

ANNUAL REPORT 2010



AGICOA
The Rights People

“ THE FACT THAT CABLE OPERATORS USE A RANGE OF
LINEAR PROGRAMMES WHICH THEY RETRANSMIT FOR
THEIR OWN ACCOUNT AND, THUS, MAKE A PROFIT FROM
RETRANSMISSION JUSTIFIES MAKING THEM THE ADDRESSEES
OF REMUNERATIONS CLAIMS UNDER COPYRIGHT LAWS. ”

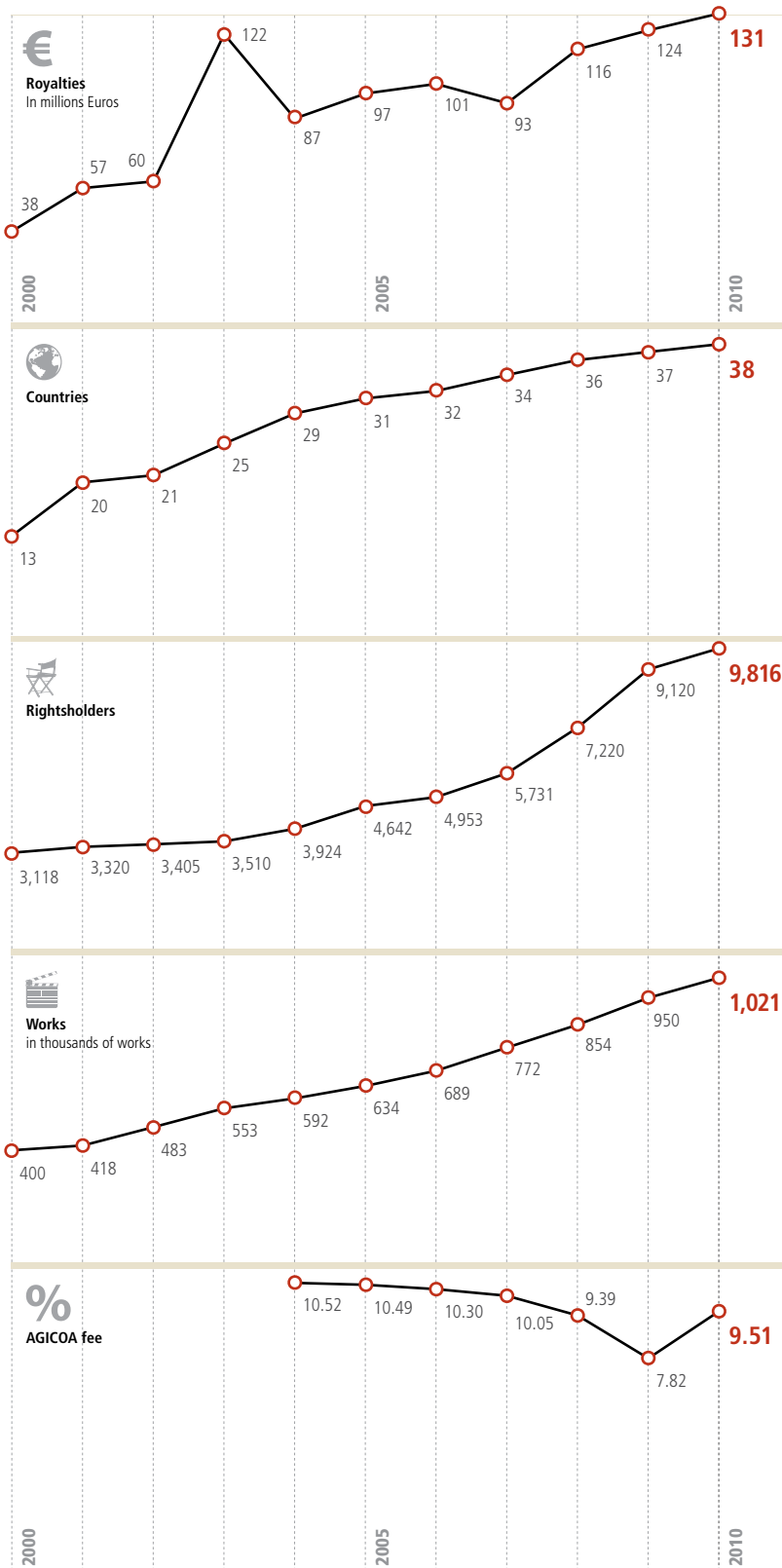
*Prof. Dr Mathias Schwarz and Dr Gerd Hansen,
media and entertainment laws experts*

“ THERE IS NO DOUBT THAT CABLE AND SATELLITE DTH PLATFORM
OPERATORS ARE NOT ABLE TO NEGOTIATE LICENSES WITH ALL OF
THE RIGHTSHOLDERS BEFORE TRANSMITTING THE SIGNAL TO USERS.
THEREFORE THE ASSUMPTION THAT ACQUISITION OF RIGHTS TO
COMMUNICATE TO THE PUBLIC SHOULD BE NEGOTIATED WITHOUT
COLLECTING SOCIETIES IS PURE FICTION FROM THE OUTSET. ”

*Dr hab. Elzbieta Traple,
civil and intellectual law expert*

FACTS & FIGURES	5
PRESIDENT'S MESSAGE	7
AGICOA EXECUTIVE COMMITTEE	8
MANAGEMENT REPORT	11
GUEST EDITORIAL	19
AGICOA ALLIANCE	20
COUNTRY PERSPECTIVE	22
FINANCIAL INFORMATION	24
AUDITOR'S REPORT	26





◀ **€131M ROYALTIES**

Another year of exceptional distribution. The biggest distribution in almost 30 years of activity.

◀ **38 COUNTRIES**

Number of countries keeps on growing since 2000.

◀ **9,816 RIGHTSHOLDERS**

Number of rightsholders registered with AGICOA tripled since 2000.

◀ **1,021,000 WORKS**

More than a million audiovisual works declared with AGICOA.

◀ **9.51% AGICOA FEE**

The price of AGICOA services remains below 10 %; amongst the lowest fees in our environment.





OVER 30 YEARS AGO, Europe's regulatory planners recognized the extent to which the liberalization of television markets and technological advances leading to the eventual proliferation of cable and satellite broadcasting platforms posed new challenges for copyright protection.

