



SOCIETY ARTISJUS
HUNGARIAN BUREAU
FOR THE PROTECTION
OF AUTHORS' RIGHTS

artisjus
2010
ANNUAL REPORT



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The Director General's Report on the Activity of Artisjus in the Year 2009



1. The domestic background of artisjus's operation in 2009

1.1 Changes in the legal environment and consequences thereof

Act No. LXXVI of 1999 on **Authors' Rights**, the most important guarantee for **artisjus's** operation, underwent major amendments in the course of 2008. Detailed rules of procedure and deadlines were included for the approval of royalties by the Ministry. Due to this, **artisjus** was obliged to plan much earlier than usual its terms and conditions and to agree on them with the users.

All this required a major transformation of the internal workflow. As a result, the internal schedule of royalty rates related to 2010 was already available in June 2009, and following the reception of users' opinions they were put forward for approval in the middle of September. (In the previous years the work of planning started in September, and **artisjus** submitted the tariff chart to the Ministry of Culture for approval as late as in November.) The greater part of tariff charts submitted by the altered deadline were thus made public in the Official Gazette as early as in 2009 and the smaller part in the first days of 2010. The collection of royalties complying with the new tariff rates could thus begin with no delay. This had not occurred for several years before.

The amendment of the Act on Authors' Rights put into force in 2009 brought an end to the **mandatory** collective administration of rights related to mechanical reproduction on video recordings and in multimedia works. In relation to these music uses, **artisjus** initiated its registration by the Ministry of Culture as a **voluntary** collective management

organisation in compliance with the modification of the Statutes adopted at the extraordinary General Assembly in 2008 -. The registration occurred in 2009 (see Official Gazette, No. 23 and 34, 2009).

1.2 Evolution of the market and economic environment

In 2009 the operational environment of economic actors subject to royalty payment was fundamentally determined by the global economic crisis in Hungary as well. Acting still before the drastic fall in the volume of music uses, it seemed necessary to conduct a more flexible royalty collection, often disregarding previous automatisms and taking note of individual peculiarities. This happened in particular with regard to music uses within the catering industry and the commercial sector.

More or less independently from the economic processes, the domestic trade in sound recording declined considerably (by 30 per cent) in 2009 too. Last year the size of the domestic sale of records contracted to 0.374 pieces per head per year, falling far behind the international level.

In the radio broadcasting market - affected by a continuous fall in advertising incomes - a major change took place at the end of 2009: the two largest commercial radio channels (Danubius and Sláger) failed to renew their frequency licenses, wherefore they fell out from the market. It became clear already in 2009 that the two new channels taking their place will for a fairly long time be unable to come close to the size of advertising incomes realized earlier. Since advertising incomes serve as a basis for the payment of royalties, this will result in decline in the royalties as well.

2. Relations with members and rightholders

The number of the Society's members continued to grow in 2009. As against the membership figure running to 1683 at the end of 2008, the Society **artisjus** Hungarian Bureau for the Protection of Authors' Rights had 1713 members at the end of 2009.

Also in 2009, the Light Music Composers' Advisory Committee set up in February 2008 asked for and received information from the employees, by way of the Executive Board, affecting various topics (new areas on the income side, the activity of the joint anti-piracy organization ProArt, distribution of blank carriers). In addition, the chairman of the committee received on-the-spot information on, and insight into, the most detailed data of the Society's purchases of IT hardware and software. On the basis of the related analysis, he found the relevant activity and informatics investment cost-efficient.

Aiming at a more efficient collection and distribution of the live performance royalties, **artisjus** launched a new service under the name "KoncertOnline" in November 2009 (<http://koncertonline.artisjus.com>). The service can be used, following a simple registration, by performing artists, their representatives and the concert organizers. Registered concert organizers may announce all relevant data on an online interface easy to handle. Performing artists on the other hand, may upload the list of the works they actually played on live events. Before forwarded to **artisjus**, these track lists are approved by the organizer, too., This new system is expected to enable a concert royalty distribution more efficient than ever. The online registration by

live music performers is of great help for **artisjus** in carrying out its rights-enforcement related work. (In May 2010 the number of registered organizers amounted to 88 and that of performers to 207.)

The online Authors Information System (SZIR) started in 2008 continued to be operated in 2009. In the light of users' observations and requirements a major process of development was started aiming at a functional enlargement of the system.

The most important channel for authors' contacts and relations, the Authors' and Composers' Customer Service set up in 2008, continued to see to its tasks in 2009: the Customer Service handled the largest-ever number of registration of new works (11,834) and new author's data sheets (1,300). In addition, the Service administers authors' pseudonym announcements, concert programme data from performers, as well as possible distribution-related complaints lodged by authors and performers. It is to be noted that in 2009 there was a considerable fall in the number of complaints related to concert royalties.

3. Royalty collection and expenditures in 2009¹

The total amount of the royalties collected by **artisjus** in 2009 runs, according to the balance, to HUF 13,159,469 thousand. Within this, the total of musical royalties due to domestic and foreign composers, lyricists, legal successors and music publishers ran to HUF 9,666,017 thousand, whereas the amount collected by **artisjus** on behalf of the foreign television channels mandating the Society to this end ran to HUF 3,493,452 thousand.

¹Beginning with 2008 the royalties collected and the costs deducted are included in the Yearbook according to the recording and reporting method as required by the Supervisory Board of Artisjus and by the accountancy regulations.



Total royalties collected in 2009 was, accordingly, slightly in excess of that collected in 2008. At the same time, the total royalties that can be paid out to the rightholders in 2010 on the basis of the 2009 turnover exceeds the royalties paid out in 2009 by some 5.8 per cent, thanks to the still relatively high interest rates.

The details of the above-mentioned overall result are presented by areas of licensing below.

