

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

**DISTRIBUTION OF  
REVENUE  
2022**



During 2022  
a total of SEK

**164** million  
was distributed  
to right holders.

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## **Copyswede works to fund the creation of new culture**

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

# 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 2022.*

## 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 (LF)
- » Swedish Federation of Professional Musicians (SYMF)
- » Swedish Union for Performing Arts and Film (Scen & 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 20 and 21, page 16).

## Distribution of Revenues to Other Organisations

Revenues 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 takes place once a year, nine months after the end of the previous financial year/collection year.

## Funds and limitation period

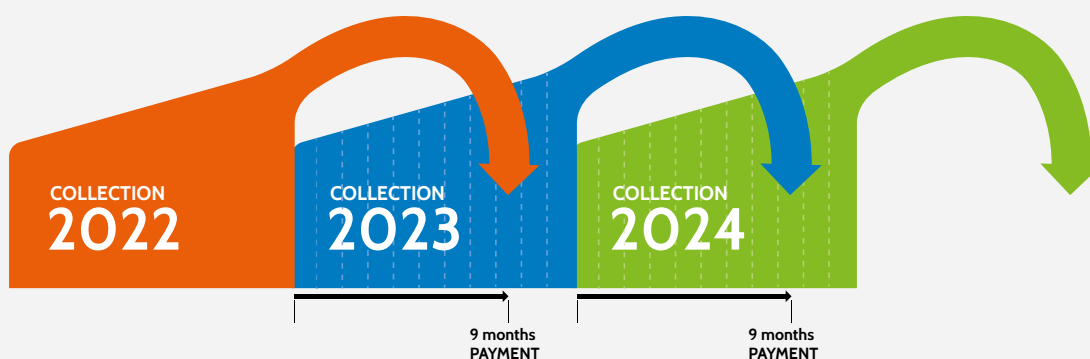
A certain portion of the levies are normally placed in a fund for subsequent disbursement for matters that have not been finally dealt with, and also to meet any claims for levies from rightholders that for some reason were not included in the basis for the distribution (Table 2, page 14). No private copying levies were put into a fund in 2022 because the new distribution principles were being prepared.

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. No funds were reversed in 2022. 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 2022 amounted to just under 22,5 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 22, page 16).
- » 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 3, 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 19, page 16).
- » 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 4-7, page 14 and Table 15 and 18, page 16).

