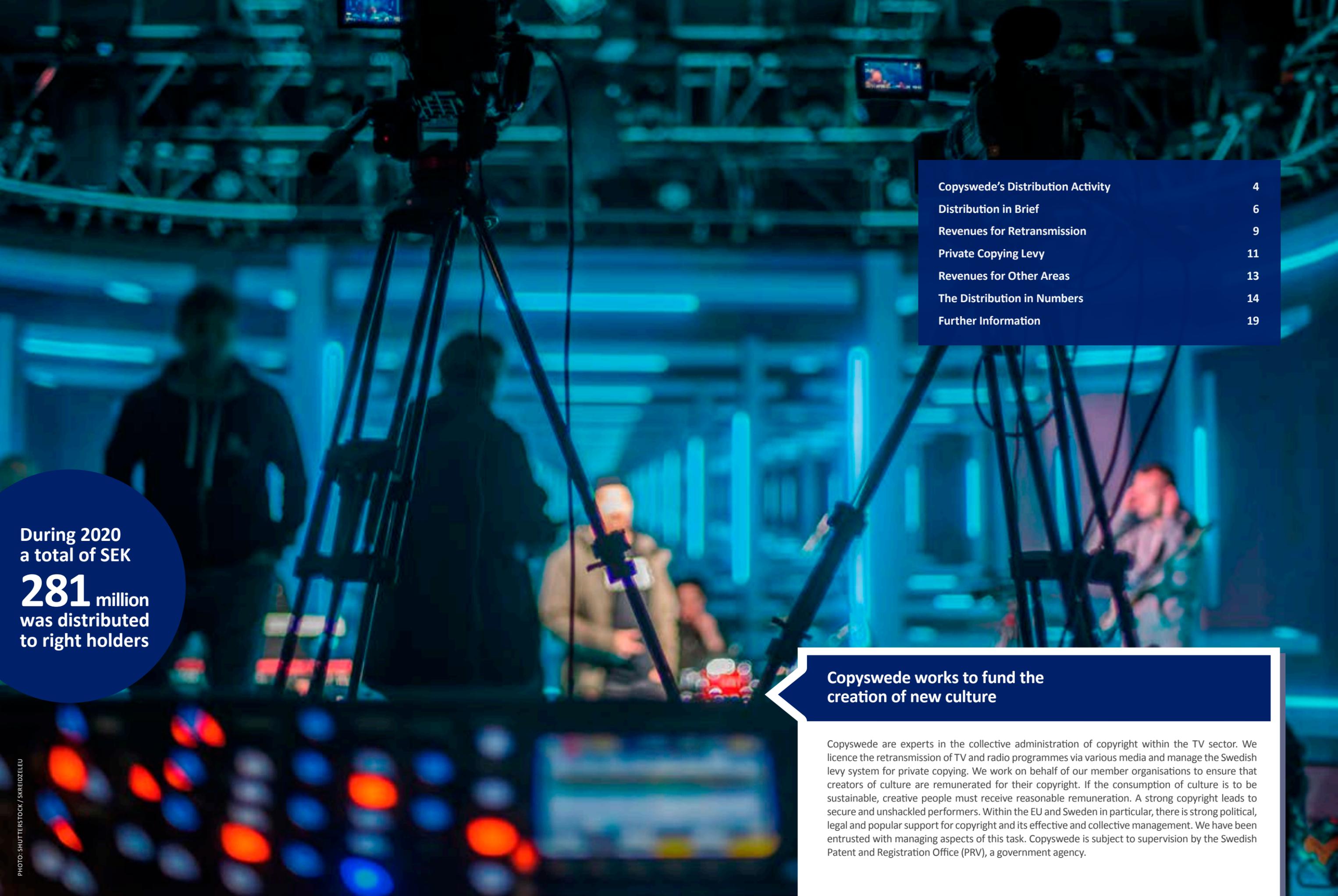




**DISTRIBUTION OF  
REVENUE  
2020**



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During 2020  
a total of SEK  
**281** million  
was distributed  
to right holders

### 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. Copyswede is subject to supervision by the Swedish Patent and Registration Office (PRV), a government agency.



PHOTO: SHUTTERSTOCK / MAXIM BLINKOV

## COPYSWEDE'S DISTRIBUTION ACTIVITY

*Copyswede's remit includes a responsibility to ensure that the revenues that are collected are distributed fairly and transparently. We work continuously to improve, simplify and analyse various processes from collection to payment. This document describes the principles that are followed in the distribution of revenues and the transactions which took place during the current year, 2020.*

### Organisation

Copyswede is a cooperative economic association set up and owned by cultural innovator organisations, all of which represent Swedish authors and performing artists. Individuals cannot become members. Copyswede's board of directors consists of seven members who possess expertise relating to agreements concerning literary and stage works, visual art, the performances of performing artists and copyright in the music industry.

