

Finnish Composers'
Copyright Society
Teosto

TEOSTO DISTRIBUTION RULES

TEOSTO

TABLE OF CONTENTS

1 INTRODUCTION

1.1	BASIC PRINCIPLES AND APPLICATION OF THE DISTRIBUTION RULES	7
1.2	STRUCTURE AND CONTENT OF THE DISTRIBUTION RULES	7

2 COPYRIGHT ADMINISTRATION IN TEOSTO

2.1	TEOSTO AND ITS TASKS	9
2.2	WORK COPYRIGHT	9
	2.2.1. Economic and moral rights	9
	2.2.2. Term of copyright calculation	10
2.3	COPYRIGHT AGREEMENTS	11
	2.3.1. Teosto's membership agreement	11
	2.3.2. Self-administration of rights	11
	2.3.3. Music publishing agreements	12
	2.3.4. Representation agreements between copyright societies	12
	2.3.5. Assignment agreements concerning the administration of a catalogue of works	12
2.4	REGISTRATION OF WORKS AND PUBLISHING AGREEMENTS	12
2.5	USE OF WORKS	13
	2.5.1. Licensing of music use	13
	2.5.2. Extended collective license	13
	2.5.3. Reporting of music use	13
2.6	ROYALTY DISTRIBUTION	14
	2.6.1. Basic principles of distribution	14
	2.6.2. Distribution schedule	14
	2.6.3. Distribution deductions	14
	2.6.4. Identification of rightsholders and provisions for distribution	15
2.7	DISTRIBUTION-RELATED DECISION MAKING	15

3 GENERAL DISTRIBUTION REGULATIONS

3.1	APPLICATION OF GENERAL REGULATIONS	17
3.2	DISTRIBUTION-RELATED DECISION MAKING	17
3.2.1.	Principles of decision making	17
3.2.2.	General Meeting	17
3.2.3.	Board of Directors	17
3.2.4.	CEO	18
3.2.5.	Distribution Committee	18
3.2.6.	Repertoire Committee	18
3.2.7.	Conciliation Committee	18
3.3	SUBMITTING AND AMENDING WORK NOTIFICATIONS	18
3.4	PUBLISHING RIGHTS AND NOTIFICATIONS ON PUBLISHING RIGHTS	19
3.5	USE OF WORKS BELONGING UNDER THE SCOPE OF DISTRIBUTION	20
3.5.1.	Distributions to Teosto members	20
3.5.2.	Distributions to other rightsholders	20
3.5.3.	Use of works excluded from distribution	20
3.6	CLASSIFICATION OF WORK USE AND WEIGHTING TO DISTRIBUTION	21
3.6.1.	Categories of use	21
3.6.2.	Distribution categories	21

3.6.3.	Multipliers	21
3.6.4.	Distribution category list	21
3.7	REPORTING OF WORK USE	22
3.7.1.	Submission of usage reports	22
3.7.2.	Utilisation of usage reports	22

4 SPECIAL REGULATIONS RELATED TO CATEGORIES OF USE

4.1	APPLICATION OF SPECIFIC REGULATIONS	24
4.2	PUBLIC PERFORMANCE	24
4.2.1.	Events	24
4.2.1.1.	Concerts and festivals	24
4.2.1.1.1.	Concerts and festivals with standard terms and conditions	24
4.2.1.1.2.	Mega concerts	24
4.2.1.1.3.	Orchestra concerts	25
4.2.1.1.4.	Other concerts	25
4.2.1.2.	Live music and recorded music in restaurants and other events	25

4.2.2.	Other public performance	26
4.2.2.1.	Stage performances	26
4.2.2.2.	Cinema performances	26
4.2.2.3.	Background music	26
4.3	COMMUNICATION TO THE PUBLIC	27
4.3.1.	Radio	27
4.3.2.	Television	27
4.3.3.	Internet PVR (personal video recorder) services	28
4.3.4.	Online services	29
4.4	REPRODUCTION	29
4.4.1.	Audio and visual recordings	29
4.4.2.	Synchronisation	29
4.4.3.	Radio and television broadcasts	30
4.5	REMUNERATION RIGHTS	30
4.5.1.	Remuneration for public lending	30
4.5.2.	Fair compensation for private copying	30
4.6	DISTRIBUTIONS OUTSIDE THE SCOPE OF CATEGORIES OF USE	31
4.6.1.	Subsidies for the promotion of Finnish music	31
4.6.2.	Royalty distributions for grand right works	31

