

2011

ANNUAL REPORT



artisjus

SOCIETY ARTISJUS HUNGARIAN BUREAU FOR THE PROTECTION OF AUTHORS' RIGHTS



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HUNGARIAN BUREAU
FOR THE PROTECTION
OF AUTHORS' RIGHTS

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The Director General's Report on the Activity of artisjus in the Year 2010



1. The operational environment of artisjus in 2010

Changes in the authors' rights framework

In the framework of the redistribution of government responsibilities, the amendment of 2010 of Act No. LXXVI of 1999 on **Authors' Rights** modified the supervisory mechanism of collecting societies, and as such, that of **artisjus**. According to the amendment, since 1 January 2011, the Hungarian Intellectual Property Office (HIPO, previously called Hungarian Patent Office) has replaced the Ministry of National Resources as the organ exercising government control over collecting societies. According to the amended Act on Authors' Rights, the tariff charts are also approved by HIPO whereas the final decision on the approval is made by the Ministry of Public Administration and Justice. The content of government supervision activities regarding collective rights management has not changed in any other respect.

Evolution of the regulatory and market environment regarding the enforcement of rights

The domestic economic processes of the year 2010 were still dominated by the consequences of the economic crisis. Due to the deteriorating payment discipline, especially in the domain of public performance royalties collectively enforced, **artisjus** was gravely affected by the reorganization of the legal framework of the system related to the enforcement of rights. As a result of amended legal regulations, the right of courts to issue orders for payment was transferred to the Hungarian Chamber of Civil Law Notaries (HCCLN) as of 1 June 2010, while certain elements of the procedure underwent a mandatory transformation and became electronic. Due to the preparations for these changes, HCCLN did not accept orders for payment from June to October. Simultaneously, the possibility of execution by direct collection from the bank account of debtors in the framework of final court orders was terminated, and it was replaced by freezing orders issued by the court, which entailed a longer processing time. Since **artisjus** is involved

in thousands of legal disputes every year, the joint effect of the two amendments was quite negative for the Society, let alone the increase of procedural duties in both cases.

2. Royalty collection and expenditures in 2010

In the year 2010, the total amount of royalties collected by **artisjus** was HUF 13,040,943 thousand according to the balance. Within that, the total of musical royalties due to domestic and foreign composers, lyricists, legal successors and music publishers ran to HUF 9,538,824 thousand, whereas the amount collected on behalf of Hungarian collecting societies representing other right holders and on behalf of foreign television channels mandating the Society to this end was HUF 3,502,119 thousand.

The total of royalties collected in 2010 was, accordingly, slightly inferior to the sum collected in 2009.

Public performances

The Performances Licensing Department in charge of the collection of public performance royalties on uses of live and recorded music has been operating with nearly full market coverage, thus possibilities to locate new areas and include them in the enforcement of rights are quite limited: there is some potential for extension in the realm of small-scale commercial and service units (hairdressing salons, beauty parlours, etc.), which, consequently, promise rather modest revenues. The effect of the economic crisis in the catering sector could be felt not only through the increasing number of shops closing down, but also in the dropping ratio of new shops opened in 2010. Therefore, local monitoring plays a greater role in the work of the department than ever before. Based on the territorial monitoring structure and methodology, we managed to cut down further on the number of more and more costly monitoring trips and increase the proportion of monitored shops using music. In the year 2010, the staff members of the department checked more than 34,000 users (there were, on average, 94 scrutinies carried out per calendar day). Over the year, 156,895 payment notices were issued for registered users while the number of demand

notes amounted to 67,985. The number of orders for payment grew compared to the previous year: the department applied for 16,483 orders for payment to be issued. Public performance royalties were the most affected by the amendment concerning orders for payment and execution by collection; the outstanding debt accumulated as a result of the several-month delay of the system is the main reason for the fact that the revenue figures are inferior to those of the previous year.

At the same time, a significant advancement was achieved regarding live music royalties: more than 13,000 concerts and live-music events were licensed by **artisjus** in 2010.