In order to offer comprehensive licence solutions, Copyswede also works closely with music producers, 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 (Scen och Film)

### Collaboration Partners

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

### Business Areas

Copyswede's activities encompass licensing, collection and distribution within: retransmission of TV and radio channels in various distribution networks (satellite, cable TV and over the internet), the private copying levy system, Open archive (SVT), SVTr (on-demand service), SVT productions published on DVD or video on demand (VOD) and the retransmission of programmes from UR (Table 29 and 30, page 17).

### Distribution of Revenues to Other Organisations

Revenues for the retransmission of TV and radio, and for private copying, are allocated and distributed to our collaboration partners (IFPI, FRF and UBOS), foreign collaborative organisations, and member organisations and collaborative partners with their own distribution systems (IFPI, SAMI, STIM).

### Distribution of Individual Revenues

On behalf of certain member organisations, Copyswede distributes revenues individually to their right holders. In future, Copyswede's principal distribution of individual revenues for retransmission and private copying will take place once a year, nine months after the end of the previous financial year/collection year.

### Provisions and period of statutory limitation

Every year, a certain proportion of the revenue is set aside for the subsequent distribution of as yet unprocessed cases and in order to cover any compensation claims from right holders who for any reason were not included in the basis for the distribution (Table 2, page 14).

According to the Swedish Copyright Act, the period of statutory limitation for future claims for remuneration for retransmission is three years after the year in which the work is utilised, but Copyswede applies five years in practice. The period of statutory limitation for future claims for the private copying levy is ten years. Revenues that have been set aside but which could not be distributed and have therefore expired are reversed and distributed to right holders (Table 3, page 14). Individually calculated revenues of all kinds which for various reasons could not be distributed do not expire until after ten years.

### Copyswede's Expenses

Copyswede's total administrative expenses for 2020 amounted to just under 14 percent of the organisation's total turnover.

### LICENSING – COLLECTION – DISTRIBUTION – PAYMENT (INDIVIDUAL REIMBURSEMENTS)



# DISTRIBUTION IN BRIEF

## Guidelines and More

- » Revenues that are collected are distributed in accordance with distribution agreements with Copyswede's collaborative partners.
- » Revenues are distributed between Copyswede's right holder groups by annual agreement with all member organisations.
- » The distribution must be clear, transparent and simple to understand.
- » The use year is the year in which a production or a programme is transmitted and the revenue generated.
- » The collection year is the year in which the revenue is collected.
- » The payment year is the year in which the revenue is distributed to the right holders.
- » In the case of organisations which do not have their own distribution and payment systems, Copyswede manages the task of individual distribution to their right holders.
- » For certain member organisations, distribution takes place to right holders under their own direction (Table 31, page 17).
- » Collected revenues are distributed individually insofar as is possible.
- » The main payment of individual revenues takes place once a year, nine months after the end of the previous financial year/collection year.
- » The distribution of revenues to organisations with their own distribution and payment systems commences after five months.
- » Certain organisations have opted to make a deduction of 5 percent from its group's share of the retransmission revenue for the negotiations that are conducted by the respective member organisations (Table 4, page 14).
- » An amount concerning right holders in documentaries has been set aside for the interest organisation for independent filmmakers in Sweden, Oberoende filmares förbund (OFF) (see Table 28, page 17).
- » No registration is required in order to receive revenues from Copyswede. Copyswede's distribution work includes the collection of information concerning contributions to programmes.
- » The same underlying information concerning TV programmes and contributions is used in connection with the distribution of revenues for both private copying and retransmission.
- » All right holders who are entitled to revenues are treated equally, regardless of their organisational affiliation or nationality.
- » In Copyswede's distribution database, information is collated annually concerning what has been transmitted or utilised, and the right holders who contributed.

## Representation Agreements

Copyswede collects revenues for the transmission of various TV channels, primarily Nordic and European public service channels, as well as the private copying levy, the use of Open archive and many other uses.

Demand for Swedish channels is primarily limited to the Nordic region. However, individual Swedish programmes such as crime fiction and children's programmes are transmitted via the national channels of many European countries.

To ensure that both Swedish and foreign right holders receive remuneration when programmes to which they have contributed are utilised in other countries, Copyswede has signed representation agreements with foreign organisations, who represent authors and/or performing artists in their respective countries.

These agreements regulate representation in connection with various forms of use of TV and radio programmes and the way in which revenues are exchanged.

Revenues may originate from uses such as private copying, retransmission or school use (Tables 5-9, page 14-15 and Table 25 and 29, page 17).

