



2013 ANNUAL REPORT SUMMARY

Genossenschaft der Urheber und Verleger von Musik
Coopérative des auteurs et éditeurs de musique
Cooperativa degli autori ed editori di musica



S U I S A

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LOOKING TO THE FUTURE



Copyright law has to come to terms with a continuously changing political, cultural and technological reality and we, the copyright collection societies, must anticipate those changes. The past year symbolised the need for foresight; whereas, in the past, many readily considered us conservative institutions, the opposite is now proven true: today, our proposals are the most innovative. A good example of this innovative spirit is the valuable role played by the collective administration societies in the definition of forward-looking scenarios in the framework of AGUR12. As President of SUISA, I wish more particularly to thank the members of our Executive Committee for their exemplary contribution to the work of this Group. The ball is now in the political court, but I find it hard to believe that the balanced new ideas contained in the report can fail to be well-received.

The implementation of the Working Group's recommendations will foster a healthy framework for a legal online offer. Online rights is also a sector in constant development. In the virtual world, for example, national borders do not have the same meaning, and we are entitled to defend our members' rights outside Switzerland. The changes are profound and harbour new sources of revenue. Thus we now entertain a regular dialogue with a number of internet partners who not long ago totally ignored our fundamental objectives.

Clearly, however, our focus remains on the comprehensive coverage of the domestic market, and this Annual Report shows just how flourishing certain segments of that market – concerts, for example – are.

So, setting aside any nostalgia for continuously shrinking markets, let us gather our strength to cover those that are emerging and those that are flourishing.

If we succeed in establishing a firm foothold for the future, it will be thanks to a number of people. Therefore, I extend my warmest thanks to my colleagues on the Board, to the members of the Executive Committee and management team and to all of SUISA's staff for their hard work during this stimulating year. ■

A handwritten signature in black ink, consisting of a stylized 'X' followed by 'Dayer'.

Xavier Dayer

OVERVIEW OF THE FINANCIAL YEAR

Andreas Wegelin and Vincent Salvadé

2013 was a good year for rights management in Switzerland and Liechtenstein. Revenues increased by 4%. A good result considering the difficult environment and the political pressures on copyright law. Altogether, rights administration revenues totalled CHF 135.7 mn compared with CHF 131.7 mn the year before. Overall, cost coverage deductions averaged 12.47% as against 12.19% the prior year.

Performance rights

The growth in concert revenues (CT K) was impressive at 36%. The market remains highly buoyant in this segment thanks, in particular, to the many festivals held in Switzerland. Last year's revenues, however, include amounts which should normally have been invoiced the year before. This back invoicing was in part accountable for the increase reported last year. Since the market was only partly responsible for the increase, so high a growth rate cannot be expected to recur.

Broadcasting rights

Revenues from broadcasting rights also increased (+1%) and reached CHF 61mn. The good results are due to the steady progression of retransmissions, driven by digital dissemination.

Mechanical rights

Revenues from the production of sound recordings, on the other hand, continued to fall, especially those from central licensing by our sister societies to the majors (PI foreign: -42% compared with the prior year). The decline of the market for physical sound recordings is a well-known fact. Concerning the 42% decrease, however, the comparison based on the year-end reference date does not provide an accurate picture of the market since central licensing payments from our foreign sister societies are not always received at the same time each year. On the other hand, revenues from audio-visual recordings picked up. The improvement was due to the increase in the number of video-on-demand contracts concluded last year, partly also covering earlier years.

Online

There was a slight decline in results in the audio online segment because downloading services are losing ground to streaming services and, moreover, since data processing for invoicing requirements is not fully completed. Overall SUISA's online-generated income is growing. This applies both to download offers (+13%) and to streaming (+229%).

Private copying

For the first time in many years, revenues from the blank media tariffs did not decline in 2013. This was due to the implementation of the new tariff for tablets (CT 4f, effective 1.7.2013) as well as to the increasing revenues from CT 12, the tariff regulating catch-up television via a set-top box with a cable or internet connection. Revenues from private copying lagged behind the market since royalties still could not be invoiced for smartphones (legal proceedings still pending).

Administration costs and additional distribution

From total rights administration revenues of CHF 135.7 mn (prior year CHF 131.7 mn), CHF 16.9 mn (prior year CHF 16.1 mn) or 12.47% were applied to administrative costs. In addition, secondary income of CHF 9.27 mn (prior year CHF 9.3 mn) was allocated to the same purpose. Secondary income included an amount of CHF 0.9 mn in reserves which are no longer required and have therefore been written back.