5 WORK DISTRIBUTION CALCULATION

5.1	DISTRIBUTION PLAN AND PAYMENT DECISION	33
5.2	TOTAL DISTRIBUTABLE AMOUNT OF THE FINANCIAL YEAR	33
5.3	DISTRIBUTABLE AMOUNTS	34
5.4	IDENTIFYING AND INCLUDING WORKS IN THE DISTRIBUTION	34
5.5	AMOUNT AND DURATION OF USE INCIDENTS	34
5.6	APPLICATION OF MULTIPLIERS	35
5.7	DISTRIBUTION TO USE INCIDENTS OF A WORK	35
5.8	PROVISIONS	35

6 ROYALTY DISTRIBUTIONS TO RIGHTSHOLDERS

6.1	GENERAL REGULATIONS	37
6.2	SHARES OF AUTHORS	37
6.3	PREREQUISITES FOR THE SHARES OF ARRANGERS	38
6.4	SHARES OF ADAPTERS	38
6.5	SHARES OF PUBLISHERS	39
6.6	ROYALTY SHARES OF WORKS CONTAINING COMPONENT PARTS IN THE PUBLIC DOMAIN	40
6.7	ROYALTY SHARES OF WORKS CONTAINING COMPONENT PARTS IN THE PUBLIC DOMAIN IN THE DISTRIBUTION OF REPRODUCTION ROYALTIES	41
6.8	SHARES FOR SUB-PUBLISHED WORKS	41
6.9	ROYALTY SHARES FOR SUB-PUBLISHED WORKS IN THE DISTRIBUTION OF REPRODUCTION ROYALTIES	42
6.10	DIVISION OF ROYALTY SHARES FOR WORKS OF COMPILATION	42

7 ROYALTY PAYMENTS

7.1	DISTRIBUTION SCHEDULE	44
7.2	ROYALTY DISTRIBUTIONS	44
7.3	ADVANCE DISTRIBUTIONS	44
7.4	TAX WITHHOLDING ON ROYALTIES	45
	7.4.1. General information about the taxation of distributions	45
	7.4.2. Members	45
	7.4.3. Member's rightsholders	45
	7.4.4. Publisher members	45
	7.4.5. Distributions to foreign countries	45
	7.4.6. Distributions from foreign countries	46
	7.4.7. Catalogue acquirers	46

8 COMPLAINTS ABOUT DISTRIBUTIONS

8.1	SUBMITTING A COMPLAINT	48
8.2	REQUIRED INFORMATION	48
8.2.1.	Information required for all complaints	48
8.2.2.	Concerts and live music events	48
8.2.3.	Radio, television, internet PVR services and online services	49
8.2.4.	Reproduction	49
8.3	APPEAL PERIOD	49

9 ROYALTY PAYMENTS TO THIRD PARTIES

9.1	CONTRACTS OF PLEDGE WITH BANKS	51
9.2	ADVANCES BASED ON PUBLISHING AGREEMENTS	51
9.3	NON-PROFIT PURPOSES	52
9.4	OTHER TRANSFERS TO THIRD PARTIES	52
9.5	DISTRAINT OF ROYALTIES	52
9.6	APPLICATION TO OTHER RIGHTSHOLDERS	52

10 RESOLUTION OF DISPUTES

10	RESOLUTION OF DISPUTES	54
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11 TABLES: ROYALTY SHARES OF WORKS CONTAINING PORTIONS IN THE PUBLIC DOMAIN



1. Introduction

- 2. Copyright administration in Teosto
- 3. General distribution regulations
- 4. Special regulations related to categories of use
- 5. Work distribution calculation
- 6. Royalty distributions to rightsholders
- 7. Royalty payments
- 8. Complaints about distributions
- 9. Royalty payments to third parties
- 10. Resolution of disputes
- 11. Tables: Royalty shares of works containing portions in the public domain