The framework they developed back then - based on the provisions of the EU Satellite and Cable Directive and the Berne Convention - was far-sighted and has served the industry well, encouraging multiple retransmission and channel growth, but at the same time ensuring rightsholders are duly rewarded for each commercial use of their work. The revenue streams that result are not only entitled according to basic principles of copyright law, but also make an important contribution to the future funding of many independent producers.

In a fast-moving industry, however, the gap between foresight and reality tends to grow over time, and in this case has reached the point where the framework is hard pressed to accommodate the rapid flow of technological innovation and new business models. As a result, competing commercial interests are challenging its applicability in order to reduce or evade royalty liability.

Updating the existing conventions could benefit the industry enormously. Europe is the world's most complex regional television marketplace and its regulators are

well placed to lead the way in developing new thinking, just as they did 30 years ago. Whether the political will for this exists is unclear. In its absence, unfortunately, local legal challenges to the status quo will result in uneven judgements, and an industry that has benefited from increasing internationalization will suffer in the long term.

As the representative of close to 10,000 rightsholders, AGICOA continued to play a vigorous part in the legal defence of their interests throughout 2010. Despite the challenges and uncertainties, it was able to maintain and even increase in many cases the levels of royalty collection and distribution, as the pages that follow show.

The mandate of the AGICOA President and the current Board expires in May 2011 and members, rightly, have the opportunity to consider the organization's future governance. Whatever the outcome, it will remain member-driven.

Meanwhile, I believe the steady growth in the use of AGICOA's services is a significant endorsement of its value to rightsholders in the industry environment in which we all operate today. I would like to thank clients for the level of confidence they have shown, and thank the headquarters team in Geneva and their AGICOA Alliance counterparts elsewhere for continuing to build and maintain that confidence in 2010.

A stylized, handwritten signature in black ink, appearing to read 'John M. Jacobsen'.

JOHN M. JACOBSEN
AGICOA PRESIDENT



GERTRAUDE MUELLER-ERNSTBERGER*



RONALD FROHNE



MICHAEL BRODIE



JOHN M. JACOBSEN



BÖRJE HANSSON



PER-ERIK WALLIN



JEAN PREWITT



NICOLE LA BOUVERIE



CHRIS MARCICH

**EXECUTIVE
COMMITTEE
2010**

* Alternate to Ronald Frohne

PR DR RONALD FROHNE, GERMANY

VICE-PRESIDENT

Media and corporate legal expert.
Managing director of GWFF (collecting society for reproduction and secondary use) and AGICOA GmbH. Partner of international law firm Noerr LLP.

MICHAEL BRODIE, UK

TREASURER

Bachelor of laws, ACA chartered accountant, UK former Universal Pictures executive.

JOHN M. JACOBSEN, NORWAY

PRESIDENT

Producer and head of Filmkameratene AS, one of the leading Norwegian film and television companies. Their productions include the Oscar nominated "Pathfinder", the international Emmy nominated animated series "Elias, the little rescue boat" and the recently acclaimed "Max Manus" and "The Troll Hunter", the most successful Norwegian films in decades.

BÖRJE HANSSON, SWEDEN

Film producer, head of production at Svensk Filmindustri (SF). Earlier head of Swedish film company Filmlance that produced among others the famous Swedish criminal series "Beck". Representative of FIAPF.

PER-ERIK WALLIN, SWEDEN

Started and headed up till this year FRF for the collection and distribution in Sweden of remuneration to film- and tv-producers for cable retransmission. Also managed since 1999 FRF-Video for the handling of private copy remuneration to independent producers.

JEAN PREWITT, USA

President/CEO of the Independent Film & Television Alliance (IFTA).

NICOLE LA BOUVERIE, BELGIUM

VICE-PRESIDENT

CEO of BAVP (collecting society for cable), PROCIBEL (collecting society for private copy), AGICOA BELGIUM, Zenab consulting, le Palace Arthouse as well as chairman of AUVIBEL (collecting society for the private copying of sound and av works).

