

2024

Annual report Summary

SUISA



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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This Annual Report 2024 is available in German, French, Italian and English.
Only the German text is legally binding.

CHF 219.5 mn
turnover

In 2024, SUISA's turnover consisted of revenues from the authors' rights and secondary income.

CHF 187.3 mn
for authors and publishers

From the 2024 revenues and settlement obligations, CHF 187.3 mn can be distributed to publishers, lyricists and composers.

CHF 2.9 mn
for the music promotion

In 2025, SUISA will be able to promote Swiss music in Switzerland and abroad with CHF 2.9 mn via the FONDATION SUISA. Composers and lyricists will also benefit from this.

226

employees

SUISA serves the needs of its members and clients with a staff of 226 employees, corresponding to 188.4 fulltime jobs.

3,995,948

declarations of works

SUISA has received 3,995,948 declarations of works in 2024. This demonstrates how active composers and lyricists are.

CHF 87 per CHF 100

for the artists

For each CHF 100 in revenues, SUISA distributes CHF 87 to rightsholders.

>100

sister societies

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

CHF 8.4 mn

for social security

7.5% of the revenues from broadcasting and performance rights in Switzerland and Liechtenstein are contributed to the social security of our members. In 2024, this represented CHF 8.4 mn.

14.8 mn

broadcasts

In 2024, SUISA licensed around 14.8 mn radio and television broadcasts. More than 470,000 works were broadcast in total.

CHF 42.8 mn

administration expenses

Secondary income (CHF 23.4 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 12.91% on average.

Creativity is not for free



From 13 to 17 May, more than 150 million people worldwide had their eyes riveted on Basel: for the first time since 1989, the Eurovision Song Contest, the greatest musical show on earth, was back in Switzerland. We owe this great honour primarily to four persons: SUISA members Nemo Mettler and Benji Alasu, Swedish composer Linda Dale, and Norwegian producer Lasse Nyman. With "The Code", these four musicians wrote a song which enchanted millions of spectators across Europe, and secured Switzerland pride of place at the ESC in 2024.

The song was written at the SUISA Songwriting Camp held in the outskirts of Zurich every year since 2017. Songs like these do not just fall from the sky. In addition to creativity, they require enormous experience, more often than not a musical education and, of course, hard work. These are qualities which musicians hone over years of arduous training and at real cost.

The contrast could not be stronger with generative artificial intelligence systems: these appropriate the musical skills and artistic competencies of others by ingurgitating huge volumes of existing works created by musicians, photographers, filmmakers, writers and other cultural creators. All without ever paying an artist, while certain of the major technology corporations realise millions, not to say billions, in profits thanks to the works of cultural creators.

True, many AI applications are fantastic and can relieve us from many tedious tasks so that we have more time to focus on other, more beautiful or more useful things. But that hardly justifies them helping themselves to other people's work for free. Framework agreements and legal changes are required to guarantee that AI companies give equitable treatment to works protected by copyright. One thing is certain: creative work cannot be for free.

The European Song Contest is a powerful, and highly visible, example of how music can be valorised in the public arena. Beyond the large-audience format, there

“Copyright is a practical and fair tool for safeguarding the diversity of musical expression.”

are hundreds of other musical forms – experimental, traditional, local, innovative – which also deserve to be recognised, supported and valorised in our society. Copyright is an essential lever in this regard: it is a practical and fair tool for safeguarding the diversity of musical expression, whatever the aesthetic or audience.

This annual report again underscores the monetary value of music: SUISA collected about CHF 210 million for the use of our music in Switzerland and abroad – a record amount. Whether music is used on the radio or on television, online, in concert, by restaurants or shops – SUISA sees to it that authors and publishers are fairly remunerated. And SUISA will continue, as it always has, to employ all the means at its disposal to ensure that we musicians are fairly remunerated when our creative works are used by AI companies.

On behalf of the creators of music, I wish to thank SUISA and all its employees for their unceasing work on behalf of creators. I also wish to extend a warm thank-you to my colleagues on SUISA's Board for their great and valuable work. In an ever faster evolving world, where the value of our work is increasingly called into question, we can rely on SUISA for a harbour in the storm.



Xavier Dayer
President

General informations & statistics

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A successful business year in a challenging environment

In 2024, SUISA managed once again to increase its revenues. This highly satisfactory result was mainly due to the strong growth in online business and performance rights, and to higher secondary income. However, the environment continues to harbour major challenges for music authors and publishers: artificial intelligence and the uncertainty clouding the future of the SRG SSR (the Swiss broadcasting company) will continue to impact the Swiss music market in the coming years.

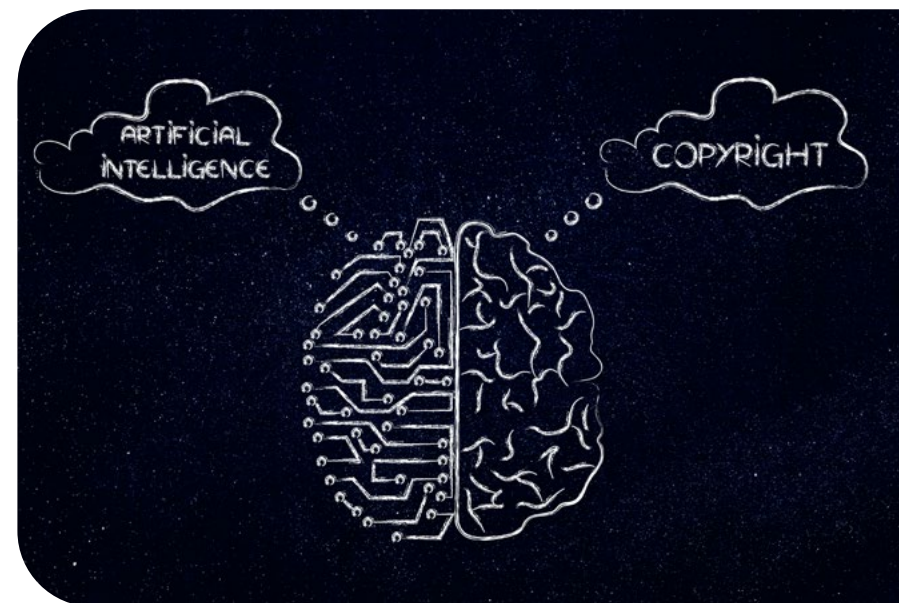
Andreas Wegelin

The SUISA Group again realised excellent results in 2024, even outperforming the record revenues from domestic and international authors' rights in 2023. At CHF 209.9 million, revenues in the reporting year were 6 % higher than the prior year. Thanks to the positive development of investment operations with corresponding book profits (+ 40 % compared with the prior year) and growth in demand for our services, secondary income for the SUISA Group reached a record CHF 23.4 million.

As in the prior year, therefore, operational income increased, attaining CHF 219,5 million or 6.3 % more than the prior year (CHF 206.6 million).

Performance and broadcasting rights as stable pillars of revenue

Licensing activities for the use of music in the repertoire represented by SUISA rest on two pillars, namely broadcasting rights (CHF 60.7 million) and performance



A successful business year in a challenging environment

rights (CHF 60.4 million); meanwhile, these two pillars represent nearly equal sources of revenue. Revenues from performance rights were up again last year. The growth of 4.8 % reflects the continuing attraction of music events, especially concerts.

By contrast, broadcasting rights were down 3.2 % in 2024 compared with the prior year (CHF 62.7 million). This was essentially due to the continuing decline in music use in private radio and TV broadcasts which have been struggling for years with the growing shift of advertising towards the online area.