1.1 BASIC PRINCIPLES AND APPLICATION OF THE DISTRIBUTION RULES

- 1) This document forms the Distribution Rules of the Finnish Composers' Copyright Society Teosto, containing the internal regulations of Teosto related to the distribution of copyright royalties.
- 2) The Distribution Rules have been approved in Teosto's General Meeting on 12 May 2021. It is a decision of a collective management organisation's general assembly regarding the general policy on the distribution of amounts due to rightsholders prescribed in Section 14, subsection 1(3) of the Act on the Collective Management of Copyright.
- 3) The Distribution Rules shall replace Teosto's Distribution and Division Rules with the final version approved in Teosto's General Meeting on 12 May 2021. The Distribution Rules shall be applied to distributions and measures taking place after the Distribution Rules' entry into force. The Distribution Rules shall not change registered work notifications or notifications concerning publishing rights, the shares of rightsholders that have been registered in line with the previous versions of Teosto's Distribution and Division Rules or corresponding regulations approved by the General Meeting, agreements concluded between rightsholders or other mutual agreements, or other measures taken and payments made before the Distribution Rules' entry into force.
- 4) The Distribution Rules shall enter into force with the decision of Teosto's Board of Directors.¹

¹ In accordance with the decision of Teosto's Board of Directors adopted on 15 December 2021, the Distribution Rules shall enter into force on 1 January 2022 in the revised form approved by Teosto's General Meeting on 15 December 2021. This document is a translation of the Finnish original which will prevail in any event of discrepancy or interpretation. The Distribution Rules have been amended by Teosto's General Meeting on 18 May 2022 (items 4.2.2.3.(1) and (3), 4.4.1.(1)), 14 December 2022 (items 2.1.(4) and (5), 2.3.5.(1), 2.5.1.(1), 2.6.1.(2), 2.6.2.(2), 2.6.3.(1), 3.3.(1) and (6), 3.5.2.(c), 7.1.(4), 7.2. and 7.2.(4), 7.4.1.(1), 7.4.7., 8.1.(5), 9.6.) and 15 May 2024 (4.2.2.1.(4)).

1.2 STRUCTURE AND CONTENT OF THE DISTRIBUTION RULES

- 1) The Distribution Rules are divided into an introduction and ten main sections that describe and regulate the basic principles of distribution and outline the main rules of distribution processes.
- 2) Teosto's Board of Directors shall be responsible for the decision-making related to the basic principles of distribution and their application within the framework of authority granted by the Distribution Rules and the General Meeting. The CEO of Teosto shall be in charge of the implementation of distribution within the framework of authority granted by the Distribution Rules, the General Meeting and the Board of Directors.
- 3) The structure of the Distribution Rules shall be as follows:
 1. Introduction
 2. Copyright administration in Teosto
 3. General distribution regulations
 4. Special regulations related to categories of use
 5. Work distribution calculation
 6. Royalty distributions to rightsholders
 7. Royalty payments
 8. Complaints about distributions
 9. Royalty payments to third parties
 10. Resolution of disputes
 11. Tables: Royalty shares of works containing portions in the public domain
- 4) The distribution category list is attached to the Distribution Rules, containing the specific details of distribution determined by Teosto's Board of Directors.

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain



COPYRIGHT ADMINISTRATION IN TEOSTO

1. Introduction
- 2. Copyright administration in Teosto**
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

2.1 TEOSTO AND ITS TASKS

1) The Finnish Composers' Copyright Society Teosto is a non-profit organisation. According to item 3 of the statutes of Teosto, the purpose of the association is to administer and oversee musical and related literary copyright in Finland and abroad as well as to promote Finnish musical arts and the conditions that underpin them.

2) Teosto's activities as a *copyright society* are regulated by the Act on the Collective Management of Copyright (1494/2016, later referred to as the "Act on Collective Management"). Section 4(1) of the act defines Teosto as a *collective management organisation*. Teosto's activities as an *association* are regulated by the Associations Act (503/1989) which, however, does not prevail in situations where the regulations of the Act on Collective Management are different or more precise than those of the Associations Act. The statutes regulating and guiding Teosto's activities related to the collection and distribution of copyright royalties shall primarily be found in the Act on Collective Management. The Copyright Act (404/1961) is also a central act impacting Teosto's activities as it regulates *works* and their *copyrights* administered by Teosto.

3) According to item 4 of Teosto's statutes, the association's activities also include the issuing of licenses on the basis of copyright legislation, collecting remunerations and distributing royalties to rightsholders entitled to them. According to item 21 of the statutes, any composer, arranger, lyricist and author who has musical or related literary copyright is entitled to join the association as a *member* if at least one of their works has been performed in public or recorded on an audio or video recording. The same criteria of joining the association apply to rightsholders who have received the copyrights on the basis of inheritance, will or marital right. A music publisher who continuously carries out music publishing activities is entitled to join the association as a *publisher member*.