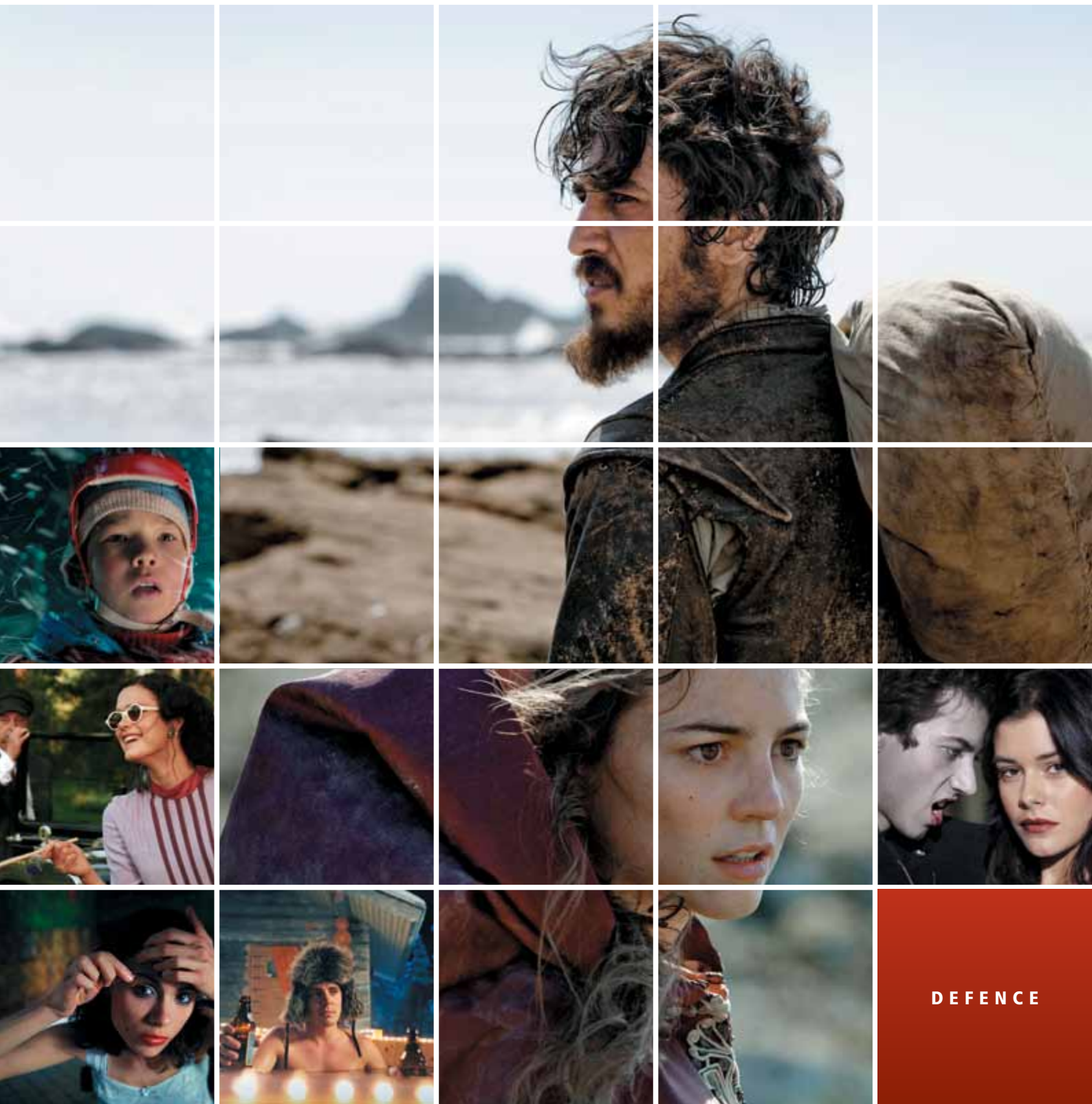
CHRIS MARCICH, USA

President and Managing Director of Motion Picture Association (MPA), European office.

NOT IN PICTURE

DICK VAN DER GRAAF, NETHERLANDS

Commercial Director of Endemol Netherlands. Mr van der Graaf resigned in 2010 to avoid possible conflict of interests.



ANOTHER HIGHLY SATISFACTORY YEAR

AGICOA is a unique, not-for-profit organization that tracks and distributes royalties for retransmission of the audiovisual products of independent producers.



TOM DE LANGE



HELMUT KOSZUSZECK



PIERRE OBERHOLZER

IT HAS SUCCESSFULLY REPRESENTED THEIR COPYRIGHT INTERESTS through three decades of change and increasing complexity in the evolution of TV networks and other content distribution platforms.

By any operational measure, 2010 was another highly satisfactory year. The number of rightsholders using the organization's services neared 10,000 - up almost 8% on 2009 - and the volume of audiovisual properties registered reached one million for the first time. Royalty collections increased in key markets, distributions exceeded projections, and the cycle time between retransmission of work and receipt of royalty payments remained swift.

As the year drew to a close, however, uncertainties remained in two of AGICOA's key markets, Belgium and the Netherlands, about the future of the current regulatory framework for licensing and the collection and distribution of royalties. New commercial interests are challenging basic copyright principles in these countries, as well the provisions of the EU Satellite and Cable Directive and the Berne Convention (that have largely influenced national regulation for the last three decades). To date, at least, this has not resulted in significant change for rightsholders, and AGICOA is energetically defending their entitlements wherever they are being challenged.

KEY TRENDS

Like most consumer goods and service sectors, the revenues of the film and TV production world have been adversely impacted by economic recession. This has contributed to growing interest in AGICOA's services: the value of every income stream increases in direct proportion to pressure on budgets.

The good news for producers is that, despite recession, overall growth in TV distribution platforms and channels in most parts of the world shows no sign of slowing. Demand for content remains strong and the increased use of program formats that readily cross borders is encouraging the multiple reuse of work.

In other words, global TV distribution is buoyant and merits close attention in terms

of its royalty potential. It is also increasingly international. However, a conference organized by AGICOA in Geneva in October 2010 and attended by delegates from across Europe noted that many licensing and regulatory differences or particularities remain in individual national markets.

For individual rightsholders, the complexities of accessing payment on a meaningful scale are significant and contributed to the upsurge in interest in AGICOA's collective negotiation and distribution services. In 2010, it resulted in the addition of new clients, as well as endorsement of the organization's services by existing rightsholders who declared additional properties.

Deregulation and technological innovation have fuelled the growth, diversification and internationalization of the TV distribution industry on an unprecedented scale in the last decade.

STRATEGIC CHALLENGES

This has benefited millions of consumers but has also created conflicts of commercial interest that have led to the regulatory environment being challenged in a number of countries, including three of AGICOA's largest collection markets - Belgium, Poland and the Netherlands.

AGICOA believes that court rulings in the Netherlands in 2009 are being deliberately misinterpreted by retransmission operators to support their claim that cable distribution of directly injected or encrypted initial transmissions cannot be considered retransmission. They argue that this form of distribution does not fall within scope of current regulations and that they are consequently not bound by their provisions. These claims are vigorously contested by AGICOA and others who believe they infringe internationally-accepted principles of copyright law. This robust defence appears to have had some effect: Dutch operators have agreed to extend a collective licensing agreement with AGICOA that was due to expire in 2010, so rightsholder entitlements in that market are secure in the short term.

One of the two landmark cases concerning the legal basis of cable and satellite TV retransmission in Belgium has been referred to the European Court of Justice and will be heard in 2011. It was also a turbulent year in the Polish market with ZAPA, AGICOA's Alliance partner, defending rightsholder

interests in over 60 different legal cases at one point. ZAPA has been largely successful in this respect, and even managed to add licensing agreements for satellite retransmission to existing agreements with cable operators.

While AGICOA and its partners will continue to defend rightsholder interests, the strategic challenges are unlikely to diminish. Cable and other forms of distribution are immeasurably more complex today than 30 years ago, and some aspects of the regulatory environment lack clarity. Whether this changes piecemeal as a result of local court decisions, as the result of more comprehensive regional judgements, or even prompts a new regulatory approach on the part of the European Union remains to be seen.

The collective agreements that AGICOA negotiates with retransmission operators on behalf of producers enable the collection and distribution of royalty payments over a cycle of three to five years after broadcast, depending on local market factors.

ROYALTY COLLECTION AND DISTRIBUTION

Collections in 2010 totalled €111.6m with Belgium, Germany, Poland and the Netherlands generating the largest revenue flows. Retransmission by cable TV operators remains by far the most important contributor, but additional mandates for collecting royalties for the educational use of program content and for its distribution on hotel TV networks are now established in a number of markets.

Collections grew strongly in Central and Eastern Europe in 2010, most noticeably in Bosnia, Croatia and Slovenia. In Ukraine, the Ministry of Culture has invited AGICOA to submit proposals for collective negotiation and copyright

management as it considers what steps to take to control the widespread distribution "piracy" that exists in this market today.