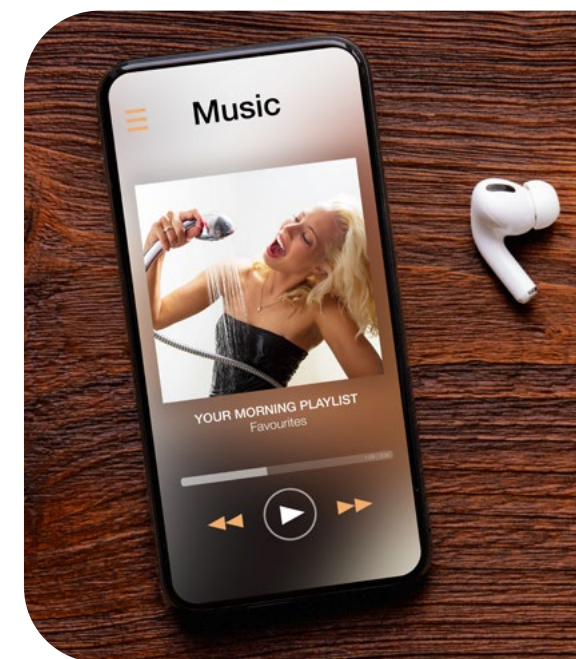
Stronger performance in online revenues

Last year, the fastest growth recorded by SUISA was in its international online music licensing operations: revenues were up sharply again, to CHF 58.1 million or 22.8 % more than the prior year (CHF 47.3 million). The excellent results were driven among other things by higher revenues from video on demand in Switzerland and by our subsidiary SUISA Digital Licensing which negotiated more attractive licensing agreements with providers such as Spotify and YouTube.

More money for authors and publishers

Authors and publishers were also delighted by the excellent results: in the current year, SUISA will be able to distribute CHF 187.3 million to composers, lyricists and music publishers, an increase of 6.4 % over the prior year (CHF 176 million).

In contrast to the strong upswing in operational income, total expenditure of the SUISA Group increased only marginally, by 1 % compared with the prior year, reaching CHF 42.8 million for 2024 (2023: CHF 42.4 million). This allowed the SUISA Group to maintain the average cost-coverage deduction on settlements virtually unchanged in 2024 (2024: 12.91 %; 2023: 12.85 %).



A successful business year in a challenging environment

The release of reserves for amounts that could not be distributed to beneficiaries within five years, combined with the good business year will enable SUISA to pay an additional distribution of 4 % (currently 1.75 %) to all entitled beneficiaries with all settlements payable from the third quarter of 2025 to the second quarter of 2026. Taking into account this additional distribution, the average administrative cost-coverage deduction for the Group will be 10.9 % (prior year: 11.6 %).

New challenges posed by artificial intelligence (AI)

The excellent business year should not mask the fact that music creators – especially in Switzerland – operate in an increasingly difficult environment. The meteoric advances in artificial intelligence and the uncertain political developments affecting radio and TV reception fees are two factors of insecurity for cultural workers in our country.

For rightholders, the possibilities of generative AI are both a blessing and a curse. These technological possibilities have revolutionised how new works are created. On the other hand, how to protect existing works used for training AI models is still unclear. Political initiatives, internationally co-ordinated action, and legal precedents will be required to secure the remuneration to which authors and publishers are entitled.

The future is equally uncertain for public service broadcasting. The popular initiative “SRG SSR: 200 francs is enough!” advocates a reduction in household television and radio reception fees, and a complete exemption from the fee for businesses. The people will probably be called to vote on this initiative in 2026. Either way, the SRG SSR will have to save money since the Federal Council has decided to gradually decrease reception fees to CHF 300 per household by 2029, and to exempt smaller businesses with less than CHF 1.2 million in sales from the

A successful business year in a challenging environment

obligation to pay such fees. SUISA opposes any weakening of the media Service Public and will join other cultural organisations to combat this in the referendum.



An outstanding financial year thanks to online and performance rights

SUISA once again achieved record results in the 2024 financial year. The SUISA Group's operating income rose by 6.3 % year-on-year to CHF 219.5 mn in 2024. This growth was driven in particular by online rights managed world-wide, which rose by 22.8 % compared with 2023 and amounted to CHF 58.1 mn in 2024 (2023: CHF 47.3 mn). Income from performance rights also rose last year, amounting to CHF 60.4 mn, which is 4.8 % more than in the previous year. Broadcasting rights continue to account for the largest share of revenues, which declined slightly compared to the previous year (–3.2 % compared to 2023) to CHF 60.7 mn. Remuneration claims in 2024 remained at the same level as in the previous year, amounting to CHF 14.8 mn. Income from abroad developed positively, rising by 5.3 % in 2024 to CHF 12.5 mn. The downward trend in mechanical rights continued in 2024: SUISA collected CHF 3.4 mn in this area, 10.4 % less than in the previous year.

An outstanding financial year thanks to online and performance rights

Turnover of the SUISA Group

in CHF 1,000

	2024 compared with 2023		
	2024	2023	Variation in %
Revenues			
Broadcasting rights	60,711	62,699	-3.2
Performance rights	60,368	57,599	4.8
Mechanical rights	3,389	3,781	-10.4
Fair compensation revenues	14,786	14,835	-0.3
Online rights	13,134	14,052	-6.5
Total domestic revenues	152,387	152,966	-0.4
International broadcasting and performance rights	9,813	9,319	5.3
International mechanical rights	2,693	2,557	5.3
Total international revenues	12,506	11,875	5.3
Online rights multi-territorial	44,999	33,279	35.2
Total revenue from authors' rights	209,892	198,121	5.9
Secondary income	9,648	8,490	13.6
Total operating income of the SUISA Group	219,540	206,610	6.3

SUISA can make distributions from the third quarter of 2025 to the second quarter of 2026 with an average cost deduction of 12.91 %. If the additional distribution of 4.0 % for the period from the third quarter of 2025 to the second quarter of 2026 is added to the amounts payable to beneficiaries (excluding online rights from SUISA Digital Licensing), the cost deduction decreases by 1.96 % in purely mathematical terms and amounts to 10.95% of the funds paid out.

From concert to broadcast via the Cloud

SUISA is required by law to collect royalties in accordance with tariffs which it must negotiate with the music user associations and then submit for approval to the Federal Arbitration Commission for the Exploitation of Copyrights and Related Rights (FACO). The rulings of the latter Commission may be appealed before the Federal Administrative Court (FAC), then before the Federal Supreme Court.

Vincent Salvadé



Here the noteworthy facts in 2024:

Common Tariff K (CT K) – Concerts:

The negotiations conducted by SUISA in 2022 and 2023 failed to produce a solution since the user associations were looking to achieve a massive reduction in royalty rates. SUISA was therefore obliged to file a contested application before the FACO. On 23 January 2024, the Commission decided to extend the existing CT K until 31 December 2024. It also decided on a new tariff, with more or less the same rates as the preceding one, effective 2025.

Following the written substantiation of this decision communicated in early summer 2024, the SMPA filed an appeal before the FAC. We submitted our reply at the end of November 2024. A second exchange of briefs, not ordered by the Court, took place at the start of 2025. We are now awaiting the judgment of the FAC. Since the appeal does not have suspensive effect pursuant to Article 74(2)(a) CopA, the new tariff has in the meantime come into force.

From concert to broadcast via the Cloud**Tariff A – SSR-SRG**

The existing tariff could have been terminated for the end of 2025. However, two major aspects were to be considered: firstly, the fact that political developments might adversely impact SSR-SRG revenues and consequently the royalties to be paid; and secondly, the fact that media convergence is eliminating any clear delimitation between radio and television. Content is becoming more and more “transmedial”, in other words, it is created to be used equally by radio, television and the internet.