Broadcasting

In 2010, the total of royalty collections on musical broadcasts was around the reference level. The higher royalties paid on the retransmission of encrypted television channels made it possible to maintain broadcast royalties on the same level, whereas there was a fall in the total of royalties paid by broadcasting organizations. As predicted earlier, the latter phenomenon can be attributed to the global decline of the advertising market manifest in the royalties paid by commercial televisions on the one hand, and to the reduced budgetary subsidies received by the Hungarian Television on the other. One of the two national commercial radio channels having replaced Sláger and Danubius already accumulated significant debts in the first full year of its functioning, similarly to Radio Róxy, which was also obliged to close down. According to forecasts, the income of the two national commercial radio channels will soon equal and then exceed that of their predecessors. However, it is uncertain for the time being how and to what extent the royalties income will be affected in 2011 by the merger of the public service media prescribed by the new Media Act.

Compared to 2009, the revenue on cable televisions went down by 8 per cent as a result of the reshuffling of the cable television market. The number of subscribers rises barely, and cable channel televisions cut down on the number of free channels in their channel offer. However, the market is saturated, and new subscribers can be acquired only by winning them over from competitors, so there is no growth to be expected.

Blank tape levies

As regards royalties collected on blank carriers due to private copying, an increase was successfully achieved after the downward trend of the past years, which is now slowly abating: the amount collected for authors grew by 11 per cent. It can be mainly put down to the fact that following the favourable final ruling in the SAMSUNG case in the second instance, mobile phone distributors started to fulfil their obligation to pay royalties, and the turnover from DVDs and set-top boxes was significant as well. Our rights enforcement practice was also confirmed by the so-called Padawan decision of the European Court of Justice published in 2010.

Mechanical rights

Royalties on the mechanical reproduction of sound recordings decreased by 5.6 per cent as a direct consequence of the shrinkage of the recording market. The domestic subsidiaries of major record companies are forced to reorganize themselves, all the accounting and storage activities of the EMI label have been coordinated from Prague since 2010, which causes significant delays in the clearing. The volume of records distributed in special forms (cover mounts, product packaging) reached 22 per cent in the overall turnover in 2010.

Online

In 2010, the bulk of royalty income on online uses was collected



by **artisjus** on prepaid and interactive IPTV services. Among online music shops offering downloads, "dalok.hu" was the only one to survive the year 2010. At the same time, several well-known, international online content providers contacted **artisjus** at the end of 2010 and at the beginning of 2011 with the intention to negotiate the conditions of the extension of their services to Hungary, so there is good reason to be optimistic with respect to 2011.

According to the annual financial report, the administrative costs of the collective administration of rights amounted to 21.72 per cent on average in the year 2010. Correcting the profit and loss account with the items doubly included due to the rules of book-keeping, the average proportion of the cost actually deducted and used for the collection and distribution of royalties did not exceed the usual value of around 18 per cent in 2010, either.

3. Relations with members and right holders, communication

Our membership continued to grow in 2010: the Society **artisjus** Hungarian Bureau for the Protection of Authors' Rights had 1,816 members and 7,589 contracted non-member rightholders at the end of the year. The elected bodies of the Society were affected by a sad change: Pál Békés passed away in 2010. The Administrative Council elected György Spiró to take his place as a member of the literary class of **artisjus**.

The reorganization of the communications activities of **artisjus** in 2010 had an impact on maintaining contact with the membership. Since May 2010, a Director for Strategy and Communications, specifically assigned to this function, has been in charge of the Society's communication with right owners and

the general public.

As a new element of communication with our rightholders, the **artisjus** Authors' Academy was launched, which set it as an aim to transfer practical information of interest to the society of Hungarian authors. The events including lectures, panel discussions and informal dialogues attracted great interest and in 2010, they explored various topics such as live-music concerts, music publishing and music export.

Since December 2010, the Authors' Online Information System (SZIR) has been accessible not only to the membership, but also to all of our principals. Thanks to this opening, the SZIR counted more than 900 active users by May 2011, of whom about 600 persons are society members and 300 persons are non-member rightholders; they can keep track of their authors' right turnover following a simple registration. The development of the SZIR is under way in consideration of the needs of the membership transmitted by the Light Music Composers' Advisory Committee.