SUISA distributes copyright licensing revenues twice a year. Revenues for a performance, broadcast or production are generally distributed the year after it took place. The amounts distributed in 2013 thus correspond to the revenues from 2012. Sometimes a right-holder cannot be identified before the settlement date. In that case, the amount is set aside and further inquiries are made to identify him. If, despite our efforts, the amounts set aside cannot be distributed within 5 years of invoicing, they will be applied to general operating costs and to an additional distribution. According to the new tax rules, the cost compensation fund can no longer be increased and will have to be written back in the coming five years. That explains the higher additional distribution this year. CHF 6.2mn were apportioned for that purpose. This will enable us to make an additional distribution of 7% (prior year 6%) on all amounts (except back settlements) payable to beneficiaries in 2014. Thanks to this additional distribution, the average cost coverage rate was reduced, in purely mathematical terms, by 6.84% to 5.63%. ■

2013 Financial year

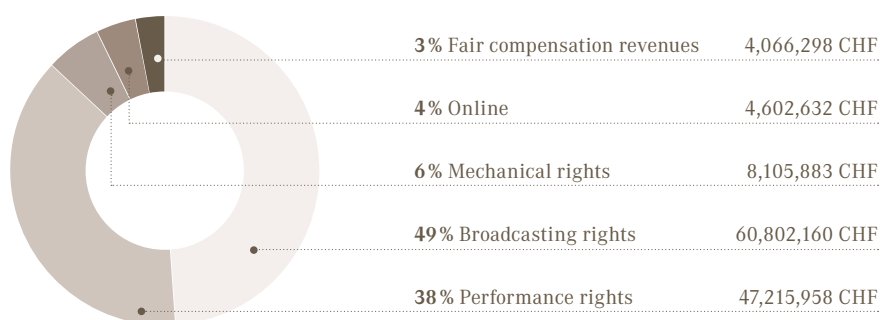
CHF (000)

Royalty collections	2013	2012	+/- %
Domestic collections	124,793	119,806	4.2 %
International	10,929	11,916	-8.3 %
Total royalty income	135,722	131,722	3.0 %
Secondary income	9,270	9,305	-0.4 %
Total income	144,992	141,027	2.8 %
Operating expenses	26,926	26,547	1.4 %
(in % of total income)	18.6	18.8	-1.3 %

Calculation of average cost deduction for settlements

Operating expenses	26,926	26,547	1.4 %
Less allocation from cost compensation fund	-738	-1,179	-37.4 %
Less secondary income	-9,270	-9,305	-0.4 %
Net operating expenses	16,918	16,063	5.3 %
in % of royalty income	12.47	12.19	2.2 %

2013 Domestic revenues



Cost-coverage deductions

Domestic performance and broadcasting rights	Ø 13.55 %	max. 15 %
Domestic mechanical rights and fair compensation revenues	Ø 10.98 %	max. 15 %
Foreign revenues	4.0 %	
Average	12.47 %	

The average cost coverage deduction rate was 12.47 % as a whole (compared with 12.19 % the year before).

AGUR12 PROPOSALS – A BALANCED COMPROMISE

Vincent Salvadé

On 6 December 2013, the Working Group on Copyright (AGUR12) established by Federal Councillor Simonetta Sommaruga published its final report. For one year, the members of the Working Group reflected together on the future of copyright law and the role of collective administration societies. The result is a package of consensus-based measures which constitute a balanced compromise.

For about one year, creators and the representatives of the collective administration societies, entertainment industry, press and publishing communities, business, consumers and public administration debated the future of copyright law in Switzerland. The outcome was a consensus on a package of recommendations. Even before their official publication, these recommendations have drawn criticism: voices have denounced an effort to censor the internet. SUISA, whose representatives Vincent Salvadé and Andreas Wegelin participated in the Group's work, believes on the contrary that the measures advocated in the report constitute a well-balanced compromise. The implementation of these measures is in the interests of all stakeholders.

Advantages for right-holders

First of all, authors and the entertainment industry would dispose of greater means for combatting serious piracy: at the right-holders' request, hosting providers whose business model is clearly geared to copyright infringement would not only have to take down illegally uploaded content but they would have to ensure that such content stays down; at the request of the regulatory authority, Swiss-based access providers would be required to