Public performances. The territorial controlling activity of the Performances Licensing Department in charge of collection of public performance royalties on uses of live and mechanical music underwent a major transformation from January 1, 2009. Before 2009 the division of territorial controls between Budapest and regional branch offices was strictly adjusted to the county boundaries. In order to eliminate disproportions following from this structure and to increase the related cost-effectiveness, **artisjus** applies a new territorial division as of 2009. As a result, the number of the local monitoring trips decreased by some 6 per cent, while the number of all users controlled increased by 8.55 per cent. Considering every day of a calendar year, an **artisjus** staff member carries out a control every 16.1 minutes (the 2008 figure was 17.48 minutes). As a result of the reorganization, specific attention was paid to programme events in 2009, by creating a monitoring unit solely for this purpose. It is partly due to this that in respect of individual events the size of royalties collected could be increased by 29 per cent compared to 2008.

The users' readiness to pay continued to deteriorate, even compared to the previous negative record of 2008, in the field of public performances (too). In comparison to 2008,

13 per cent more demand notes had to be sent out by **artisjus** in 2009, furthermore it applied 14,420 times for court orders to the same effect, of which 477 cases turned into lawsuits.

In 2009 our Performances Licensing Department began its controlling activity and the enforcement of rights in new licensing areas. As a result, royalties are now also collected for music uses in private accommodation services and on long-distance public transport vehicles (primarily non-scheduled coach hire with higher-level services), despite the fact that in these cases local monitoring possibilities are fairly unfavourable, and the collection of royalties takes place under considerable protests of those affected, often written on also in the press.

In view of the market conditions mentioned, the area of public performances produced a 2 per cent lower income in 2009 than was the 2008 figure. (Nevertheless, this result is in excess of the 2009 figures of the affected market branches: there were falls to the extent of 4.4 per cent in retail trade, 8 per cent in the catering industry, and 6.4 per cent in the branch of commercial accommodation.)





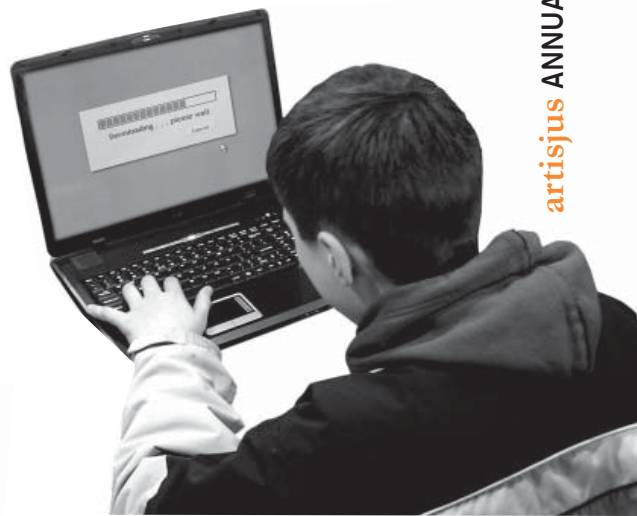
Private copying. The amount of private copying levies collected on blank video and audio carriers decreased in 2009 by 1.3 per cent in all as against some 16 per cent decrease in the preceding year. This slowdown of the negative trends may be attributed to the main causes as follow:

- new types of carriers (pendrive, set top box) have been successfully involved in the enforcement;
- in 2009 GSM service providers were made to pay royalties on “music phones”- however, due to the ongoing legal proceedings NOKIA products as well as other brands released for sale by non-GSM service providers continue to remain unaffected. (In the first half of 2010, **artisjus** won its case in the first instance against the dealer in SAMSUNG products and may reckon with a first-instance decision in the lawsuit against NOKIA too. Despite NOKIA’s request, the court refused to refer the case to the European Court, that means the court considers the case to be decided on the local legal basis.);
- in the wake of the relevant amendment in 2009 of the Penal Code it became possible to take more efficient steps against the dealers in blank carriers offering such for sale without paying royalties.

Online. In the field of online uses in 2009 the Society expected some results primarily from subscription services . However, the telecommunication companies operating such services – faced with a refusal on the part of the overwhelming majority of record companies – were able to offer just a narrow repertoire in 2009, wherefore these services could not achieve a breakthrough market success, in view of which the royalty income, though slightly increasing, remained fairly modest.

The few online music shops offering “conventional” song downloads had not been able to gain popularity among consumers by 2009 either. The service “mp3music.hu” operated by the CLS Records finished its operation in February 2009, and the market-leader “Track.hu” operated by leading online web portal [origo] did the same in June 2009. The still operating SONGO online music store cannot, further on either, achieve success (presumably because of the application of the DRM technique setting limits to uses).

Of the service providers popular in Western European markets Omnifone (Sony Ericsson Play Now Plus) initiated negotiations with **artisjus** in 2009, and though after a lengthy legal work a successful agreement was achieved on a royalty arrangement affecting all branches of this unusually complicated service, hardly a few months after the announcement of the service it was withdrawn from the



market in 2010. Other major foreign service providers (iTunes, Spotify, NOKIA Comes With Music) currently do not show any interest in the Hungarian market.

In view of all this, joining forces with local neighbouring rights collective management societies (EJI, MAHASZ), **artisjus** is ready to take more proactive steps in 2010, among others by contacting service providers, by making them offers, in order to support bases of legal online music trade in the country. Negotiations were started in 2009 on the establishment of the necessary common database and licensing application.

Costs. According to the annual financial report the administrative costs of the collective administration of rights were 21.42 per cent on average in the year 2009. Correcting the value of the balance with the items doubly included because of the rules of book-keeping, the average proportion of the cost actually used for the collection and distribution of royalties was not in excess, in 2009 either, of the usual value of around 18 per cent. The maintenance and investment costs decreased by 4 per cent in 2009.

4. Distribution and documentation

The distributions related to 2009 had occurred correctly, by the forecast deadlines, wherefore royalty payments also took place at the usual deadlines. Apart from minor specifications of technical rules of distribution, leaving unaffected the algorithm of distribution, the only modification worthy of merit affected the royalties due on background

music (the public playback of sound recordings). These royalties collected in restaurants, hotels, shops and other similar public places are partly distributed on the basis of the figures relating to sound carriers respectively manufactured and sold. According to the modification adopted in 2009, yearly only 5000 sold or manufactured sound recording units may be taken into consideration. The royalties must be distributed on a uniform basis, in consideration of the number of units (as number of playback) as well as of the royalty payment. In the interest of a distribution coming closer to actual reality, beginning with the distribution in 2010- at the proposal of the Light Music Composers' Advisory Committee - we do not only take account of the sound carriers of the current year, but also of the number of sound recordings in the preceding two years, applying a degressive index number of $\frac{1}{2}$ and $\frac{1}{4}$, respectively.