The so-called "first distribution" of royalty payments is usually made a year after broadcast and followed by a "final distribution" during years three to five when missing rightsholders have been traced and conflicting royalty claims have been resolved. Every effort is made to speed the flow of payments and targets were exceeded in many cases in 2010. First distributions totalled €116.7m, with over 70% of payments made in the first year following broadcast.

F I R S T D I S T R I B U T I O N

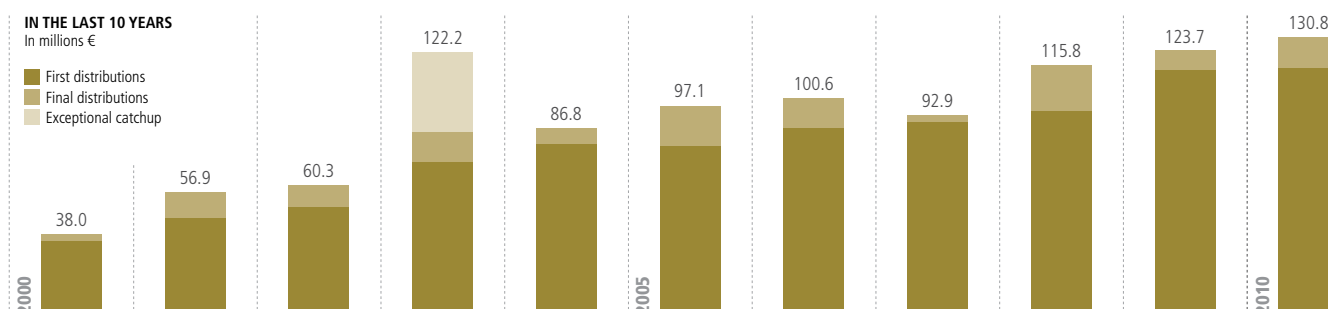
Austria	2004-2006	Germany	2009	Poland	2009	Sweden	2009
Belgium	2009	Hungary	2008	Portugal	2009	Switzerland	2008
Canada	2008	Ireland	2009	Romania	2009	The Netherlands	2009
Denmark	2009	Luxembourg	2008-2009	Slovenia	2008		
Finland	2009	Norway	2008	Spain	2009	Mark-Up ¹⁾	2010

¹⁾ Bosnia, Bulgaria, Croatia, Estonia, Iceland, Israel, Latvia, Lithuania, Macedonia, Serbia, Slovakia, South Africa

F I N A L D I S T R I B U T I O N

Belgium	2006	Germany	2004	Poland	2000-2006	The Netherlands	2006
Canada	2003	Ireland	2003	Romania	2005-2006		
Denmark	2003-2005	Luxembourg	2006	Sweden	2006		
Finland	2006	Norway	2006	Switzerland	2001-2002		

R O Y A L T I E S D I S T R I B U T I O N





AGICOA and its partners in the AGICOA Alliance continued to broaden the reach and the scope of their activity in 2010. By the end of the year, rightsholder services were available in 38 national markets, a threefold increase during the last decade.

CLIENT SERVICES

The process of declaring work is being simplified in response to user feedback. A new electronic file format that will make this easier and less time-consuming for rightsholders was tested in 2010 and will become generally available in 2011.

AGICOA's IRRIS information system offers clients unique, convenient, web-based tools for the registration and management of their portfolios. On-line training sessions are available to instruct rightsholders' personnel in its use and help streamline their own administrative operations. These are being run monthly and are well received.

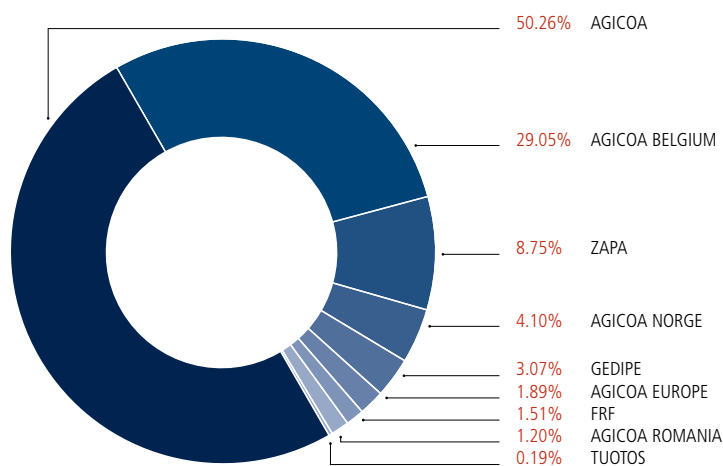
The updating of AGICOA's database to incorporate ISAN registration details continued throughout 2010. Collection