It is also in the framework of the new communications strategy that the Society's Yearbook was renewed in form and content; it contains, besides the obligatory elements of content, topics of interest for the right owners in a magazine-like format.

In 2010, relations with the press became more organized while the appearances of **artisjus** reflected more deliberate planning and preparation. A new channel of communication with the general public is Facebook, where **artisjus** created a daily updated profile in 2010 (<http://www.facebook.com/artisjus.hu>). The legal experts of the Society contribute regularly to the authors' rights blog called "E-SZER-INT" of the Society of Hungarian Authors' Rights Forum (<http://eszerint.blog.hu/>).

Launched in November 2009 with the aim of achieving a more efficient collection and distribution of live performance royal-

ties, our service "KoncertOnline" doubled the number of its registered users from May to 31 December 2010. According to the end-of-the-year status, the system is used by 170 concert organizers and 410 performers.

4. Distribution and documentation

The growth of royalties collected on the retransmission of encrypted television channels made it possible to preserve the level of broadcasting royalties.

The distributions related to 2010 occurred in due order and by the forecast deadlines; royalty payments were accomplished accordingly.

The Distribution Rules were significantly modified in several respects:

- in order to enhance the accurate categorization of musical pieces according to genre, the genre point value chart was reformed upon the recommendation of the Light Music Authors' Advisory Committee;
- with respect to blank carrier distribution, starting from 2011, first, the figures of the two previous years have to be taken into consideration, and second, the blank carrier rights payable on a given work cannot exceed, as of 2011, the tenfold sum of the rights due on other (non-mechanical) circulation of the given work;
- the distribution fund of public performance of audio carriers (canned music) royalties have come to include recordings licensed outside Hungary, but distributed within the country;
- upon the recommendation of authors, the actual income from ticket sales, rather than the number of projections, will serve as a basis for public performance royalties paid on cinema projections from 2011.

In order to diminish the problems of radio data supply, **artisjus** has signed an agreement with the company RadioMonitor. For the moment, the 024-hour data thus acquired

are used as control information, and after the assessment of experiences – and possibly, the modification of the Distribution Rules –, they could be used in a wider scope (e.g. the automatic processing of the programmes of radio channels).

artisjus continues to participate in the documentation and distribution cooperation carried out in the framework of CISAC, and since 2010, the Head of the Documentation and Distribution Department has been a permanent member of the CIS-Net Supervisory Board (CSB) coordinating CISAC developments.

5. The international environment

The competition law related CISAC case, also mentioned in the Report on 2008, did not see any important court action in the year 2010: the written phase of the case before the European Court of Justice was closed, and the trial is scheduled for the second half of 2011.

At the Elective General Assembly of CISAC in 2010, **artisjus** was once again elected to the Board of Directors, the governing body of CISAC, and its Director General continues to represent **artisjus** as a vice-president in GESAC, the European grouping of collecting societies. In the framework of that, several talks, organized by GESAC, were held in 2010 with the policy representatives of the European Union in preparation for the pending directive on collective rights management. In 2010 as well, the Regional Directorate of CISAC/BIEM held its international seminars and trainings, which have, by now, become a tradition, at the **artisjus** headquarters.

9 May 2011, Budapest

Dr. András Szinger



Income (in HUF)

2009	
Royalties for distribution at artisjus	
Musical and literary authors	
Public premises	4 066 274 683
Live music	767 518 476
Radio	335 721 509
Television	2 803 891 946
Online	87 342 962
Blank tape	971 139 208
Mechanical	423 796 045
Royalties from abroad	210 333 511
Sum:	9 666 018 340

2010		
Royalties for distribution at artisjus		
Musical and literary authors		change
Public premises	3 937 990 895	-3,15%
Live music	762 107 701	-0,70%
Radio	250 626 400	-5,35%
Television	2 846 838 637	+1,53%
Online	78 938 635	-9,62%
Blank tape	1 074 087 078	+10,60%
Mechanical	372 856 681	-12,02%
Royalties from abroad	215 378 771	+ 2,40%
Sum:	9 538 824 798	-1,32%