The most important problem in the area of documentation continues to be the quality of the data received from music users. While the elaborated radio programmes are, without exception, supplied to **artisjus** in an electronic format, half of the television companies send to the Society paper-based data to be entered manually. This proportion is to be improved gradually, and actually a major progress has been achieved. 2009 was the first year when, in addition to Duna TV, Duna Autonomia, Story TV, VIVA TV and Music TV the two big commercial channels, TV2 and RTL Klub also forwarded the music reporting electronically, in a consolidated form. The largest challenge continues to be the processing of the data received in a very bad quality from the Hungarian Television.

Also in 2009, **artisjus** was among the leading collective management societies of the region in using the standardized identifiers and databases built on them. These tools were elaborated within the CISAC framework, and we participate in the international work aimed at further developing them.

5. The international environment

The activity of the working group established by CISAC in the first half of 2008 for the elaboration of a possible international model of licensing of online uses was restarted in 2009, since the Commission of the European Union raised no obstacle to the continuation of the work. **artisjus** is an active participant in the working group, keeping in view also the interests of small and medium-sized European collective management societies in general.

The competition law related CISAC-case also mentioned in the Report on 2008 was continued in 2009, and **artisjus** succeeded in modifying with all its European partners its reciprocal representation contracts related to cable retransmission, satellite broadcasting and online uses by the deadline named by the Commission, i.e. March 15, 2009. The preparation of the modification of contracts and their bilateral negotiation was the most extensive legal task in the past years. No further meaningful action was taken in the procedure in the course of 2009, but it is continuing in 2010 in a court procedure section in the wake of the appeal by CISAC and the affected European societies.

Also in 2009, **artisjus** participated in the work of the leading body of CISAC (Board of Directors) as well as in that of GESAC (the European Grouping of Collecting Societies) and of BIEM, the organization of the mechanical collective management societies. The Society continues to provide accommodation for the regional office of CISAC/BIEM, which held several international seminars and training courses in 2009 in the **artisjus** Headquarters in Budapest. **artisjus**'s legal counsel also attends the meetings of the Legal Committee of CISAC as well as of the so-called Madrid Group, which is the legal-professional preparatory forum of GESAC. From the 2009 activity, it is worth to mention the analysis prepared for the Legal Committee on the topic of file sharing and the responsibility of internet service providers.

Budapest, May 11, 2010

Dr. András Szinger



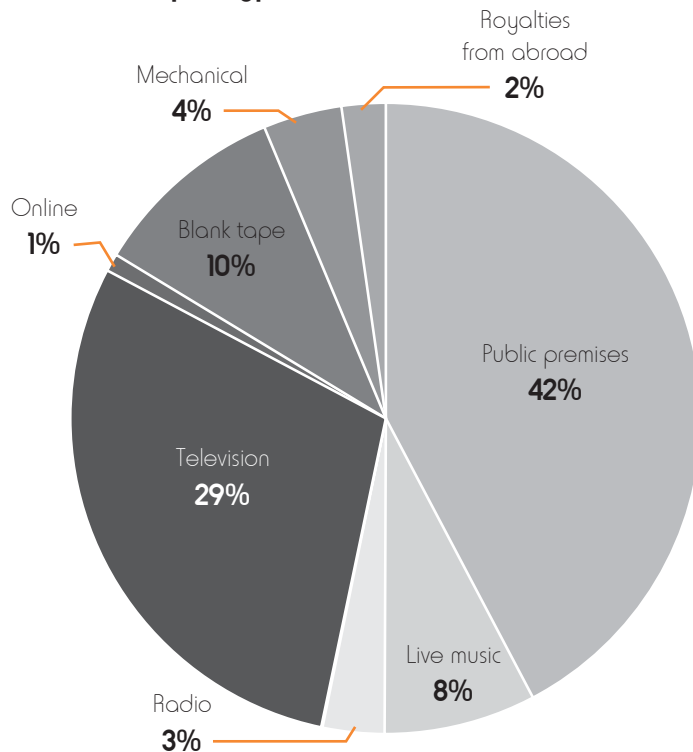


Income (in HUF)

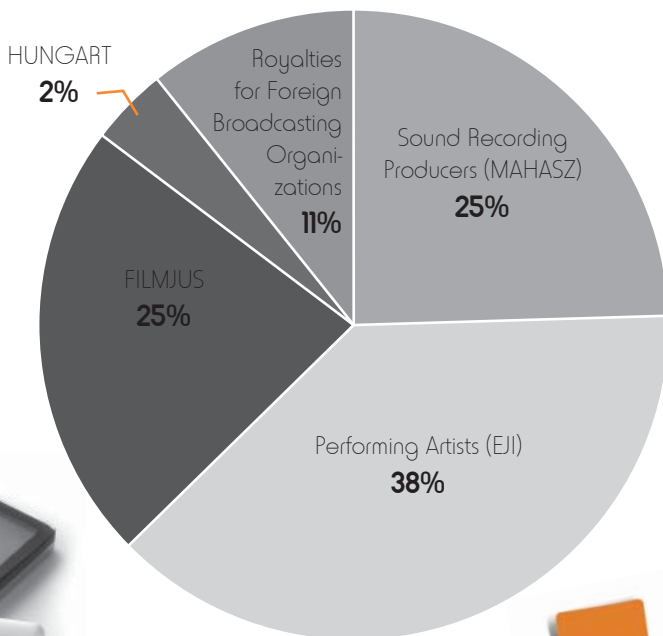
2008	
Royalties for distribution at artisjus	
Musical and literary authors	
Public premises	4 189 741 765
Live music	667 017 495
Radio	406 589 014
Television	2 370 923 838
Online	89 503 445
Blank tape	1 048 810 598
Mechanical	527 534 733
Royalties from abroad	204 556 860
Royalties for distribution at other societies	
Public premises, incl:	802 645 687
sound recording producers (MAHASZ)	401 322 844
performing artists (EJI)	401 322 843
Blank tape, incl:	1 609 190 488
sound recording producers (MAHASZ)	426 471 469
performing artists (EJI)	721 438 657
film authors and producers (FILMJUS)	427 732 699
visual artists (HUNGART)	33 547 663
Cable retransmission, incl:	764 251 821
sound recording producers (MAHASZ)	81 399 602
performing artists (EJI)	239 676 607
film authors and producers (FILMJUS)	416 042 411
visual artists (HUNGART)	27 133 201
Royalties for foreign broadcasting organizations	415 339 489
Sum	13 096 105 233

