

Annual report 2018



SOZA

SLOVAK PERFORMING
AND MECHANICAL RIGHTS
SOCIETY



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SOZA

Slovak Performing and Mechanical Rights Society

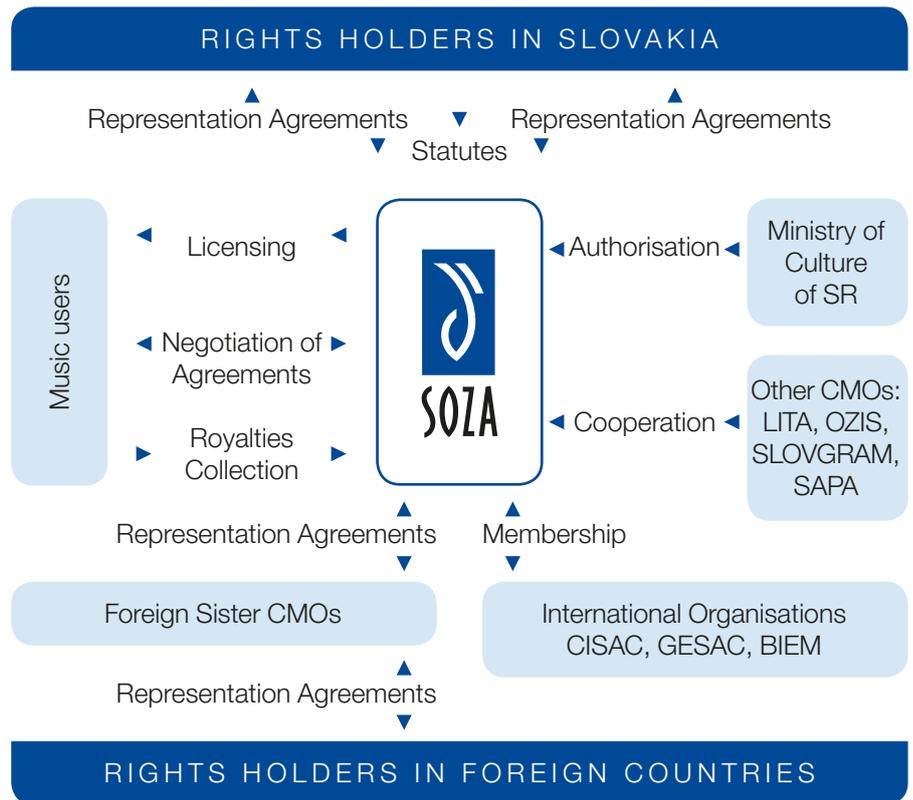
SOZA – Slovak Performing and Mechanical Rights Society is a collective rights management organisation of authors of musical works, their heirs and publishers. SOZA manages copyright to music works in accordance with the Authorisation granted by the Ministry of Culture of SR No. MK-1639/2016-232/6420, that came into force on August 5, 2016. SOZA as a collective rights management organisation (under Sec. 144 et seq., Sec. 65 et seq. Copyright Act) concludes license agreements with users of music works based on the specific use they are entitled for such music works. SOZA collects and distributes royalties to the entitled rights holders.

SOZA is a legal entity, a civic association under act No. 83/1990 Coll. exercising collective management of rights without purpose of gaining profit. It is an interest self-administration of authors and publishers of music works who as economic rights holders manage their economic interests through the bodies they elected.

Based on representation agreements, SOZA manages economic rights of local rights holders. Based on reciprocal representation agreements with foreign partner organisations, SOZA represents foreign rights holders within the territory of the Slovak Republic and sister organisations represent Slovak rights holders abroad.

SOZA does not own, directly or indirectly, any other entity, nor does it control any other entity (neither fully nor partially).

SOZA Basic Relations Scheme



SOZA Basic Relations Scheme For what types of use of music works does SOZA grant licenses?

SOZA grants consent (in a form of a license) for the following types of use of music works:

- ◆ public non-theatrical performances,
- ◆ by means of technical equipment,
- ◆ by means of jukeboxes,
- ◆ radio and TV broadcasting,
- ◆ cable retransmission,
- ◆ theatres (archive music),
- ◆ public cinema screenings,
- ◆ dissemination by means of electronic communications

networks (Internet, mobile networks),

- ◆ production and making copies of audio, audio-visual and multimedia carriers,
- ◆ work copies of music works used by DJs.

SOZA collects royalties for production of carriers and compensation of remuneration for blank carriers and technical equipment enabling creation of copies of audio and audio-visual recordings that were placed on the market in the Slovak Republic for sale for the first time.

How SOZA operates



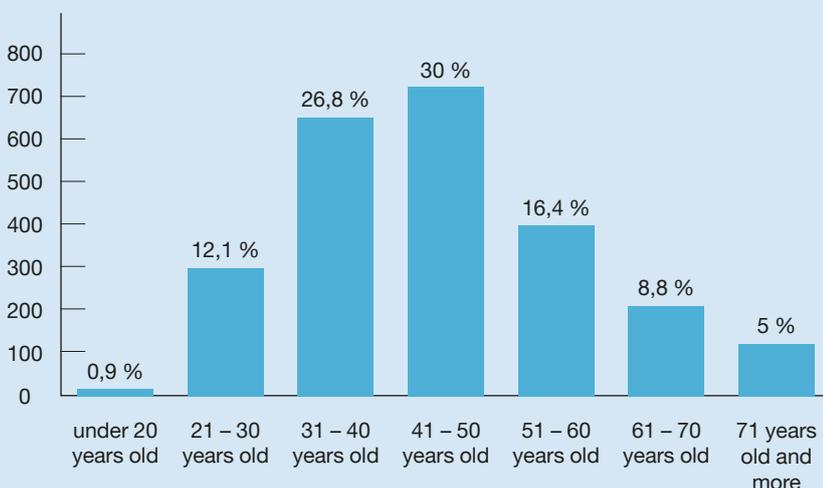
Represented rights holders

SOZA represents rightsholders based on representation agreements. SOZA currently manages the economic rights of **2971** rightsholders. They are local composers, lyricists, producers and

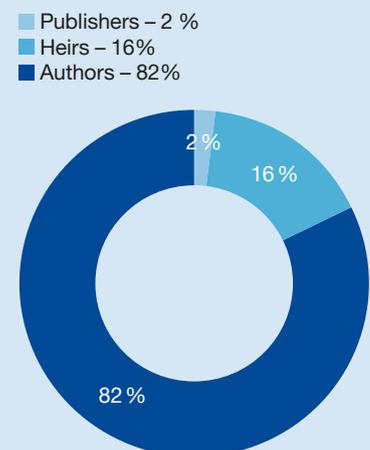
publishers from of all music genres. Under the Copyright Act, SOZA protects economic copyright to works for the entire term of the copyright, i.e. for the life of the author and 70 years after

his death. That is the reason SOZA also manages economic rights of legal successors – heirs. This is how SOZA administers the copyright of 345 non-living authors.