## 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.

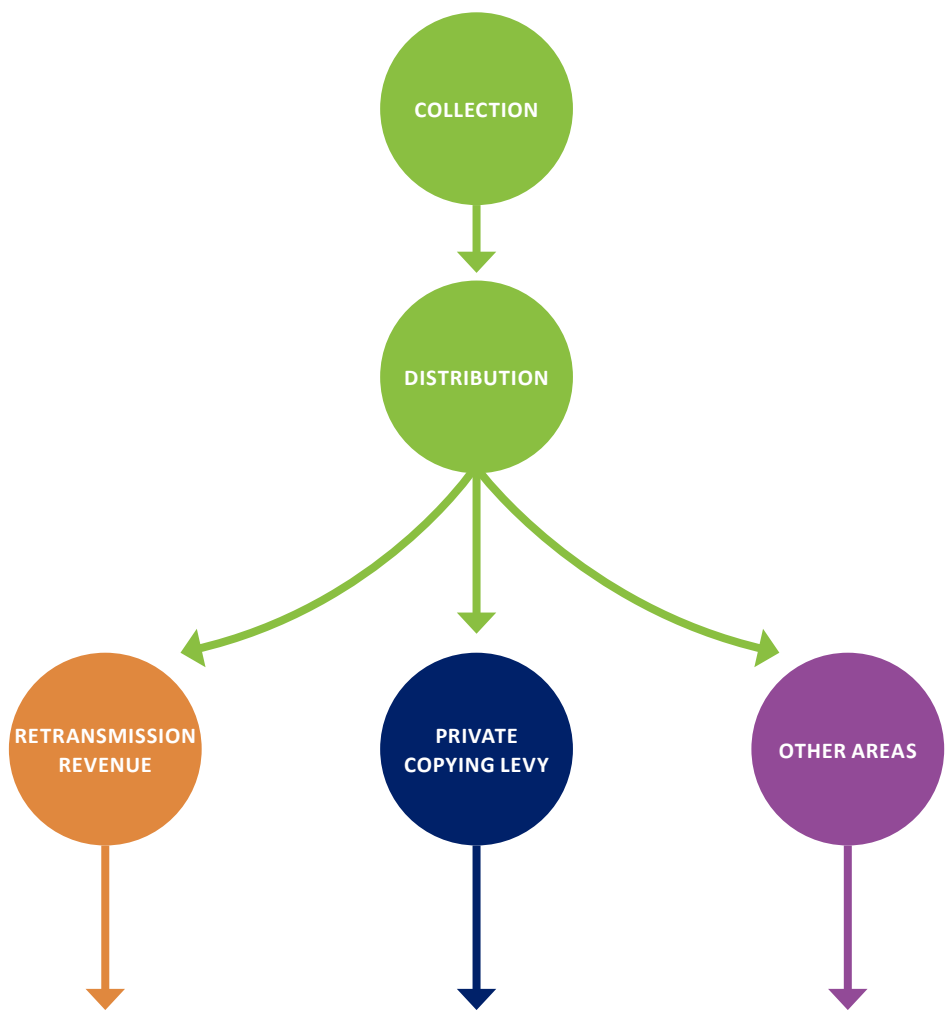
### 2. Distribution at Right Holder Group Level

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.

*We distribute revenues to thousands of right holders.*



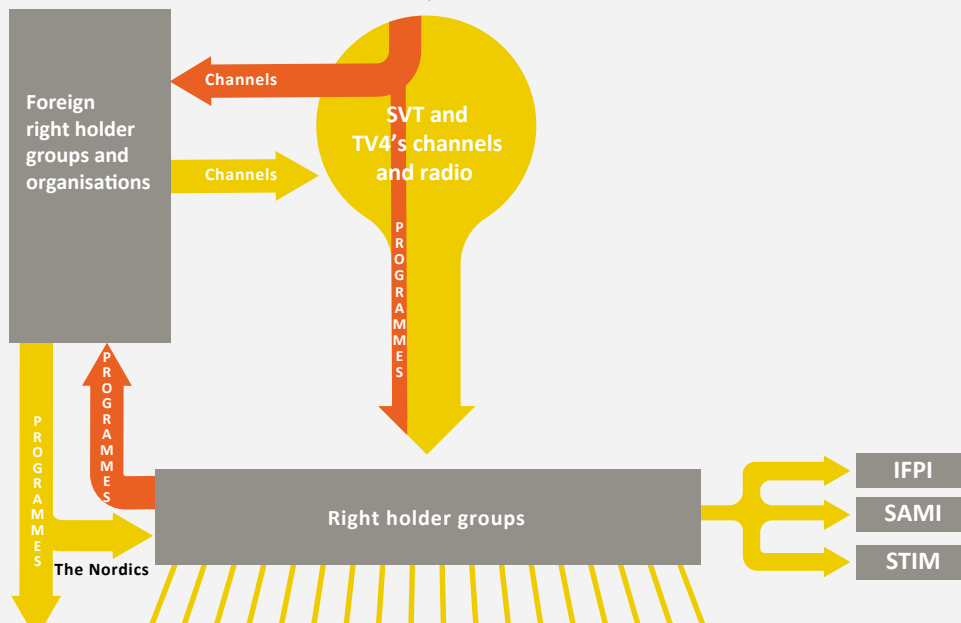
## REVENUES FOR RETRANSMISSION



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



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



**STAGE 3:**  
INDIVIDUAL DISTRIBUTION



\* 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 8, 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 9, 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 5, 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.