2009		
Royalties for distribution at artisjus		
Musical and literary authors		change
Public premises	4 066 274 683	-2,95%
Live music	767 518 476	+15,07%
Radio	335 721 509	-17,43%
Television	2 803 891 946	+18,26%
Online	87 342 962	-2,41%
Blank tape	971 139 208	-7,41%
Mechanical	423 796 045	-19,66%
Royalties from abroad	210 333 511	+2,82%
Royalties for distribution at other societies		
Public premises, incl:	762 060 235	-5,06%
sound recording producers (MAHASZ)	381 030 117	-5,06%
performing artists (EJI)	381 030 118	-5,06%
Blank tape, incl:	1 554 658 203	-3,39%
sound recording producers (MAHASZ)	391 967 089	-8,09%
performing artists (EJI)	686 713 821	-4,81%
film authors and producers (FILMJUS)	441 360 762	+3,19%
visual artists (HUNGART)	34 616 531	+3,19%
Cable retransmission, incl:	787 393 090	+3,03%
sound recording producers (MAHASZ)	83 864 353	+3,03%
performing artists (EJI)	246 933 927	+3,03%
film authors and producers (FILMJUS)	428 640 026	+3,03%
visual artists (HUNGART)	27 954 784	+3,03%
Royalties for foreign broadcasting organizations	389 339 546	-6,26%
Sum	13 159 469 414	+0,48%

Royalty incomes - for authors per type of use



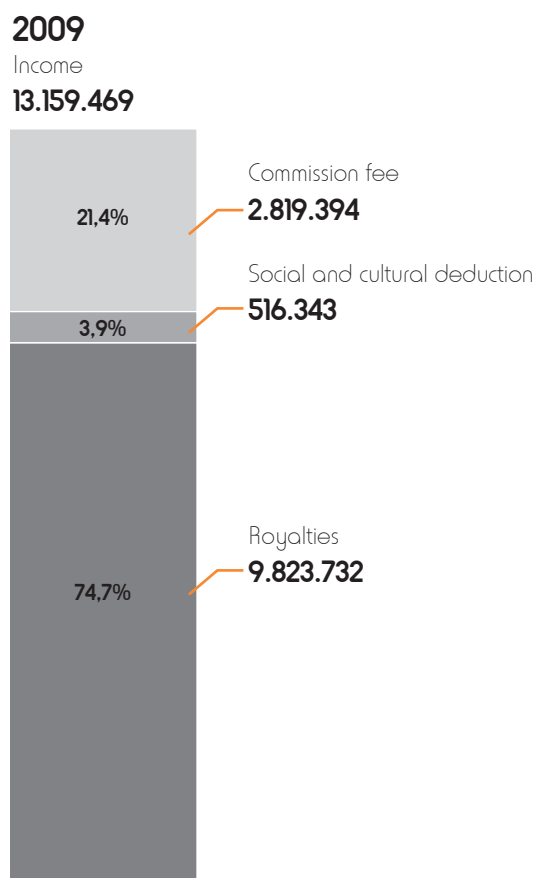
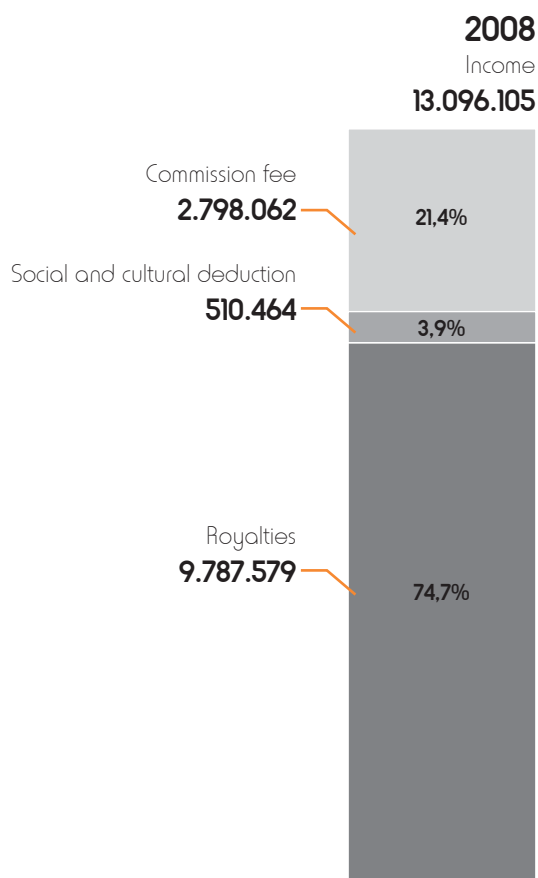
Royalty incomes - for other rights managers



Collections for other rights managers (HUF)		2009
Sound Recording Producers (MAHASZ)		856.861.559
Performing Artists (EJI)		1.314.677.866
FILMJUS		870.000.788
HUNGART		62.571.315
Royalties for Foreign Broadcasting Organizations		389.339.546
Sum		3.493.451.074

Expenditures

	2008 / thousand HUF	%	2009 / thousand HUF	%
Income	13 096 105	100,00	13 159 469	100,00
Commission fee	2 798 062	21,37	2 819 394	21,42
Social and cultural deduction	510 464	3,90	516 343	3,92
Royalties	9 787 579	74,74	9 823 732	74,65



Changes in the Distribution Rules during 2009

The Board of Society **artisjus** adopted the following amendments to the Distribution Rules in year 2009:

Amendment #1

Composition of the Genre Classification Committee

- For the sake of a more efficient way of functioning, the new composition of the Committee is the following: 3 serious music composers, 3 light music composers, 1 music publisher..
- The Committee holds its meeting twice a year.