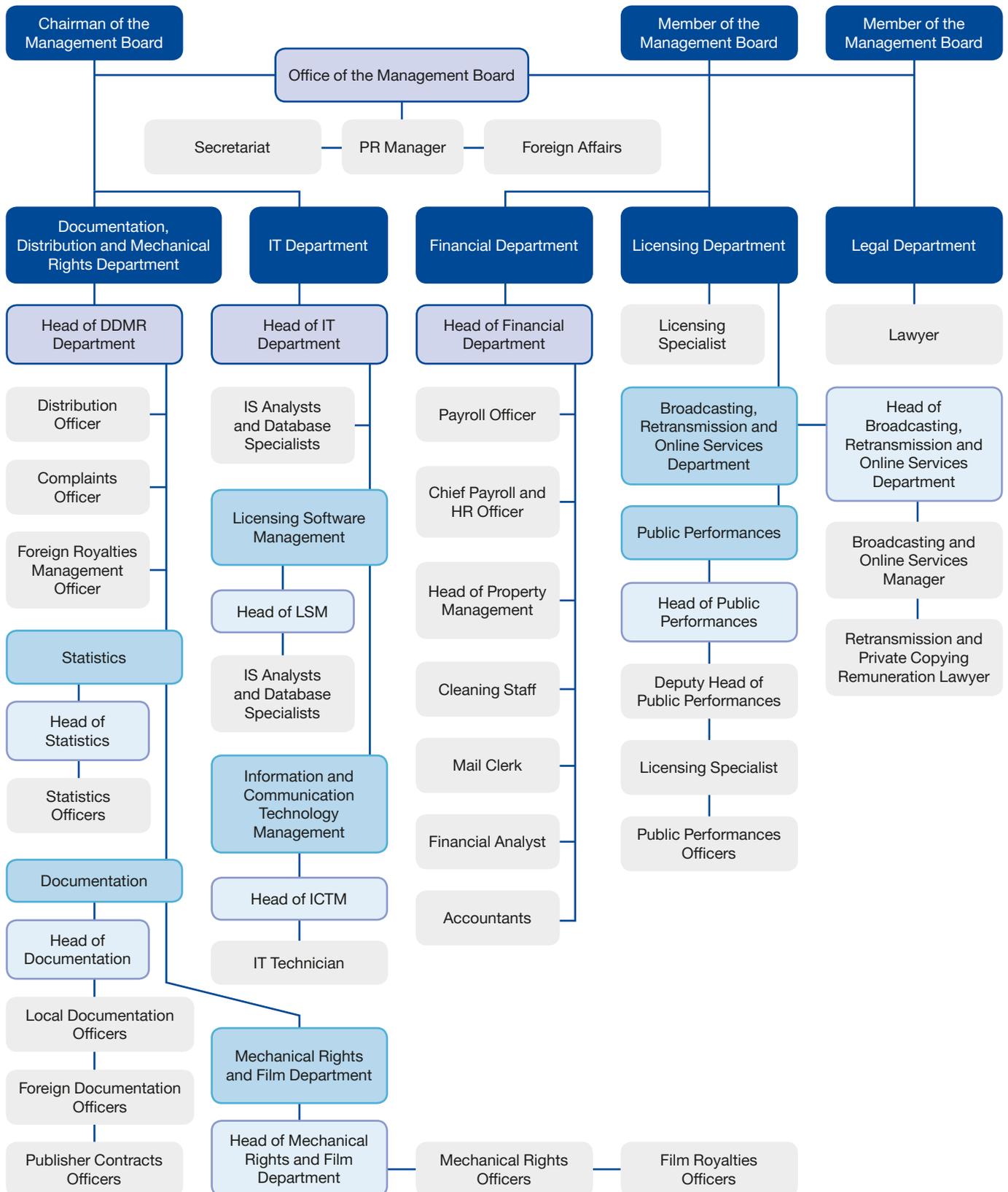
Age structure of authors represented by SOZA in 2018



Composition of SOZA membership base in 2018



SOZA Organisational Structure



SOZA Social and Cultural Fund

Benefit Schemes of SOZA Social and Cultural Fund

- ◆ Immediate Distress Benefit Program (Pomoc v náhlej núdzi)
- ◆ Severe Financial Hardship Benefit Program (Príspevok v sociálne zhoršených pomeroch)
- ◆ SOZA Awards Ceremony Program (Príspevok na podujatie Ceny SOZA)
- ◆ Film Music Authors' Program (Podpora tvorcov filmovej hudby)
- ◆ Special Events and Performances Program (Príspevok na významné projekty a tvorbu)
- ◆ Music Partner Support Program (Príspevok na činnosť partnerovi podporujúceho autorov hudobných diel)
- ◆ Cultural Awareness Program (Príspevok na marketingové aktivity v oblasti kultúry)

In 2018, Supervisory Board of SOZA announced two rounds for submission of applications for financial contribution within Cultural programs of Social and Cultural Fund. The total of 145 applications were submitted. 116 applications were approved in the total amount of EUR 68 350. As far as applications for contribution from Social programs of Social and Cultural Fund are concerned, SOZA approved 9 applications of authors in the total amount of EUR 18 000 in 2018.

Operational and financial costs in support of social, cultural and educational programs of the Social and Cultural Fund including a contribution from the exercise of collective management of rights revenue intended for these purposes in 2018 represented 0,01% of the exercise of collective management of rights reve-

Members of the Social and Cultural Fund Council in 2018:

Miloš Betko
Adam Hudec
Ctibor Kolínsky
Peter Lipa
Daniel Matej (predseda)
Martin Sarvaš
Jozef Šebo
Pavel Zajáček

nue, or the amount of EUR 1517,74. Statute of the Social and Cultural Fund and the description of individual programs, as well as the list of contributions granted through the Cultural programs of the Social and Cultural Fund is available at www.soza.sk

Contacts



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Head of Department

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Foreign Royalties

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Head of Department

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Royalties from Abroad

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Complaints

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Production of Audio and Audio-visual Media

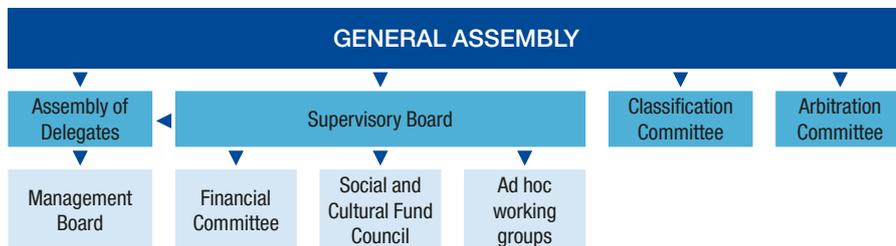
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mechanika@soza.sk

Movie Royalties

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film@soza.sk

SOZA Elected Bodies

Structure of the Elected Bodies under the new Copyright Act No. 185/2015 Coll.