For the moment, the greatest risk is adverse political developments. Unfortunately, this is a risk we cannot control. We therefore continue to work on the other aspect of this case, namely on bringing the tariff into sync with technical advances. However, it would have made no sense to enact a new tariff before 2027 with the vote on the popular initiative “SRG SSR: 200 francs is enough!” scheduled for 2026. The outcome of that vote is of great significance for the new tariff. Under the circumstances, none of the parties elected to terminate the existing tariff which was thus automatically extended for 2026.

Private copying – Common Tariff 4i (CT 4i)

The collective rights management organisations wish to introduce a fee for private copying “on the Cloud”, i.e. on remote servers such as those of Dropbox, Google Drive, and the like. Indeed, this is probably the future of private copying. At the same time, CT 4i, which regulates private copying in digital storage media built into smartphones, tablets, laptops and similar devices, was due to expire at the end of 2024. Since CT 4i had to be renegotiated in any case, we mandated GFS-Zurich, a polling organisation, to conduct a new survey on the private copying habits of the public, including copies on the Cloud. The results of the survey



From concert to broadcast via the Cloud

came in at the beginning of 2024 and showed a net decline in private copying on the storage media built into devices; the decline is not compensated by copying on the Cloud. Streaming is clearly having an impact. Notwithstanding, during the spring 2024 tariff negotiations, a satisfactory agreement was reached which should enable us to maintain private copying revenues at a good level. FACO approved the new tariff on 15 October 2024.

To achieve this result, however, we had to shelve (at least temporarily) the idea of incorporating copying on the Cloud into CT 4i. The issue is under discussion virtually everywhere in Europe, but so far no solutions have been found anywhere (apart from the Netherlands). Under the circumstances, we agreed with our negotiating partners to carefully monitor international developments. Discussions were resumed with them in November 2024. The negotiations on copying on the Cloud will be pursued in 2025.

Common Tariff S (CT S) – Private broadcasters

CT S, which applies to private radio and television broadcasters, is due to expire at the end of 2025. We started negotiations on a new tariff in autumn 2024. The user associations argue that the existing tariff has become inequitable because broadcasters' advertising revenues are declining and SUISA's revenues are not declining proportionately. We produced statistics which do not confirm this assessment. Consequently, we are opposed to lowering tariff rates. Talks are continuing on other aspects such as the possibility of calculating fees based on broadcasters' operating costs, how to taking better account of broadcasters' online advertising revenues, or a review of the system of reductions. We should submit a new tariff to FACO by the end of May 2025.

Less SRG SSR means less Swiss culture

Eight years after rejecting the “No Billag” initiative by a large majority, the people will probably be called to vote again in 2026 to decide the future of Switzerland’s national broadcaster, SRG SSR. Both, the popular initiative “SRG SSR: 200 francs is enough!” and the proposal of the Federal Council for a reduction in reception fees would have far-reaching adverse consequences for Swiss cultural workers.

Andreas Wegelin

37% of Swiss music on the radio, CHF 32.5 million for Swiss film productions, CHF 55.1 million in copyright royalties and support for more than 300 festivals: these numbers underscore just how important the SRG SSR channels are for Swiss cultural workers.¹

Offering a broad spectrum covering radio, television and online platforms in all four national languages, the national broadcaster SRG SSR reaches more than three million people every day. For artists in particular, this huge reach is an important stage for showcasing their work to the public at large. In the music sector alone, SRG SSR channels broadcast over 800 hours of music – from pop to rock, urban to jazz and classical concerts. Over 500 music broadcasts and 1200 music-focused contributions underscore an ongoing commitment extending far beyond the simple entertainment spectrum.

The SRG SSR commitment to Swiss cultural workers is now seriously threatened by various political initiatives.



¹ Source: <https://publicvalue.srgssr.ch/ueber-public-value/zahlen/>
(only available in German)

Less SRG SSR means less Swiss culture**Twelve million francs in royalties at risk**

The popular initiative “SRG SSR: 200 francs is enough!”, also known as the “halving initiative” demands that household television and radio reception fees be reduced from currently CHF 335 to CHF 200. Moreover, all businesses should be exempted from paying the fee. For the SRG SSR this would entail a huge loss in revenue: from approximately CHF 1.2 billion today to CHF 650 million in future. The initiative, if accepted, would inevitably lead to an impoverished SRG SSR offering – especially in the cultural field. Not only would many artists reach a narrower audience, they would also receive much less in royalties. If the initiative is accepted, we expect a loss of CHF 12 million per year in royalties for SUISA alone – i.e. for music authors and publishers. That corresponds to approximately 8 % of SUISA’s royalty revenues in Switzerland.

The people will probably be called to vote on the initiative in 2026. This means that eight years after rejecting the 2018 “No Billag” initiative by a large majority (71.6 %), the people will once more be asked to decide the future of the SRG SSR and the media Service Public.

The Federal Council wants to reduce radio and TV reception fees too.

In June 2024, the Federal Council clearly spoke out against the popular initiative which it rejected. The Federal Council felt that the initiative went too far. This commitment to the SRG SSR and the Service Public is encouraging. But at the same time, the Federal Council ordered a staggered reduction of the household reception fee from the current CHF 335 to CHF 300 in 2029. Moreover, it decided to exempt even more businesses from radio and TV reception fees: as of 2027, about 80 % of all businesses subject to VAT will no longer have to pay radio and TV reception fees.



Less SRG SSR means less Swiss culture

Compared with the halving initiative, this decision may be the lesser of two evils. But even the lower reduction will severely affect the SRG SSR and its offering since it represents a loss of approximately CHF 120 million in household reception fees. Together with the declining trend in advertising income, this means that the SRG SSR will have to cut back both on its offerings and its staff. The reduction in fees decided by the Federal Council will also have a direct impact on musicians: SUISA estimates that the loss in revenues for authors and publishers will amount to approximately CHF 3 million.

Regardless which scenario comes to pass, the SRG SSR will have to make do with less revenue in coming years. Cost-savings and the associated cutbacks are thus inevitable.

SRG SSR has already had to implement initial measures

The SRG SSR has already started implementing the cutbacks. It recently announced a reduction in its cultural offer, cancelling programmes like «*Gesichter & Geschichten*», «*Vivants*» and «*Nuovo*» in the past few months, for example. Moreover, it reduced its programming of film and series reporting. These measures have created considerable uncertainty in cultural circles. Certain media are already speculating about the number of lay-offs in the near future.

The damage reaches far beyond the SRG SSR and the cultural sector: other businesses working for the Swiss national broadcaster as suppliers and contractors will be impacted by the cutbacks in orders and revenues. The question is whether CHF 2.90 in savings per household per month actually justify the cutbacks.



Less SRG SSR means less Swiss culture**Cultural industry resists the cutbacks**

As was the case with the “No Billag” initiative, cultural associations and organisations are campaigning against the popular initiative and the fee reductions imposed by the Federal Council. SUISA does so as part of Swisscopyright, the umbrella association of the five Swiss collective rights management organisations: ProLitteris, SSA, SUISA, Suissimage and SWISSPERFORM. Together with Suisseculture and other cultural associations, Swisscopyright has taken a stand against both the popular initiative and the Federal Council proposal. Moreover, the collective management organisations are making direct recommendations to Parliament on the proposed measures and seeking dialogue with political representatives.

