in Finland
Lita	Screenwriters, authors, journalists (Slovakia)
Literar-Mechana	Authors of literary and dramatic works (Austria)
Norwaco	Copyswede's sister organisation in Norway
Screen Craft Rights	Cinematographers, scenographers, costume designers (Great Britain)
SSA/Suissimage	Screenwriters, directors, choreographers, scenographers, costume designers, cinematographers, authors (Lichtenstein, Northern Ireland, Switzerland)
SACD	Screenwriters, directors, animators, choreographers, authors, journalists, translators (France, Belgium, Luxemburg, Monaco)
SCAM	Screenwriters, directors, animators, choreographers, authors, journalists, translators (France, Belgium, Luxemburg, Monaco)
VDFS	Directors, cinematographers, costume designers (Austria)
Vevam	Directors (Netherlands)
Wort	Screenwriters, authors (Germany)

FURTHER INFORMATION



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

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