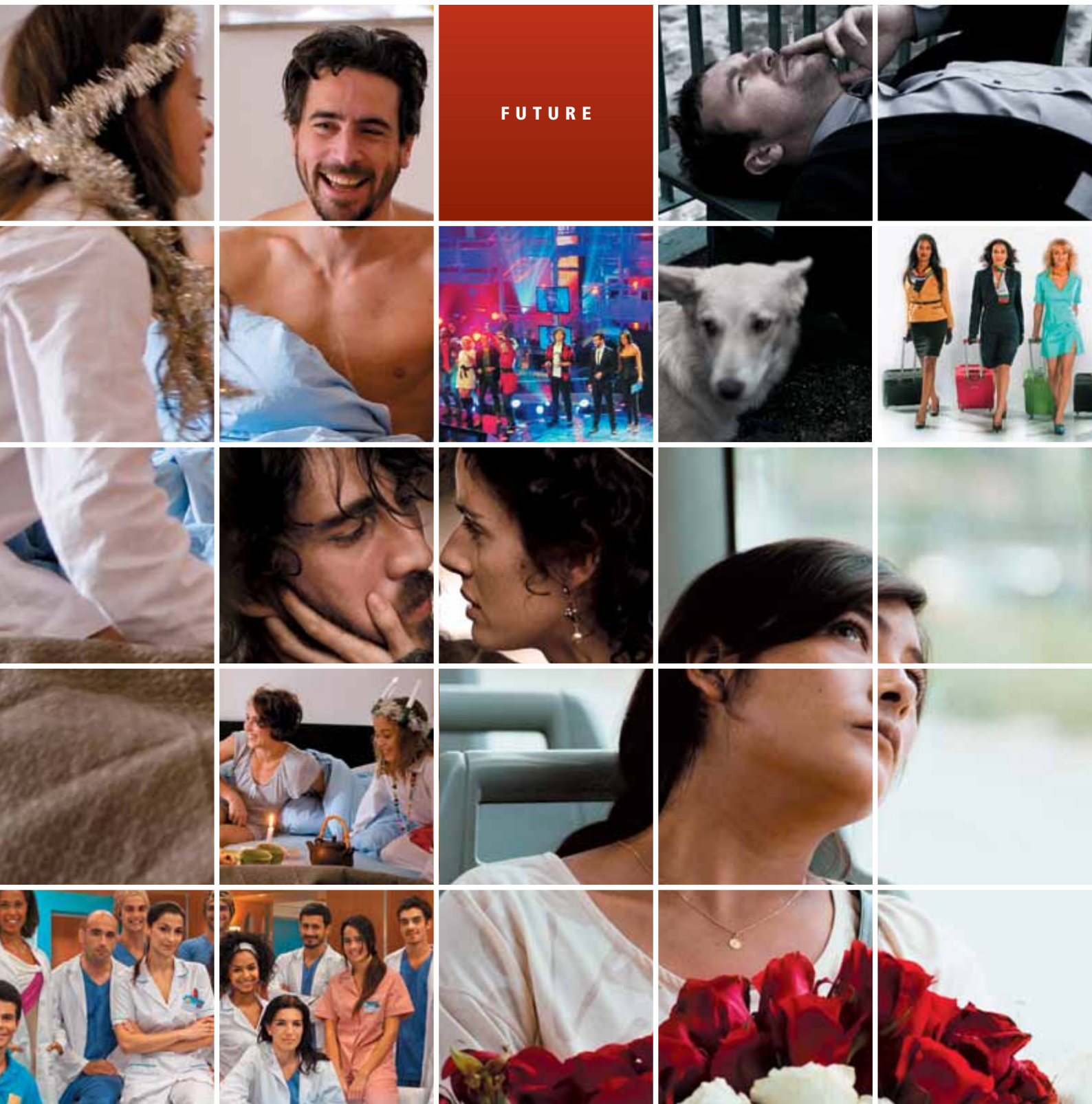
societies in France and Spain have made ISAN registration mandatory for the processing of secondary broadcast claims and their counterparts elsewhere are expected to follow suit. AGICOA believes that the ISAN system offers potential efficiency gains in the management of retransmission royalties and has played a key part in supporting ISAN and promoting its use.

Client feedback confirms that AGICOA's royalty conflict resolution services continue to be widely appreciated by rightsholders and by the broadcast industry as a whole. During 2010, the organization's legal experts reviewed over 500 cases where ownership was contested and was successful in unblocking royalty payments of almost €4M.

As a non-profit organization, AGICOA's goal is to facilitate collection and distribution of royalties in the shortest possible time and to minimize surpluses. Fiduciary funds totalled €145.6m at the end of 2010. Approximately 50% of cash and deposits was held by AGICOA headquarters in Geneva and the remainder by alliance partners.

FIDUCIARY FUNDS





AGICOA operates on behalf of audiovisual rightsholders and is governed by a Board of industry members - the Executive Committee - elected by their peers.

GOVERNANCE AND BUDGET

In 2010, AGICOA has started an overhaul of its governance model. The objective of the exercise is to open the association's decision making bodies to all relevant players and to allow broader discussions and participation in the association. Key points are the extension and allocation of seats in the decision making bodies and AGICOA's potential transformation from a three layer structure (General Assembly, Board of Directors, Executive Committee) into a two layer structure (General Assembly, Board of Directors). While this work started in 2010 it will be finalized and discussed with the association's members in 2011.

A strategic review commissioned by the Board concluded that, while the organization should continue to closely monitor the industry operating environment and anticipate regulatory or other changes that might impact rightsholders' interests, it should remain focused on its core business model at this point.

Management changes in the course of 2010 endorsed this by establishing

clearly defined executive responsibilities for the new General Management composed by Tom De Lange (Chief Finance Officer), Helmut Koszuszec (Legal & Business Director) and Pierre Oberholzer (Customers & Distribution Director). The new management team is committed to the efficient, transparent operation of the organization in the interests of rightsholders.

Rightsholders are charged a service fee to cover the operating costs based on the amount of royalties they receive. No prior investment is necessary on their part to access AGICOA's services. For the third year running, this fee was held at below 10%. The increase over 2009 reflected significant additional budgeted operating costs, including over CHF2m for legal and consultant services to contest the challenges to copyright entitlement noted earlier. These charges were partially offset by cuts made to the organization's administrative budget that will continue to deliver benefit in 2011 and beyond.

The management team believes that AGICOA's results for 2010 reflect well on the energy and commitment of the organization and its Alliance partners, and that continued growth in rightsholders reaffirms the value of its services.

CONCLUSION

The organization has the critical mass to powerfully represent rightsholders in a fluid marketplace where the interests of different stakeholders are currently being redefined.

Caution and vigilance are necessary, but the basic principles of copyright are well established and widely recognized as

essential to the health of any creative sector. On balance, AGICOA is confident about the future. Whatever the challenges ahead, it will do everything possible to effectively represent close to 10,000 industry voices, and to continue to secure royalty payments and real added-value services to which they are entitled.



CO-MANAGING DIRECTORS

TOM DE LANGE
CHIEF FINANCE OFFICER



HELMUT KOSZUSZECK
LEGAL AND BUSINESS DIRECTOR



PIERRE OBERHOLZER
CUSTOMERS & DISTRIBUTION DIRECTOR



Endemol has a proud history as a global production company but its origins and its heritage lie in the Netherlands. As a consequence we watch closely the Dutch landscape for local legal developments that may affect our global business.



OLIVIER GERS, CEO ENDEMOL WORLDWIDE BRANDS

RECENTLY ENDEMOL ESTABLISHED two new divisions: Endemol Worldwide Brands, which manages all Endemol's ancillary and secondary programme rights, and Endemol Sport, which produces multi-media sports content, live events and sports entertainment. Both divisions work with Endemol's companies across the world but also, both are based in the UK. So we also keep an eye out in the UK for signs of government or legal changes that may impact our businesses.

