

# 2016

## Annual Report Summary



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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## Imprint

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**Circulation** 500 copies

8.9 mn

**broadcasts**

In 2016, SUISA licensed more than 8.9 mn radio and television broadcasts, representing nearly 270,000 works.

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**“Despite having lived in Germany for several years, I have remained a member of SUISA because it is worth it.”**

DAVID PHILIP HEFTI

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8 mn

**for social security**

7.5% of the revenues from performance and broadcasting rights in Switzerland and Liechtenstein are contributed to the social security of our members. In 2016, this represented CHF 8 mn.



**“Personal contact is very important for me. SUISA knows me and my situation.”**

SEVEN

**1,686,422**

**declarations of works**

SUISA has never received as many declarations of works as in 2016. This demonstrates how active composers like David Philip Hefti are.

**2.7** mn

**for Swiss music**

In 2016, SUISA promoted Swiss music by allocating CHF 2.7 mn for this purpose to the FONDATION SUISA. From this, composers like Colin Vallon profited.

**154.3** mn

**turnover**

In 2016, SUISA's turnover consisted of revenues from the authors' rights of artists like Seven and secondary income.

**209**

**employees**

SUISA serves the needs of its members and clients with a staff of 209 employees, corresponding to 176.4 full-time jobs.



**“The FONDATION SUISA Jazz Prize in 2009 gave me the financial leeway to work on my music.”**

COLIN VALLON

# 128.9<sub>mn</sub>

## for authors and publishers

In 2016, SUISA reported revenues of CHF 128.9 mn which were passed on to publishers, lyricists and composers like Maria Bonzanigo.

# CHF 88<sub>per CHF 100</sub>

## for the artists

For each CHF 100 in revenues, SUISA distributes CHF 88 to rightsholders like Fridolin "Freedo" Walcher.



**"I can live from my music, in every respect. SUISA as a business partner plays an important role."**

FRIDOLIN "FREEDO" WALCHER



**"SUISA has always provided me guidance and support, for example in contract negotiations."**

MARIA BONZANIGO

# 100

## sister societies

In Switzerland, SUISA represents the world repertoire of music and clears authors' rights with over 100 sister societies worldwide.

# 29.2<sub>mn</sub>

## administration expenses

Secondary income (CHF 7.1 mn) covers a portion of the expenses. The rest is financed by deducting a contribution from the settlements distributed to beneficiaries. This cost-coverage deduction was 12.37% on average.

## New prospects and consolidation

Today our society is well placed to take advantage of new opportunities and to consolidate its standing in existing markets.

We are proud that 2016 saw our highest ever payments to our rightsholders: CHF 128.9 million. This shows not only that our music has an extensive audience; it also proves that SUISA is there wherever it is being played. This is a testament to our creative energy and our dynamism.

But this does not disguise the fact that income from online usage of music does not yet equate to what rightsholders are actually entitled to. For this reason, a new and ambitious project was launched on the online market in 2016. With Mint, SUISA has strengthened its commitment in this area (see page 9). Since spring 2017, Mint

has been administering the copyright for online usage of music works throughout Europe, thus positioning SUISA as an important partner in this area. Our management and SUISA employees have been working determinedly, with a clear understanding and despite all obstacles, towards making this innovation possible. As President and as a composer, I would like to express my – and, I venture to add, your – gratitude, because ultimately all authors profit from a strong and decisive organisation.

In 2016, our Board of Directors had numerous motivating challenges. We must always remember that the foundation of our society is directly linked with the development of copyright law in Switzerland. In light of the current amendment, it appears that a few nonsensical ideas from the 2015 draft are now history. Here I am thinking especially of the stricter control on collective management organisations. We are currently in a phase of constructive dialogue and have high hopes of a successful conclusion.

We can therefore look confidently to the future, while also keeping the risks in view.

Ultimately, the most important thing is that authors and publishers can rely on the support of the society so that they can concentrate entirely on their own work.

Because we must never forget that all the economic, administrative and political issues with which we are preoccupied ultimately serve to create a favourable environment for artistic work.