Management Board

Management Board is a managing body under the Copyright Act provisions and is also a statutory body. It manages the operation of SOZA internally as well as externally. It consists of 3 members whose term of office is not time-limited. Members of the Executive Board are persons appointed regardless of whether they are or are not SOZA members.

MANAGEMENT BOARD

Lubomír Burgr – Chairman
 Silvester Danóczy – Member
 Tomáš Mikš – Member

Supervisory Board

Supervisory Board is a managing body under the Copyright Act provisions. Its role is to control SOZA management and financial results on regular basis. It consists of 15 members appointed according to their professional focus:

SUPERVISORY BOARD

Matúš Jakabčic (Chairman),
 jazz music composer
 Ľuboš Bernáth,
 classical music composer
 Pavol Danišovič, pop music composer
 Rastislav Dubovský,
 film score composer
 Miroslav Dudík,
 folk music composer – editor
 Peter Horák, A – TEMPO VERLAG
 SLOVAKIA, publisher
 Adam Hudec, brass music composer
 Katarína Jarušková,
 HUDOBNÝ FOND, producer
 Miroslav Jurika, STUDIO LUX
 (Vice-chairman), producer
 Slavomír Kopec, OPUS, producer
 Peter Lipa, pop music composer
 Daniel Matej,
 classical music composer
 Ján Štrasser, lyricist
 Ľuboš Zeman, lyricist
 Tomáš Zubák, composer of music
 for special purposes

Works Classification Committee

Works Classification Committee is a specialised elected body whose objective is to classify musical works in respected categories as specified in SOZA Distribution Rules. It consists of 5 members appointed by the General Assembly according to their professional focus.

WORK CLASSIFICATION COMMITTEE

Pavel Zajáček (Chairman),
 pop music composer
 Jaroslav Konečný,
 classical music composer
 Peter Parničan,
 folk music composer – editor
 Pavol Kvassay, composer of music
 for special purposes
 Marián Vlado,
 brass music composer

Arbitration Committee

Arbitration Committee reviews disputes arising between a SOZA member and SOZA elected body and serves as a conciliation body in disputes relating to the exercise of economic rights among represented rightsholders. It consists of 5 members appointed by the General Assembly from among the authors who given their ethical status and experience are a guarantee of a fair judgment in the disputes.

ARBITRATION COMMITTEE

Martin Gašpar
 Dobromila Baloghová
 Tomáš Janovic
 Egon Krák
 Juraj Kupec

MANAGEMENT BOARD



Lubomír Burgr



Silvester Danóczy



Tomáš Mikš

SUPERVISORY BOARD



Matúš Jakabčič



Luboš Bernáth



Pavol Danišovič



Rastislav Dubovský



Miroslav Dudík



Peter Horák



Adam Hudec



Katarína Jarušková



Miroslav Jurika



Slavomír Kopec



Peter Lipa



Daniel Matej



Ján Štrasser



Luboš Zeman



Tomáš Zubák



2018 SOZA Awards

STATISTICAL AWARDS

Nominations are based on objective statistics regarding broadcasting and public performances of music works within the territory of Slovakia

SOZA Award for composer of most performed musical works

Ivan Tásler

SOZA Award for lyricist of most performed musical works

Kamil Peteraj

SOZA Award for Young Author of Most Played Musical Works

Adam Ďurica

SOZA Award for most performed musical work

Smile (Emma Drobná)
authors Emma Drobná, Peter Graus, Tomáš Zubák

SOZA Award for audio recording

Podobnosť čisto náhodná (Peter Lipa & Milan Lasica) East West Promotion

SOZA Award for the highest share of local repertoire within the broadcast

Rádio SiTy

HONORARY AWARDS

Awards that are reflection of a person's contribution to the Slovak music culture.

SOZA Award for a significant contribution in presenting local productio abroad

(awarded to an author for significant and representative presenting of music works outside the territory of the Slovak Republic)

Kamil Peteraj

Entry in the SOZA Golden Book

(awarded in memoriam to an author for a significant contribution to the development of the Slovak music culture)

Ján Zimmer (1926-1993)

Ivan Dubovský (1952-1997)

SOZA Grand Prix

Marika Gombitová



Bratislava, Mestské divadlo Pavla Országha Hviezdoslava (City Theatre of Pavol Orságh Hviezdoslav), September 20th, 2018
photo: Oleš Cheresko

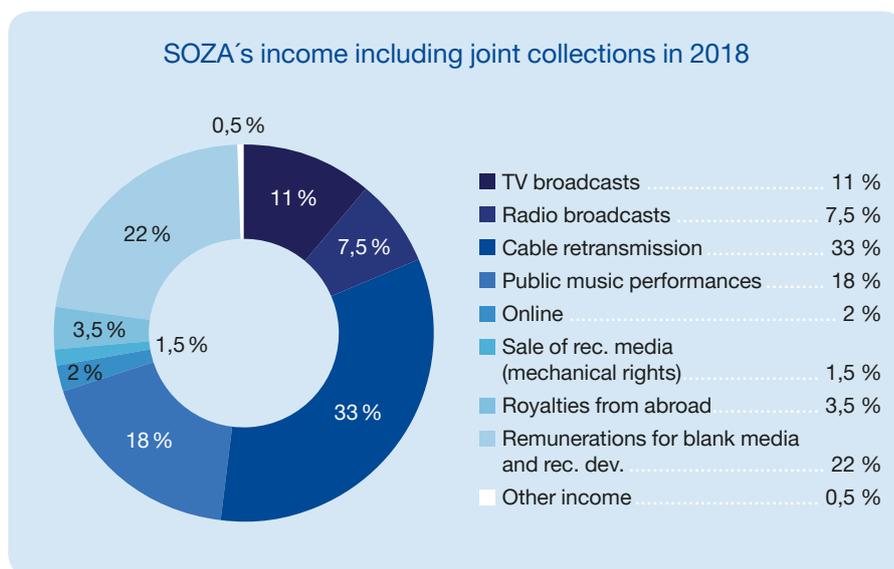


Management and Activity Report of SOZA for the Year 2018

The year 2018 was extraordinary in many respects. When it comes to economic results, the Slovak Performing and Mechanical Rights Society showed record outcomes in several indices (total income, society income, domestic authors' remunerations) while maintaining financial discipline, and without exceeding the limit of planned expenses. The above-mentioned was accomplished despite the fact that several significant income sources had to be subtracted from our total income due to ongoing litigation with MAC TV Ltd. (the umbrella company owning all JOJ networks), as well as with the Slovak Association of Hotels and Restaurants. More information about income levels, as well as income distribution can be found in a separate segment of this report.