British sports media companies for instance, were taken aback to see the UK's Premier Football league being found offside when the ECJ¹⁾ challenged the territorial licensing of its televised matches. Then in November 2010, British rights owners gave David Cameron, the Prime Minister, a yellow card when he launched the Hargreaves²⁾ Review into IP and Growth with the words the "founders of Google have said they could never have started their company in Britain. The service they provide depends on taking a snapshot of all the content on the internet at any one time and they feel our copyright system is not as friendly to this sort of innovation as it is in the United States". The UK's IP community was troubled to say the least.

And in the Netherlands? Audio-visual rights owners were dismayed when the Netherlands Supreme Court denied the subsistence of re-transmission by Dutch cable TV distribution platforms in circumstances which were prompted by technology and by the TV broadcasters' desire for costs savings.

For content creators these developments should, by rights, have a unifying effect. By necessity, the making of an

audio-visual work is a collective undertaking. Film and television programme making is a unique collaboration between authors, performers, technicians, administrators, investors and corporations. In the current technological climate, this collective act of creation faces both powerful forces of distribution who do not always want to pay for the content that drives their revenue generation and parts of a tech-savvy generation that believe content should be free.

The global audio visual industry is at a critical point in the relatively short history of moving images - a moment when the interests of all those who come together to make an audio-visual work are in jeopardy. To adjust to technological challenges and to protect a valuable global industry and culture perhaps what is required is the will to rise above historical and contractual differences. What we may need is for creators and right owners, competing producers and the bodies that administer our rights, to come together, to co-operate to set the agenda for modern, low cost, convenient and transparent rights management and, if the industry is to flourish, revenue collection.

Pan-territorial licensing, such as that which we see in the AGICOA Alliance, offers rights owners the optimal solution for licensing reach, for consistent and cost-effective data analysis and for tackling the problem of double-commissioning of revenues. The model also harnesses the power of local knowledge in global negotiation - not unlike Endemol's own maxim: "Think Global, Act Local".

¹⁾ European Court of Justice

²⁾ Professor Ian Hargreaves was commissioned to carry out an independent review into how the intellectual property system can better drive growth and innovation.

The AGICOA Alliance is a unique partnership that enables the efficient international collection and distribution of royalties for the retransmission of audiovisual works.

ALLIANCE PARTNERS

Alliance partners accommodate different national legal requirements but embody common practices to manage Rightsholders' interests in a consistent, cost efficient way. The single declaration of an audiovisual work enables the collection of royalties wherever collective management operates.

Alliance partners have deep knowledge of their own broadcast markets. Aggregation of the interests of international Rightsholders adds considerable weight to the collective licensing agreements they negotiate with national and local operators. Equal treatment of all Rightsholders, irrespective of size and nationality, is guaranteed.

To declare with the AGICOA Alliance, kindly contact AGICOA GENEVA unless you are domiciled in one of our partner's countries.

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AGICOA PEOPLE

Approximately 100 people located in 17 countries are involved in the management of Rightsholder interests by the AGICOA Alliance. Of these, 38 are located at AGICOA's Geneva headquarters.

Customers & Distribution takes care of client portfolios and tracks use of work, identifying well over a million broadcasts a year. The Legal and Business department negotiates new license agreements, renews and extends existing contracts and helps Rightsholders resolve ownership conflicts.

The Finance department manages our funds collection and distribution, Administrative and HR functions support the operations staff while Information Systems manages the flow of data across the Organization and to over 10,000 registered Rightsholders via IRRIS.

▲ AGICOA Geneva Staff

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TUOTOS FACTS & FIGURES

Broadcasting Year	Royalties collected in Finland		Finnish royalties distributed to Finnish rightsholders		Finnish royalties distributed to International rightsholders	
	Retransmission	Total	Retransmission	Total	Retransmission	Total
2010	€450,540	€1,250,000	€159,710	€554,262	€244,433	€300,433

Year	Rightsholders represented by Tuotos		Finnish works declared at Tuotos		Worldwide royalties distributed to Finnish rightsholders	
	Retransmission	Total	Retransmission	Total	Retransmission	Total
2010	242	400	884	1,406	€52,177	€52,177

TUOTOS, THE FINNISH PARTNER OF THE AGICOA ALLIANCE



Photographer: Boris Fagerström

Tuotos was founded by the three national Associations of Independent Producers to improve the efficiency of royalty management in 1998, three years after changes to the Finnish Copyright Act recognized their rights.

THE FINNISH television marketplace is relatively small, with ten main terrestrial free-to-air channels and about 45 foreign licensed cable TV operators (excluding pay TV which is becoming popular). Locally produced content in Finnish and Swedish accounts for about half of the programming mix, with growing use made of imported material from Scandinavian markets, notably Sweden, and also from other markets such as Britain and the United States.

As in many countries, technology and new business models are driving change in the industry and posing new questions about its governance. As members of the AGICOA Alliance, Tuotos is well placed to offer an international as well as a local perspective on regulatory options that will partly determine its future.

The Finnish broadcast environment has a number of particular characteristics that impact copyright entitlement. As in Sweden and some other markets, cable retransmission is governed by "must carry" regulations that shape the content mix of local cable TV operators. In Finland, these regulations do not allow for additional royalty payments on the compulsory reuse of material.

Tuotos, naturally, is pressing for change in this respect on behalf of the 400 independent Finnish producers it represents and the thousands of

foreign rightsholders whose audio visual properties are registered with AGICOA. We face powerful counter-lobbying by well-entrenched commercial interests, however the Ministry of Communications has tended to favour operators and distributors in determining public policy.

Royalties from cable retransmission fell by about 30% between 2006 and 2009, although our overall level of royalty collections has been maintained. Tuotos collects for retransmission of work on cable, satellite and mobile platforms, and also for private copying and educational use.

In 2010, collections amounted to €1.25m, with cable retransmission accounting for €450K of this total. Distributions made to Finnish rightsholders for local retransmission were approximately €160K, plus an additional €52K from royalties collected on their behalf by AGICOA in other markets. Outgoing distributions to foreign producers for works retransmitted in Finland amounted to €244K.

Looking ahead, the Finnish broadcast landscape is increasingly high tech - we lead the world in digital distribution - and increasingly international with growing use of imported films and series across all platforms. The collection and distribution of royalties will reflect this internationalization and the importance of being able to support foreign clients in addition to Finnish rightsholders will grow.

Our membership to the AGICOA Alliance is important in another sense. Tuotos is a relatively small organization and the Alliance offers a unique forum for the exchange of information and experience with our counterparts elsewhere who face comparable operating challenges. We can also note that through our AGICOA membership, economies of scale impact favourably on lowering the cost for the service to the Rightsholders. It's a win-win situation: our own local capabilities are strengthened, as is our collective effectiveness as a network.