## Distribution in Three Stages

### 1. Allocation to collaborative partners

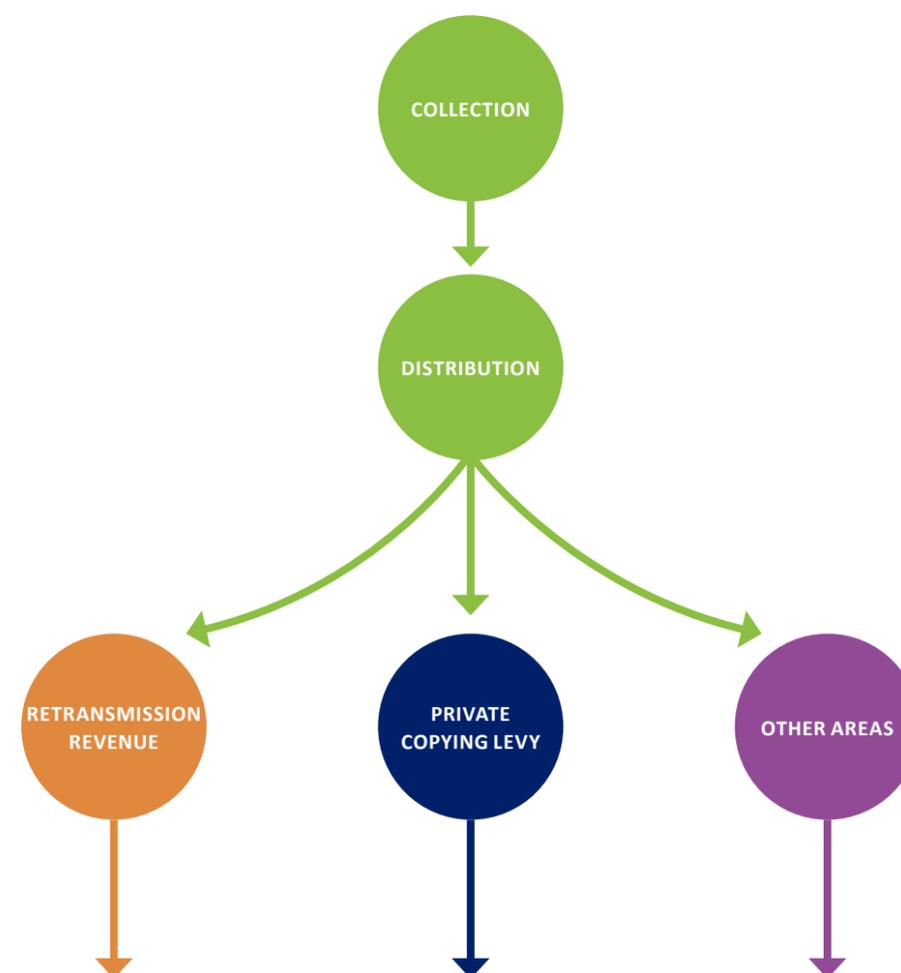
A proportion of the funds collected by Copyswede is initially allocated to our collaborative partners – FRF, IFPI and UBOS. These revenues are then distributed by the respective organisations to individual TV and radio companies, and to individual film and music producers. A deduction is made for collection expenses at this stage.

### 2. Distribution at Right Holder Group Level

Remaining revenues are then distributed between Copyswede's various right holder groups. Revenues for organisations with their own distribution system are then allocated. At this stage, a deduction is also made for Copyswede's own development expenses.