2018 was very busy also when it comes to domestic and international legislation. Over the past year, the Slovak Parliament passed two amendments to the Copyright Act that, as of January 1st, 2019, directly impact the activities of organizations of collective management. First and foremost, the amendment supplements the criteria used for the calculation of remunerations in the tariff lists of organizations of collective management. Further, relations between organizations of collective management and their users are tackled.

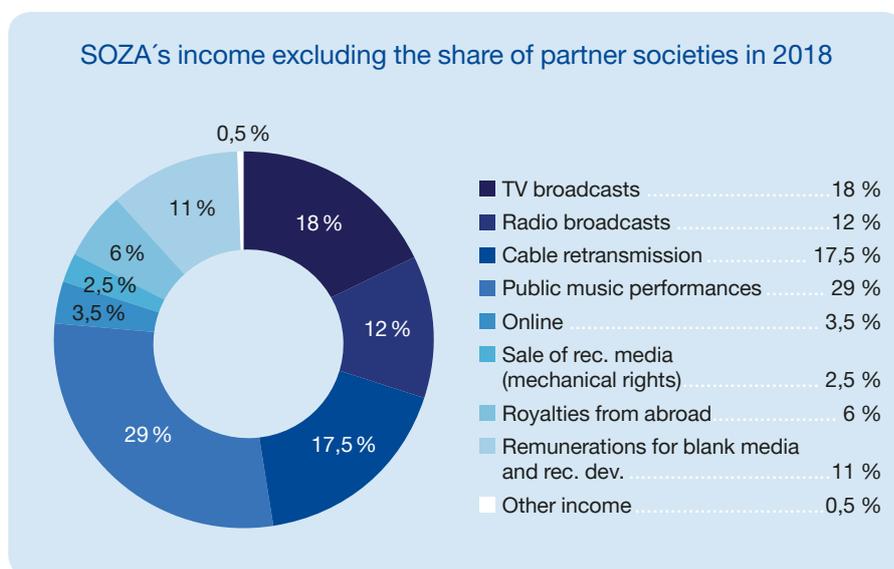
Within the European Union, intensive work was completed on the final version of the Directive on Copyright in the Digital Single Market, whose goal, among others, is to implement a significantly higher level of protection of those who bear authors' and rights related to musical works. This regulation also orders the enforcement of the rights to a just reward for the dissemination of musical works via the internet or social media. SOZA has supported activities under the purview of the international organization GE-



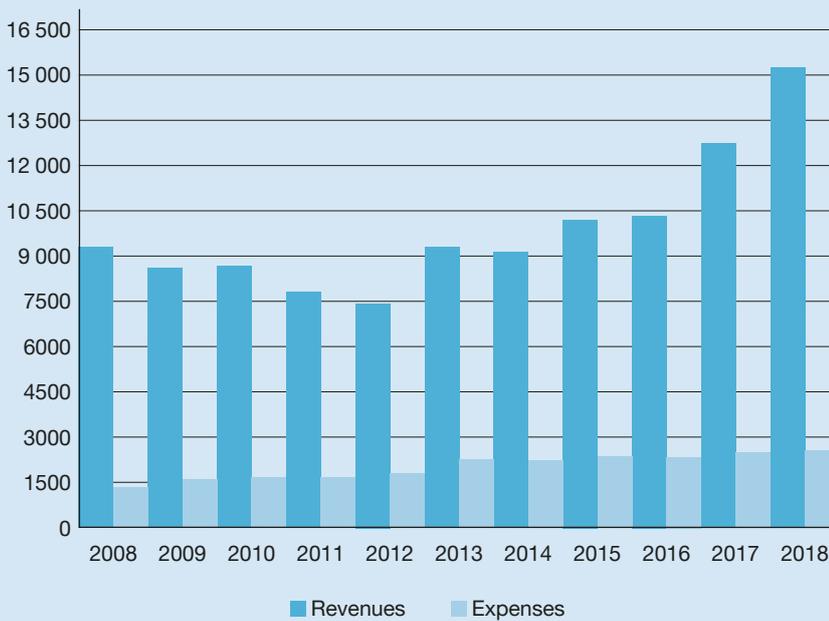
SAC; it was in close communication with Slovak members of the European Parliament to support the new legislation, and prepared a special web page (www.clanok13.org) that featured an explanation of the main idea of the directive, as well as a debunking of many myths based on the disinformation about any censorship of the internet. The fact that in September of 2018, the European Parliament supported further approvals of the directive in negotiations with the European

Commission and the representatives of member countries with the goal of ensuring a significantly improved protection of authors' works on the internet is excellent news for all members of SOZA.

We are also pleased to observe that SOZA, as a civic organization, has not only a continuously expanding membership, but also that its members demonstrate a high level of interest in SOZA's activities. One of the results of



Development of SOZA's revenues and expenses in 2008 – 2018



this interest was the ongoing internal audit of the management of the organization, which was initiated by members of the organization, and was led by eminent authors, such as M. Zbirka, M. Zuzi, M. Tasler, and others.

ECONOMIC RESULTS FOR THE YEAR 2018

The results of management are presented in the standard method initiated in 2002.

In the past year (2018), SOZA's income without the participation of partner organizations reached a historically record number, 9,559,513.38 Euros, which is 759,845.33 Euros (or 8.63%) more than in 2017. SOZA's total income reached 15,175,404.02 Euros, which is 2,121,488.49 Euros (or 16.25%) more than in 2017. The total value of tangible, intangible, and financial property is 13,943,633.89 Euros, which is 1,351,091.50 Euros more than in 2017. The capitalized income from the collective management of rights for 2018 was 2.85 Euros.