Xavier Dayer  
President

## A good year for authors and publishers

Andreas Wegelin and Vincent Salvadé

**2016 was a very favourable year for composers, lyricists and publishers of music in Switzerland and Liechtenstein. SUISA's revenue from the administration of authors' rights rose by 3% compared to the previous year. The majority of this increase comes from the licensing of broadcasting rights, particularly to private radio and television stations and online. Last year, SUISA took a total of CHF 147.1 million in Switzerland and abroad (previous year: CHF 142.7 million). Cost-coverage deductions for rights management averaged 12.37% (previous year: 12.39%).**

### **Broadcasting rights: a strong increase with private stations**

The use of music on television and radio has accounted for the largest share of SUISA's domestic revenues for years, at almost 50%. Last year, SUISA recorded even higher revenues from music use on private radio and television stations. As a result, it was able to increase revenue from broadcasting rights by 3.3% from CHF 64.6 million to CHF 66.8 million.

### **Performing rights: the concert market is still booming**

The Swiss concert market remains strong. In 2016, SUISA was even able to slightly improve on the previous year's excellent result in the concert business, leading to higher revenues from performing rights compared to the previous year. They amounted to CHF 46.4 million (previous year: CHF 46 million), meaning an increase of 0.9%.

### **Online: streaming overtakes downloads**

Music is increasingly being used online. This is reflected in SUISA's revenue from online business, which rose by 10.7% in 2016 compared to the previous year and amounted to CHF 6.1 million (previous year: CHF 5.6 million). For the first time, income from streaming was higher than income from downloads. While streaming revenues almost doubled in 2016, revenue from downloads in the same period declined by nearly half. An important task for SUISA in the coming years will be to ensure that music authors also receive a fair share from the use of music online. With the Mint Digital Services joint venture, SUISA has taken an important step into the competitive online market (see page 9); SUISA members will also benefit from this.

### **Mechanical rights: the downward trend continues**

While the online use of music is becoming ever more important, revenue from sound and audiovisual recordings continues to decline. Although vinyl has been making a comeback for years, this is at a comparatively low level, and sales figures for CDs have

declined again in 2016. Last year, SUISA posted revenues of CHF 6.5 million (previous year: CHF 7.6 million) from mechanical rights, a decline of 13.9%.

### **Fair compensation revenues: more storage and more copies**

SUISA's largest percentage increase was in compensation claims, which rose from CHF 8.9 million to CHF 10.2 million last year, an increase of 14.5%. There are two main reasons for this favourable development: firstly, the storage capacity of devices such as smartphones or tablets is increasing, and secondly, more and more copies are being made for private use in terms of digital television via set-top boxes.

### **Administration costs and supplementary distribution**

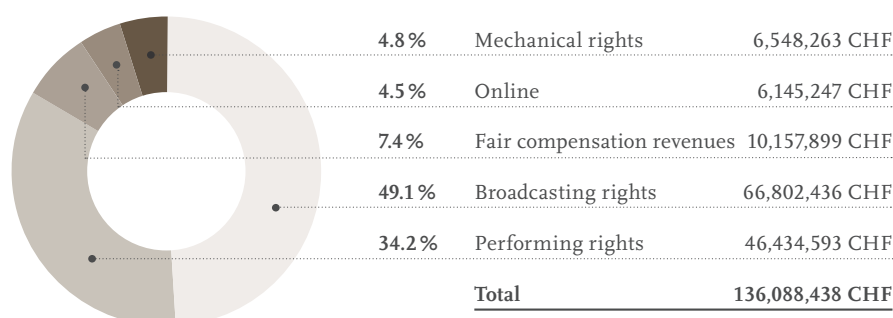
From net rights management revenues of CHF 147.1 million (previous year: CHF 142.7 million), CHF 18.2 million (previous year: CHF 17.7 million), or 12.37%, was deducted to cover administrative costs. Other operating income plus financial income and real estate income totalling CHF 7.1 million (previous year: CHF 9.2 million) has also been used to cover administrative costs. Since 2015, SUISA has been distributing the copyright licensing revenues four times a year. Revenues for a performance, broadcast or production are generally distributed in the year following the event. The amounts distributed in 2016 therefore relate to revenues from 2015. If the rightsholder of a work cannot be identified before the settlement date, the amount is set aside and further efforts are made to identify the rightsholders. If, despite our best efforts, the amounts set aside cannot be distributed within five years of invoicing, they are put towards general operating costs. This year, they will again also be used for an additional distribution of CHF 6.8 million, or 7%, on all amounts payable to rightsholders in 2017 (except back settlements). As a result, the average cost deduction was reduced by 5.62% in absolute terms to 6.75% of the distributed amounts.