### 3. Individual Distribution

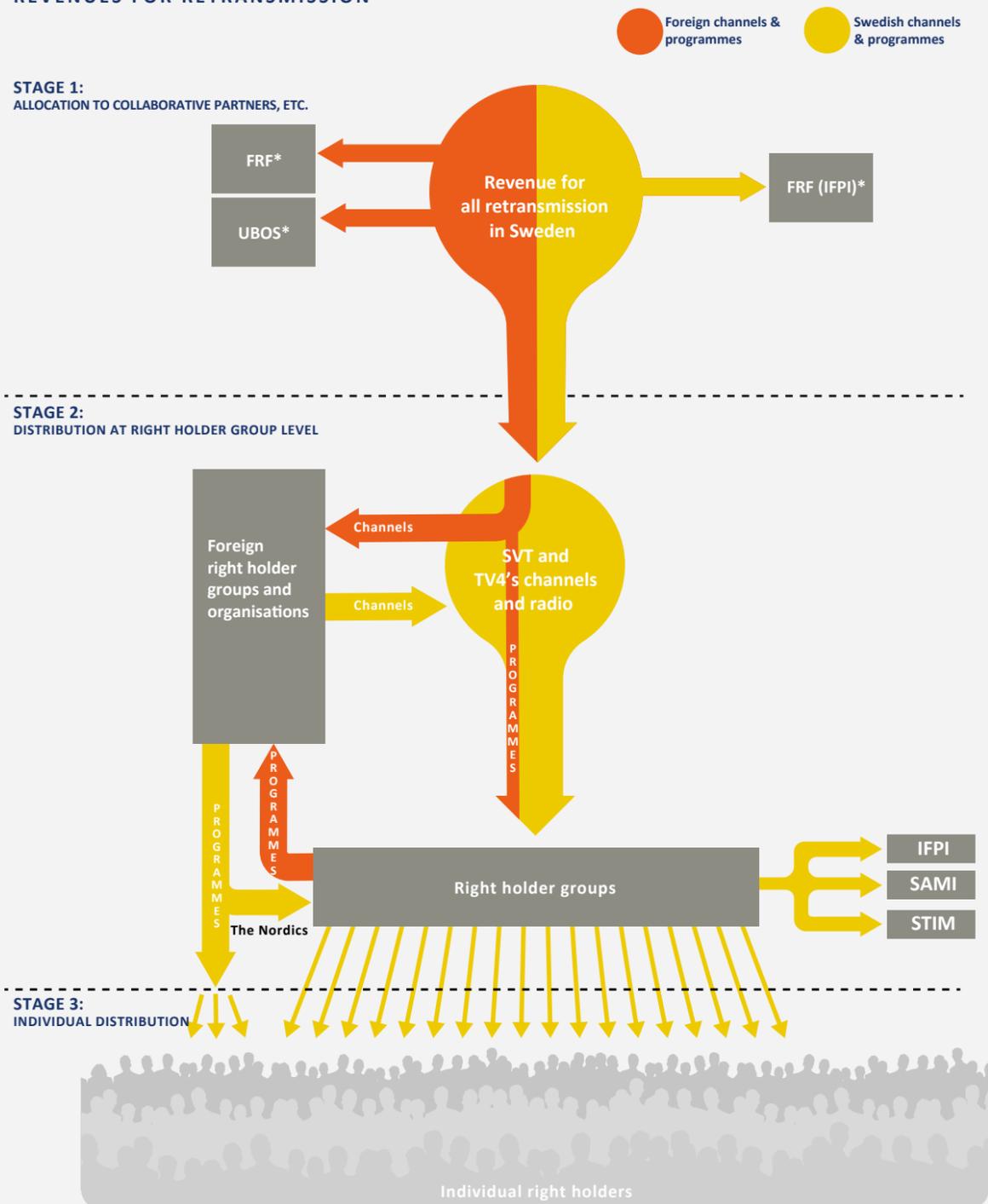
Copyswede also manages individual distribution on behalf of certain member organisations. For these organisations, each right holder group's revenues are then distributed within the group to the individual contributors, e.g. directors, musicians and writers. A deduction is also made at this stage for expenses for individual distribution and payment.



INDIVIDUAL RIGHT HOLDERS

*We distribute revenues to thousands of right holders.*

REVENUES FOR RETRANSMISSION



\* see distribution in the diagram on page 9.

# REVENUES FOR RETRANSMISSION

When a TV channel is retransmitted via a distribution network, e.g. the cable TV network or via the internet, right holders are entitled to remuneration for this retransmission. Revenues are collected from operators who retransmit the channel, from TV companies and from Nordic and European copyright organisations. The licence covers revenues for all the channels' rights which accrue 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 to their right holders on behalf of a number of member organisations.

## Stage 1: Allocation of Revenues to Collaborative Partners

Revenues for retransmission are initially distributed between Copyswede and our collaborative partners FRF, IFPI and UBOS.

### Foreign Channels

Revenues for foreign channels are distributed at this stage (Table 10, page 15):

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

### Swedish Channels

Revenues for Swedish channels are distributed at this stage (Table 11, page 15):

- » authors and performing artists, Copyswede
- » film producers, FRF
- » music producers, IFPI

Copyswede's licence for the retransmission of Swedish channels in Sweden covers the rights for all copyright holder groups. SVT does not receive payment for its rights and revenues are therefore only distributed to Copyswede, FRF and IFPI. IFPI receives a share for music videos from FRF and for phonograms via Copyswede's share. With the exception of STIM, revenues from our Nordic sister organisations only cover Copyswede's

own right holder groups. Instead, producer groups and STIM receive revenues for retransmission directly from their own sister organisations.

### TV Finland

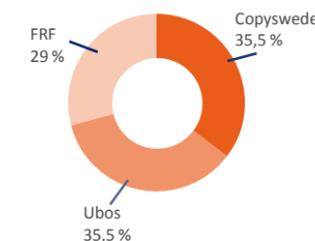
Copyswede collects revenues for TV Finland and transfers them to our Finnish sister organisation Kopiosto for redistribution (Table 6, page 14). As the channel shows very few films, no revenue is distributed to FRF either. Revenues that are collected are distributed in the ratio 38 percent to the Finnish TV companies and 62 percent to Finnish authors and performing artists.

## Stage 2: Distribution at Right Holder Group Level

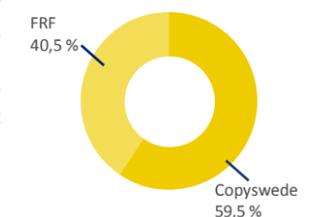
Copyswede's share of the revenues for Swedish channels is distributed between the right holder groups who contributed to the licensed channels. Copyswede currently distributes revenues for retransmission for the following channels:

- » SVT1,
- » SVT2,
- » SVT24,
- » SVT World (ended in April 2017),
- » Barnkanalen (SVTB),
- » Kunskapskanalen (SVTK),
- » TV4 huvudkanal,
- » TV4 niche (Sjuan, TV12, TV4 fakta, TV4 film, TV4 guld.