The total expenses of the organization in 2018 were 2,714,970.68 Euros, which represents a comparative increase of 146,236.97 Euros (5.95%) from the previous year. Primary expenses, which

specifically include salaries and other personnel expenses were 2,434,040.66 Euros, which is 76,027.84 Euros (or 3.49%) more than in 2017. The increase was especially due to the employer's mandatory salary deductions, due to other personnel expenses, as well as due to functional rewards and salaries. General operation costs decreased by 8,196.22 Euros (or 0.46%), especially in the rubric of assets.

The amount paid to the members of the managing and regulatory bodies of the organization was 274,409.42 Euros.

Total auxiliary costs, such as international organization membership fees, bonuses, and overtimes, as well as costs connected to the annual plenary assembly and marketing were 280,930.02 Euros, which was 70,209.13 (or 33.32%) more than in 2017, especially when it came to bonuses, and overtimes (Supervisory Committee, work groups, Assembly of Delegates and Members of the Management Board).

Via its Social and Cultural Fund, SOZA has granted 116 requests for financial support of cultural programs (this is 28/31.82% more than in 2017). The organization also supported the funding of significant projects and production to the tune of 68,350 Euros (13,000

Euros/23.49% more than in 2017). In all, the board of the Social and Cultural Fund considered 145 applications for financial support that the applicants sent in in two rounds. During the year 2018, five applicants declared that they will not be able to make use of their funding. The sum total of 2,450 Euros that was allotted for these applications was transferred to the year 2019. In the year 2018, operational and financial costs for the support of social, cultural, and educational needs, including the contribution from the income received from the execution of the collective regulation of rights were at 0.01% from the income from the execution of the collective regulation of rights, which, for the year 2018 amounted to 1,517.54 Euros.

RELATIONSHIPS WITH AUTHORS

As of December 31st, 2018, SOZA has administered, in accordance with contracts on representation, the property rights of 2,971 rightsholders, which is 167 (or 6.06%) more than in 2017. The end of the year 2018 saw 1182 authors, heirs, and publishers registered in the information system ISpA. This, compared to the previous year represents an increase of 292 (or 32.81%). Detailed information on membership can be found in a separate section of the annual report.

SOZA has distributed 6,430,975.86 Euros to the rightsholders. As a part of this sum, 4,205,781.65 Euros was awarded to domestic authors for the utilization of Slovak works both at home and abroad. Authorship remunerations sent abroad amounted to 2,225,194.21 Euros. In total, in 2018, SOZA distributed the sum of 11,939,444.69 Euros to rightsholders, including collective deductions for other organizations for the management of collective rights.

Authors' remunerations are sent in accordance with SOZA's accounting regulations. Incorrect or missing information on the part of the rightsholders is commonly one of the only reason for a delay in the timely payment of remunerations. Another reason might be if the sum of the remuneration is lower

than the transaction or delivery fees. Such instances, however, are rare, and are resolved in collaboration with the rightsholders, after which the author's remuneration is paid. SOZA makes the following payments annually: authors' remunerations for broadcasting and retransmission, public and live performance of works, generically accounted authors' remunerations, remunerations for making works available to the public, as well as authors' remunerations to non-represented rightsholders who did not take exception to the collective management of rights and requested payment of authors' remuneration. SOZA makes the following payments biannually (usually in May and November): for the production and sale of audio and audiovisual carriers, including central licensure. On average once every quarter, the association renders the accounting for so-called major live events. Remunerations from abroad are sent to authors irregularly, immediately after examination, on average once a week. Remunerations that SOZA pays based on the claims of domestic and foreign-represented subjects are also paid irregularly.

Currently SOZA does not pay remunerations based on the collective management of rights, which is why it is not possible to list the distribution based on the department of the collective report. During the year 2018, delays were experienced only with the payment and redistribution of individual remunerations. This happened due to two reasons: the first reason were contested authorships. SOZA was informed about these by its international partner organizations; until the final decisions of foreign courts, SOZA was unable to distribute remunerations among the differing parties. The second reason was the delay of documents necessary for any final account settlement, requested by SOZA from abroad.

Authors' remunerations paid during the year 2018 from the fund of unidentified remunerations based on the claims of rightsholders amounted to 61,035.37 Euros.

The remainder in the fund of unidentified remunerations, as of December 31st, 2018, was 103,787.57 Euros.

In 2018, SOZA's legal department provided legal support and advice for its members; the organization participated on lectures about the activities of SOZA delivered to the public across Slovakia, and provided legal support for the meetings of its Advisory Board, its Delegate Assembly, and its General Assembly. Further, the legal department participated in meetings with various work groups, and prepared legal analyses, statements and positions that became the basis for the preparation of internal documents for meetings of work groups. Finally, the legal department motioned for changes in the internal regulations of SOZA, created the agenda on the protection of personal information, and continued with the amendments of the Agreement on Representation in accordance with the Copyright Act.

RELATIONSHIPS WITH USERS

In 2018, as in previous years, the income garnered from music users was filed under the common heading Communication of Works to the Public over the limit of 2.5 million Euros. In total, the year 2018 saw licenses distributed for 2,765,443.68 Euros. In comparison to 2017, this represents an increase of 3.47%, even despite the fact that the Department of Public Performances recorded an outage in the income from hotels and restaurants due to continuing litigation with the Slovak Association of Hotels and Restaurants.

The Department of Public Performances provided 44,497 licenses under Communication of Works to the Public, and 13 applications for licensure were denied. The reasons for these denials were SOZA's efforts for the maintenance of appropriate professional care, while the user (applicant) provided incorrect, incomplete, or deceptive data.

The total income for the use of musical works in televisual and radio broadcasting was 2,865,090.03 Euros, which is 65,560.97 Euros more than in 2017. From this amount, TV broadcasting represented the sum 2,370,639.09 Euros, while total income from radio broadcasting was 494,459.94 Euros. It should be noted

that authors' remunerations for independent radio broadcasting represent an income for SOZA whose amount is directly dependent on income related to the generation and broadcasting of programs. When it comes to televisual broadcasting, litigation with MAC TV Ltd., the operator of stations JOJ, PLUS, WAU, RiK, Tuki TV, JOJ Cinema, and JOJ Family is still ongoing.

We have recorded a significant increase in income generated from cable retransmission due to the adjustment of the operators of cable retransmission. During the year 2018, agreements were made on settlements for the use of music in the years 2017 and 2016; subsequently, contracts were signed with the operators of cable and satellite retransmission for the following years. Due to these settlements of previous periods, the total income for cable retransmission reached 4,991,293.01 Euros, which is 3,077,422.92 Euros more than in the year 2017. In percentage points, the increase in income is 160.80%.