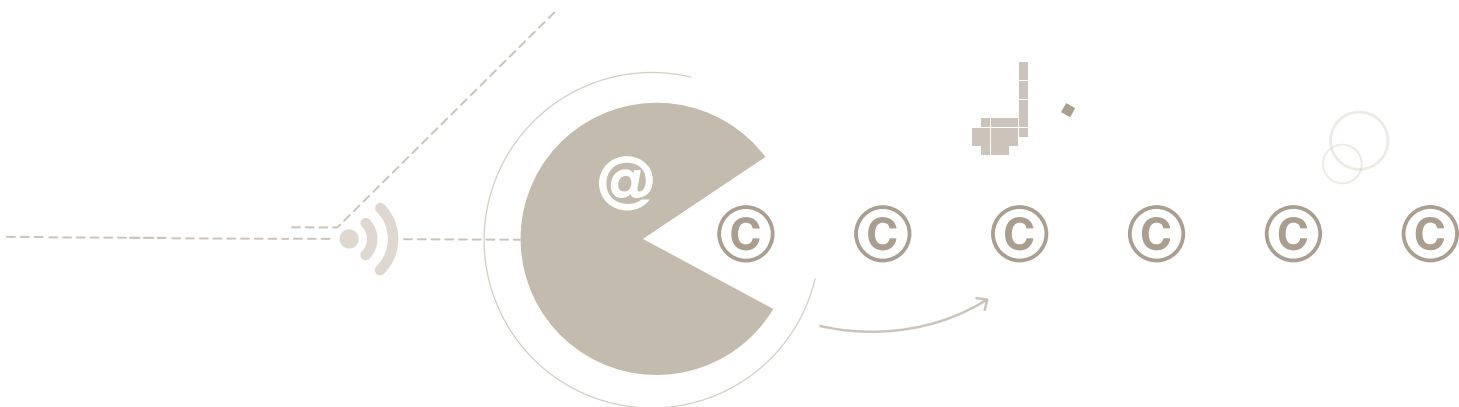
block access to websites which seriously infringe copyright; the regulatory authority should, however, do its best to avoid over-blocking, i.e. the blocking of legal content in conjunction with illegal content; at the request of the right-holders or the regulatory authority, providers would be required to send messages explaining the legal situation to the owners of the internet connections used for serious copyright violations; recipients would be required to take immediate steps to secure the connection failing which they would be considered responsible.

Secondly, the collective administration societies would be in a better position to work effectively and at a lower cost: users, in particular radio and television broadcasting stations, would be required to file their declarations electronically in a form directly usable by the societies for rights distribution purposes; moreover, the societies would be able to exchange information avoiding users having to make multiple declarations. AGUR12 recognised the need to streamline tariffs, expedite official tariff approval procedures and reduce administration costs. In this regard, however, the Working Group considered it inopportune to cap operating costs given the risk of disadvantaging the Swiss repertoire and certain niche repertoires.

Advantages for consumers and users

For their part, consumers would continue to enjoy liberal copyright rules emphasising information rather than criminalisation: in view of the proposed anti-piracy measures, AGUR12 believes downloading should remain legal even when the sources are illegal. It also recommends launching a vast information campaign in order to eliminate the uncertainty on the legal situation which is detrimental both to right-holders and the public.

The Working Group also believes it is necessary to examine the possible benefits of subordinating to collective administration



the making available of works on the social networks. For the time being, anyone uploading a photo which is not his onto Facebook, for example, is breaking the law. Rights management by the collective administration societies would eliminate the unlawfulness for the user while ensuring due remuneration for the right-holders.

Thus internet providers would be associated in combatting piracy while obtaining legal security and exemption from liability in exchange. In line with European law, search engines and access providers would be immune from civil and criminal prosecution insofar as their actions are “neutral” in respect of the transmitted content and the addressees. This would also apply to host providers who are unaware that content is illegal or who act promptly to remove illegal content as soon as they obtain knowledge of its illegal nature.

Lastly, operators like libraries would be granted new copyright exceptions adapted to the information society. Similarly, AGUR 12 underscored the need to examine how copyright exceptions (in particular quotation rights which are important for science) might be guaranteed for works disseminated via online platforms.

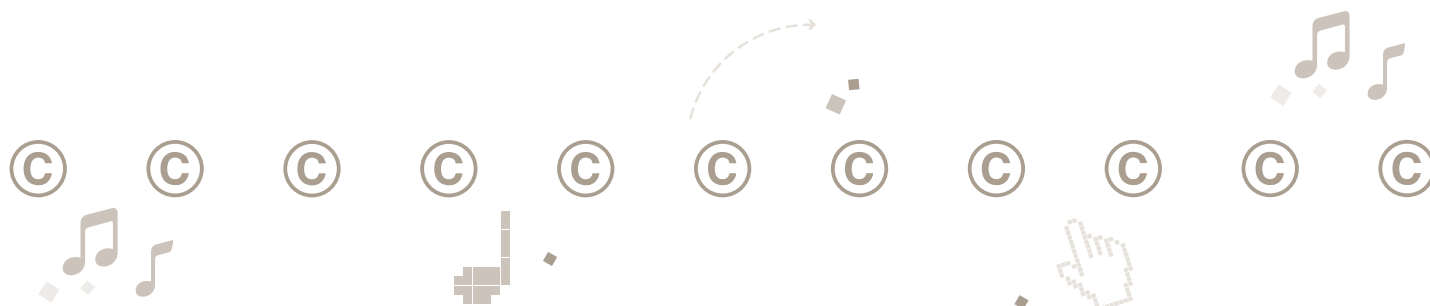
What next?

All is not settled yet. Consumers rightly claim that the legal offer is inadequate in certain fields. In this regard, the AGUR12 report asks Parliament to ensure that there are no involuntary restrictions on market access for new offers, although it does not contain any practical proposals in this regard. Nor is there any trace of the creators’ key demand for fair remuneration in the digital sphere. It is regrettable that, whenever money was discussed, fair remuneration for authors transmogrified into a burden on industry or multiple taxation for consumers ...