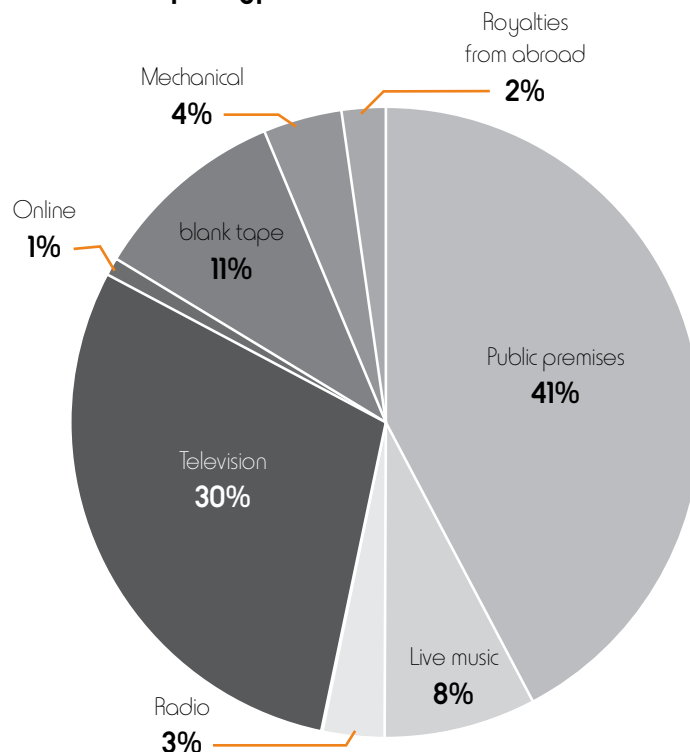
Royalties for distribution at other societies	
Public premises, incl:	762 060 235
sound recording producers (MAHASZ)	381 030 117
performing artists (EII)	381 030 118
Blank tape, incl:	1 554 658 203
sound recording producers (MAHASZ)	391 967 089
performing artists (EII)	686 713 821
film authors and producers (FILMIUS)	441 360 762
visual artists (HUNGART)	34 616 531
Cable retransmission, incl:	787 393 090
sound recording producers (MAHASZ)	83 864 353
performing artists (EII)	246 933 927
film authors and producers (FILMIUS)	428 640 026
visual artists (HUNGART)	27 954 784
Royalties for foreign broadcasting organizations	389 339 546
Sum:	3 493 451 074

Royalties for distribution at other societies		
Public premises, incl:	826 656 824	+8,48%
sound recording producers (MAHASZ)	413 328 412	+8,48%
performing artists (EII)	413 328 412	+8,48%
Blank tape, incl:	1 634 716 511	+5,15%
sound recording producers (MAHASZ)	459 656 337	+17,27%
performing artists (EII)	746 422 783	+8,69%
film authors and producers (FILMIUS)	397 463 762	-9,95%
visual artists (HUNGART)	31 173 629	-9,95%
Cable retransmission, incl:	724 306 196	-8,01%
sound recording producers (MAHASZ)	77 145 038	-8,01%
performing artists (EII)	227 149 281	-8,01%
film authors and producers (FILMIUS)	394 296 864	-8,01%
visual artists (HUNGART)	25 715 013	-8,01%
Royalties for foreign broadcasting organizations	316 439 216	-18,72%
Sum:	3 502 118 747	+0,25%