The income from compensatory remunerations in 2018 stabilized at 3,359,185.83 Euros. As was the case with cable retransmission, several subjects were obliged to pay compensatory remunerations.

In the area of music usage via internet and mobile networks, SOZA noted an increase in income compared to the previous year. Total income in this area amounted to 344,870.59 Euros, which is 66,514.61 Euros more than in the year 2017.

The Department of Broadcasting, Retransmission, and Online Services provided a total of 267 licenses in the year 2018. Of these, 28 licenses were to radio broadcasters, 59 licenses were to televisual broadcasters, 116 licenses were to operators of cable retransmission, and 64 licenses were to users of musical works via the internet and mobile networks. This department did not deny a single request for licensure in the year 2018.

The Department of Mechanical Rights and Film provided 215 licenses for the use of a musical work by mak-

ing its copy and for the use of a music work by public distribution of its original or copy by transfer of title. In the year 2018, 301 licenses were issued for the use of a music work by making its copy, which is most often requested by DJs. The Department of Mechanical Rights did not deny a single request for licensure in the year 2018. SOZA's legal department dealt with the problem of usage of musical works without the agreement of the rightsholders, and the problem of the non-payment of authors' remunerations for the usage of musical works, i.e. for licensure as a part of collective licensure agreements. These processes were both litigatory and non-litigatory. The legal department collaborated with external law firms in relation to the requisition of unpaid remunerations and applied such requisitions in bankruptcy and restructurization proceedings.

PUBLIC RELATIONS

In addition to its usual agenda, such as the organization of the SOZA Awards event, the General Assembly, operation of the web page, the preparation of print materials for various departments, and the complete administration of cultural programs of the Social and Cultural Fund, in 2018, the Department of Public Relations continued with preparations of educational events and lectures in collaboration with partnering organizations.

Public interested in music, and authors were the target audience of lectures in numerous cities around Slovak Republic. Based on the interest of users, SOZA provided several lectures on common licensure issues. During these meetings, user representatives received information on licensure contract formation, as well as on the advantages of submitting collective licenses online or via a client account.

INTERNATIONAL RELATIONS

In 2018, the Slovak Performing and Mechanical Rights Society collaborated again with international organizations of collective management. Based on 106 international contracts with 68 foreign partner organizations, SOZA ensured the administration of rights of foreign artists on par with the administration of rights of domestic artists. Further, it ensured the rights of domestic musical authors in all countries of the world where regulations on authors' rights are adhered to according to the standards of the international organization CISAC.

2018 was important both for SOZA, as well as for the entire music market in the European Union, especially due to the international collaboration of organizations of collective management, particularly via mutual communication regarding preparations for the Directive on Copyright

in the Digital Single Market. In 2018, SOZA worked towards explaining the advantages of an improved legal and authorial protection of artists in the European Union in the long-neglected online environment.

Successful communication with members of the EU Parliament led to the conclusion (by majority) that it is in the legitimate interest of authors to improve on the archaic version of current legislation, that has in the long-term been abused by large technological corporations on the internet. All these realized activities were proven justified, since, on September 9th, 2018, the European Parliament approved a compromise version of the directive, which was further amended via a so called "trialogue" between the European Commission, the representatives of member countries, and the European Parliament.

Despite strong, manipulative campaigns by technological companies, most EU Parliament representatives agreed that it is necessary to resolve the long-debated issue of the Transfer of Value in such a way that online platforms that allow the public access to protected works would be required to adhere to a licensure contract with the rightsholders. The above is excellent news for our domestic authors, since the adoption of this directive will significantly improve their standing in relation to the distributors of music in the online environment.

SOZA as Part of International Copyright Protection System

SOZA is a member of international organizations dedicated to copyright protection:

CISAC – International Confederation of Societies of Authors and Composers representing more than 4 million authors from all areas of art (music, drama, literature, audio-visual, graphic and visual arts). SOZA has been a member since 1970.

BIEM – is an international organization representing mechanical rights societies, mechanical rights being rights to mechanical recording and reproduction of music works. SOZA has been a member since 1973.

GESAC – a European organization representing authors' societies from the European Union member states, Norway, Switzerland and Iceland. It represents authors from the music, graphic, literary, drama and audio-visual field as well as music publishers. SOZA has been a member since 2005.

As a member of these international organizations, SOZA participates in the development of the international collective copyright protection system. Members of SOZA's management continuously monitor the development on a European as well as international level attending important meetings and participating in trainings and seminars

organized by GESAC and CISAC. This way SOZA gains experience from an international practice and overview of the international development.

Based on 106 international representation agreements with 68 foreign partner societies (data as of December 31, 2018) SOZA ensures the exercise of foreign authors' rights within the territory of the Slovak Republic equally to the rights of local authors and the exercise of local authors' rights in all the countries of the world where the system of copyright protection is in place.

List of societies that concluded reciprocal representation agreements with SOZA and territories in which they exercise collective management of entrusted rights – as of December 31, 2018

SOCIETY	COUNTRY	TERRITORY
AAS	Azerbaijan	Azerbaijan
ABRAMUS	Brazil	Brazil
ACDAM	Cuba	Cuba
ACUM	Israel	Israel
AUTODIA	Greece	Greece
AGADU	Uruguay	Uruguay
AKKA / LAA	Latvia	Latvia
AKM	Austria	Austria
AMRA	United States of America	United States of America
APRA	Australia	Ashmore Island, Australia, Australian Antarctic Territory, Cartier Island, Christmas Island, Cocos Islands, Fiji, Heard Island, Macquarie Islands, McDonald Island, Nauru Island, Papua New Guinea, New Zealand, Niue Island, Norfolk Islands, Ross Dependency, Tokelau Islands, Samoa
ARTISJUS	Hungary	Hungary
ASCAP	United States of America	United States, Virgin Islands, Puerto Rico
AUSTRO MECHANA	Austria	Austria
BMI	United States of America	United States, Puerto Rico
BUMA / STEMRA	Netherlands	Netherlands, Sint Maarten, Curaçao, Indonesia, Suriname
CASH	Hong Kong	Hong Kong
EAU	Estonia	Estonia
FILSCAP	Philippines	Philippines
GEMA	Germany	Germany, Turkey, Philippines
HARRY FOX AGENCY	United States of America	United States of America
HDS-ZAMP	Croatia	Croatia
IMRO	Ireland	Ireland