## The 2016 financial year

in CHF 1,000

Revenue	2016	2015	+/- %
Net income from collective administration (domestic and international)	147,130	142,681	3.1 %
Secondary income	7,144	9,199	-22.3 %
<b>Total revenues</b>	<b>154,274</b>	<b>151,880</b>	<b>1.6 %</b>
<b>Expense</b>			
Total operating expense	152,603	151,491	0.7 %
less distribution authors' rights	-125,047	-124,496	0.4 %
Financial expense, real estate costs, changes in del credere and losses on receivables	1,670	388	330.2 %
<b>Total expense</b>	<b>29,227</b>	<b>27,384</b>	<b>6.7 %</b>
(in % of revenues)	18.9 %	18.0 %	5.1 %
<b>Calculation of average cost-coverage deduction for settlements:</b>			
Total expense	29,227	27,384	6.7 %
less secondary income (other operating, financial and real estate income)	-7,144	-9,199	-22.3 %
less allocation from the cost compensation fund	-2,977	-512	481.9 %
less allocation from liabilities from settlements	-900		
Net expense	18,206	17,673	3.0 %
(in % of net income from collective administration)	12.37 %	12.39 %	-0.1 %

## 2016 domestic revenues



## Average cost-coverage deduction

Domestic performing and broadcasting rights	13.40 %	max. 15 %
Domestic mechanical rights and fair compensation revenues	10.00 %	max. 15 %
Online	14.98 %	
International revenues	4.00 %	
<b>Average cost-coverage deduction</b>	<b>12.37 %</b>	

The average cost-coverage deduction in 2016 was 12.37 % (compared with 12.39 % in the prior year).



## SUISA domestic and international royalty collections

in CHF

		2016	2015
<b>Broadcasting rights</b>			
A	SRG broadcasts	32,850,000	32,850,000
CT 1	Cable networks (retransmission of broadcasts)	17,612,451	17,588,659
CT 2a	Retransmission via repeaters (retransmission of broadcasts)	28,534	28,918
CT 2b	Internet/mobile phones (retransmission of broadcasts)	215,566	155,056
	Advertising window	1,513,288	2,616,585
S	Broadcasters (SRG excluded)	12,998,082	10,049,724
Y	Pay radio/TV	1,584,516	1,352,804
	<b>Total broadcasting rights</b>	<b>66,802,436</b>	<b>64,641,746</b>
<b>Performing rights</b>			
B	Brass bands	407,506	396,826
	Choirs and other instrumental associations (brass bands, church choirs and yodelling excluded)	326,743	326,097
	Yodelling	76,639	76,493
	Orchestras	37,176	36,225
C	Churches	581,213	581,886
D	Concert institutes	886,600	799,018
E	Cinemas	3,001,424	2,732,257
CT 3a	General background music	13,348,312	13,426,255
CT 3b	Trains, airplanes, coaches, ships, carneys, advertising vehicles	262,829	262,845
CT 3c	Giant screens	7,877	856
H	Hospitality industry	3,529,037	3,995,388
Hb	Music performances for dancing and entertainments (hospitality industry excluded)	2,162,009	2,123,969
HV	Hotel videos	18,015	27,009
K	Concerts (concert institutes excluded)	20,873,938	20,339,719
L	Dance schools	717,608	705,123
MA	Jukeboxes	82,175	73,914
T	Performances of audiovisual recordings (cinemas excluded)	0	47
Z	Circus	115,491	121,149
	<b>Total performing rights</b>	<b>46,434,593</b>	<b>46,025,077</b>