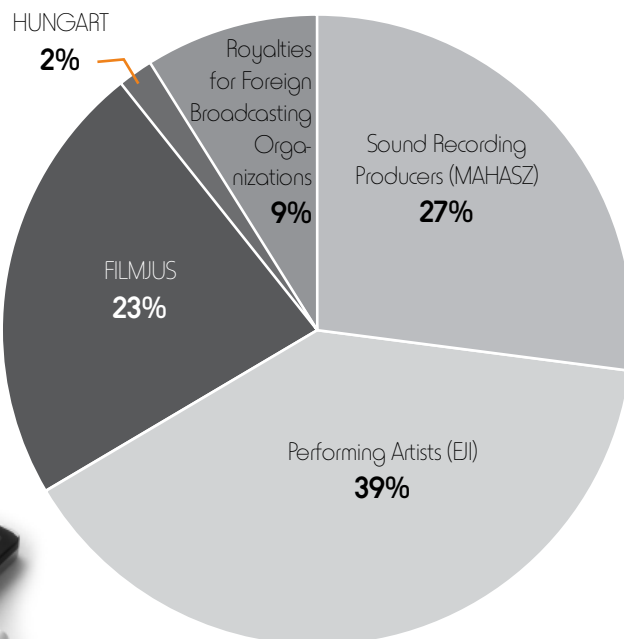
TOTAL:	13 159 469 414
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TOTAL:	13 040 943 545	-0,90%
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Royalty incomes - for authors per type of use



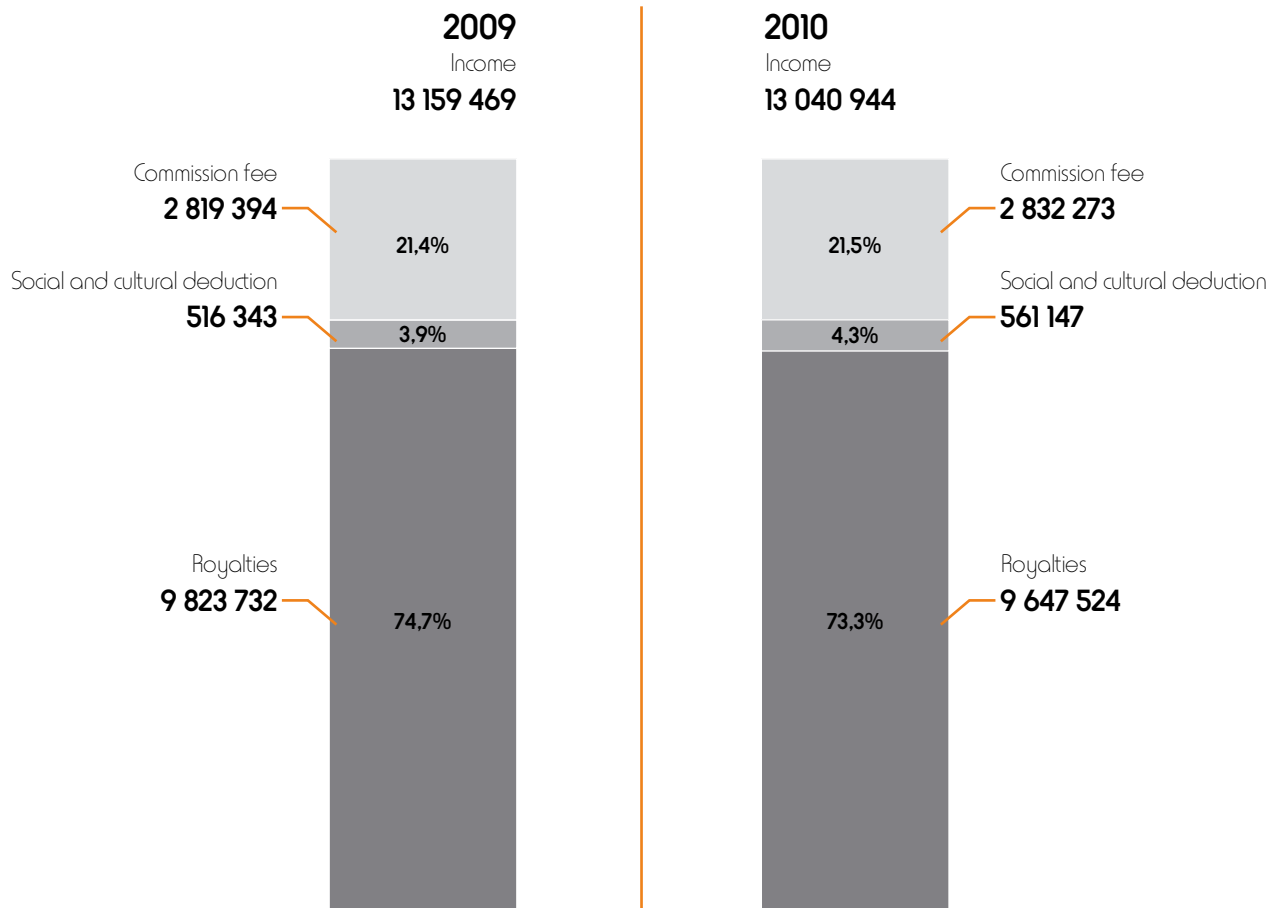
Royalty incomes - for other rights managers