The main demands of the collective management organisations are:

- 1. No further weakening of the SRG SSR and Service Public.** The SRG SSR is already in a tight financial situation today. In recent years, the household reception fee has been progressively reduced from CHF 490 per private household to CHF 335 today. The loss in revenue combined with declining income from TV advertising means that the Swiss national broadcasting company produces losses every year. SRG SSR reserves can probably only cover these losses until 2025. Under the circumstances, a further reduction in household reception fees does not seem timely.
- 2. Priorities must be properly set.** Apart from the reduction in reception fees, the Federal Council also decided that the new SRG SSR licence would first come into force in 2029. This means that the SRG SSR performance mandate will not be specified until after the people have voted and the staggered fee reductions have already started. Thus the price - i.e. the fee rate - will be

Less SRG SSR means less Swiss culture

debated and decided before the actual product – i.e. the SRG SSR mandate. So voters will not even know what they will be paying less for if the initiative is accepted. Clearly there must be a debate on the content of the SRG SSR performance mandate before the amount of the household reception fee can be decided and put to the vote.

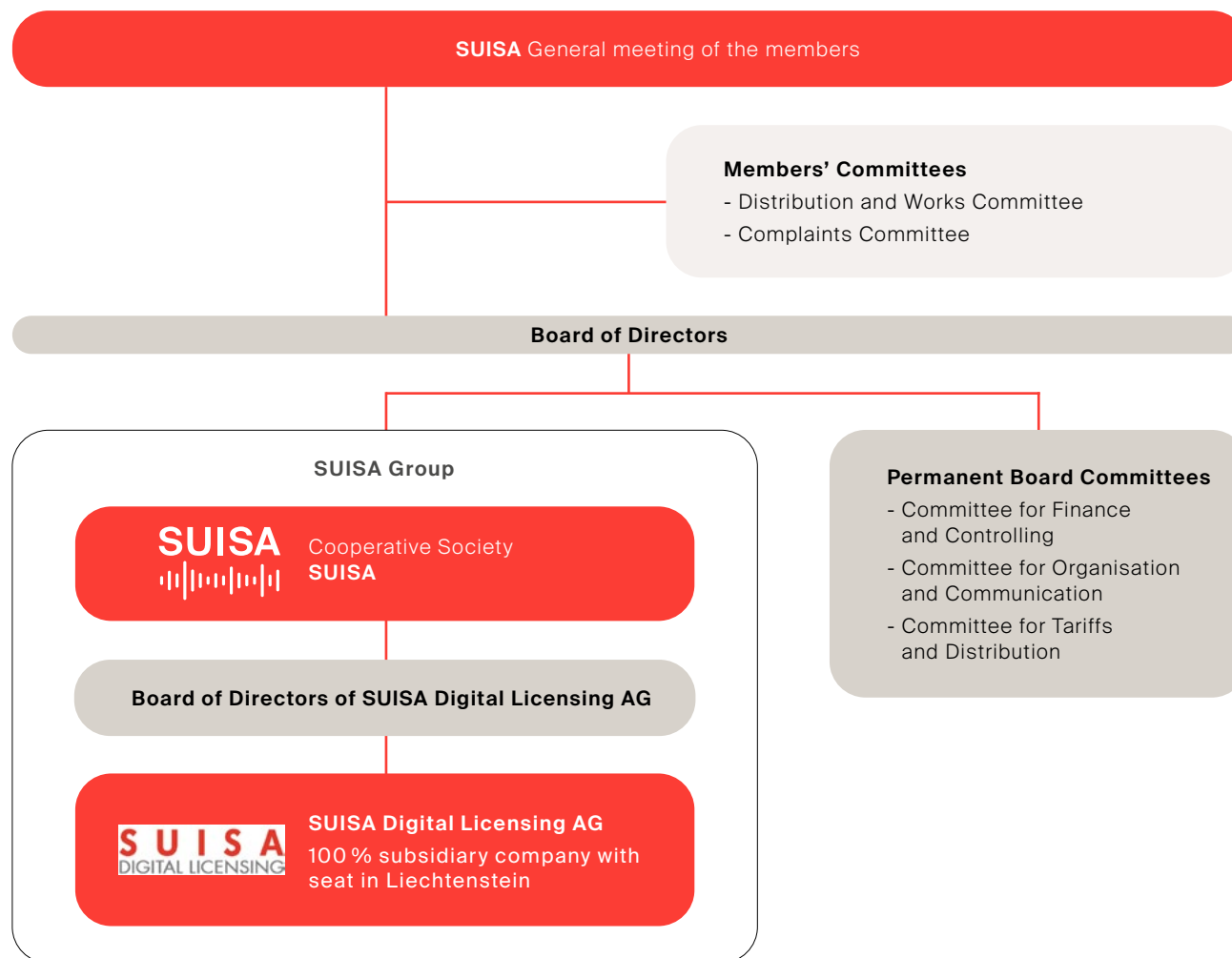
Commitment to a strong SRG SSR and in favour of cultural workers

SUISA will continue to work with other organisations in the coming months to secure a strong cultural offering on SRG SSR channels and to oppose the forthcoming popular initiative. As in the campaign against the “No Billag” initiative, prominent creative artists will once again be needed to advocate for a strong media Service Public and for the greatest possible visibility for their work on radio and TV. After all, it is still the SRG SSR broadcasting channels that offer Swiss artists the largest showcase and provide Swiss cultural creation with the strongest support and promotion.

Structure and governance of the SUISA Group

The SUISA Group consists of the SUISA Cooperative and its subsidiary SUISA Digital Licensing. The latter is based in Liechtenstein and is responsible for the licensing of SUISA's online repertoire and that of some 15 foreign collecting societies and more than 80 music publishers worldwide.

SUISA's supreme organ is the General Assembly. It also elects the SUISA Board of Directors and the two Members' Committees: the Distribution and Works Committee and the Complaints Committee.



The financial year of the SUISA Group

Revenue of the SUISA Companies 2024 in brief

in CHF 1,000

Revenues	2024	2023	+ / - %
Total licence income from authors' rights	209,892	198,121	5.9%
Total other operating income	9,648	8,490	13.6%
Total operating income	219,540	206,610	6.3%
Profit from associated companies, financial and real estate income (excluding book gains)	2,548	1,267	101.1%
less change in del credere / losses on receivables	3,347	2,617	-27.9%
Total income excluding book gains	225,435	210,494	7.1%
Book gains on securities	7,898	5,656	39.6%
Total revenue	233,333	216,150	7.9%