4) Authors as well as their rightsholders and music publishers are regarded as *rightsholders*. Teosto concludes a membership agreement with the rightsholder joining as a Teosto member. The agreement ensures that all work copyrights are

transferred under Teosto's administration to the extent defined in the agreement. Rightsholders include also *catalogue acquirers* based on assignment agreements under item 2.3.5. According to items 24 and 25 of Teosto's statutes, Teosto grants, based on agreements concerning the administration of works, licenses for public performances of the works it administers and for making administered works available to the public, for the recording of works it administers and for making other reproductions of administered works.

5) The users of works pay copyright royalties to Teosto as a compensation for the licenses granted to them. In accordance with agreements concerning the administration of works, all royalties and other fees collected by the association in line with item 28 of the statutes are distributed and paid out at periods determined by the CEO of Teosto. The distributions are carried out in accordance with the Distribution and Division Rules approved by the General Meeting.

2.2 WORK COPYRIGHT

2.2.1. ECONOMIC AND MORAL RIGHTS

1) Compositions and lyrics are works defined in Section 1 of the Copyright Act that are protected by copyright. Section 2 of the act grants the author (composer or lyricist) an exclusive right to decide on the use of their work.

2) There are two exclusive entitlements: *making reproductions of the work*, which refers to the fixation and copying of the work by means of any technical method and *making the work available to the public* in different manners, for example, by publicly performing the work or communicating it to the public on the internet. The author shall also have the exclusive right to decide on the *adaptation* of the work, such as on making an arrangement of the composition or translating its lyrics. These rights are referred to as the *economic rights* of the author. The right to decide on the adaptation as an exclusive economic right of

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

the author is different from the moral rights of the author referred to later in subsection (8).

3) Utilisation of a work in the manners described above, such as publicly performing a work, shall require the *consent* of the author. The *user* of a work, such as a radio or television company, an organiser of a concert or event or an online service provider, shall be in charge of acquiring a license for the use of a work in line with the Copyright Act. The *limitations of copyright* included in the Copyright Act may apply to some situations involving the use of a work, such as performing the work in connection with education or divine services. In such situations, the creator's consent shall not be required.

4) The work must be independent and original in nature in order to be protected by copyright. This means that the work must exceed the *threshold of originality*. If another person adapts the work in such a way that the result of the adaptation in itself, such as the arrangement of a composition, exceeds the threshold of originality, the adapter shall be entitled to copyright for their own input in line with Section 4 of the Copyright Act. This, however, shall not impact the copyright of the author of the original work, such as the composer's copyright, and shall not entitle the person to copyright royalty distributions as an adapter of the work, for example, as an arranger, without the author's consent (see items [6.3.](#) and [6.4.](#) for more details).

5) Two or more persons can co-create a work. If the authors have made separate contributions for the work, such as separate composition and lyrics, the work shall be referred to as a *composite work*. Each author shall have copyright to their own work.

6) If the contributions of two or more authors do not constitute independent works and cannot be distinguished from one another, the work shall be referred to as a *joint work* as per defined in Section 6 of the Copyright Act. In such a situation, the authors shall share copyright to the work.

7) If a person has created a new, independent and original entity by means of combining works or parts of works, the work shall be referred to as a *work of compilation* as per defined in Section 5 of the Copyright Act. The author of such a work of compilation shall have the copyright for the new entity, but their right

shall be without prejudice to the rights in the individual works or parts of work forming the entity.

8) In addition to economic rights, the author also has *moral rights* to their work. In line with Section 3 of the Copyright Act, when a work is used, the name of the author shall be stated in a manner required by proper usage (right of paternity); a work may not be altered in a manner which is prejudicial to the author's literary or artistic reputation, or to their individuality; nor may it be made available to the public in such a form or context as to prejudice the author in the manner stated (right of integrity).

9) Moral rights are usually appealed to after the use of work has already taken place. Moral rights shall not be confused with adaptation rights that constitute a part of the author's independent right to decide on the use of their work. Adapting a work, such as arranging a composition, requires the author's prior consent.