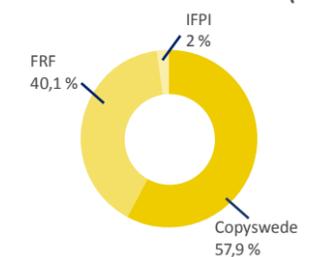
DISTRIBUTION OF REVENUE FOR FOREIGN CHANNELS



DISTRIBUTION OF REVENUE FOR SWEDISH CHANNELS (SVT)



DISTRIBUTION OF REVENUE FOR SWEDISH CHANNELS (TV4)





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 copyrighted material and the extent to which the following right holder groups contributed:

- » artists,
- » artists, musicians and producers for recorded music (phonograms),
- » pictorial authors,
- » screenwriters/writers/journalists,
- » musicians,
- » lyricists/composers/music publishers,
- » directors,
- » actors/choreographers/set designers/costume designers/dancers,
- » translators.

At this stage, foreign programmes which have been broadcast on the Swedish channels are also identified. The foreign share of the levy is separated off and distributed to the relevant organisations for subsequent distribution to the right holders in each country (Table 12, page 15).

The outcome of the distribution gives a percentage rate

per right holder group for each channel (Table 13, page 15). The levy is transferred to the organisations who have their own distribution system as a lump sum for further distribution (Table 14, page 15).

The retransmission revenues that are distributed, after provisions for collaborative partners (in Stage 1) and organisations with their own distribution system, are presented in Table 15, page 15.

#### Revenue for Retransmission of Radio

A certain proportion of the revenues that are collected for the retransmission of radio (SR) is currently set aside. Revenues for the retransmission of radio channels are distributed to the relevant member organisations who are responsible for redistribution (Table 16, page 15).

#### Stage 3: Individual Distribution

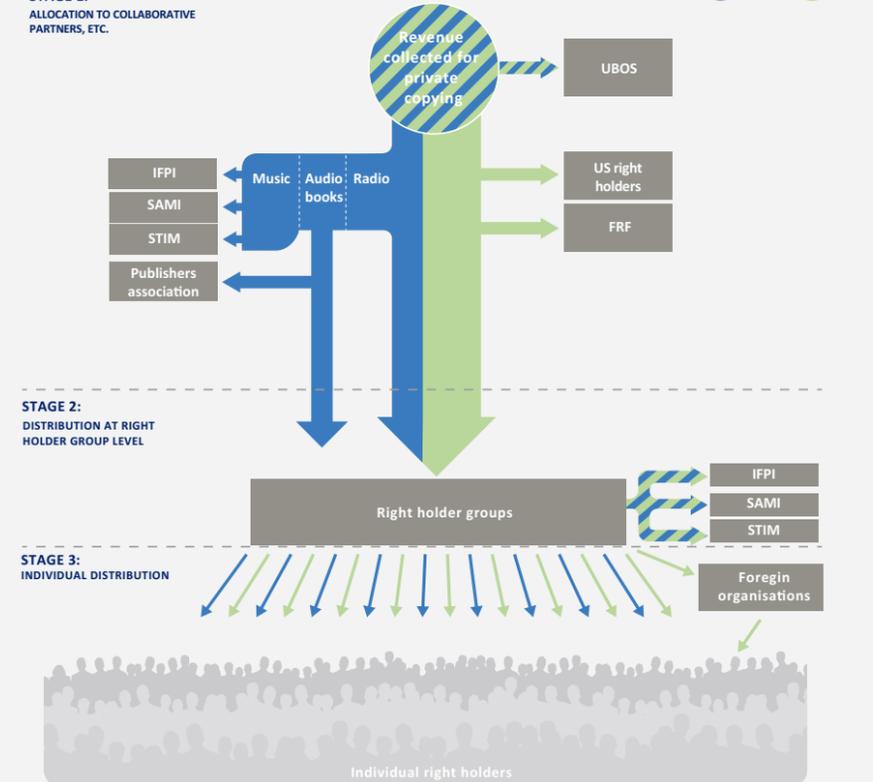
For the member organisations on whose behalf Copyswede administers individual revenues, the right holder groups' shares are distributed individually within each right holder group per channel, and then disbursed. Factors which impact on individual revenues are:

- » that right holders still hold their rights to transmission,
- » the total amount collected,
- » the channel on which the programme is transmitted,
- » number of transmissions per programme,
- » whether the programme is being transmitted for the first time or as a repeat,
- » in what capacity and to what extent the right holder contributed.

*We license over hundred foreign channels.*

## PRIVATE COPYING LEVY

STAGE 1:  
ALLOCATION TO COLLABORATIVE PARTNERS, ETC.