		2016	2015
<b>Mechanical rights</b>			
PA	Music boxes	29,417	23,235
PI	Music reproduced on sound recordings intended for the public: domestic licensing	1,645,788	1,830,904
	Music reproduced on sound recordings intended for the public: foreign licensing	2,331,261	2,631,719
PN	Music reproduced on sound recordings not intended for the public	50,025	47,318
VI	Music reproduced on audiovisual recordings intended for the public	463,447	801,932
VM	Music video – domestic licensing	50	26,820
	Music video – foreign licensing	82,094	96,501
VN	Music reproduced on audiovisual recordings not intended for the public	1,946,182	2,147,659
<b>Total mechanical rights</b>		<b>6,548,263</b>	<b>7,606,089</b>
<b>Fair compensation revenues</b>			
CT 4	Blank media levy video	143,904	283,278
CT 4	Blank media levy audio	6,509,886	5,853,757
CT 5	Rental of work copies	3,829	8,940
CT 6	Rental of work copies in libraries	52,091	37,503
CT 7	Use in schools	268,347	264,234
CT 8	Reprographic rights	362,210	296,827
CT 9	Business internal networks	372,204	222,853
CT 10	Works for persons with disabilities	49,724	187,247
CT 12	Rental of set-top boxes	2,395,705	1,713,378
<b>Total fair compensation revenues</b>		<b>10,157,899</b>	<b>8,868,018</b>
<b>Online</b>			
	Streaming	3,308,580	1,275,755
	Download	2,836,667	4,275,141
<b>Total online</b>		<b>6,145,247</b>	<b>5,550,896</b>
<b>Total domestic collections</b>		<b>136,088,438</b>	<b>132,691,826</b>
<b>International</b>			
	International performing and broadcasting rights	8,416,157	7,438,632
	International mechanical rights	2,624,966	2,550,274
<b>Total international collections</b>		<b>11,041,123</b>	<b>9,988,906</b>
<b>Net income from collective administration (domestic and international)</b>		<b>147,129,561</b>	<b>142,680,732</b>

## Review of the Copyright Act: convergence of viewpoints in sight Vincent Salvadé

**In December 2015, the Federal Council presented its draft amendment to the Copyright Act. As expected, the draft was subject to severe criticism in the consultation process, which lasted until late March 2016. The head of the Federal Department of Justice and Police, Federal Councillor Simonetta Sommaruga, consulted the AGUR12 once again in the summer. The working group of affected sectors was tasked with finding mutually agreeable solutions. The group met from the second half of 2016 to early March 2017.**

As you may remember, in 2012, Sommaruga decided to bring together all sectors affected by the copyright law into one working group and gauge expectations of the amendment. The group, consisting of authors, representatives of the entertainment industry, work users, consumers and the federal administration, was given the name AGUR12 (“copyright working group 2012”). SUISA had an active role in the delegation of the umbrella organisation Suisseculture. Despite divergent interests, AGUR12 reached a compromise and formulated its recommendations in December 2013. Two years later, the Federal Council presented a draft amendment of the copyright law. It was based on the recommendations of AGUR12, but not only that; the Federal Council had added its own additional elements, such as lending rights and a more extensive and stricter supervision over collective management organisations. This approach met with distrust, as it threatened to jeopardise the compromise reached by the affected groups. Unfortunately, these concerns appeared to be justified; during the consultation process, over 1,200 statements were received. The 8,000 pages that resulted brought significant differences of opinion to light.

### The work of AGUR12

In view of this situation, AGUR12 was consulted once again and increased to include representatives of internet providers and the Federal Office of Justice. AGUR12 II once again sought mutually agreeable solutions, on the basis of its recommendations of 2013. It was divided into a number of sub-groups which were tasked with clarifying the new questions that had arisen. SUISA was particularly involved with sub-group 1, which concentrated on four issues: introduction of the extended collective licence, governance of so-called orphan works, a possible new exception in copyright for science and the issue of secondary publication rights of publicly financed scientific works.

Overall, the work of AGUR12 II was constructive. SUISA is firmly of the opinion that legislative solutions need to strive for win-win situations in order to be lasting. All possible interests must be considered to ensure mutually agreeable, viable

development in copyright legislation. SUISA has pursued this approach throughout the year in its tariff negotiations, an approach that has also guided its work with AGUR12 II.

### Solutions in sight

There has been substantial progress in a number of areas, both in plenary sessions and in the sub-groups. The key developments are:

- greater opportunities for combating piracy;
- new regulations in favour of authors and performers in the area of video on demand and protection of photographic images, as well as an extension of the term of protection when it comes to neighbouring rights;
- provisions for speeding up the tariff approval process and promoting electronic data processing among collective management organisations;
- a regulation on the introduction of the extended collective licence, which would entitle the collective management organisations to negotiate for all rightsholders in certain situations, so that they receive remuneration and the users gain better legal protection;
- a new standard in relation to orphan works that aims to simplify regulation of remuneration rights if rightsholders are unknown or cannot be located;
- a new exception in copyright law that guarantees libraries, museum, etc. reproduction rights for short extracts from works in their collections, with an additional copyright exception in favour of science.

On this basis, AGUR12 II put forward a balanced and mutually agreeable proposal for a set of measures in March 2017. We hope that this will assist politicians as they further pursue the copyright law revision.