2.2.2. TERM OF COPYRIGHT CALCULATION

1) According to Section 43(1) of the Copyright Act, copyright shall subsist until 70 years have elapsed from the year of the author's death.

2) The terms of copyright of a composite work referred to in subsection 2.2.1.(5) shall be calculated *separately* from the years of death of the authors of the work's respective component parts.

3) Deviant calculations of a composite work's term of copyright shall be applied in line with Section 43(2) of the Copyright Act in situations where the work is a *musical work with lyrics* for which the lyrics and the composition have been *specifically created*. The rule shall be applied in situations where the composition and lyrics have clearly been created *together or at the same time and to be used as one entity*. The copyright of such an entity shall subsist until 70 years have elapsed from the death of the *last* surviving lyricist or composer.

4) The term of copyright of a joint work described in subsection 2.2.1.(6) shall be calculated in line with Section 43(1) of the Copyright Act from the year of death of the *last* surviving author, which also prolongs the term of copyright of the other work authors.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

5) If the composition or lyrics of a composite work described in subsection 2.2.1.(5) is a joint work of several authors, the rule related to joint works mentioned above in subsection (4) shall be applied to the calculation of the term of copyright of the composition or lyrics.

6) The term of copyright of a work of compilation described in subsection 2.2.1.(7) shall be calculated in line with Section 43(1) of the Copyright Act from the year of death of the work of compilation's author. Including a work or portions of a work in a work of compilation shall not prolong the authors' term of copyright.

2.3 COPYRIGHT AGREEMENTS

2.3.1. TEOSTO'S MEMBERSHIP AGREEMENT

1) Copyright shall belong to the person who has created a work or to those persons who have created a work together (see item 2.2.1.). In line with Section 27 of the Copyright Act, however, copyright may be *transferred*, meaning that the author may enter into agreements about transferring copyright to another person. Such an agreement may apply to copyright in its totality or can be limited to only apply to certain purposes or areas of use of the work.

2) Teosto's membership agreement constitutes an *authorisation* described in Section 5 of the Act on Collective Management that is used by the author to authorise Teosto to exclusively administer their copyrights. Transferring of rights to Teosto applies to all countries and is divided into five *categories of rights*: (1) general right to perform a work, (2) radio and television, (3) data network, (4) reproduction and (5) synchronisation (attaching a composition to moving image) *on the mass market*. Furthermore, administering a member's remuneration rights based on the law shall belong to the scope of the membership agreement. The membership agreement shall only apply to the rights specifically determined in the agreement, meaning that adaptation rights, moral rights and synchronisation rights in other markets than the mass market, for example, shall belong to the author.

3) Teosto has transferred the reproduction and synchronisation rights of its rightsholder members to be administered by the pan-Nordic Nordisk Copyright Bureau NCB.

2.3.2. SELF-ADMINISTRATION OF RIGHTS

1) *Upon becoming a member* of Teosto, the author may leave those categories of rights and geographical areas out of the membership agreement that they do not wish to include in the agreement.

2) *During the validity* of the membership agreement, the member can

- (a)** remove categories of rights or geographical areas from Teosto's administration
- (b)** remove entire works from Teosto's administration
- (c)** give consent to the utilisation of their work for a single use instance
- (d)** give consent to the utilisation of their work for non-commercial use
- (e)** self-administer their rights in other areas of self-administration related to certain audiovisual productions, production music and musical stage performances.

3) Certain use instances, such as game music (making of a game and using the work in instances related to the game), intensive use of the work, utilisation of the work in political or pornographic contexts and the grand rights related to stage works shall be self-administered by all members.

4) Up-to-date information about the areas of self-administration and the guidelines and practices related to self-administration are available on Teosto's website.

5) Teosto shall not grant licenses on behalf of the author to use instances of the categories of rights and geographical areas that are outside of the scope of the membership agreement, to the utilisation of works removed from Teosto's administration or to other forms of use of works withdrawn for or otherwise belonging under self-administration. Therefore, *Teosto shall not collect or distribute copyright royalties for these forms of use*. The author themselves shall take care of matters such as negotiating with users, granting of use rights and collecting of copyright royalties.

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

2.3.3. MUSIC PUBLISHING AGREEMENTS

1) An author of a work can enter into a publishing agreement with a music publisher. The publisher's task is to promote the use of the work in different markets of music use. According to the generally followed practices in Finland, a publishing agreement shall not apply to the same rights that the author has transferred to Teosto by means of a membership agreement.