(Annex 7 of the Distribution Rules)

Amendment #2

Gépi háttérzene szolgáltatás jogdíjai („gépzene mechanika”)

- A part of background music income is distributed based on sound recording data. According to the amendment, in a given year, 5,000 sold or pressed units of a sound recording can be taken into account. This number is the threshold for the music recording sales certification „Gold Record” in Hungary.
- The distribution is carried out from a common royalty pool, taking into account the number of units and royalty incomes.
- For a more accurate distribution, the processing will include the sound recording data of two previous years as well, with a regressive multiplier of 1/2 and 1/4, respectively.

(Article 20 of the Distribution Rules)

Amendment #3

Genre point value charts

- Points value charts are changed from minute based categories to a second based one. This amendment is only formal, which does not change actual algorithms or distributions.

(Annex 1 of the Distribution Rules)

Elected Bodies, 2010

Administrative Council

At its General Meeting on November 24, 2007, the Society elected the following 33-member Council:

Akkord Zenei Kiadó Kft	Tibor Kocsák	Krisztián Som
Gyula Bánkövi	Zoltán Kovács	András Soós
+ Pál Békés	Attila László	György Spiró
Balázs Bolyki	István Lerch	Miklós Sugár
János Bródy	Iván Madarász	Ágnes Szabó
Zoltán Czutor	Miklós Malek	László Tihanyi
Universal Music Publishing Editio Musica Budapest Zeneműkiadó Kft.	Endre Olsvay	Péter Tóth
Béla Faragó	András Petőcz	Máté Victor
Máté Hollós	Ágnes Rapai	Warner-Chappell Music Hungary Kft
Péter Kántor	József Sári	Péter Wolf
Gábor Kiss	Schubert Music Publishing Kft	
	Zsolt Serei	

Supervisory Board

The Supervisory Board elected at the same time:

Attila Horváth, chairman	János Decsényi	Zoltánné Kodály
István Csukás	EMI Zeneműkiadó Magyarország Kft	Balázs Winkler

Board

The Executive Board set up by the Committee is made up of the following members:



Balázs Bolyki



János Bródy



Máté Hollós



Iván Madarász



Péter Wolf



Miklós Malek



György Spiró



Miklós Sugár



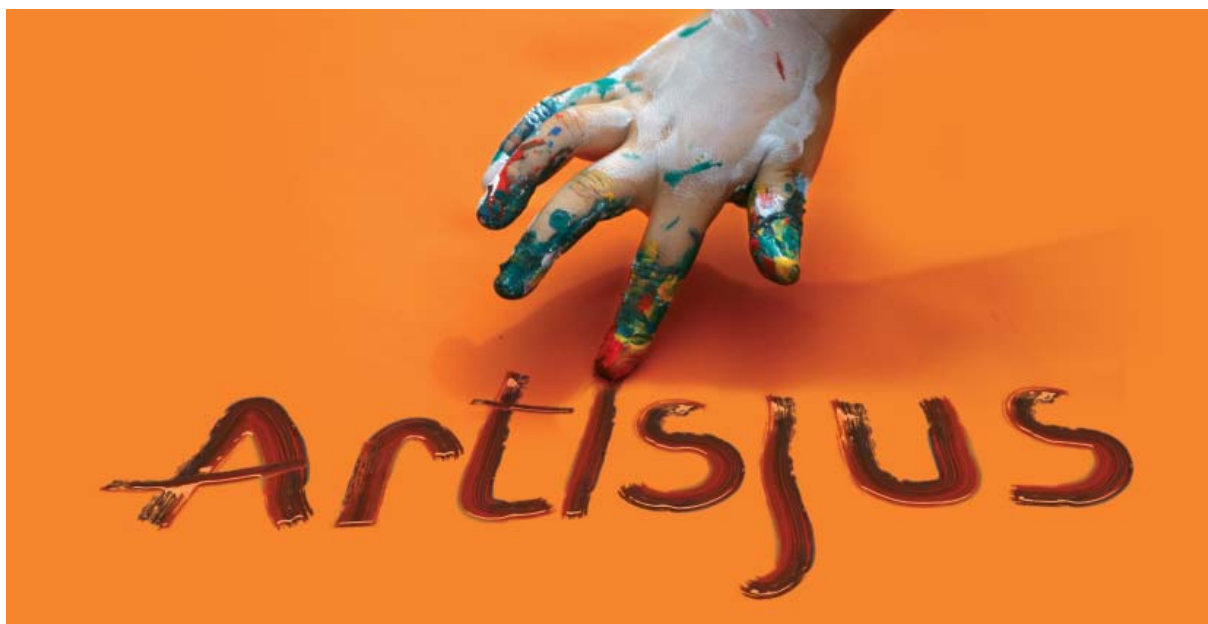
László Tihanyi



Universal Music Publishing
Editio Musica Budapest
Zeneműkiadó Kft.
(represented by
Antal Boronkay)

President of the Society: János Bródy

Director General of the Society: Dr. András Szinger



Composers and Authors' Committees

Genres Classification Committee

László Tihanyi, Chairman
 Antal Boronkay
 Miklós Csemiczky
 Máté Hollós
 Attila László
 Áron Szabó
 Máté Victor

Serious Music Arrangement Committee

Iván Madarász, Chairman
 Gyula Fekete
 Miklós Mohay
 Péter Tóth
 János Vajda

Folk Music Arrangement Committee

Ferenc Sebő, Chairman
 Gábor Eredics
 Ferenc Jávari
 Sándor Déki Lakatos
 Dániel Hamar

Light Music Arrangement Committee

Péter Wolf, Chairman
 Miklós Malek
 Tibor Kocsák
 Péter Pejtsik
 Béla Zsoldos

Jazz Arrangement Committee

Károly Binder, Chairman
 Kornél Fekete Kovács
 Attila László
 János Nagy
 Richárd Révész

Light Music Authors' Committee Expressing Opinions

Áron Szabó, Chairman
 Zsolt Biró
 Zoltán Czutor
 Szabolcs Oláh
 András Szabó
 Ágnes Szabó
 Norbert Szűcs
 Szabolcs Tóth
 Máté Victor
 Miklós Anga Kis

KONTOR

Könyvvizsgáló és Tanácsadó Kft.