Nevertheless, with an issue as controversial and debated as copyrights, the fact that a compromise was achieved must be hailed. The reservations voiced on the make-up of the Working Group are insignificant in the face of the consensus reached among stakeholder groups as diverse as creators, producers, consumers, users of cultural goods and representatives of the economy in general. Far from the censorship or blanket surveillance decried by some, AGUR12 repeatedly stressed the need for legal remedies against anti-piracy measures adopted by the authorities or demanded by right-holders. AGUR12 also observed that internet providers should not be required to monitor the information transmitted or hosted or to actively search for copyright violations.

The comparison is self-evident: a store that pursues illegal trade runs the risk of being shut down by the authorities even if it also has legal activities. Why should things be different on the internet? This is not censorship – merely the application of democratically adopted laws. Denunciation of surveillance and the demand for a free internet are certainly in keeping with the times. But these values find their limits in the affirmation of the principles of democracy.

We can but hope that first the Federal Council and then Parliament will be sensitive to the mediation efforts undertaken by AGUR12 and decide to transpose its recommendations without delay. In the interest of all stakeholders ... ■



SUISA TAKES THE DIRECT ROUTE TO THE EUROPEAN ONLINE MARKET Daniel Köhler

In June 2013, SUISA concluded its first international licence agreement with Google Play. This agreement constitutes a major step for SUISA: by opting for pan-European licensing, SUISA has chosen the direct route for making its members' repertoire available on the European online market. Direct access to the European market strengthens the market position of SUISA's members as well as its own. Later in the year, further licence agreements were concluded with iTunes and YouTube.

New online licensing avenues

The music market has evolved. Sound recording sales have collapsed. Since 2008, SUISA has faced fierce competition from foreign rights management societies on the online market. The big rights management societies with strong repertoires such as GEMA, PRS and SACEM in particular have gained a firm foothold on the online market: they license their own repertoires directly for the whole European market or manage the online rights of large international publishers on an exclusive basis through newly created subsidiaries. SUISA is facing up to the competition and intends to offer its members comprehensive service also on the European online market.

New forms of online usage

The new forms of online music usage also open doors to new opportunities. Since 2009, a great diversity of providers have entered the online market. Many are now our partners and have already concluded licensing agreements with SUISA for the Swiss market. Negotiations are on-going with other providers. Music streaming services such as Spotify, Deezer or Wimp are particularly promising. Spotify, for example, is growing at breakneck speed; in Switzerland, the number of clients in the premium segment jumped from 10,000 to nearly 80,000 in the period from January 2012 to August 2013. SUISA is planning pan-European licensing for Spotify, the market leader, and other offers, in the near future.

New licensing avenues

The experience with iTunes shows the advantages for our members. Since October 2013, SUISA has been issuing pan-European invoices for the iTunes store. Members benefit from three of SUISA's strengths in particular:

- its IT systems are state-of-the-art and are being continuously developed and improved;

- its accurate and comprehensive works documentation which facilitates precise allocation to its members' repertoire;
- SUISA makes licencing claims after only 20 downloads – the larger copyright administration societies have thresholds as much as ten times higher.

Thanks to these assets, SUISA is in a position to accurately identify its members' repertoire and can quickly and directly invoice iTunes for the relevant sales in Germany, France and other European countries. There is no further need for intermediate invoicing through foreign sister societies. So, thanks to pan-European licensing, SUISA members benefit from higher online revenues.

New avenues with sister societies

Conversely to SUISA, most sister societies have not yet implemented pan-European licensing systems. But the new EU directive on collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online in the internal market requires copyright administration societies to undertake direct licensing for their members in Europe as of 2016. Accordingly, considerable efforts are now underway behind the scenes: sister societies are considering the option of pooling their online licensing or outsourcing their entire online rights management to other copyright societies. In both cases, SUISA is an important interlocutor: on the one hand, SUISA is conducting negotiations in working groups and initiatives. On the other hand, thanks to its experience and operational infrastructure in this field, SUISA is well-positioned to extend assistance to other societies as of 2016.

New avenues demand clear strategy

Since 2011, SUISA has pursued a three-step strategy in the online field:

- First, licensing its own repertoire across Europe as a whole; in other words, SUISA gives its own members first priority.
- Secondly, canvassing interested publishers and authors with a view to acquiring them as members and managing their repertoire.
- Thirdly, the possibility of offering technical services to its sister societies.

By this strategy, SUISA has opted for the direct yet differentiated route to the European online market for the licensing of music usage. ■

MEMBERS AND DISTRIBUTION

Member statistics 2013

Authors and publishers first join SUISA as principals or associate members. To qualify for full membership, a person must have completed at least one year as an associate member and collected at least CHF 2,000 in royalties. In the reporting year, the number of members and principals increased by 1,186.