Collections for other rights managers (HUF)		2010
Sound Recording Producers (MAHASZ)		950 129 787
Performing Artists (EII)		1 386 900 476
FILMIJUS		791 760 626
HUNGART		56 888 642
Royalties for Foreign Broadcasting Organizations		316 439 216
Sum		3 502 118 747

Expenditures

	2009 / thousand HUF	%	2010 / thousand HUF	%
Income	13 159 469	100	13 040 944	100
Commission fee	2 819 394	21,4	2 832 273	21,5
Social and cultural deduction	516 343	3,9	561 147	4,3
Royalties	9 823 732	74,7	9 647 524	73,3



The mission of artisjus

Introduction to the communications strategy of the Society **artisjus** Hungarian Bureau for the Protection of Authors' Rights approved in 2011.

Mission:

The mission of **artisjus** as a society of composers, lyricists, music publishers and writers involves the efficient and transparent management of the authors' rights and the enforcement of the interests of its members while also providing them with information so as to promote the legal use of their works.

As a long-standing and responsible non-profit organization of the music industry, **artisjus** cares about its social and natural environment. Our goal is to promote the creation of as much quality music as possible and make it available for the widest possible public, while we also want society to acknowledge the role of authors and recognize the value of their works.

Acting in the spirit of author-centred and sustainable models, **artisjus** is committed to the top-quality management of authors' rights.

Values:

Author-centredness – In our activities, we always choose from the equitable possibilities the solution best representing the interests of an author.

Bridge-role – We connect the creators and users of musical pieces, thus making it easier for them to contact each other.

Efficiency – In our work of royalty collection and distribution, we follow the best practices taking into consideration both justice and efficiency. Our staff members, who receive continuous training, carry out their tasks on the highest professional level and according to cutting-edge technical standards.

Transparency – We operate in a complicated and complex area, therefore we communicate our functioning as clearly as possible to all stakeholders.

Non-profit status – All the money that is not set aside for functioning and long-term existence is distributed among authors and music publishers as royalties.

Solidarity – We provide rights administration services on the same level to authors and music publishers of different market strength; we support culturally valuable musical and literary initiatives through a foundation.

Responsibility for...

...Hungarian culture – While fulfilling international legal commitments, we promote the creation of new Hungarian works and their domestic and foreign use through our functioning.

...the environment – Having recognized our responsibility for the natural environment, we aim at reducing our environmental burden. We encourage all stakeholders related to us to adopt an environmentally conscious attitude.

...sustainable music industry – We have been operating for more than a century in the realm of authors' rights management. We do not work for short-term success, but for cultural markets sustainable in the long run and predictable royalty income.



foto: Fazekas István



Elected Bodies

Administrative Council

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

Akkord Zenei Kiadó Kft

Gyula Bánkövi

+ Pál Békés

Balázs Bolyki

János Bródy

Zoltán Czutor

Universal Music Publishing Editio Musica

Budapest Zeneműkiadó Kft.