INDEPENDENT AUDITORS' REPORT

This is the English translation of the Hungarian original

To the Members of ARTISJUS Magyar Szerzői Jogvédő Iroda Egyesület

We have audited the accompanying simplified financial statements of ARTISJUS Magyar Szerzői Jogvédő Iroda Egyesület (the "Association"), which comprise the balance sheet as at December 31, 2009 - which shows total assets of 23,964,845 thHUF and a retained profit for the year of 1,173,619 thHUF -, and the related profit and loss account for the year then ended and the supplement comprising a summary of significant accounting policies and other explanatory notes.

The Association's management is responsible for the preparation and fair presentation of these simplified financial statements in accordance with the Accounting Act, the Government Decree 224/2000. (XII. 19.) on special financial statement preparation and accounting rules of other associations and generally accepted accounting principles in Hungary. This responsibility includes: designing, implementing and maintaining internal control relevant to the preparation and fair presentation of simplified financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Our responsibility is to express an opinion on the simplified financial statements based on our audit.

With reference to our auditors' report relating to the 2008 financial statements issued on month May 25, 2009, we issue an unqualified auditors' report based on our audit of the previous year.

We conducted our audit in accordance with Hungarian Standards on Auditing and applicable laws and regulations in Hungary. Those standards require that we comply with certain ethical requirements and that we plan and perform the audit to obtain reasonable assurance about whether the simplified financial statements are free of material misstatement.

The audit involved performing procedures to obtain audit evidence about the amounts and disclosures in the simplified financial statements. The procedures selected depend on the auditor's judgment, including the assessments of the risks of material misstatement of the simplified financial statements, whether due to fraud or error. The purpose of making those risk assessments regarding the simplified financial statements is not to express an opinion on the effectiveness of the entity's internal control.

The audit also included evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the simplified financial statements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Clause

We have audited the simplified financial statements of ARTISJUS Magyar Szerzői Jogvédő Iroda Egyesület, including its sections and items and the supporting accounting records and certificates thereof, in accordance with the applicable National Standards on Auditing and have obtained reasonable assurance that the simplified financial statements have been prepared pursuant to the Accounting Act, the Government Degree 224/2000. (XII. 19.) on special financial statement preparation and accounting rules of other associations and generally accepted accounting principles.

In our opinion, the simplified financial statements give a true and fair view of the financial position of ARTISJUS Magyar Szerzői Jogvédő Iroda Egyesület as at December 31, 2009.

We issued our auditors' report dated April 23, 2010 on the simplified financial statements submitted for the Board Meeting. The effects of subsequent events were examined until that date. The simplified financial statements were approved by the Board Meeting on May 19, 2010.

Budapest, May 19, 2010

The original Hungarian version has been signed.

.....
Juhász Beáta Jakus László
Kontor Auditing and Consulting Ltd.
1138, Budapest Kassák L. u. 58-60.
002355

.....
Ferber Ferenc
registered auditor
003874

Sister societies of **artisjus** with representation agreements

	Society	Represented territory	Represented musical right		Represented literary right	
			Public performance	Mechanical reproduction	Broadcasting	Blank tape
1	ABRAMUS	Brazil	•			
2	ACDAM	Cuba	•	•		
3	ACUM	Israel	•	•		
4	AEPI*	Greece	•	•		
5	AKKA/LAA*	Latvia	•	•		
6	AGADU	Uruguay	•			
7	AKM*	Austria	•			
8	ALB-AUTOR	Albania		•		
9	ALCS	United Kingdom			•	•
10	AMCOS	Australia		•		
11	AMAR	Brazil				
12	AMRA	USA		•		
13	APRA	Australia+	•			
14	ARGENTORES	Argentina	•			
15	ARM-AUTOR	Armenia	•	•		
16	ASCAP	USA	•			
17	AUSTROMECHANA	Austria		•		
18	BBDA	Burkina Faso	•			
19	BMI	USA	•			
20	BUMA*	The Netherlands	•			
21	CASH	Hong Kong	•			
22	COTT	Trinidad and Tobago	•	•		
23	DILIA	Czech Republic			•	•
24	EAÜ*	Estonia	•			
25	FILSCAP	Philippines		•		
26	GEMA*	Germany	•	•		
27	GESAP	Georgia	•	•		
28	Harry Fox	USA		•		
29	HDS	Croatia	•	•		
30	ICDM	Cuba	•			

	Society	Represented territory	Represented musical right		Represented literary right	
			Public performance	Mechanical reproduction	Broadcasting	Blank tape
31	IMRO*	Ireland	•			
32	JASRAC	Japan	•	•		
33	KAZAK	Kazakhstan	•	•		
34	KODA*	Denmark	•			
35	KOPIOSTO	Finland				
36	LATGA*	Lithuania	•	•		
37	LITA	Slovakia			•	•
38	Literarmechana LVG	Austria			•	•
39	MACP	Malaysia	•			
40	MASA	Mauritius	•	•		
41	MCPS	United Kingdom +		•		
42	MCSC	China	•	•		
43	MESAM	Turkey	•	•		
44	Musik-autor	Bulgaria	•	•		
45	MÜST	Taiwan	•			
46	NCB	Denmark, Norway, Sweden, Finland, Iceland, Lithuania, Estonia, Latvia		•		
47	NCIP	Belarus	•			
48	OMDA	Madagascar	•	•		
49	ONDA	Algeria	•	•		
50	OSA*	Czech Republic	•	•		
51	PRS*	United Kingdom +	•			
52	RAO	Russian Federation +	•	•	•	•
53	SABAM*	Belgium	•		•	•
54	SACEM*	France +	•			
55	SACM	Mexico	•			
56	SACVEN	Venezuela	•			
57	SADAIC	Argentina	•	•		
58	SAMRO	South Africa	•			
59	SARRAL	South Africa		•		
60	SAYCO	Columbia	•	•		
61	SAZAS*	Slovenia	•	•		
62	SCAM	France			•	•
63	SDRM	France +		•		