## Mint Digital Services: a step into the future

Andreas Wegelin

**In February 2017, SUISA and the U.S. organisation SESAC established the joint venture Mint Digital Services to handle the invoicing and administration of their online licensing activities and also offer these services to publishers and other collective management organisations. With this step, SUISA is effectively positioning itself for the future.**

Over the past few years, there has been a growing trend towards listening to music online. Streaming, in particular, is becoming increasingly important for music professionals, although the downloading of music from licensed platforms still makes up a large percentage of musicians' online revenue.

### Expensive online business

The administration and invoicing of music use on online platforms is extremely costly. By comparison, SUISA's traditional businesses of broadcasting, performing and reproduction rights and compensation claims require just 5 % of its IT infrastructure's processing power. The remaining 95 % is used by online licensing – i.e. an area that makes up less than 5 % of SUISA's copyright revenues.

SUISA processes approx. 4 terabytes of data from the reports of online service providers each year. A central part of this data management is the clarification of the respective rights to the musical works, which requires both considerable staffing resources and good documentation of the works.

### Licensing hubs in Europe

It is therefore no surprise that more and more collective management organisations in Europe are combining forces, working together in the online field and thus sharing resources and costs, resulting in licensing hubs such as ICE and Armonia.

Linked to this is the dissolution of borders in the licensing business, as territorial exclusivity and the monopolies held by collective management organisations are placed under increased scrutiny. Since 2013, SUISA has licensed its members' repertoires for online use not only in Switzerland and Liechtenstein, but for the whole of Europe and sometimes beyond. At the start of the year, SUISA made another important step forward in the online business, joining forces with U.S. musical rights organisation SESAC to launch the joint venture Mint Digital Services for the online sector. The new company offers invoicing and administration services for the online licensing business, thus boosting efficiency in the online licensing of the collecting societies' own repertoires and catering to other music publishers and collective management organisations that are not in the position to handle these tasks themselves. Mint Digital Services has already won an

important client in major publishing company Warner/Chappell Music.

### Better IT utilisation thanks to third-party service offering

The joint venture allows SUISA to better utilise its high-performance IT infrastructure. SUISA previously bore the significant licensing and distribution costs in the online business solely for its own, relatively small, repertoire. It has considerably expanded its IT infrastructure over the past few years, and is thus able to handle the administration and invoicing of SESAC's repertoire and those of other publishers and collecting societies through Mint Digital Services.

### Well positioned for the future

It is expected that online music use will increase further in the years ahead. Furthermore, it is becoming apparent that other rights, such as broadcasting rights, will also be administered transnationally through a single society or service provider in future, leading to increased competition – in Europe at least – between collective management organisations and licensing hubs. In this market, first-class services will be the key to success – and this is exactly what Mint Digital Services aims to provide. With the joint venture, SUISA is putting itself and its members in a strong position for future developments.

## Members and distribution

### Member statistics

Authors and publishers first join SUIISA as associate members. Persons who have been registered with SUIISA for at least one year and have collected at least CHF 2,000 in royalties are then admitted to full membership with voting and election rights.

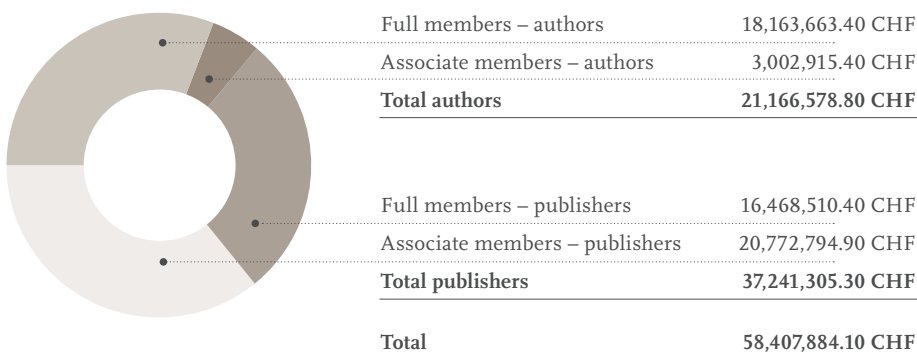
In 2016, total membership (full members and associate members) of SUIISA increased by 1,282. Compared with 2015, the number of registered works increased, reaching new record heights.