## PRIVATE COPYING LEVY

The aim of the private copying levy is to ensure that authors, performing artists and other right holders are remunerated when their works, such as music, podcasts, audio-books, film and TV programmes are lawfully copied or downloaded for subsequent private use offline. In accordance with the 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, the private copying levy should, insofar as is possible, be distributed to right holders on the basis of the copying that actually takes place. Copying surveys are carried out in order to determine what has been copied. These 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 who are eligible to receive revenues are right holders within the EU and EEA. Right holders outside the EU and EEA are also entitled to remuneration provided that the other country has a corresponding revenue scheme linked to the right to make private copies.

The distribution of the private copying revenue for 2020 concerned revenues collected for the following products (Table 17, page 16):

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

The private copying levy for mobile phones, computers and tablets has not been distributed because of ongoing legal proceedings relating to the level of the levy.

### Stage 1: Allocation to Collaborative Partners and Others

In accordance with an agreement, a standard share of 5 1/3 percent of the total amount collected is Allocation, after a deduction for collection expenses, for TV and radio companies through their organisation, UBOS.

The revenues are then distributed per product based on the results of copying surveys, leading to one share for audio and one share for video (Table 18, page 16).

#### Video

From the total share for video, 20 percent is then allocated to US right holders in accordance with an agreement dating from 2008. The revenue is sent to FRF, who then redistributes it to the relevant right holders.

The remaining revenue for video is then divided between Copyswede (67 percent) and FRF (33 percent) for redistribution within Copyswede and to other producers respectively (Table 19, page 16).

#### Audio

The revenue for audio copying is initially divided between music, audio-books and radio programmes in accordance with 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), as well as lyricists and composers (STIM) for further distribution to individual right holders (Table 21, page 16).

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

### Stage 2: Distribution at Right Holder Group Level

Copyswede distributes the shares for video that remain (67 percent) after the shares for collaborative partners have been allocated. Copyswede also distributes the revenue for radio programmes and remaining revenues for audio-books.

The results of the copying surveys determine how the revenue is distributed, i.e. for which channels and programme categories the revenues are distributed.

The contents of the channels are divided into the following programme categories:

- » feature films and drama series,
- » sports and news,
- » entertainment and music programmes,
- » documentaries, factual and culture programmes,
- » children's programmes.

Different programme categories are copied to differing extents, e.g. feature films, entertainment and music programmes are copied considerably more often than sports and news.

The proportion of copying that concerned foreign programmes in each channel is also identified at this stage. The revenues are separated off and distributed to the relevant foreign organisations for subsequent distribution to the foreign right holders (Table 25, page 17). A lump sum is separated off for the organisations who have their own distribution system for further distribution (Table 26, page 17).

### Stage 3: Individual Distribution

The right holder groups' shares are then distributed individually on behalf of certain member organisations.

#### Video

Within each right holder group, the revenues are distributed individually, i.e. to screenwriters, authors, translators, journalists, directors, stage designers, costume designers, actors, dancers, musicians, artists, singers, cinematographers, visual artists and photographers for their contributions to films and TV programmes. The private copying levy that is distributed, after provisions for foreign programmes and future payment claims, is shown in Table 27, page 17.

Revenues from "other channels" which could not be distributed individually at reasonable expense have instead been distributed to the member organisations for further distribution (Table 24, page 16).

Factors which impact on individual revenues:

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

#### Audio-books

Audio-books are also copied privately. The revenues for these are distributed individually per title between authors, voice-over artists and translators in accordance with an annual top 150 list from the Swedish Authors' Fund of public library audiobook lending.



PHOTO: ADOBE STOCK / ALEX FROM THE ROCK

## REVENUES FOR OTHER AREAS

### Revenues for Productions on DVD, CD and VOD

Through agreements with the programme companies SVT, SR and UR, 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 the reporting of the relevant title's sales and rental. The revenues are distributed to the contributing right holders title by title.

The revenues are normally distributed in the ratio of 40 percent to the authors and 60 percent to the performing artists. The revenues are then distributed within each group in proportion to each individual's contribution. Approximately SEK 1 475 thousand was distributed between around a hundred titles during 2020.

# THE DISTRIBUTION IN NUMBERS

Amounts in SEK thousand unless stated otherwise.

TABLE 1

Amount paid 2020	
Total	280,793

TABLE 2

Provisions	
Revenue for retransmission	7,311
Private copying levy	2,218
Sum	9,530

TABLE 3

Reversed provisions	
Revenue for retransmission	1,308
Private copying levy	7,361
Sum	8,669

TABLE 4

Amount allocated for negotiations, etc. with member organisations <sup>1</sup>	
Organisation	Retransmission, PVF, SVTr
SDF	2,234
SFF	573
SMF	2,040
Scen och Film	4,093
Sum	8,940

<sup>1</sup> According to decisions made by each affected member organisation.