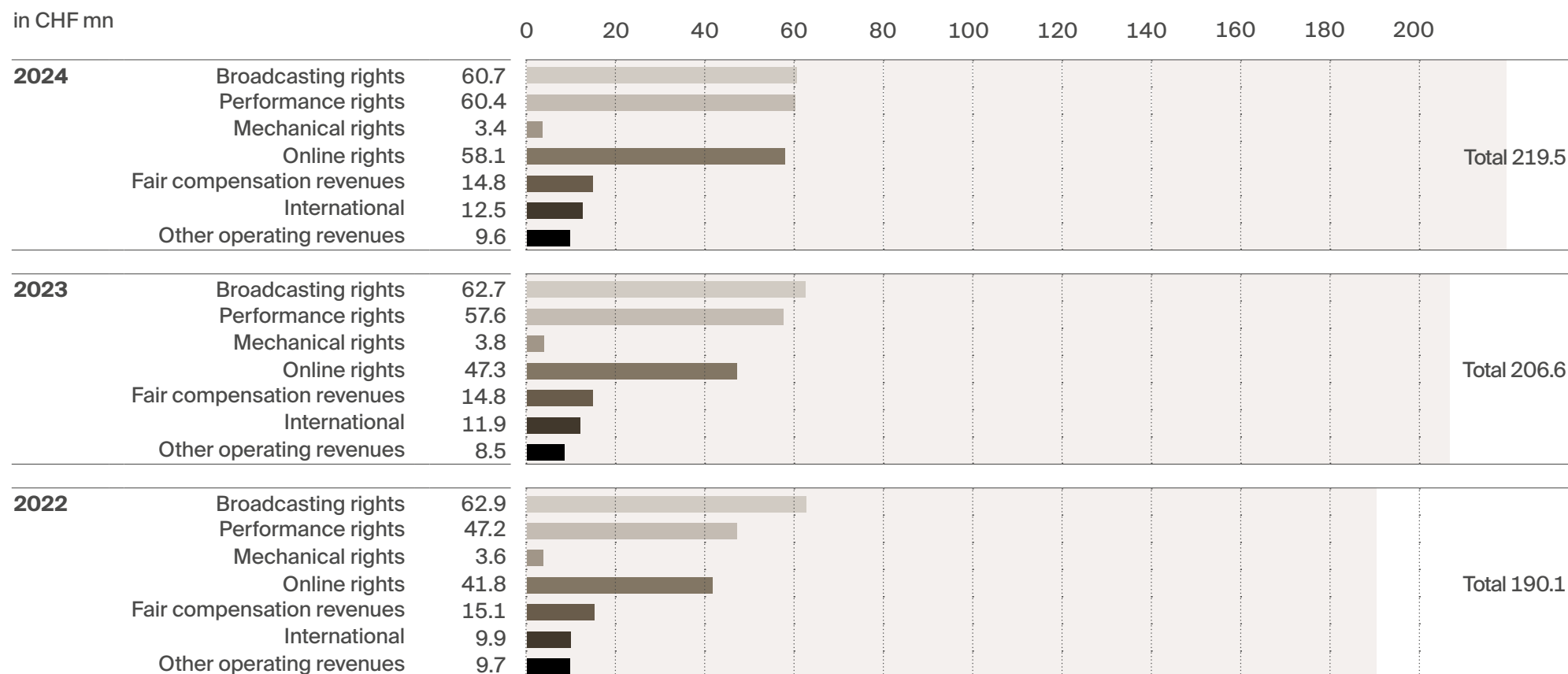
Expenses of the SUISA Companies 2024 in brief

in CHF 1,000

Expenses	2024	2023	+ / - %
Total operating expenses	227,924	211,881	7.6 %
less distribution of royalties	- 190,081	- 173,514	9.5 %
Loss from associated companies, financial and real estate expenses (excluding book losses)	1,148	430	167.1 %
plus change in del credere / loss on receivables	3,347	2,617	27.9 %
Total expenses excluding book losses	42,338	41,413	2.2 %
as % of total income (excluding book profits)	18.8 %	19.7 %	- 4.5 %
of which: special depreciation	1,371	0	- 7.6 %
Expense excluding book losses and impairment losses	40,967	41,413	- 1.1 %
in % of total income (without book profits)	18.2 %	19.7 %	
Book losses on securities	475	986	- 51.8 %
Total expenses	42,813	42,400	1.0 %
in % of total revenue	18.3 %	19.6 %	- 6.5 %

Development of SUISA's consolidated revenues since 2022

SUISA's consolidated online revenues comprise the online revenues of the Cooperative Society SUISA as well as SUISA Digital Licensing AG.



Membership statistics for 2024

Irène Philipp Ziebold

Authors and publishers first join SUISA as principals or associate members. Persons who have been registered with SUISA for at least one year and have collected at least CHF 3,000 in royalties are then admitted to full membership with voting and election rights. If a member’s royalties amount to less than CHF 3,000 over a ten-year period, the member transits back to the status of principal or associate.

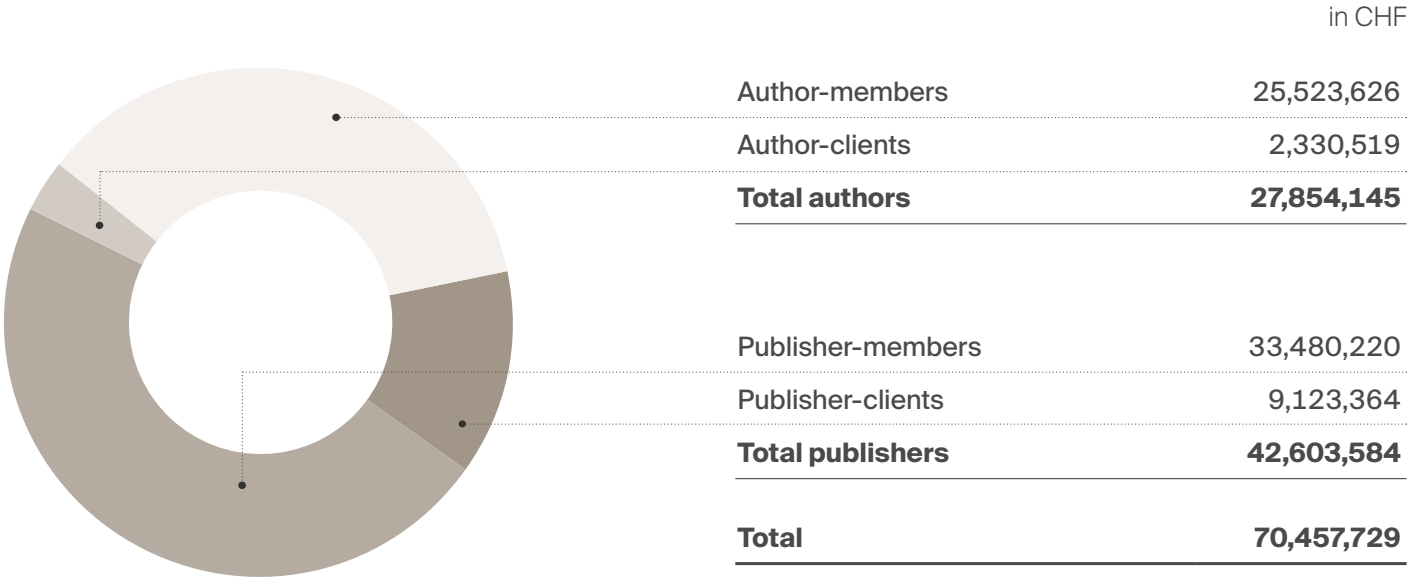
In the reporting year, the number of members and principals increased by 1,651, which is within the usual range. The number of work registrations submitted by members increased by 14.8 % compared to the previous year. Sub-publishing contract registrations remained stable for the second year in a row.

Authors and publishers in figures	Authors		Publishers		Total	
	2024	2023	2024	2023	2024	2023
Total members	7,435	7,426	477	475	7,912	7,901
of which from Liechtenstein	7	7	5	5	12	12
Total principals	34,158	32,716	2,320	2,122	36,478	34,838
of which from Liechtenstein	101	95	34	33	135	128
Total	41,593	40,142	2,797	2,597	44,390	42,739
Total Liechtenstein	108	102	39	38	147	140
Work registrations by members	54,096	51,047	3,941,852	3,427,742	3,995,948	3,478,789
Sub-publishing agreement registrations	–	–	58,220	57,174	58,220	57,174

Membership statistics for 2024

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 SUISA, whereby SUISA manages and licenses their repertoire worldwide. This also explains the high proportion of settlements for publisher principals. Since 2015, SUISA has made quarterly settlements to its members.