Authors and publishers in figures	Authors		Publishers		Total	
	2016	2015	2016	2015	2016	2015
Total full members	10,903	10,518	530	535	11,433	11,053
of which from Liechtenstein	19	19	11	10	30	29
Total associate members	23,549	22,717	1,681	1,611	25,230	24,328
of which from Liechtenstein	72	69	29	28	101	97
<b>Total (full and associate)</b>	<b>34,452</b>	<b>33,235</b>	<b>2,211</b>	<b>2,146</b>	<b>36,663</b>	<b>35,381</b>
Total Liechtenstein	91	88	40	38	131	126
Work registrations by members	32,317	29,908	1,654,105	1,391,389	1,686,422	1,421,297
Declarations of sub-publishing agreements			40,959	43,997	40,959	43,997

### Breakdown of settlements by member groups

The settlements to publishers far exceed those made to authors. This is due to the fact that the major international publishers are direct members of SUIISA, whereby SUIISA manages and licenses their repertoire worldwide. This also

explains the high proportion of settlements for publisher associate members. Since 2015, SUIISA has made quarterly settlements to its members.



*These figures comprise all settlements made in 2016, including back payments.*

## 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 is played abroad. The largest payment flows into Switzerland and Liechtenstein come from Germany, France, Italy and the United Kingdom.

### Top ten trading partners in CHF

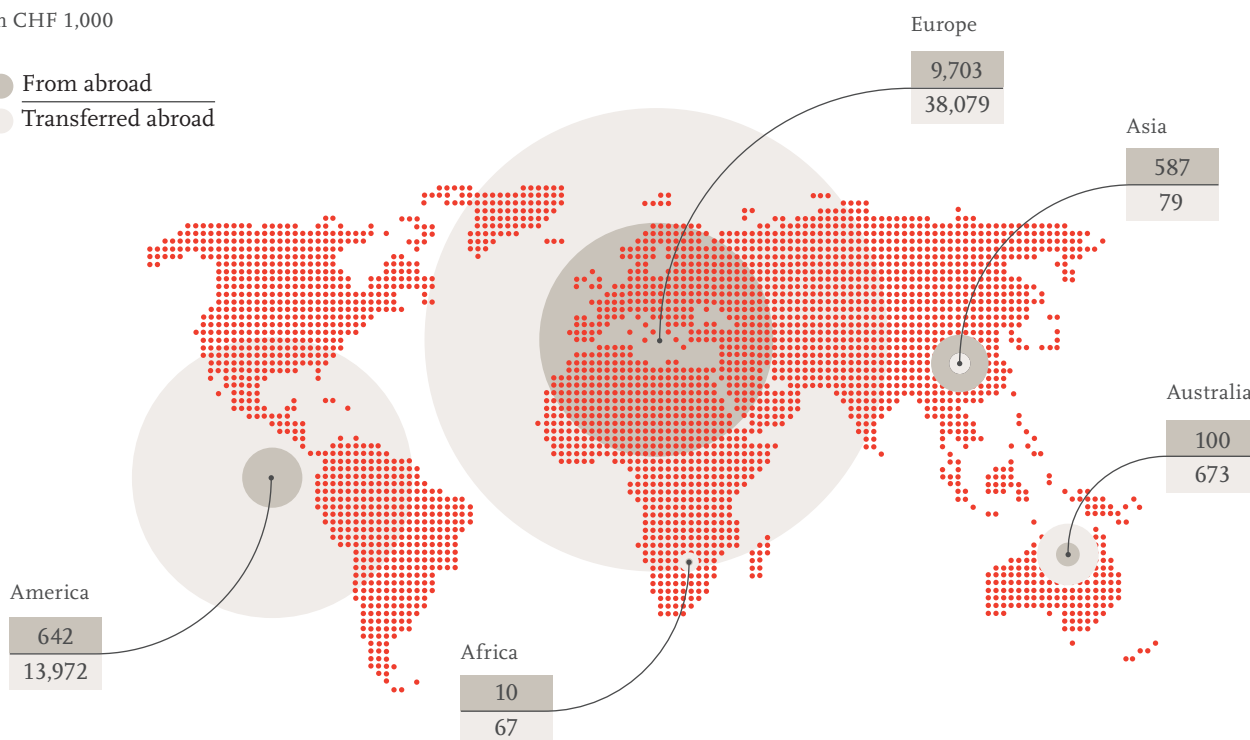
**i** For a detailed list of SUISA's international settlements with its sister societies, see: [www.suisa.ch/international](http://www.suisa.ch/international)