	Society	Represented territory	Represented musical right		Represented literary right	
			Public performance	Mechanical reproduction	Broadcasting	Blank tape
64	SESAC	USA	•	•		
65	SGAE*	Spain+	•	•	•	•
66	SIAE*	Italy +	•	•	•	•
67	SOCAN	Canada	•			
68	SOCOM-ZAMP	Macedonia	•			
69	SODRAC (2004.04+61: SODRAC 2003)	Canada		•		
70	SOGEM	Mexico			•	•
71	SOKOJ	Serbia	•	•		
72	SOZA*	Slovakia	•	•		
73	SPA*	Portugal	•	•	•	•
74	SPAC	Panama	•	•		
75	Sine Qua Non	Bosnia and Herzegovina	•	•		
76	STEF*	Iceland	•			•
77	STEMRA	The Netherlands		•		
78	STIM*	Sweden	•			
79	SUISA	Switzerland	•	•		
80	TEOSTO*	Finland	•			
81	TONO*	Norway	•			
82	UACRR	Ukraine	•	•		
83	UBC	Brazil	•			
84	UCMR	Romania	•	•		
85	WORT	Germany			•	•
86	ZAIS*	Poland	•	•	•	•
87	ZAMP SI.	Slovenia			•	
88	ZAMP M.	Macedonia		•		

* artisjus has amended the agreements with these societies based on the decision of the European Commission in the so-called CISAC case.



Territories represented by MCPS (mechanical reproduction)	
1.	United Kingdom
2.	Anguilla
3.	Antigua and Barbados
4.	Acension Islands
5.	Bahama Islands
6.	Banglades
7.	Barbados
8.	Belize
9.	Bermuda
10.	British Antarctic Territories
11.	British Indian Ocean Territories
12.	British Virgin Islands
13.	Brunei
14.	Cayman Islands
15.	Channel Islands
16.	Cyprus
17.	Dominika
18.	Falkland Islands
19.	Ghana
20.	Gibraltar
21.	Grenada
22.	Guyana
23.	India
24.	Ireland
25.	Jamaica
26.	Kenya
27.	Malawi
28.	Malaysia
29.	Malta
30.	Man Island
31.	Montserrat
32.	Nigeria
33.	Pakistan
34.	Pitcairn Islands
35.	Seychelle Islands
36.	Southern Georgia
37.	Southern Sandwich Islands

Territories represented by MCPS (mechanical reproduction)	
38.	St Helena
39.	St Kitts and Nevis
40.	Saint Lucia
41.	Saint Vincent and Grenadine
42.	Sierra Leone
43.	Singapore
44.	Sri Lanka
45.	Tanzania
46.	Tonga
47.	Tristan da Cunha
48.	Turks and Caicos
49.	Uganda
50.	Zambia
51.	Zimbabwe

Territories represented by PRS (public performances)	local society
1.	United Kingdom
2.	Antigua and Barbuda
3.	Ascension Island
4.	Bahama Islands
5.	Barbados
6.	Belize
7.	Bermuda
8.	British Antarctic Territories
9.	British Indian Ocean Territories
10.	British Virgin Islands
11.	Brunei
12.	Cayman Islands
13.	Channel Islands
14.	Cyprus
15.	Diego Garcia
16.	Dominika
17.	Falkland Islands
18.	Ghana
19.	Gibraltar
20.	Grenada
	CSCAP

Territories represented by PRS (public performances)		local society
21.	India	IPRS
22.	Jamaica	JACAP
23.	Kenya	
24.	Malawi	
25.	Malta	
26.	Man Island	
27.	Montserrat	
28.	Nigeria	MCSN
29.	Pitcairn Islands	
30.	Seychelle Islands	
31.	Southern Georgia	
32.	Southern Sandwich Islands	
33.	St Helena	
34.	St Kitts and Nevis	
35.	Saint Lucia	HMS
36.	Saint Vincent and Grenadine	
37.	Tanzania	
38.	Tristan da Cunha	
39.	Turks és Caicos	
40.	Uganda	
41.	Zambia	
42.	Zimbabwe	ZMRA

Territories represented by SACEM (public performances)		local society
1.	France	
2.	Guadeloupe	
3.	Guyana	
4.	Martinique	
5.	Réunion	
6.	Polynese	
7.	Wallis and Futuna	
8.	New Kaledonia	
9.	Mayotte	
10.	Saint Pierre and Miquelon	
11.	French Australian and Antarctic Territories	
12.	Luxemburg	
13.	Monaco	

Territories represented by SACEM (public performances)		local society
14.	Liban	
15.	Benin	BUBEDRA
16.	Kamerun	BUCADA
17.	Congo	BCDA
18.	Cote d'Ivoire	BURIDA
19.	Egypt	SACERAU
20.	Guinea	BGDA
21.	Mali	BUMDA
22.	Marocco	BMDA
23.	Niger	BNDA
24.	Senegal	BSDA
25.	Togo	BUTODRA
26.	Tunézia	OTPSA
27.	Jibuti	
28.	Gambia	
29.	Gabon	
30.	Mauritania	
31.	Tchad	

Territories represented by SDRM (mechanical reproduction)		local society
1.	France	
2.	Guadeloupe	
3.	Guyana	
4.	Martinique	
5.	Réunion	
6.	Polynese	
7.	Wallis and Futuna	
8.	New Kaledonia	
9.	Mayotte	
10.	Saint Pierre and Miquelon	
11.	French Australian and Antarctic Territories	
12.	Luxemburg	
13.	Monaco	
14.	Andorra	
15.	Liban	
16.	Benin	BUBEDRA
17.	Kamerun	BUCADA