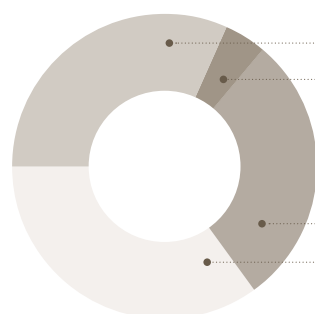
On the other hand, the number of works declarations dropped slightly below last year's record. Since sub-publishing agreements are recorded separately in the new SWIS database, the corresponding statistics are reported separately.

Authors and publishers in numbers	Authors		Publishers		Total	
	2013	2012	2013	2012	2013	2012
Total members	9,905	9,380	539	527	10,444	9,907
of which from Liechtenstein	21	20	12	12	33	32
Total associate members/principals	21,045	20,438	1,409	1,367	22,454	21,805
of which from Liechtenstein	62	57	28	27	90	84
Total	30,950	29,818	1,948	1,894	32,898	31,712
of which from Liechtenstein	83	77	40	39	123	116
Members' works declarations	27,485	32,220	958,661	1,110,837	986,146	1,143,057
Declarations of audio-visual works	521	403	14,185	12,577	14,706	12,980
Sub-publishing agreements			105,447		105,447	

Breakdown of settlements to SUISA members

The number of settlement payments to publishers far exceeds those made to authors. This is due to the fact that the major international publishers are all direct members of SUISA and that

SUISA manages and licences their repertoire worldwide. This also explains the publishers' high share of total settlements.



Total authors of which	19,166,616.60 CHF
Members	16,764,559.95 CHF
Principals	2,402,056.65 CHF
Total publishers of which	33,709,827.05 CHF
Members	15,310,537.20 CHF
Principals	18,399,289.85 CHF
Total authors & publishers	52,876,443.65 CHF

These figures comprise all settlements, including the back payments made in 2013.

INTERNATIONAL SETTLEMENTS

Thanks to reciprocity agreements signed with about 100 sister societies worldwide, SUISA represents what is known as the world repertoire of music. Switzerland is a net importer of music: much more foreign music is played in Switzerland than

Swiss music abroad. Our direct neighbours Germany, France, Italy and Austria generate the largest share of Switzerland's and Liechtenstein's foreign revenues.

SUISA's top ten trading partners

in CHF

Rank	Country	Societies	from abroad	transferred abroad
1	Germany	GEMA, VG Musik-edition	2,995,134.72	11,518,803.80
2	France	SACEM, SDRM, SACD, SCAM	2,889,264.14	6,809,714.80
3	Italy	SIAE	1,032,113.83	2,540,576.95
4	Austria	AKM, AUME	913,588.74	1,387,798.70
5	Japan	JASRAC	440,427.40	40,467.90
6	USA	AMRA, ASCAP, BMI, HFA, SESAC, NMPA, RIGHTSFLOW, PBS	341,701.50	10,996,040.85
7	Netherlands	BUMA, STEMRA	290,117.95	697,161.35
8	Belgium	SABAM	241,204.77	359,193.40
9	Spain	SGAE	216,545.24	521,155.60
10	Denmark	KODA, NCB	204,933.56	401,932.45