2) The publisher distributes the work commercially e.g. by inducing recordings and synchronisations (attaching the work in a visual recording), selling and leasing sheet music and acquiring public performances in concerts, on the radio and on television. Music publishers do not transfer these rights to be administered by Teosto. A membership agreement concluded between the publisher and Teosto concerns the right to receive a share of the published work's copyright royalties in connection to distribution.

3) A foreign work can be sub-published for the Finnish market. In such a situation, the publisher member of Teosto acting as the sub-publisher shall administer the publishing rights of the work in the Finnish market and be entitled to receive a share of the copyright royalties distributed for the work. Respectively, a work registered with Teosto can also be sub-published for the foreign markets.

2.3.4. REPRESENTATION AGREEMENTS BETWEEN COPYRIGHT SOCIETIES

1) Teosto's membership agreement shall apply to all countries in which the copyright is valid, apart from those countries that the author has specifically left outside of the scope of their membership agreement (see item [2.3.2.](#)). Teosto has made *representation agreements* with numerous foreign collective management organisations in order to transfer the administration of rights of Teosto members to the relevant organisation, usually the national copyright society of the country, in the local market. Based on these agreements, Teosto reciprocally represents the members of the organisation and the rights administered by the organisation in Finland. Teosto grants licenses to the use of works of these rightsholders and collects copyright royalties for their use.

2) Based on the representation agreements, the foreign copyright societies distribute copyright royalties to Teosto for the utilisation of works in their market areas. Teosto further distributes these royalties to its own members. Respectively, Teosto distributes copyright royalties to foreign copyright societies for the utilisation of the works of rightsholders in the Finnish market represented by these organisations.

2.3.5. ASSIGNMENT AGREEMENTS CONCERNING THE ADMINISTRATION OF A CATALOGUE OF WORKS

1) A catalogue acquirer may authorise Teosto to administer copyrights to works belonging to an author's catalogue of works, transferred to the catalogue acquirer through an acquisition of rights, by entering into an agreement with Teosto concerning the performing of an assignment under item 26 of Teosto's statutes.

2.4 REGISTRATION OF WORKS AND PUBLISHING AGREEMENTS

1) Based on the membership agreement, the member notifies the work they have created to Teosto without delay and, at the latest, before the work is performed or made available to the public or before the work is being reproduced for the first time. Registering the work constitutes a prerequisite for Teosto being able to distribute royalties to the rightsholder. Correspondingly, the publisher of the work notifies those publishing agreements that they wish to register in the work register. Registering the publishing agreement constitutes a prerequisite for distributing royalties to the publisher for the use of a work on the grounds of publishing rights.

2) Based on the Copyright Act, the author of a work has copyright in the work they have created (see item [2.2.1.](#)). Copyright protection does not require registering the work in any way. Therefore, copyright in a work shall not depend on registering the work with Teosto. Nevertheless, Teosto shall distribute copyright

royalties only for those works for which the work notification has been submitted and appropriately registered.

3) The registering of works and publishing agreements of rightsholders represented by other copyright societies in the appropriate work registers shall be the responsibility of the respective organisation. Teosto has access to the information of these works and agreements through international work registers..

2.5 USE OF WORKS

2.5.1. LICENSING OF MUSIC USE

1) Teosto develops licenses for music use of the copyrights transferred by means of agreements that are sold to different types of music users operating in Finland, such as radio and television companies, organisers of events, users of background music, production companies and online service providers.

2) The selling of licenses is also referred to as *licensing* of rights. The categories of rights of membership agreements reflect the main division of licenses (see subsection [2.3.1.\(2\)](#)). Nevertheless, the classification of licenses offered to users is more detailed because the rights are drawn up according to the methods of use of music and the requirements of users.

2.5.2. EXTENDED COLLECTIVE LICENSE

1) Based on Section 26 of the Copyright Act, an *extended collective license* shall apply to some instances of use of works. In such instances, the user of music, such as a radio or television company, may also use the works of authors who have not made a membership agreement with Teosto under a license granted by Teosto. The law requires Teosto to also distribute any potentially accrued royalties to these types of authors in line with its Distribution Rules, provided that the author files an itemised claim to Teosto (see subsection [2.6.4.\(3\)](#)).