SOCIETY	COUNTRY	TERRITORY
JASRAC	Japan	Japan
KAZAK	Kazakhstan	Kazakhstan
KODA	Denmark	Denmark
LATGA	Lithuania	Lithuania
MACP	Malaysia	Malaysia
MCPS	United Kingdom	British Commonwealth (excluding Canada), Ireland, South Africa
MCSC	People's Republic of China	People's Republic of China
MESAM	Turkey	Turkey
MSG	Turkey	Turkey
MUSICAUTOR	Bulgaria	Bulgaria
NCB	Denmark	Denmark, Norway, Sweden, Finland, Iceland, Lithuania
NCIP	Belarus	Belarus
OSA	Czech Republic	Czech Republic
PAM CG	Montenegro	Montenegro
PRS for Music	United Kingdom	United Kingdom of Great Britain and Northern Ireland, the British Commonwealth (excluding Canada and Hong Kong)
RAO	Russia	Russia
SABAM	Belgium	Belgium, Congo, Rwanda, Burundi
SACEM / SDRM	France	France, Martinique, Guadeloupe, Guyana, Reunion, Comoros, Somalia, Polynesia, New Caledonia, Saint Pierre and Miquelon, Algeria and the Sahara, Mauritania, Niger, Ivory Coast, Burkina Faso, Benin, Senegal, Mali, Chad, Central African Republic, Gabon, Togo, Cameroon, Guinea, Tunisia, Morocco, Lebanon, Egypt, Monaco, Andorra, Syria, Luxembourg, Turkey, Madagascar, Djibouti, Gambia, Congo
SACM	Mexican Republic	Mexican Republic
SADAIC	Argentine Republic	Argentine Republic
SAMRO	Republic of South Africa	South Africa, Namibia, Botswana, Lesotho, Swaziland
SAS	Georgia	Georgia
SAYCO	Colombia	Colombia
SAZAS	Slovenia	Slovenia
SBACEM	Brazil	Brazil
SESAC	United States of America	United States of America, Virgin Islands, Guam, Puerto Rico
SGAE	Spain	Spain, Bolivia, Costa Rica, Colombia, Chile, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Nicaragua, Panama, Paraguay, Peru, Venezuela
SIAE	Italy	Italy, Vatican, San Marino, Ethiopia, Libya, Somalia
SOCAN	Canada	Canada
SOCINPRO	Brazil	Brazil
ZAMP Macedonia	Macedonia	Macedonia
SODRAC	Canada	Canada
SOKOJ	Serbia	Serbia
SPA	Portugal	Portugal, Madeira, the Azores, Angola, Mozambique, Guinea, Cape Verde, São Tomé and Príncipe, Macao, Timor
SQN	Bosnia and Herzegovina	Bosnia and Herzegovina
STEF	Iceland	Iceland
STIM	Sweden	Sweden
SUISA	Switzerland	Switzerland, Liechtenstein
TEOSTO	Finland	Finland
TONO	Norway	Norway
UACRR	Ukraine	Ukraine
UBC	Brazil	Brazil
UCMR-ADA	Romania	Romania
VCPMC	Vietnam	Vietnam
ZAIKS	Poland	Poland

Costs for providing service of collective management of rights and other deductions from revenue from collective management of rights belonging to other collective management organisations

SOCIETY	COUNTRY	EUR
OSA	Czech Republic	78 484,14
PRS	United Kingdom of Great Britain and Northern Ireland	75 576,03
ASCAP	United States of America	51 918,46
BMI	United States of America	47 686,99
GEMA	Federal Republic of Germany	35 203,47
SACEM	France	22 947,93
ARTISJUS	Hungary	10 168,04
STIM	Sweden	9 618,16
SIAE	Italy	8 046,99
SOCAN	Canada	7 211,11
AKM	Austria	6 210,13
APRA	Australia	4 916,90
SESAC	United States of America	4 475,26
SGAE	Spain	3 825,05
ZAIKS	Poland	3 549,23
BUMA	The Netherlands	2 848,32
RAO	Russia	2 566,67
TEOSTO	Finland	2 460,48
AUSTROMECHANA	Austria	2 419,95
SABAM	Belgium	2 358,31
MCPS	United Kingdom of Great Britain and Northern Ireland	1 857,54
IMRO	Ireland	1 795,77
AMRA	United States of America	1 730,95
SUISA	Switzerland	1 512,46
KODA	Denmark	1 354,89
TONO	Norway	1 276,79
NCB	Denmark	1 075,99
HDS	Croatia	1 043,72
STEMRA	The Netherlands	599,98
ACUM	Israel	442,60
JASRAC	Japan	257,09
SODRAC	Canada	251,27
SADAIC	Argentina	246,49
STEF	Iceland	241,25
SAZAS	Slovenia	232,84
SACM	Mexico	227,92
UCMR	Romania	191,29
UBC	Brazil	184,64
SOKOJ	Serbia	183,14
ABRAMUS	Brazil	138,05
EAU	Estonia	99,44
SPA	Portugal	98,77
MESAM	Turkey	83,48
SAMRO	Republic of South Africa	62,86
AEPI / AUTODIA?	Greece	61,85
SAYCO	Colombia	53,09
UACRR	Ukraine	49,96
KOMCA	South Korea	44,40
AKKA	Latvia	43,82
SOCINPRO	Brazil	32,02
KAZAK	Kazakhstan	27,61
ACDAM	Cuba	22,14

SOCIETY	COUNTRY	EUR
MUSIAUTOR	Bulgaria	21,73
MSG	Turkey	11,49
IPRS	India	10,86
ZAMP	North Macedonia	10,18
JACAP	Jamaica	9,41
CASH	Hongkong	6,25
LATGA	Lithuania	4,28
GCA	Georgia	3,39
COTT	Trinidad and Tobago	2,69
COSON	Nigeria	1,83
FOX	United States of America	0,98
MCSC	People's Republic of China	0,85
COMPASS	Singapore	0,70
MCSK	Kenya	0,10
MACP	Malaysia	0,08
SBACEM	Brazil	0,01
VCPMC	Vietnam	0,01
TOTAL		398 100,57