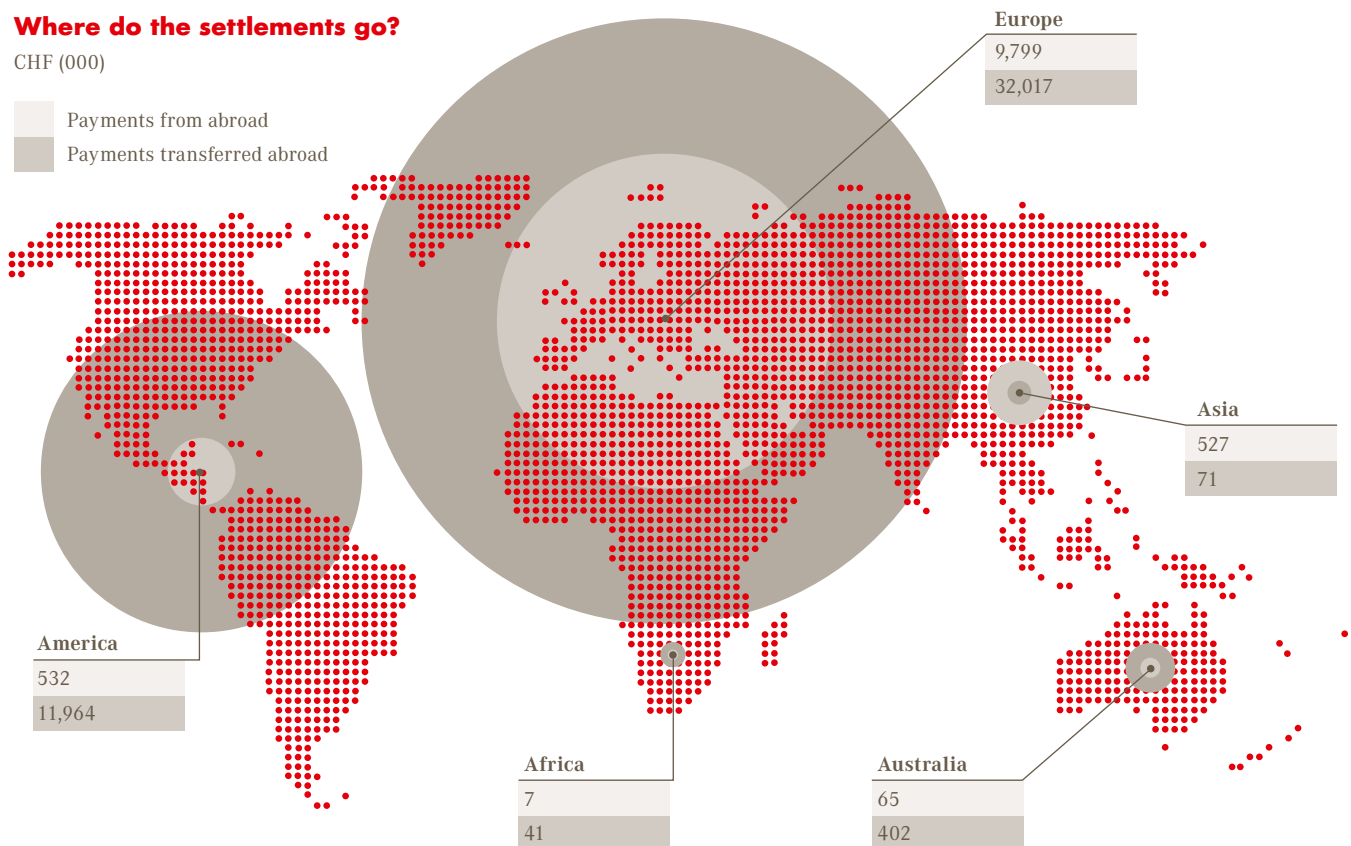


For a detailed list of SUISA's international settlements with its sister societies, see: www.suisa.ch/international.

Where do the settlements go?

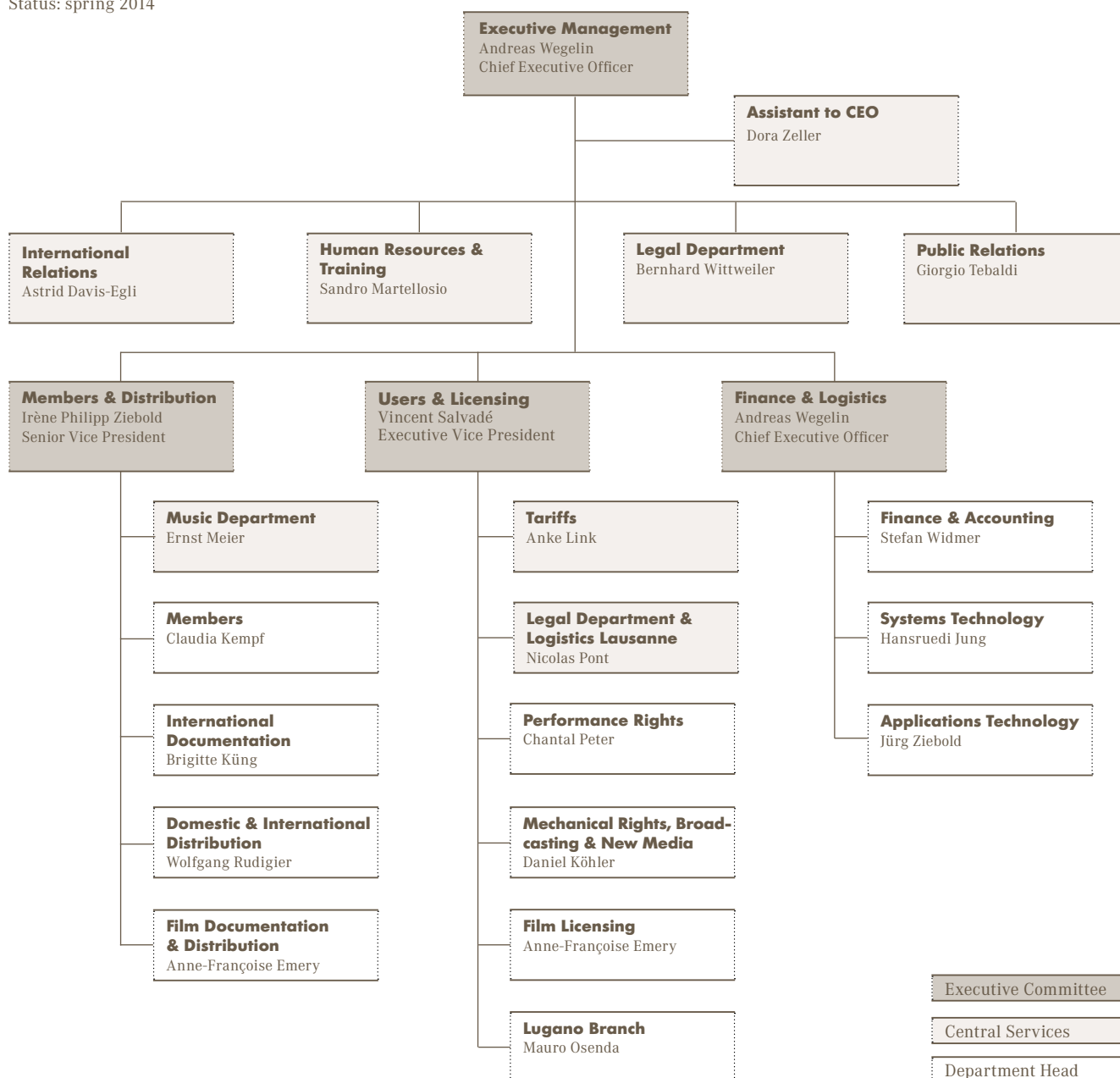
CHF (000)