Rank	Country	Societies	From abroad	Transferred abroad
1	Germany	GEMA, VG Musikedition	3,043,144.61	13,248,075.35
2	France	SACEM, SDRM	2,756,878.23	7,802,506.70
3	Italy	SIAE	857,593.59	2,904,964.75
4	United Kingdom	MCPS, PRS	797,385.72	7,376,523.75
5	Austria	AKM, AUME	741,581.72	2,191,139.25
6	Japan	JASRAC	447,368.97	42,019.15
7	USA	AMRA, ASCAP, BMI, GOOGLE INC, HFA, MUSIC REPORTS, NMPA, RAVEN ENT, SESAC	415,261.22	12,914,440.60
8	Belgium	SABAM	349,539.57	381,386.45
9	Netherlands	BUMA, STEMRA	307,431.15	656,843.20
10	Denmark	KODA, NCB	131,618.92	391,435.00

### Where do royalties go?

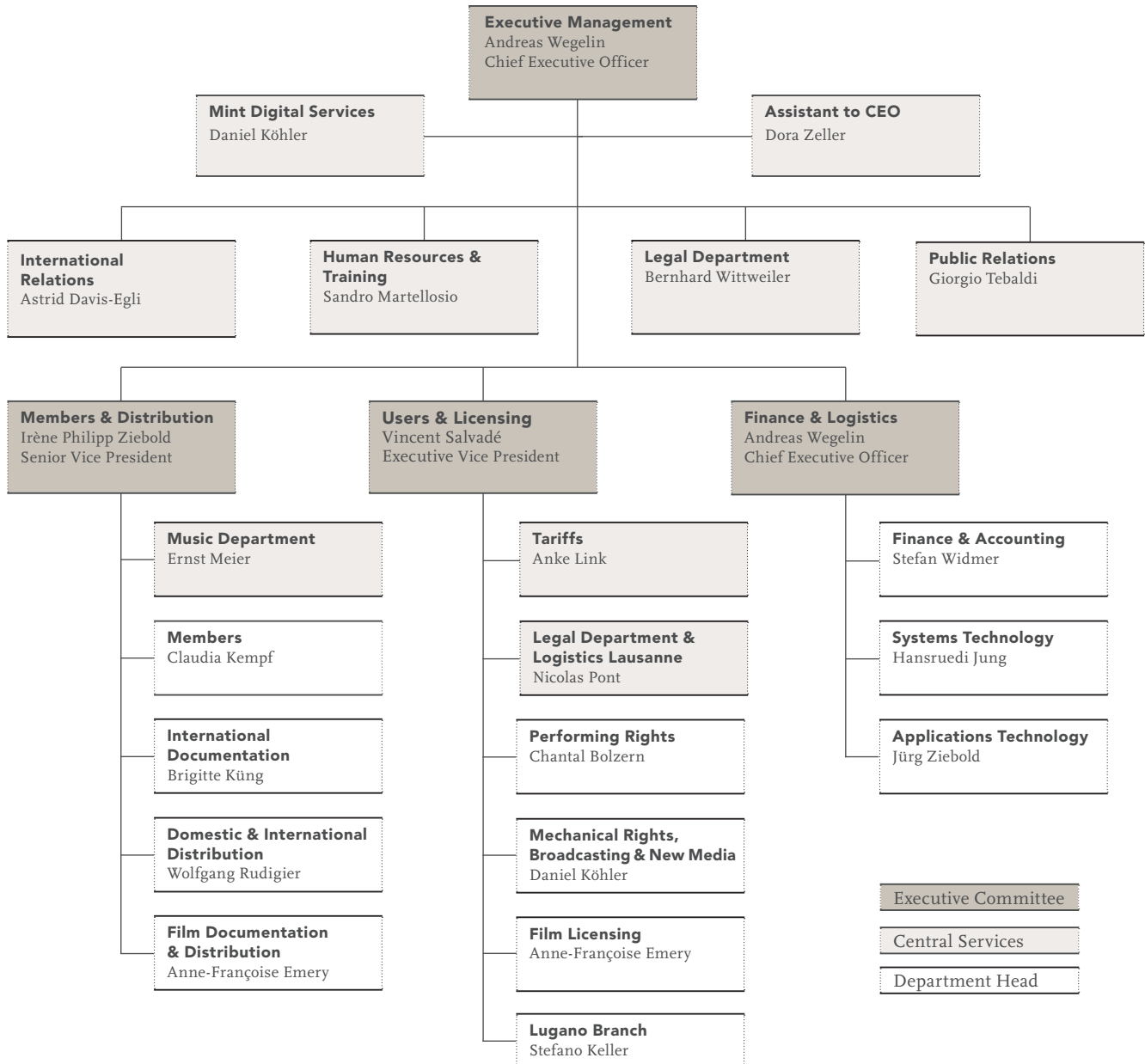
in CHF 1,000

- From abroad
- Transferred abroad



# Organisation chart

Status: Spring 2017



## SUIA Board of Directors

**Xavier Dayer**, Composer, Bern, Chair  
**Marco Zanotta**, Management Consultant, Zurich, Deputy Chair

**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**, Member of the Council of States, Lausanne, Chair  
**Zeno Gabaglio**, Composer, Vacallo  
**Irene Kunzelmann**, Music Publisher, Adliswil  
**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  
**Christian Figuera**, Producer, Music Publisher, Lausanne  
**Marie Louise Werth**, Composer, Lyricist, Sachseln

## Balance sheet

of SUISA, Cooperative Society of Music Authors  
and Publishers, Zurich in 1,000 CHF

	31.12.2016	31.12.2015
<b>Assets</b>		
Cash	90,002	65,694
Securities	73,628	95,472
Receivables from copyright users	11,062	11,249
Other short-term receivables	6,267	6,632
Prepayments and accrued income	389	323
<b>Current assets</b>	<b>181,349</b>	<b>179,371</b>
Movable assets	635	678
Real estate (operating)	9,371	9,318
Real estate (non-operating)	2,718	2,783
Intangible assets	822	576
<b>Non-current assets</b>	<b>13,547</b>	<b>13,356</b>
<b>Total assets</b>	<b>194,896</b>	<b>192,726</b>
<b>Liabilities and equity</b>		
Copyright liabilities	7,452	8,967
Payables from goods and services	673	719
Other short-term liabilities	13,270	12,516
Short-term provisions	87,537	84,303
Accrued liabilities and deferred income	9,430	11,496