TABLE 5

Revenue for retransmission paid to foreign organisations for foreign programmes	
AISGE	5
ALCS	2,252
ASDACS	248
Bildkunst	182
Directors UK	776
Literar-Merchana	24
SACD	864
SCAM	402
Screen Craft Rights	936
Suissimage	4
VDFS	19
VG Wort	153
Sum	5,864

TABLE 6

Revenue for retransmission paid to Nordic organisations for Nordic channels and programmes		
Organisation	Channels	Programmes
Copydan	4,514	1,873
IHM		116
Kopioisto <sup>2</sup>	3,240	736
Norwaco	1,269	1,631
Yle Radio	2,486	176
Sum	11,509	4,533

<sup>2</sup> Of which 2,693 concerns TV Finland

TABLE 7

Revenue for retransmission to Copyswede from foreign organisations for Swedish programmes	
AISGE	156
ALCS	283
ASDACS	2
BECS	0
Directors UK	0
Literar-Mechana	53
Lita	0
SACD	562
SCAM	19
Suissimage	385
VDFS	178
Vevam	757
VG BildKunst	383
VG Wort	132
Sum	2,910

TABLE 8

Revenue for retransmission to Copyswede from Nordic organisations for Swedish channels and programmes		
Organisation	Channels	Programmes
Copydan	8,586	2,395
IHM kabel	0	0
Kopioisto	4,383	1,807
Norwaco	13,907	2,202
Sum	26,876	6,404

TABLE 9

Private copying levy to Copyswede from foreign organisations for copying of Swedish programmes abroad	
AISGE	26
ALCS	62
Copydan	97
Kopioisto	4,554
Norwaco	767
SACD	164
SCAM	0
Suissimage	532
VEVAM	78
VG BildKunst	3,695
VG Wort	122
Sum	10,096

TABLE 10

Amounts paid to FRF and UBOS concerning foreign channels	
FRF	9,891
Ubos	12,113
Sum	22,003

TABLE 11

Amounts paid to FRF/IFPI concerning Swedish channels			
Organisation/Channel	SVTB	SVTK	SVT/TV4
FRF	0	0	38,392
Ifpi	98	70	805
Sum	98	70	39,196

TABLE 12

Provisions for foreign programmes in Swedish channels	
Revenue for retransmission	10,596
Private copying levy	2,239
Sum	12,834

TABLE 13

Year 2019: Distribution for retransmission of Swedish channels per right holder group, %					
Right holder group	SVT	SVTB	SVTK	TV4	TV4 niche <sup>3</sup>
Artists	6.72	1.59	2.05	2.10	0.59
Artists, musicians, producers (recorded music)	4.82	3.44	5.71	2.04	1.81
Visual authors	4.12	6.49	8.26	1.61	0.70
Screenwriters, authors, journalists	20.62	26.76	25.70	17.73	20.10

Musicians (live)	10.28	1.98	2.32	6.21	1.67
Directors, film photographers	9.48	4.79	21.61	13.98	17.59
Actors, choreographers, set designers, costume designers, dancers	13.46	10.32	7.71	13.14	15.03
Authors (music)	29.82	18.71	25.02	41.32	41.95
Writers				1.88	0.55
Translators	0.70	25.94	1.62		

<sup>3</sup> Concerns Sjuan, TV4 film, TV gold and TV4 komedi.

TABLE 14

Revenue for retransmission paid to organisations with their own distribution system					
Organi- sation/ Channel	SVT/ TV4	SVTB	SVTK	Foreign chan- nels	Total
Visual Copy-right Society	3,610	669	569	0	4,848
IFPI	805	98	70	461	1,434
SAMI	1,236	120	112	64	1,531
STIM	8,238	1,068	612	5,973	15,891
Sum	13,890	1,954	1,362	6,498	23,704

TABLE 15

Amounts to be distributed by Copyswede for Swedish channels (following allocation to SAMI, STIM and IFPI)	
SVT1, SVT2 and SVT24	14,819
TV4	6,729
TV4 niche <sup>4</sup>	1,377
SVT Barnkanalen (SVTB)	2,837
SVT Kunskapskanalen (SVTK)	670
SR (radio)	1,325
Sum	27,757

<sup>4</sup> Concerns Sjuan, TV4 film, TV gold and TV4 komedi. TV4 komedi ended during 2017.