Payments from abroad
 Payments transferred abroad



ORGANISATION CHART

Status: spring 2014



Board of Directors

Xavier Dayer, Composer, Bern, Chairman
Marco Zanotta, Consultant, Zurich, Vice Chairman

Committee for Finance and Controlling

Bertrand Liechti, Music publisher, Geneva, Chair
Marco Neeser, Composer, music publisher, Zurich
Philipp Schnyder von Wartensee, Composer, music publisher, Zurich

Christian Siegenthaler, Producer, music publisher, Bern

Committee for Organisation and Communication

Géraldine Savary, Council of States, Lausanne, Chair
Massimiliano Pani, Composer, producer, music publisher, Muzzano
Jean-Michel Valet, Music publisher, Fribourg
Christian Wicky, Lyricist, composer, Lausanne

Committee for Tariffs and Distribution

Reto Parolari, Composer, music publisher, Winterthur, Chair
Rainer Bischof, Music publisher, Zurich
Roman Camenzind, Composer, producer, Zurich
Monika Kaelin, Composer, lyricist, Thalwil
Irene Kunzelmann, Music publisher, Adliswil

SUISA collections in Switzerland and Liechtenstein

in CHF

		2013	2012
Broadcasting rights			
A	SRG broadcasts	32,700,000	32,700,000
CT 1	Cable networks (retransmission of broadcasts)	15,937,159	15,152,950
CT 2a	Retransmission via repeaters (retransmission of broadcasts)	50,065	58,015
CT 2b	Internet/mobile phones (retransmission of broadcasts)	180,465	213,175
W	Advertising windows	860,809	1,130,532
S	Broadcasters (SRG excluded)	9,429,294	9,903,903
Y	Pay-radio/TV	1,644,368	955,582
Total Broadcasting		60,802,160	60,114,157
Performance rights			
B	Brass bands	402,520	413,530
	Choirs and other instrumental associations (Brass bands, church choirs and yodelling excluded)	340,468	346,061
	Yodelling	76,034	74,045
	Orchestras	36,119	35,393
C	Churches	580,579	575,655
D	Concert institutes	958,262	759,253
E	Cinemas	2,699,742	2,728,150
CT 3a	General background music	13,418,956	13,974,475
CT 3b	Trains, airplanes, coaches, ships, carneys, advertising vehicles	256,607	308,755
CT 3c	Giant Screens (public viewing)	9,477	3,417
H	Hospitality industry	3,686,457	4,413,114
Hb	Music performances for dancing and entertainment (hospitality industry excluded)	1,937,487	1,801,172
HV	Hotel videos	40,408	44,353
K	Concerts (concert institutes excluded)	21,884,187	16,121,261
L	Dance schools	644,134	569,775
MA	Jukeboxes	87,884	93,266
T	Performances of audio-visual recordings (cinemas excluded)	35,215	34,093
Z	Circus	121,424	90,393
Total performances		47,215,958	42,386,161

		2013	2012
Mechanical rights			
PA	Music boxes	4,040	5,765
PI	Music reproduced on sound recordings intended for the public		
	Domestic licensing	2,487,523	2,922,149
	Foreign licensing	2,350,818	4,054,708
PN	Music reproduced on sound recordings not intended for the public	30,564	42,655
VI	Music reproduced on audio-visual recordings intended for the public	1,152,313	248,968
VM	Music video – domestic licensing	95,325	72,103
	Music video – foreign licensing	158,909	216,072
VN	Music reproduced on audio-visual recordings not intended for the public	1,826,392	1,786,042
	Total Mechanical rights	8,105,883	9,348,461
Fair compensation revenues			
CT 4	Blank media levy VIDEO	408,146	527,515
CT 4	Blank media levy AUDIO	2,002,758	2,132,163
CT 5	Rental of work copies	18,427	34,317
CT 6	Rental of work copies in libraries	43,372	45,485
CT 7	Use in schools	261,538	263,888
CT 8	Reprographic rights	196,095	270,000
CT 9	Personal use – business-internal networks	216,088	190,538
CT12	Rental of set-top boxes	919,874	606,227
	Total Fair compensation revenues	4,066,298	4,070,132
Online			
	Streaming	314,677	95,580
	Downloads	4,287,955	3,791,379
	Total Online	4,602,632	3,886,959
	Total	124,792,930	119,805,870