Béla Faragó

Máté Hollós

Péter Kántor

Gábor Kiss

Tibor Kocsák

Zoltán Kovács

Attila László

István Lerch

Iván Madarász

Miklós Malek

Endre Olsvay

András Petőcz

Ágnes Rapai

József Sári

Schubert Music Publishing Kft

Zsolt Serei

Krisztián Som

András Soós

György Spiró

Miklós Sugár

Ágnes Szabó

László Tihanyi

Péter Tóth

Máté Victor

Warner-Chappell Music Hungary Kft

Péter Wolf

Supervisory Board

The Supervisory Board elected simultaneously:

István Csukás

János Decsényi

EMI Zeneműkiadó Magyarország Kft

Attila Horváth

Zoltánné Kodály

Balázs Winkler

Chairman of the Supervisory Board: Attila Horváth

Board

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



Balázs Bolyki



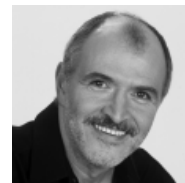
János Bródy



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, 2011

Genres Classification Committee

László Tihanyi, Chairman
Miklós Csemizky
Máté Hollós
Attila László
Áron Szabó
Universal Music Publishing Editio Musica
Budapest Zeneműkiadó Kft.
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 Jávori
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' Commit- tee Expressing Opinions

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

KONTOR

Könyvvizsgáló és Tanácsadó Kft.

**This is the English translation
of the Hungarian original**

INDEPENDENT AUDITORS' REPORT

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, 2010 - which shows total assets of 24,190,926 thHUF and a retained loss for the year of 281,545 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 Degree 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 2009 financial statements issued on month May 19, 2010, 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, 2010.

We issued our auditors' report dated April 25, 2011 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 23, 2011.

Budapest, May 23, 2011

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	Literamediana 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-tbl; 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	
1.	
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
38.	St Helena

Territories represented by MCPS	
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	CSCAP
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	
21.	India	IPRS
22.	Jamaica	JACAP

Territories represented by PRS (public performances)		local society
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	
14.	Liban	
15.	Benin	BUBEDRA

Territories represented by SACEM (public performances)		local society
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	OTPDPA
27.	Jibuti	
28.	Gambia	
29.	Gabon	
30.	Mauritania	
31.	Tchad	

Territories represented by SDRAM (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
18.	Congo	BCDA
19.	Cote d'Ivoire	BURIDA

Territories represented by SDRAM (mechanical reproduction)		local society
20.	Egypt	SACERAU
21.	Guinea	BGDA
22.	Mali	BUMDA
23.	Marocco	BMDA
24.	Niger	BNDA
25.	Senegal	BSDA
26.	Togo	BUTODRA
27.	Tunézia	OTPDPA
28.	Jibuti	
29.	Gambia	
30.	Gabon	
31.	Mauritania	
32.	Tchad	

Territories represented by Spain (mechanical reproduction)	
1.	Spanyolország
2.	Bolivia
3.	Brazília
4.	Costa Rica
5.	Dominikai Köztársaság
6.	Uruguay
7.	Salvador
8.	Guatemala
9.	Haiti
10.	Honduras
11.	Kolumbia
12.	Nicaragua
13.	Venezuela