FINANCIAL INFORMATION

Figures for the year ended December 31

Fiduciary Funds Managed by AGICOA (EURO)

Summarized fiduciary funds balance sheet	2010	2009
Fiduciary Assets		
Cash and term-deposits	145,592,754	152,177,494
Investment property	5,183,250	5,183,250
Other assets	2,451,106	2,313,175
Total Fiduciary Assets	153,227,110	159,673,919
Fiduciary Liabilities, Reserves and Provisions		
Short-Term Fiduciary Liabilities		
Payable to rightsholders	7,906,146	6,036,687
AGICOA current account	909,598	0
Payable of national partner organizations	1,000	553,835
Fiduciary funds put into distribution pending allocation to rightsholders	64,464,300	70,413,486
Fiduciary funds to be put into distribution	59,960,851	65,217,522
	133,241,895	142,221,530
Fiduciary Reserves and Provisions	19,985,215	17,452,389
Total Fiduciary Liabilities, Reserves and Provisions	153,227,110	159,673,919
Summarized fiduciary funds statement of income	2010	2009
Revenues		
Royalties earned	88,044,360	87,312,198
Financial and other revenues	1,745,851	2,250,344
	89,790,211	89,562,542
Fiduciary funds put into distribution	(87,114,275)	(80,216,734)
AGICOA fees	(8,428,250)	(5,310,069)
Distributions	(95,542,525)	(85,526,803)
Other charges	476,574	(1,325,695)
Total Distributions and other Charges	(95,065,951)	(86,852,498)
Net Surplus prior to Allocations	(5,275,740)	2,710,044
Total Allocations to Fiduciary Liabilities and Reserves	5,275,740	(2,710,044)
Net Surplus after Allocations	0	0

The fiduciary funds financial statements exclude the fiduciary funds managed by AGICOA Urheberrechtsschutz GmbH (Germany), ANGOA (France) and EGEDA (Spain).

Financial Statements of AGICOA (CHF)

Summarized balance sheet

Assets

Current Assets

Cash and term-deposits	31,550	31,510
Other receivable and prepaid expenses	1,946,587	1,599,669
	1,978,137	1,631,179

Non Current Assets

Deposits and guarantees	654,415	724,845
Investments in affiliates	99,828	99,828
Receivable ISAN International Agency	2,659,054	2,715,448
Tangible fixed assets, net	331,409	421,618
	3,744,706	3,961,739
Total Assets	5,722,843	5,592,918

Liabilities

Current Liabilities

Bank overdraft	0	27
Account payable	1,254,874	890,886
Payable to the fiduciary funds	0	715,676
Provision ISAN International Agency	2,659,054	2,715,448
Accrued and other short term liabilities	1,808,915	1,270,881
Total Liabilities	5,722,843	5,592,918

Summarized statement of income

Operating Expenses

Salaries and social charges	6,486,813	7,537,098
Professional fees and administrative expenses	2,776,987	2,769,634
Depreciation	305,851	306,311
Subcontracted work	4,506,129	4,123,418
Special projects	494,013	295,238
Total Operating Expenses	14,569,793	15,031,699

Other Expenses

Interest and bank charges, net	4,537	4,292
Taxes	133,489	167,869
Exchange losses, net	66,961	28,671
Exceptional expenses/revenues	(99,112)	144,701
Total other Expenses	105,875	345,533

Miscellaneous Income

External services	(353,837)	(340,082)
Other income	(18,858)	(48,974)
Total Miscellaneous Income	(372,695)	(389,056)
Total Net Expenses	14,302,973	14,988,176

Funding of Net Expenses

Operational budget	16,914,837	15,580,775
Operational budget (surplus) / deficit	(2,611,864)	(592,599)
Total Funding of Net Expenses	14,302,973	14,988,176



The accompanying summarised financial statements have been derived from the financial statements of AGICOA for the year ended December 31, 2010. These summarised financial statements are the responsibility of management. Our responsibility is to express an opinion on whether these summarised financial statements are consistent, in all material respects, with the financial statements from which they were derived.

We have audited the financial statements (balance sheet, statement of income and notes) of AGICOA for the year ended December 31, 2010, from which these summarised financial statements were derived, in accordance with Swiss Auditing Standards. In our report dated April 20, 2011 we expressed an unqualified opinion on the financial statements from which the summarised financial statements were derived.

In our opinion, the accompanying summarised financial statements are consistent, in all material aspects, with the financial statements from which they were derived.

For a better understanding of the Association's financial position and the results of its operations for the period and of the scope of our audit, the summarised financial statements should be read in conjunction with the financial statements from which the summarised financial statements were derived and our audit report thereon.