These figures relate to all settlements, including subsequent settlements in 2024.

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 the neighbouring countries France and Germany, as well as from USA and Great Britain.



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

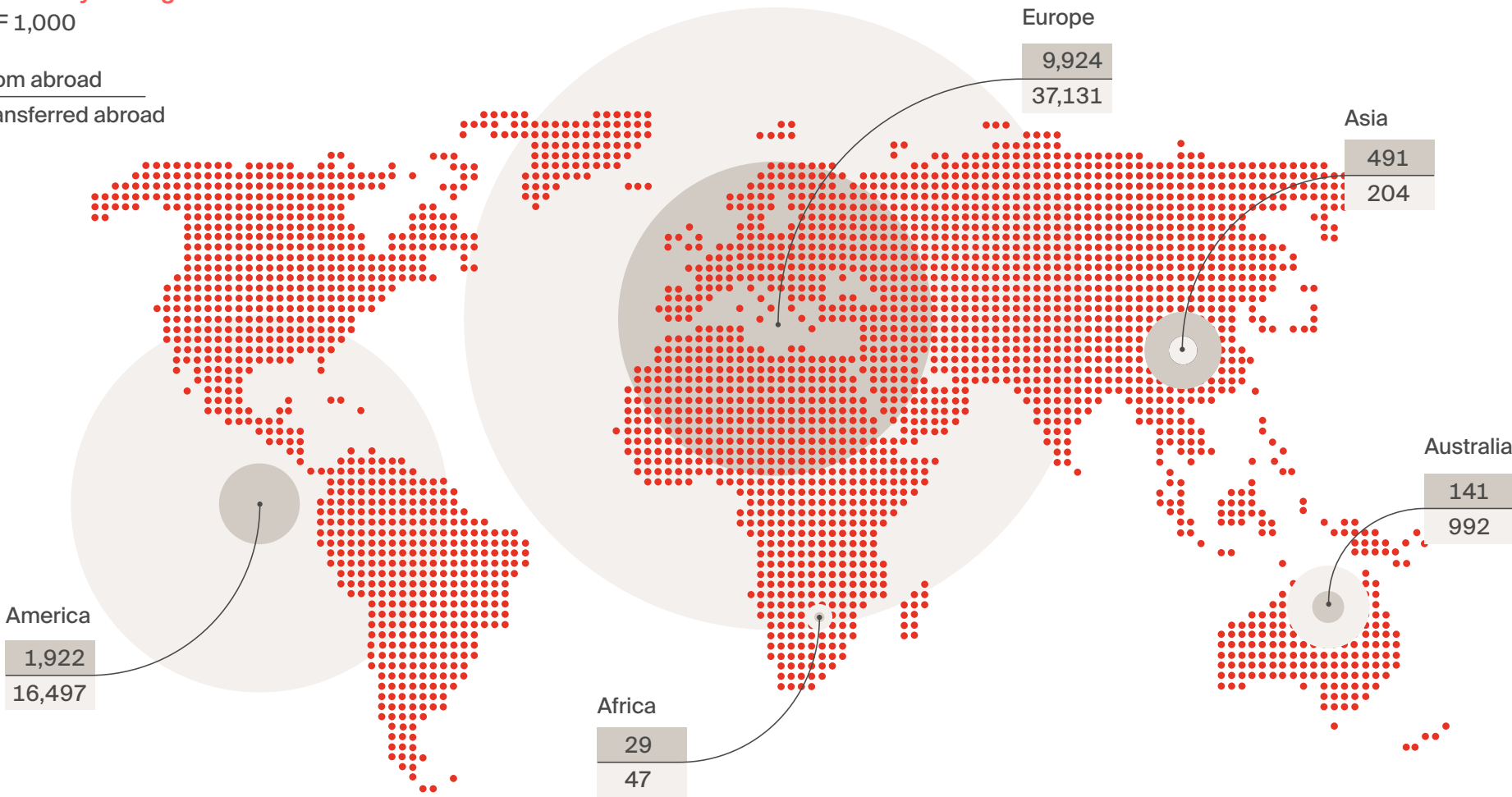
Top ten trading partners 2024 in CHF

Rank	Country	Societies	From abroad	Transferred abroad
1	France	SACEM, SDRM	3,248,611	6,954,869
2	Germany	GEMA, VG MUSIKEDITION	3,043,163	10,744,412
3	USA	AMRA, ASCAP, BMI, HARRY FOX AGENCY, LATINAUTOR USA LLC, MLC, SESAC	1,535,681	14,736,798
4	Italy	SIAE, SOUNDREEF LTD	757,200	3,787,883
5	Great Britain	MCPS, PRS	697,744	8,851,339
6	Austria	AKM, AUME	697,726	1,675,207
7	Japan	JASRAC	348,953	129,671
8	The Netherlands	BUMA, STEMRA	278,062	850,983
9	Sweden	STIM	251,278	1,145,140
10	Canada	SOCAN, SOCAN RR	190,392	1,280,593

Where do royalties go?