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

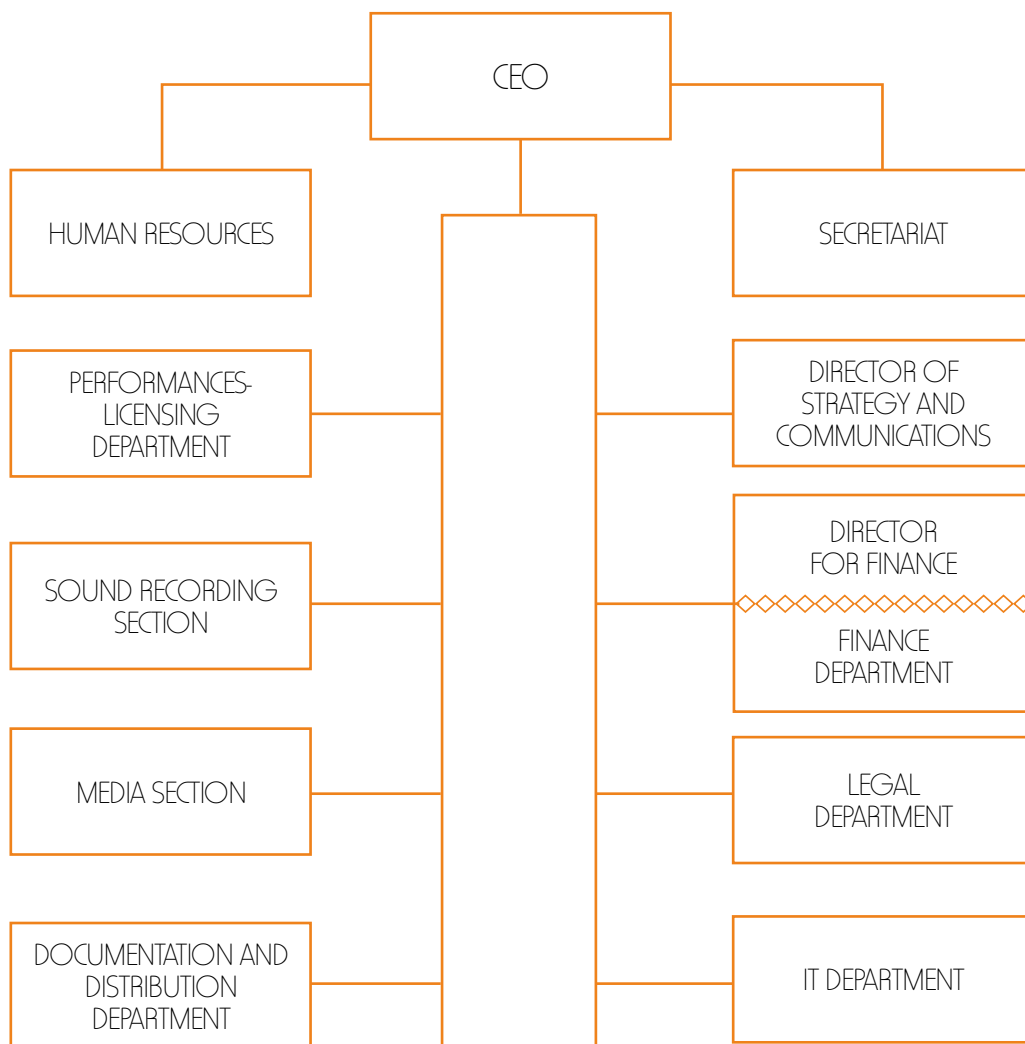
Territories represented by APRA (public performances)	
1.	Australia
2.	Ashmore and Cartier Islands
3.	Australian Antarctic Territories
4.	Christmas Island
5.	Cocos Island
6.	Cook Islands
7.	Federal States of Micronesia
8.	Fiji
9.	Heard and McDonald Islands
10.	Kiribati
11.	Macquarie Island
12.	Marshall 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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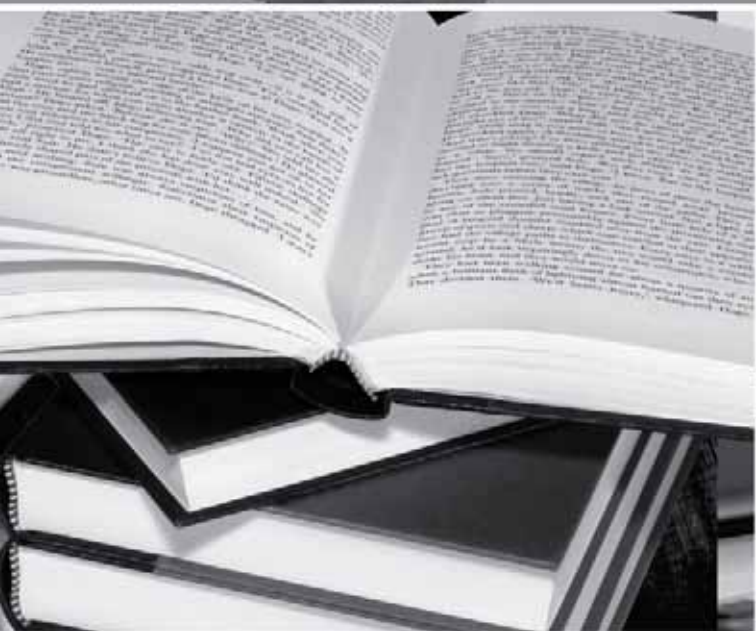
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