Territories represented by SDRM (mechanical reproduction)		local society
18.	Congo	BCDA
19.	Cote d'Ivoire	BURIDA
20.	Egypt	SACERAU
21.	Guinea	BGDA
22.	Mali	BUMDA
23.	Marocco	BMDA
24.	Niger	BNDA
25.	Senegal	BSDA
26.	Togo	BUTODRA
27.	Tunézia	OTPDA
28.	Jibuti	
29.	Gambia	
30.	Gabon	
31.	Mauritania	
32.	Tchad	

Territories represented by Spain (mechanical reproduction)	
1.	Spain
2.	Bolivia
3.	Brazil
4.	Costa Rica
5.	Dominican Republic
6.	Uruguay
7.	Salvador
8.	Guatemala
9.	Haiti
10.	Honduras
11.	Columbia
12.	Nicaragua
13.	Venezuela

Territories represented by SIA (public performances and mechanical reproduction)	
1.	Italy
2.	Republic of San Marino
3.	Vatican City

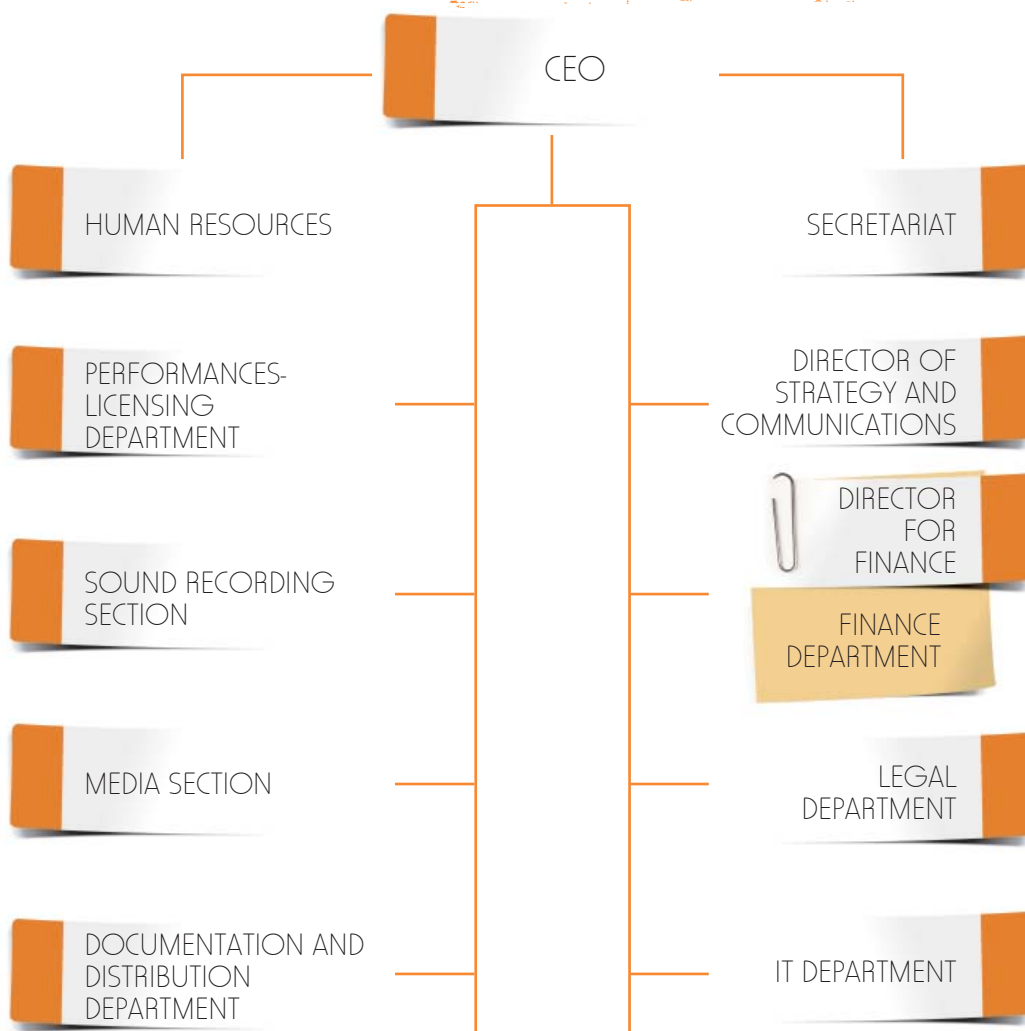
Territories represented by APRA (public performances)	
1.	Australia
2.	Ashmore and Cartier Islands
3.	Australian Antarctic Territories
4.	Christmas Island
5.	Cocus Island
6.	Cook Islands
7.	Federal States of Micronesia
8.	Fiji
9.	Heard and McDonald Islands
10.	Kiribati
11.	Macquarie Island
12.	Marshall Islands
13.	Nauru
14.	New Zealand
15.	Niue Island
16.	Norfolk Island
17.	Palau
18.	Papua New Guinea
19.	Ross Dependency
20.	Salamon Islands
21.	Tokelau Islands
22.	Tonga
23.	Tuvalu
24.	Vanuatu
25.	(Western) Samoa

Territories represented by RAO (public performances and mechanical reproduction)	
1.	Russian Federation
2.	Azerbaijan
3.	Belarus
4.	Kyrgyzstan
5.	Tajikistan
6.	Uzbekistan
7.	Turkmenistan

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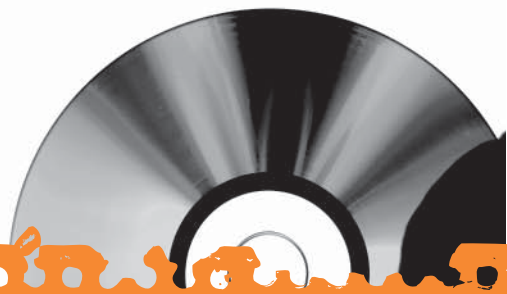
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