Royalties received from foreign collective management organisations in 2018

SOCIETY	COUNTRY	EUR
OSA	Czech Republic	373 559,32
ARTISJUS	Hungary	55 041,85
AKM	Austria	52 565,75
GEMA	Federal Republic of Germany	21 215,53
PRS	United Kingdom of Great Britain and Northern Ireland	9 085,71
ZAIKS	Poland	7 328,92
STIM	Sweden	6 226,15
SUISA	Switzerland	4 453,91
SAZAS	Slovenia	3 651,80
SACEM	France	3 517,13
JASRAC	Japan	2 464,43
UCMR	Romania	2 220,97
SOKOJ	Serbia	1 697,95
AUSTROMECHANA	Austria	1 392,60
BMI	United States of America	791,13
MCPS	United Kingdom of Great Britain and Northern Ireland	721,23
ASCAP	United States of America	709,24
BUMA	The Netherlands	679,02
TEOSTO	Finland	665,81
SIAE	Italy	620,08
TONO	Norway	552,72
APRA	Australia, New Zealand	538,07
SPA	Portugal	326,37
KODA	Denmark	324,67
SOCAN	Canada	318,75
HDS	Croatia	237,03
CASH	Hong Kong	236,51
AKKA/LAA	Latvia	198,49
LATGA	Lithuania	85,65
RAO	Russia	66,44
STEMRA	The Netherlands	58,62
TOTAL		551 551,85

Royalties paid to foreign collective management organisations in 2018

SOCIETY	COUNTRY	EUR
OSA	Czech Republic	438 689,26
PRS	United Kingdom of Great Britain and Northern Ireland	422 434,34
ASCAP	United States of America	290 199,69
BMI	United States of America	266 547,77
GEMA	Federal Republic of Germany	196 770,79
SACEM	France	128 268,11
ARTISJUS	Hungary	56 834,56
STIM	Sweden	53 760,96
SIAE	Italy	44 978,85
SOCAN	Canada	40 306,68
AKM	Austria	34 711,72
APRA	Australia, New Zealand	27 483,15
SESAC	United States of America	25 014,59
SGAE	Spain	21 380,20
ZAIKS	Poland	19 838,54
BUMA	The Netherlands	15 920,78
RAO	Russia	14 346,50
TEOSTO	Finland	13 752,91
AUSTROMECHANA	Austria	13 526,36
SABAM	Belgium	13 181,86
MCPS	United Kingdom of Great Britain and Northern Ireland	10 382,76
IMRO	Ireland	10 037,49
AMRA	United States of America	9 675,22
SUISA	Switzerland	8 453,92
KODA	Denmark	7 573,19
TONO	Norway	7 136,64
NCB	Denmark	6 014,26
HDS	Croatia	5 833,89
STEMRA	The Netherlands	3 353,61
ACUM	Israel	2 473,92
JASRAC	Japan	1 437,03
SODRAC	Canada	1 404,49
SADAIC	Argentina	1 377,79
STEF	Iceland	1 348,45
SAZAS	Slovenia	1 301,47
SACM	Mexico	1 273,99
UCMR	Romania	1 069,22
UBC	Brazil	1 032,07
SOKOJ	Serbia	1 023,68
ABRAMUS	Brazil	771,62
EAU	Estonia	555,80
SPA	Portugal	552,10
MESAM	Turkey	466,61
SAMRO	Republic of South Africa	351,36
AEPI	Greece	345,72
SAYCO	Colombia	296,75
UACRR	Ukraine	279,23
KOMCA	South Korea	248,20
AKKA	Lithuania	244,95
SOCINPRO	Brazil	179,00
KAZAK	Kazakhstan	154,34
ACDAM	Cuba	123,73

SOCIETY	COUNTRY	EUR
MUSIAUTOR	Bulgaria	121,44
MSG	Turkey	64,22
IPRS	India	60,69
ZAMP	North Macedonia	56,88
JACAP	Jamaica	52,59
CASH	Hong Kong	34,93
LATGA	Latvia	23,92
GCA	Georgia	18,94
COTT	Trinidad and Tobago	15,01
COSON	Nigeria	10,21
FOX	United States of America	5,47
MCSC	People's Republic of China	4,76
COMPASS	Singapore	3,90
MCSK	Kenya	0,58
MACP	Malaysia	0,42
SBACEM	Brazil	0,07
VCPMC	Vietnam	0,06
TOTAL		2 225 194,21

SOZA revenues and costs distribution according to areas of collective management of rights

Total income from the exercise of collective rights management, including the distribution of this income by individual collective management sections

Sections of collective rights management in 2018			Income per section
Section 145 (2)	a)	using of subject of protection by making a copy	1 127 272,50
	b)	using of subject of protection by public distribution of its original or copy by transfer of title	98 288,53
	c) 1.	using of subject of protection by public distribution of its original or copy by rental	0,00
	c) 2.	using of subject of protection by public distribution of its original or copy by lending	0,00
	d)	using of subject of protection by public disclosure through public exhibition	0,00
	e) 1.	using of subject of protection by public disclosure through public performance in form of live performance of subject of protection	868 627,20
	e) 2.	using of subject of protection by public disclosure through public performance in form of technical performance of subject of protection	1 145 232,71
	f) 1.	using of subject of protection by its public disclosure by broadcasting	1 916 366,78
	f) 2.	using of subject of protection by its public disclosure by retransmission	0,00
	f) 3.	using of subject of protection by its public disclosure by making available to the public	346 009,31
f) 4.	using of subject of protection by its public disclosure by other means of communication to the public	742 862,70	
Section 146 (2)	a)	collection of compensation for remuneration for making a copy of subject of protection for private purposes pursuant to Section 42	3 370 453,43
	f)	using of work by its public disclosure through cable retransmission	5 008 739,02
Royalties from abroad			551 551,85
INCOME TOTAL			15 175 404,02

Costs of providing collective rights management services

Sections of collective rights management in 2018			Costs per section
Section 145 (2)	a)	using of subject of protection by making a copy	201 675,80
	b)	using of subject of protection by public distribution of its original or copy by transfer of title	17 584,41
	c) 1.	using of subject of protection by public distribution of its original or copy by rental	0,00
	c) 2.	using of subject of protection by public distribution of its original or copy by lending	0,00
	d)	using of subject of protection by public disclosure through public exhibition	0,00
	e) 1.	using of subject of protection by public disclosure through public performance in form of live performance of subject of protection	155 402,61
	e) 2.	using of subject of protection by public disclosure through public performance in form of technical performance of subject of protection	204 888,99
	f) 1.	using of subject of protection by its public disclosure by broadcasting	342 849,50
	f) 2.	using of subject of protection by its public disclosure by retransmission	0,00
	f) 3.	using of subject of protection by its public disclosure by making available to the public	61 903,14
	f) 4.	using of subject of protection by its public disclosure by other means of communication to the public	132 902,59
	Section 146 (2)	a)	collection of compensation for remuneration for making a copy of subject of protection for private purposes pursuant to Section 42
f)		using of work by its public disclosure through cable retransmission	896 093,41

Royalties from abroad	98 675,93
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COSTS TOTAL	2 714 970,68
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