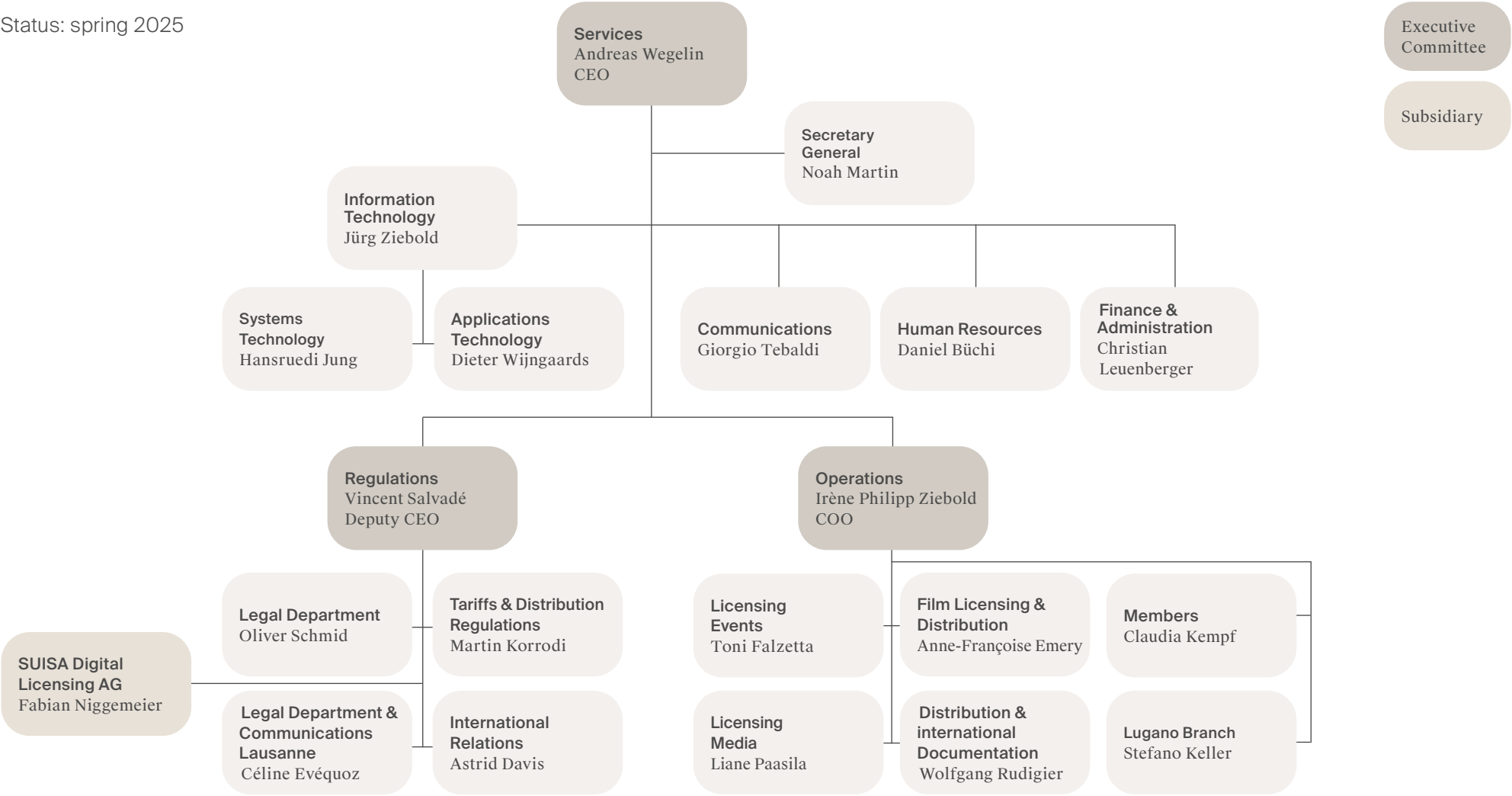
in CHF 1,000

- From abroad
- Transferred abroad



SUISA organisation chart

Status: spring 2025



Amendments to Distribution Rules

Amendments to the Distribution Rules (DR) are decided by SUISA's Board in consultation with the Distribution and Works Committee (DWC). Before they can enter into force, the amendments must be approved by the regulatory authorities, namely the Swiss Federal Institute of Intellectual Property (IPI) and the Liechtenstein Office of Economy.

Vincent Salvadé



The following amendments to the Regulations were introduced in 2024:

Allocation of revenues from Common Tariff 3c (CT 3c)

CT 3c applies to music usage as part of television broadcast reception on large screens, in other words to public viewing. In practice, public viewing generally involves the transmission of sports events, such as football matches. For this type of event, SUISA does not receive any specific reporting on the musical works used. The fees collected under CT 3c are therefore allocated to distribution areas (known as “distribution categories”) which may be assumed to use the same types of works.

At the end of 2023, the DWC and SUISA's Board decided to modify the allocation of CT 3c revenues. As hitherto, 79.5 % will be allocated to television-related distribution categories. This allocation stands to reason precisely because television broadcasts are the source of public viewing. Henceforth, however, the remaining 20.5 % will be allocated to distribution category 12B which regulates

Amendments to Distribution Rules

entertainment events. This is designed to better remunerate entertainment music, which is the music played before and after public viewings, as well as during intermissions.

The corresponding amendment to the Distribution Rules was approved by IPI on 25 April 2024 and by the Liechtenstein Office of Economy on 6 June 2024.

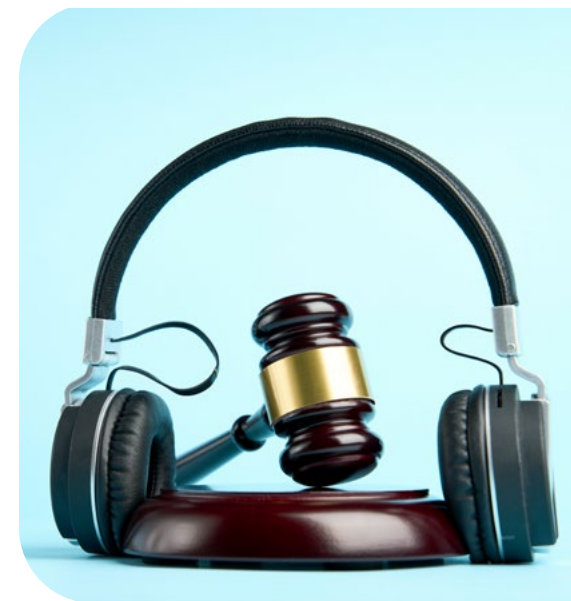
Amendment of point 1.4 DR

Point 1.4 of the Distribution Rules (DR) applies where the relationships between the participants in a work are unclear, for example in cases where the shares in a work are at dispute between the parties, or in cases of alleged plagiarism.

In such circumstances, SUISA may block the payment of funds in accordance with point 1.4 DR. This point also provides that SUISA may give the party disputing the distribution key a six-month time limit in which to institute legal proceedings. If legal proceedings are not instituted within this time limit, SUISA is entitled to release the funds and distribute them in accordance with the documents on record.

However, there may be circumstances where, even if legal proceedings have not been instituted in good time, SUISA has reason to believe that the documentation is inaccurate and payment on this basis would be unjustified. Point 1.4 DR has thus been supplemented to expressly provide that in such situations the funds may remain blocked even after expiry of the time limit for instituting proceedings. This will give the parties concerned more time to find a solution.

This amendment to the Distribution Rules was decided by the DWC in April 2024 and approved by SUISA's Board in June 2024. The IPI and the Liechtenstein Office of Economy gave their go-ahead on 3 October 2024 and 19 December 2024 respectively.



Amendments to Distribution Rules**Updating Point 3.5 DR**

Point 3.5 DR applies to cases where SUISA decides that distribution will not be based on an exact list of the works used.

This provision needed to be updated both in terms of form and substance. Apart from bringing the wording into line with technological advances (in the monitoring area, for example), a clearer demarcation was required between the scope of the Distribution Rules (which apply to the relationship between SUISA and its members) and that of the tariffs (which apply to the relationship between SUISA and music users).

The amendment was approved by the DWC in October 2024 and by SUISA's Board in December 2024. The matter is pending before the Swiss and Liechtenstein authorities at the time of writing. We should point out that this amendment will improve legal security but will not affect SUISA's current practice.

Consolidated balance sheet of the SUISA companies

in CHF 1,000

	31.12.2024	31.12.2023
Assets		
Cash and time deposits up to 90 days	59,033	51,819
Securities	130,240	122,699
Receivables from services	17,003	11,354
Other short-term receivables	1,480	1,748
Prepayments and accrued income	1,977	2,598
Current assets	209,732	190,219
Movable assets	822	899
Property, plant and equipment (operating)	7,610	8,658
Property, plant and equipment (non-operating)	1,502	2,201
Financial assets	156	156
Book value of investment in associates companies	1,119	2,841
Impairment of associated companies	-1,119	-2,841
Securing the OPA solution at Swiss Life	156	156
Intangible assets	2,132	1,482
Non-current assets	12,222	13,396
Total assets	221,954	203,615
Liabilities and equity		
Authors' rights liabilities	6,282	5,793
Payables from goods and services	805	1,417
Other short-term liabilities	12,615	13,274
Short-term provisions	121,382	112,986
Accrued liabilities and deferred income	17,034	14,615
Current liabilities	158,119	148,086
Long-term provisions	63,219	55,353
Non-current liabilities	63,219	55,353
Dept capital	221,338	203,438
Share capital	0	0
Retained earnings	5	0
Profit/loss from previous years	172	-59
Result current year	439	236
Equity capital	616	177
Total liabilities and equity	221,954	203,615