Balance sheet as at 31 December

CHF (000)

	2013	2012
Assets		
Current assets		
Cash and sight deposits	53,596	55,073
Term deposits and securities	107,399	98,431
Accounts receivable	25,049	24,900
Advances to members	1,810	1,614
Total current assets	187,853	180,017
Accruals	524	1,079
Fixed assets		
Furniture, fixtures, equipment and vehicles	1,225	1,198
82, Bellariastrasse, Zurich	11,645	11,483
11bis, Avenue du Grammont, Lausanne	880	887
127, Mutschellenstrasse, Zurich	742	676
Total fixed assets	14,492	14,244
Total assets	202,869	195,340
Liabilities		
Short-term liabilities		
Income for distribution	88,608	79,630
Additional distribution of released liabilities	6,179	5,399
Liabilities from settlements	65,490	67,034
Settled amounts not yet paid to members	1,442	1,460
Accounts payable	26,416	24,807
Total short-term liabilities	188,134	178,329
Deferrals	8,394	9,093
Long-term liabilities		
Bad debt provisions	2,142	2,071
Cost compensation fund	4,199	4,937
Specific reserves	0	910
Total long-term liabilities	6,341	7,918
Total liabilities	202,869	195,340

The strict application of the rounding-up rule may result in a variance between the rounded-up total amount and the sum of the rounded-up figures.

Income and expenditures account

CHF (000)

		2013	2012
Income from collective administration of royalties			
from Switzerland and Liechtenstein	Mechanical rights	16,759	17,290
	- third-party collection charges	-86	-80
	Performance and broadcasting rights	109,751	104,251
	- third-party collection charges	-1,632	-1,655
Net income		124,793	119,806
from abroad	Mechanical rights	3,135	3,167
	Performance and broadcasting rights	7,795	8,749
Total income from abroad		10,929	11,916
Secondary income			
Services to third parties		131	146
Collection charges for third parties		1,358	1,294
IPI subscriptions		2,803	2,714
Income from property		533	523
Other		632	522
Income on securities		2,712	3,921
Registration fees for new members		191	186
Release of specific provisions		910	0
Total secondary income		9,270	9,305
Total income		144,992	141,027
Operating expenses			
Personnel		18,668	19,265
Premises		587	596
Bodies and committees		477	492
General overheads		434	472
IT		2,272	1,972
Other operating expenses		500	268
Maintenance and repairs		288	283
Securities: value adjustments and fees		719	415
Other depreciation		1,159	1,230
Taxes		14	16
Public relations		463	590
Memberships		467	319
International relations		161	181
Tariff-related expenditures		562	381
Project-related expenditures		152	66
Total operating expenses		-26,926	-26,547
Cost coverage grant from the cost compensation fund		738	1,179
Income for distribution to authors and publishers		118,804	115,659
Distribution	in the current business year	20,511	26,798
	in the following year	88,608	79,630
Allocation ¹⁾	7.5 % to the Welfare Fund for authors and publishers	7,264	6,923
	2.5 % to the FONDATION SUISA	2,421	2,308
Income for distribution to authors and publishers		118,804	115,659

¹⁾ Allocations are computed on the basis of net royalty revenues from performance and broadcasting plus income on blank media carriers. In the year under consideration, these revenues totalled CHF 96,850,355.

SUISA IN A NUTSHELL

SUISA is a cooperative society which belongs to its members. At the end of 2013, SUISA represented the rights of 32,898 members and principals, of which 30,950 authors and 1,948 publishers.

In 2013, SUISA

- realised a total turnover of CHF 144.9mn;
- licensed over 7.7 mn radio and television broadcasts;
- represented the worldwide music repertoire and settled royalties with over 100 sister societies;
- registered 986,146 declarations of musical works from its members;
- promoted Swiss music at home and abroad, allocating CHF 2.4 mn for this purpose to the FONDATION SUISA;
- contributed CHF 7.3 mn to the social welfare of its members;
- realised earnings of CHF 118.8 mn which are distributed to authors and publishers in Switzerland and abroad;
- employed 199 employees in the equivalent of 171.2 full-time positions;
- financed administrative costs of CHF 26.9 mn, corresponding to an average cost deduction of 12.47%;
- thus paid roughly 88 francs out of each 100 francs of revenue to right-holders.

Genossenschaft der Urheber und Verleger von Musik
Coopérative des auteurs et éditeurs de musique
Cooperativa degli autori ed editori di musica
(Cooperative Society of Music Authors and Publishers)

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