TABLE 16

Remuneration for retransmission of Swedish radio channels (SR)	
IFPI	23
SAMI	390
STIM	63
SDF	167
SFF	242
SYMF	217
Scen och Film	224
Sum	1,325

TABLE 17

Private copying levy collected per product		
Product/Year	2020	2019
Audio products <sup>5</sup>	36	63
CD-r/w	224	321
Dvd-r/w	766	1,042
External hard drives	13,202	16,971
Hard drive video players	3,330	4,308
MP3 players	151	177
USB memory sticks	14,046	18,299
Video tapes	10	13
<b>Sum</b>	<b>31,765</b>	<b>41,194</b>

<sup>5</sup> Recordable cassettes, minidisc, CR-R/audio

TABLE 18

Year 2019: Private copying levy distributed between audio/video		
Product	Audio %	Video %
Cd	50	50
Dvd	10	90
External hard drives	12	88
Audio products <sup>6</sup>	100	0
USB memory sticks	39	61
Video tapes	0	100
MP3 players	68	32
Hard drive video players	1	99

<sup>6</sup> Recordable cassettes, minidisc, CR-R/audio

TABLE 19

Private copying levy paid for video copying to organisations with own distribution system	
UBOS (both audio and video)	1,814
US right holders	4,931
FRF	6,011
<b>Sum</b>	<b>12,755</b>

TABLE 20

Year 2019: Private copying levy, distribution of audio shares			
Product	Music	Audio books	Radio programmes
Cd	60	26	14
Dvd	60	26	14
External hard drives	60	26	14
Audio products <sup>7</sup>	60	26	14
USB memory sticks	60	26	14
MP3 players	60	26	14
Hard drive video players	60	26	14

<sup>7</sup> Recordable cassettes, minidisc, CR-R/audio

TABLE 21

Private copying revenue for audio-copying paid to organisations with their own distribution system	
IFPI	1,553
SAMI	1,281
STIM	1,281
SvF	1,292
<b>Sum</b>	<b>5,406</b>

TABLE 22

Year 2019: Private copying levy, distribution per channel, %	
SVT1 & SVT2	54.87
TV3	0.80
TV 4	27.94
Kanal 5	2.17
Other channels	14.21

TABLE 23

Year 2019: 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	17.16
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	14.24
Set designers/costume designers	1.57
Actors	24.87
Still photographers	1.36
Music authors (STIM)	15.55
Translators	0.45

TABLE 24

Revenue paid for channels copied to a limited extent	
Visual Copyright Society	5
SAMI	16
SDF	81
SFF	11
SJF	0
SMF	11
SYMF	0
Scen och Film	11
<b>Sum</b>	<b>135</b>

TABLE 25

Private copying levy paid to foreign organisations for copying of foreign programmes in Sweden	
AISGE	2
ALCS	822
BECS	465
Copydan	197
Directors UK	282
IHM	79
Kopioisto	136
Literar-Merchana	6
Norwaco	418
SACD	326
SCAM	215
Screen Crafts Rights	48
Suissimage	0
VDFS	5
VG Bildkunst	34
VG Wort	67
<b>Sum</b>	<b>3 103</b>

TABLE 26

Private copying levy paid for video copying to organisations with own distribution system	
Visual Copyright Society	1,494
IFPI	96
SAMI	159
STIM	1,643
<b>Sum</b>	<b>3,393</b>

TABLE 27

Private copying levy for direct payment after allocation to foreign programmes and provisions to cover future payment claims, use year 2019	
Copyright holders group	
Visual authors	2,077
Film cameramen	264
Authors of literary and dramatic works	1,524
Directors	3,178
Actors	998
Performing artists in the music sector	209
<b>Sum</b>	<b>8,251</b>

TABLE 28

Amounts set aside for other organisations <sup>8</sup>	
Independent Film Association (OFF)	75
<b>Sum</b>	<b>75</b>

<sup>8</sup> According to decisions made by each affected member organisation.

TABLE 29

Revenue distributed for Öppet Arkiv per copyright holder group			
To copyright holders (2013-2015)	To organisations for announcement of scholarships <sup>9</sup> (2016) or for own distribution (2019)		Total
Musicians and artists (SMF)	12	0	12
Actors, set designers, costume designers, artists (Scen & Film)	104	0	104
Dancers, choreographers	0	0	0
Directors	0	0	0
Film cameramen	10	0	10
Screen writers	11	0	11
Visual authors	0	194	194
STIM	0	583	583
<b>Sum</b>	<b>138</b>	<b>777</b>	<b>915</b>

<sup>9</sup> In 2020, no payments have been made to organizations for the announcement of scholarships. To be paid out in 2021 for the years 2016-2020.

TABLE 30

Revenues distributed for UR (2019), SVTr (2016-2018)	
Visual Copyright Society	593
IFPI	219
SAMI	164
STIM	8,893
<b>Sum</b>	<b>9,869</b>

TABLE 31

Revenues distributed to member organisations for further distribution to individual right holders	
Visual Copyright Society	7,405
SAMI	1,229
Scen och Film	61,335
<b>Sum</b>	<b>69,969</b>

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

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

## FURTHER INFORMATION



For news and more information about our organisation, visit our website [copyswede.se](http://copyswede.se). The website also contains forms and web-based tools for reporting TV use or data linked to the private copying levy.

### PressMachine

#### Pressrum at PressMachine

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



#### Copyswede via Social Media

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



#### Annual Report and Transparency Report

For further information, see also Copyswede's annual report and transparency report for 2020. » [Download at copyswede.se](http://Download at copyswede.se)



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