Consolidated statement of operations of the SUISA companies

in CHF 1,000

	2024	2023
Tariff income broadcasting rights	60,711	62,699
Tariff income performance rights	60,368	57,599
Tariff income mechanical rights	3,389	3,781
Tariff income fair compensation revenues	14,786	14,835
Tariff income online rights	58,133	47,331
Tariff income international	12,506	11,875
Total tariff income from authors' rights	209,892	198,121
Other operating income	12,995	11,106
Changes in del credere/loss on receivables	-3,347	-2,617
Total operating income	219,540	206,610
Distribution of authors' rights	-190,081	-173,514
Personnel expenses	-22,565	-22,935
Expenses for governing bodies and committees	-508	-577
Depreciation on movable assets	-576	-620
Ordinary depreciation on fixed assets	-224	-236
Impairment losses on movable assets	-837	0
Depreciation/revaluation of financial assets	1,723	5
Depreciation on immovable assets	-1,443	-1,010
Other operating expense	-13,413	-12,994
Total operating expense	-227,924	-211,881
Operating result	-8,384	-5,271
Result from associated companies	844	-22
Financial income	9,161	6,480
Financial expense	-885	-1,289
Financial result	9,121	5,169
Ordinary result	736	-102
Income from real estate	441	443
Real estate expense	-738	-105
Non-operating result	-297	338
Annual result	439	236

Domestic and international royalty collections of the SUISA companies

in CHF 1,000		2024	2023
Broadcasting rights			
A	SRG broadcasts	32,850	32,850
CT 1	Cable networks (retransmission of broadcasts)	16,357	16,742
CT 2b	Internet / mobile phones (retransmission of broadcasts)	169	173
	Advertising window	821	1,085
CT S	Broadcasters (SRG excluded)	9,037	10,488
CT Y	Pay radio / TV	1,477	1,361
	Total broadcasting rights	60,711	62,699
Performance rights			
B	Music and orchestra associations	788	756
CT C	Churches	556	485
D	Concert institutes	1,145	1,225
CT E	Cinemas	2,203	2,270
CT 3a	General background music	18,732	18,849
CT 3b	Airplanes, coaches, ships, carneys, etc.	267	230
CT 3c	Giant screens	12	4
CT H	Hospitality industry	3,143	3,202
CT Hb	Music performances for dancing and entertainments (hospitality industry excluded)	3,136	2,629
CT HV	Hotel video	5	6
CT K	Concerts (concert institutes excluded)	29,170	26,975
CT L	Dance schools	964	873
CT MA	Jukeboxes	34	39
CT Z	Circuses	213	56
	Total performance rights	60,368	57,599
Total broadcasting and performance rights		121,079	120,298

		2024	2023
Mechanical Rights			
PA	Music boxes	2	6
PI V	Sound recordings intended for the public	273	234
PI EG	Sound recordings intended for the public	365	353
PI	Sound recordings intended for the public: foreign licensing	371	572
PN	Sound recordings not intended for the public	59	42
VI	Audio-visual recordings intended for the public	222	344
VN	Audio-visual recordings not intended for the public	2,092	2,224
VM	Music video – foreign licensing	5	6
Total mechanical rights		3,389	3,781
Fair compensation revenues			
CT 4	Blank media levy video	45	57
CT 4	Blank media levy audio	35	65
CT 4	Blank media levy multifunctional	9,205	9,468
CT 5	Rental sound/audio-visual recordings	54	51
CT 7	Use in schools/reprographics	758	803
CT 8	Use in organisations	296	259
CT 10	Works for persons with disabilities	6	3
CT 12	Rental of set-top boxes	4,386	4,129
Total fair compensation revenues		14,786	14,835
Total mechanical rights and fair compensation revenues		18,174	18,616
Online			
	Streaming	11,677	12,964
	Upload and download	1,457	1,087
Total online rights		13,134	14,052
Total domestic tariff collections		152,387	152,966
International			
	International performance and broadcasting rights abroad	9,813	9,319
	International mechanical rights	2,693	2,557
Total international tariff collections		12,506	11,875
Online rights multi-territorial		44,999	33,279
Total tariff collections from authors' rights		209,892	198,121

Financial statement Cooperative Society SUISA

Balance sheet

in CHF 1,000

	31.12.2024	31.12.2023
Assets		
Cash and time deposits up to 90 days	58,297	51,089
Securities	130,240	122,699
Receivables from services	16,320	11,094
Other short-term receivables	1,480	1,748
Prepayments and accrued income	1,971	2,598
Current assets	208,308	189,229
Movable assets	822	899
Property, plant and equipment (operating)	7,610	8,658
Property, plant and equipment (non-operating)	1,502	2,201
Financial assets	156	156
Intangible assets	2,132	1,482
Non-current assets	12,222	13,396
Total assets	220,530	202,626
Liabilities and equity		
Authors' rights liabilities	6,282	5,793
Payables from goods and services	797	1,367
Other short-term liabilities	12,615	13,274
Short-term provisions	121,382	112,986
Accrued liabilities and deferred income	16,932	14,551
Current liabilities	158,009	147,971
Long-term provisions	62,521	54,655
Non-current liabilities	62,521	54,655
Dept capital	220,530	202,626
Share capital and reserves	0	0
Equity capital	0	0
Total liabilities and equities	220,530	202,626

Statement of operations of the Cooperative Society SUISA

in CHF 1,000

	2024	2023
Tariff income broadcasting rights	60,711	62,699
Tariff income performance rights	60,368	57,599
Tariff income mechanical rights	3,389	3,781
Tariff income fair compensation revenues	14,786	14,835
Tariff income online rights	13,134	14,052
Tariff income from online rights multiterritorial	9,084	8,569
Tariff income international	12,506	11,875
Total tariff income from authors' rights	173,977	173,411
Other operating income	8,617	7,897
Changes in del credere/loss on receivables	-735	-2,635
Total operating income	181,859	178,672
Distribution of authors' rights	-154,183	-148,788
Personnel expenses	-22,519	-22,884
Expenses for governing bodies and committees	-500	-569
Depreciation on movable assets	-576	-620
Ordinary depreciation on fixed assets	-224	-236
Impairment losses on movable assets	-837	0
Depreciation on immovable assets	-1,443	-1,010
Other operating expenses	-9,614	-10,106
Total operating expense	-189,897	-184,214
Operating result	-8,038	-5,542
Financial income	9,156	6,480
Financial expense	-821	-1,276
Financial result	8,335	5,204
Ordinary result	297	-338
Income from real estate	441	443
Real estate expense	-738	-105
Non-operating result	-297	338
Annual result	0	0

Domestic and international royalty collections of the Cooperative Society SUISA

in CHF 1,000		2024	2023
Broadcasting rights			
A	SRG broadcasts	32,850	32,850
CT 1	Cable networks (retransmission of broadcasts)	16,357	16,742
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CT 4	Blank media levy audio	35	65
CT 4	Blank media levy multifunctional	9,205	9,468
CT 5	Rental of sound / audio-visual recordings	54	51
CT 7	Use in schools / reprographics	758	803
CT 8	Use in organisations	296	259
CT 9	Business internal networks	0	0
CT 10	Works for persons with disabilities	6	3
CT 12	Rental of set-top boxes	4,386	4,129
Total fair compensation revenues		14,786	14,835
Total mechanical rights and fair compensation revenues		18,174	18,616
Online			
	Streaming	11,677	12,964
	Upload and download	1,457	1,087
Total online rights		13,134	14,052
Total domestic tariff collections		152,387	152,966
International			
	International performance and broadcasting rights	9,813	9,319
	International reproduction rights	2,693	2,557
Total international tariff collections		12,506	11,875
Multi-territorial online rights		9,084	8,569
Total tariff collections from authors' rights		173,977	173,411

SUISA is a cooperative society which belongs to its members. At the end of 2024, SUISA represented the rights of 44,390 full and associate members, of which 41,593 authors and 2,797 publishers.

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