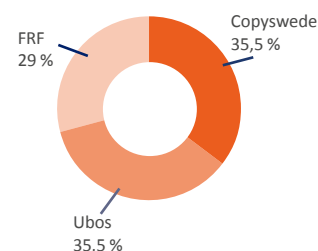
## Stage 2: Distribution at Right Holder Group Level

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 SVT (SVT1, SVT2, SVT24, Barn- and Kunskapskanalen), TV4 and TV4 nisch (Sjuan, TV4 fakta, TV film, TV4 guld, TV4 komedi).

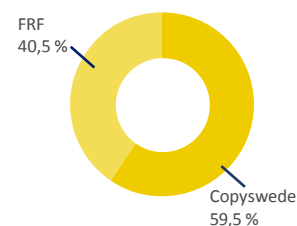
Programmes on the respective channels can be subdivided into the following eight programme categories:

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

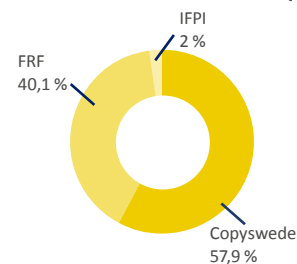
DISTRIBUTION OF REVENUE FOR FOREIGN CHANNELS



DISTRIBUTION OF REVENUE FOR SWEDISH CHANNELS (SVT)



DISTRIBUTION OF REVENUE FOR SWEDISH CHANNELS (TV4)





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 (music/stage),
- » photographers, illustrators, animators,
- » authors of scripts/original works, creators of documentaries,
- » authors of original works, creators of documentaries,
- » composers, lyricists,
- » scriptwriters,
- » musicians (live),
- » musicians, artists, music companies (recorded works),
- » directors, cinematographers, editors,
- » actors, set designers, artists, dancers, choreographers, voice over artists, 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 10, page 15).

The outcome of the distribution gives a percentage rate per right holder group for each channel (Table 11, page 15). The levy is transferred to the organisations who have their own distribution system as a lump sum for further distribution (Table 12, 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 13, 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 14, 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.*

# REVENUES FOR 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. Basically, no private copying levies were disbursed in 2022 because new distribution principles were in the process of being produced. The levies disbursed relate to 2020.*

## **New technology use requires new distribution models.**

According to the Copyright Act, private copying levies should be distributed as far as possible to rightholders based on actual copying done. Copying investigations are implemented to find out what has been copied. These investigations show, among other things, what has been copied, which products have been used, to what extent and the source from which the copying was done.

Current behavioural patterns look different when it comes to watching films and TV series and listening to music audiobooks compared to just five years ago. Access to new services combined with an improved infrastructure has had an impact on how private copying is used and is something that needs to be considered when distributing private copying levies.

## **Private copying levies for 2021 and beyond**

The reason for not disbursing private copying levies last year is that a completely new distribution model is being developed for 2021 and beyond. It is a complex puzzle that is in the process of being solved and affects many interested parties, which has resulted in it taking longer than if it had been a normal disbursement year. Our ambition is to be able to disburse these levies as soon as possible.

## **The historical debt, 2009 to 2020**

As a consequence of the Industry Agreement concluded between Copyswede and the Consumer Electronics Association (EB) in October 2020 market operators were bound by agreement and paid in private copying levies, first for mobile phones sold after 1 January 2009, and second for computers, tablets, internal hard drives and game consoles sold after 1 September 2013, up to and including October 2020. This has been designated 'the historical debt' to rightholders.

As regards the historical debt for private copying levies, we are also working here to produce a distribution agreement together with our members to cover the entire period 2009 to 2020. Once this is done, we will also be able to start to disburse these levies.

Companies that have imported and resold these products reported and paid levies during the first quarter of 2021 for all sales of these products made up to and including October 2020 (the historical period).



# 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 distri-

buted 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.

# THE DISTRIBUTION IN NUMBERS

Amounts in SEK thousand unless stated otherwise.