PricewaterhouseCoopers SA

MICHAEL FOLEY
AUDIT EXPERT
AUDITOR IN CHARGE

DONDU IPEK
AUDIT EXPERT

PICTURES ON COVER

- "Amador", Spain - Mediaproducción, S.L. - Reposado P.C., S.L.
- "Balada Triste de Trompeta", Spain - Tornosol Films, S.A.
- "Balada Triste de Trompeta", Spain - Tornosol Films, S.A.
- "Beyond", Sweden - Drak Film and Hepp Film
- "Princess", Finland - Art Films Production AFP
- "3-faltig", Austria - MR-FILM Kurt Mrkwicka Ges.m.b.H.
- "On the Path", AT/BA/DE - coop99 Filmproduktion (AT), Deblokada Film (BA), Pola Pandora Film (DE)
- "Lope", Spain - Antena 3 Films, S.L. - Ikiru Films, S.L.
- "Ricky Rapper and the Bicycle Thief", Finland - Kinotar
- "Women Without Men", AT/DE/FR - coop99 filmproduktion (AT), Co Essential Film (DE), Parisienne de Production (FR)
- "Chefs", Portugal - Mandala
- "Ricky Rapper and the Bicycle Thief", Finland - Kinotar
- "The Christening", Poland - Odeon Rybarczyk Productions Sp. zo.o.
- "Lapland Odyssey", Finland - Helsinki-Filmi
- "Lapland Odyssey", Finland - Helsinki-Filmi
- "Essential Killing", Poland - Skopia Film
- "Amador", Spain - Mediaproducción, S.L. - Reposado P.C., S.L.
- "Lope", Spain - Antena 3 Films, S.L. - Ikiru Films, S.L.
- "Rare Exports: A Christmas tale", Finland - Cinet
- "Essential Killing", Poland - Skopia Film
- "Beyond", Sweden - Drak Film and Hepp Film
- "Vermisst", Austria - MR-FILM Kurt Mrkwicka Ges.m.b.H.
- "The Christening", Poland - Odeon Rybarczyk Productions Sp. zo.o.
- "Salve-se Quem Puder", Portugal - Fremantlemedia Portugal
- "Tambien la Lluvia", Spain - Morena Films, S.L.
- "Erratum", Poland - Harmony Film Production
- "Cidade Despida", Portugal - SP Televisão
- "Venice", Poland - Akson Studio
- "Flamenco, Flamenco", Spain - General de Producciones y Diseño, S.A.
- "Flamenco, Flamenco", Spain - General de Producciones y Diseño, S.A.
- "Princess", Finland - Art Films Production AFP
- "Rare Exports: A Christmas tale", Finland - Cinet
- "Venice", Poland - Akson Studio
- "Venice", Poland - Akson Studio
- "Lope", Spain - Antena 3 Films, S.L. - Ikiru Films, S.L.
- "Erratum", Poland - Harmony Film Production
- "Flamenco, Flamenco", Spain - General de Producciones y Diseño, S.A.
- "Laços de Sangue", Portugal - SP Televisão
- "Tambien la Lluvia", Spain - Morena Films, S.L.
- "Women Without Men", AT/DE/FR - coop99 filmproduktion (AT), Co Essential Film (DE), Parisienne de Production (FR)
- "Venice", Poland - Akson Studio
- "Tambien la Lluvia", Spain - Morena Films, S.L.
- "Ricky Rapper and the Bicycle Thief", Finland - Kinotar
- "Balada Triste de Trompeta", Spain - Tornosol Films, S.A.
- "Lapland Odyssey", Finland - Helsinki-Filmi
- "Women Without Men", AT/DE/FR - coop99 filmproduktion (AT), Co Essential Film (DE), Parisienne de Production (FR)
- "Princess", Finland - Art Films Production AFP
- "Lourdes", AT/DE/FR - coop99 filmproduktion(AT), Essential Film(DE), Parisienne de Production (FR)

PICTURE ON PAGE 3

- "Flamenco, Flamenco", Spain - General de Producciones y Diseño, S.A.

PICTURES ON PAGE 4

- "Tambien la Lluvia", Spain - Morena Films, S.L.
- "Lapland Odyssey", Finland - Helsinki-Filmi
- "Flamenco, Flamenco", Spain - General de Producciones y Diseño, S.A.
- "3-faltig", Austria - MR-FILM Kurt Mrkwicka Ges.m.b.H.
- "Beyond", Sweden - Drak Film and Hepp Film
- "Klimt", Austria - EPO- Film Produktionsges.m.b.h
- "Amador", Spain - Mediaproducción, S.L. - Reposado P.C., S.L.

PICTURES ON PAGE 6

- "Essential Killing", Poland - Skopia Film
- "Essential Killing", Poland - Skopia Film
- "Flamenco, Flamenco", Spain - General de Producciones y Diseño, S.A.
- "Ricky Rapper and the Bicycle Thief", Finland - Kinotar
- "Women Without Men", AT/DE/FR - coop99 filmproduktion (AT), Co Essential Film (DE), Parisienne de Production (FR)
- "Balada Triste de Trompeta", Spain - Tornosol Films, S.A.
- "Venice", Poland - Akson Studio

PICTURES ON PAGE 10

- "Lope", Spain - Antena 3 Films, S.L. - Ikiru Films, S.L.
- "Rare Exports: A Christmas tale", Finland - Cinet
- "Princess", Finland - Art Films Production AFP
- "Lope", Spain - Antena 3 Films, S.L. - Ikiru Films, S.L.
- "Lua Vermelha", Portugal - SP Televisão
- "Women Without Men", AT/DE/FR - coop99 filmproduktion (AT), Co Essential Film (DE), Parisienne de Production (FR)
- "Lapland Odyssey", Finland - Helsinki-Filmi

PICTURES ON PAGE 14

- "Women Without Men", AT/DE/FR - coop99 filmproduktion (AT), Co Essential Film (DE), Parisienne de Production (FR)
- "Tambien la Lluvia", Spain - Morena Films, S.L.
- "Balada Triste de Trompeta", Spain - Tornosol Films, S.A.
- "Entrelobos", Spain - Wanda Vision, S.A.
- "Vermisst", Austria - MR-FILM Kurt Mrkwicka Ges.m.b.H.
- "Amador", Spain - Mediaproducción, S.L. - Reposado P.C., S.L.

PICTURES ON PAGE 16

- "Beyond", Sweden - Drak Film and Hepp Film
- "Idolos", Portugal - Fremantlemedia Portugal
- "Erratum", Poland - Harmony Film Production
- "Voo Directo", Portugal - SP Televisão
- "Lope", Spain - Antena 3 Films, S.L. - Ikiru Films, S.L.
- "Beyond", Sweden - Drak Film and Hepp Film
- "Maternidade", Portugal - SP Televisão
- "Amador", Spain - Mediaproducción, S.L. - Reposado P.C., S.L.

PICTURES ON PAGE 18

- "Lope", Spain - Antena 3 Films, S.L. - Ikiru Films, S.L.
- "Venice", Poland - Akson Studio
- "Venice", Poland - Akson Studio
- "Lourdes", AT/DE/FR - coop99 filmproduktion (AT), Essential Film (DE), Parisienne de Production (FR)
- "On the Path", AT/BA/DE - coop99 Filmproduktion (AT), Deblokada Film (BA), Pola Pandora Film (DE)
- "Venice", Poland - Akson Studio
- "The Christening", Poland - Odeon Rybarczyk Productions Sp. zo.o.
- "Women Without Men", AT/DE/FR - coop99 filmproduktion (AT), Co Essential Film (DE), Parisienne de Production (FR)
- "Balada Triste de Trompeta", Spain - Tornosol Films, S.A.

PICTURES ON PAGE 22

- "Rare Exports: A Christmas tale", Finland - Cinet
- "Princess", Finland - Art Films Production AFP
- "Lapland Odyssey", Finland - Helsinki-Filmi
- "Ricky Rapper and the Bicycle Thief", Finland - Kinotar
- "Princess", Finland - Art Films Production AFP



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