<b>Current liabilities</b>	<b>118,362</b>	<b>117,999</b>
Non-current provisions	76,534	74,727
<b>Non-current liabilities</b>	<b>76,534</b>	<b>74,727</b>
<b>Total liabilities</b>	<b>194,896</b>	<b>192,726</b>
Capital	0	0
<b>Total equity</b>	<b>0</b>	<b>0</b>
<b>Liabilities and equity</b>	<b>194,896</b>	<b>192,726</b>

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.



## Statement of operations

of SUISA, Cooperative Society of Music Authors and Publishers, Zurich

in 1,000 CHF

	2016	2015
Tariff revenues performing rights	47,795	47,391
Tariff revenues broadcasting rights	67,167	65,004
Tariff revenues mechanical rights	6,548	7,606
Tariff fair compensation revenues	10,376	9,054
Tariff revenues online rights	6,145	5,551
Third-party collection charges	-1,943	-1,915
Tariff revenues international	11,041	9,989
<b>Net income from collective administration</b>	<b>147,130</b>	<b>142,681</b>
Other operating income	5,022	5,808
Changes in del credere/loss on receivables	-556	514
<b>Total operating income</b>	<b>151,595</b>	<b>149,002</b>
Distribution authors' rights	125,047	124,496
Personnel	19,482	19,175
Governing bodies and committees	460	455
Depreciation on movable assets	472	573
Depreciation on fixed assets	218	214
Depreciation on intangible assets	556	394
Other operating expense	6,368	6,184
<b>Total operating expense</b>	<b>152,603</b>	<b>151,491</b>
<b>Operating result</b>	<b>-1,008</b>	<b>-2,489</b>
Financial income	1,620	2,893
Financial expense	1,009	796
<b>Financial result</b>	<b>611</b>	<b>2,097</b>
<b>Ordinary result</b>	<b>-397</b>	<b>-392</b>
Income from real estate	502	499
Real estate expense	105	106
<b>Non-operating result</b>	<b>397</b>	<b>392</b>
<b>Profit/loss for the year</b>	<b>0</b>	<b>0</b>

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.

SUISA is a cooperative society which belongs to its members.  
At the end of 2016, SUISA represented the rights of  
36,663 full and associate members, of which 34,452 authors  
and 2,211 publishers.

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