**TABLE 1**

Amount paid 2022	
Total	164,116

**TABLE 2**

Provisions	
Revenue for retransmission	7,760
Private copying levy	0
<b>Sum</b>	<b>7,760</b>

**TABLE 3**

Amount allocated for negotiations, etc. with member organisations <sup>1</sup>	
Organisation	Retransmission
DF	872
SFF	69
SMF	187
Scen & Film	1,517
<b>Sum</b>	<b>2,646</b>

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

**TABLE 4**

Revenue for retransmission paid to foreign organisations for foreign programmes	
AISGE	28
ALCS	4,785
ASDACS	744
DAMA	113
Directors UK	1,295
Literar-Merchana	9
SACD	857
SCAM	493
Screen Craft Rights	1,757
SGAE	254
Suissimage	5
VDFS	4
VG Bild-Kunst	172
VG Wort	437
<b>Sum</b>	<b>10,952</b>

**TABLE 5**

Revenue for retransmission paid to Nordic organisations for Nordic channels and programmes		
Organisation	Channels	Programmes
Copydan	4,470	3,563
IHM	0	147
Kopiosto <sup>2</sup>	3,168	861
Norwaco	1,157	1,165
Yle Radio	2,480	126
<b>Sum</b>	<b>11,275</b>	<b>5,863</b>

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

**TABLE 6**

Revenue for retransmission paid to Copyswede from foreign organisations for Swedish programmes	
AISGE	310
ALCS	212
ASDACS	0
BECS	100
Directors UK	67
Literar-Mechana	25
LITA	0
SACD	601
SCAM	1
SGAE	797
Suissimage	581
VDFS	227
VEVAM	1,070
VG Bild-Kunst	1,105
VG Wort	768
<b>Sum</b>	<b>5,864</b>

**TABLE 7**

Revenue for retransmission paid to Copyswede from Nordic organisations for Swedish channels and programmes		
Organisation	Channels	Programmes
Copydan	7,906	2,662
IHM kabel	0	0
Kopiosto	7,614	1,556
Norwaco	24,042	3,809
<b>Sum</b>	<b>39,563</b>	<b>8,026</b>

TABLE 8

Amounts paid to FRF and UBOS concerning foreign channels	
FRF	10,244
UBOS	12,546
<b>Sum</b>	<b>22,790</b>

TABLE 9

Amounts paid to FRF/IFPI concerning Swedish channels	
Organisation/Channel	SVT/TV4
FRF	28,807
IFPI	965
<b>Sum</b>	<b>29,772</b>

TABLE 10

Provisions for foreign programmes in Swedish channels	
Revenue for retransmission	16,814
Private copying levy	0
<b>Sum</b>	<b>16,814</b>

TABLE 11

Distribution for retransmission of Swedish channels per right holder group, %			
Right holder group	TV4		
	SVT	TV4	niche <sup>3</sup>
Artists	4.51	2.11	1.19
Artists, musicians, artists, music companies (recorded works)	4.04	2.03	1.84
Photographers, illustrators, animators	4.84	1.40	0.40
Authors of scripts/original works, journalists	26.50	20.04	22.46
Authors	0.00	2.11	0.30
Musicians (live)	6.51	6.14	2.73
Directors, cinematographers, editors	10.88	19.08	19.33
Actors, set designers, artists, dancers, choreographers	11.63	14.66	16.75
Composers, lyricists	24.03	32.24	35.00
Translators and voice over artists	7.06	0.20	0.00
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>

<sup>3</sup> Concerns Sjuan, TV4 film, TV4 guld and TV4 komedi

TABLE 12

Revenue for retransmission paid to organisations with their own distribution system			
Organisation/Channel	SVT/TV4	Foreign channels	Total
Visual Copyright Society	3,059	0	3,059
IFPI	965	454	1,420
SAMI	1,279	43	1,322
STIM	10,210	7,025	17,235
<b>Sum</b>	<b>15,514</b>	<b>7,522</b>	<b>23,036</b>

TABLE 13

Amounts to be distributed by Copyswede for Swedish channels (following allocation to SAMI, STIM and IFPI)	
SVT1, SVT2, SVT24, SVT Barn- and Kunskapskanalen	13,004
TV4	5,933
TV4 niche <sup>4</sup>	1,498
SR (radio)	1,204
<b>Sum</b>	<b>21,640</b>

<sup>4</sup> Concerns Sjuan, TV12, TV4 fakta, TV4 film and TV4 guld.

TABLE 14

Remuneration for retransmission of Swedish radio channels (SR)	
IFPI	23
SAMI	352
STIM	63
DF	150
FF	218
SYMF	195
Scen & film	202
<b>Sum</b>	<b>1,204</b>

TABLE 15

Private copying levy paid to Copyswede from foreign organisations for copying of Swedish programmes abroad	
AISGE	31
ALCS	20
BECS	7
Copydan	107
Directors UK	22
Kopioisto	4,934
Norwaco	1,720
SACD	270
SCAM	4
SGAE	70
Suissimage	163
VDFS	127
VEVAM	1
VG Bild-Kunst	2,855
VG Wort	70
<b>Sum</b>	<b>10,401</b>

**TABLE 16**

Private copying levy collected per product		
Product/Year	2022	2021
Audio products <sup>5</sup>	13	18
CD R/W	112	243
DVD R/W	455	718
Computers with internal hard drives	51,674	227,355
External hard drives	4,155	5,247
Hard drive video players	662	992
Internal hard drives	4,781	93,322
Mobile phones	215,491	1,141,353
MP3 players	1,247	1,917
Game console with built-in hard drive	624	3,814
Tablets with built-in hard drive	13,764	146,605
USB memory sticks	4,171	6,170
Video tapes	3	4
<b>Sum</b>	<b>297,151</b>	<b>1,627,759</b>

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

**TABLE 17**

Revenue paid for channels copied to a limited extent <sup>6</sup>	
Visual authors	4
SMF	10
<b>Sum</b>	<b>14</b>

<sup>6</sup> Discounted during 2021 but invoiced and paid in 2022

**TABLE 18**

Private copying levy paid to foreign organisations for copying of foreign programmes in Sweden	
Copydan <sup>7</sup>	166
DAMA <sup>7</sup>	29
SACD <sup>7</sup>	64
SCAM <sup>7</sup>	19
SGAE <sup>7</sup>	64
<b>Sum</b>	<b>342</b>

<sup>7</sup> Discounted during 2020 paid in 2022. For Copydan compensation for audio books with 18 thousand crowns is also included.

**TABLE 19**

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 20**

Revenue distributed for Öppet Arkiv per copyright holder group and organisations		
	To copyright holders (2013-2015)	Total
Actors, set designers, costume designers, artists (Scen & Film)	17	17
<b>Sum</b>	<b>17</b>	<b>17</b>

**TABLE 21**

Revenues distributed for UR	
Visual authors	622
IFPI	4,364
SAMI	4,532
STIM	6,265
<b>Sum</b>	<b>15,783</b>

**TABLE 22**

Revenues distributed to member organisations for further distribution to individual right holders	
SAMI	829
Scen & film	10,565
<b>Sum</b>	<b>11,394</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>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, Luxembourg, Monaco)
<b>SCAM</b>	Screenwriters, directors, animators, choreographers, authors, journalists, translators (France, Belgium, Luxembourg, Monaco)
<b>VDFS</b>	Directors, cinematographers, costume designers (Austria)
<b>VEVAM</b>	Directors (Netherlands)
<b>VG Bild-Kunst</b>	Directors, animators, scenographers, costume designers, cinematographers, cutters (Germany)
<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 Sociala Media

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### Annual Report and Transparency Report

For further information, see also Copyswede's annual report and transparency report for 2022.

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