2.5.3. REPORTING OF MUSIC USE

1) Section 38 of the Act on Collective Management requires that the user of works presents the collective management organisation with the information of the use of rights under its control that are necessary for the collection and distribution of royalties. Submitting *information of music use* constitutes a necessary prerequisite for distribution. That is why the *obligation* to deliver usage reports is included in the conditions of various licenses of Teosto.

2) A usage report contains as detailed information as possible about the names, authors and durations of performed works. The acquisition of usage reports and the decisions related to the applicable procedures belong to the entity of rights licensing. For example, detailed regulations about work usage reporting are included in the licensing agreements concluded with radio and television companies and online service providers.

3) Usage reports for live music performed in concerts and events are referred to as *performance reports*. Regulations applying to performance reporting are included in the conditions of licensing products sold to different types of concert and event organisers. These are also collected from the performers of works, such as musical groups and orchestras. In addition to information about the performed works, the event organiser is usually required to report the information related to performers, amount of audience and proceeds from ticket sales for assessing the payable copyright fee.

4) The obligation of the music user to deliver a performance or other usage report is a main rule based on the Act on Collective Management that Teosto complies with. Nevertheless, the obligation to report music use is not included in all licenses of Teosto. Usage reports are not delivered or acquired if the usage information of works can be obtained from other sources in enough detail, such as from a broadcasting company of a television or radio channel, or if the costs of acquiring usage information or processing the information are out of proportion compared to the paid remuneration.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

2.6

ROYALTY DISTRIBUTION

2.6.1. BASIC PRINCIPLES OF DISTRIBUTION

- 1) In line with Section 24 of the Act on Collective Management, copyright royalties must be distributed to rightsholders as quickly and precisely as possible in line with the general distribution principles confirmed by the collective management organisation, i.e. the Distribution Rules of Teosto and the decisions based thereon.
- 2) Teosto distributes the copyright royalties collected for the sold licenses for music use as well as other copyright royalties paid to Teosto to its own members, catalogue acquirers and to the rightsholders of foreign organisations through the foreign copyright societies that Teosto has made a representation agreement with.
- 3) *Categories of use*, defined in main section 4 and categorised according to the main types of music use, constitute the basis for distribution. Distribution categories shall be formed inside these categories of use, describing the different ways and contexts of music use and enhancing the correct allocation of distribution within a category of use.
- 4) During the preparation of distribution, the streams of royalties accrued from different uses are organised according to categories of use. After this, the distribution categories applied in each distribution are defined within the framework of the categories of use and aligned with the information obtained from usage reports regarding the use of works. The costs caused by the collection of copyright royalties and the collection and processing of usage reports shall also be taken into account.

2.6.2. DISTRIBUTION SCHEDULE

- 1) According to Section 24 of the Act on Collective Management, copyright royalties shall be distributed to the rightsholder within *nine (9) months* from the end of the financial year in which the royalties were collected, unless this proves impossible. According to Section 32 of the Act on Collective Management, Teosto must further distribute royalties acquired through representation agreements with foreign copyright societies to rightsholders no later than within *six (6) months* from their receipt, unless this proves impossible. At least once a year, the collective management organisation must also provide the rightsholder with the information listed in Section 25 of the Act on Collective Management regarding, for example, distribution amounts and deductions made during distributions.
- 2) Teosto's distributions shall be made quarterly. Some of the distribution categories are distributed in each distribution, while others are distributed in a specific quarter. A detailed *distribution statement* shall be provided for each member, catalogue acquirer or represented foreign collective management organisation in connection to each distribution. Distributions shall be paid out according to the actual use of works reported to Teosto in line with the utilisation decisions of usage reports (see item [3.7.2.](#)).

2.6.3. DISTRIBUTION DEDUCTIONS

- 1) Based on the membership agreements, assignment agreements and representation agreements made with foreign copyright societies, Teosto shall have the right to deduct the costs incurred from the administration of rights from the accrued assets. From the remaining net total Teosto may additionally deduct 10 per cent at the maximum for the promotion of the Finnish musical art (referred to as *cultural contributions*). These distribution deductions are in line with Section 22 of the Act on Collective Management.
- 2) Representation agreements may contain conditions that bind or limit Teosto in relation to distribution deductions, including cultural contributions. In line with subsection 5.3.(1), the Board of Directors shall decide on the applicable deductions for cultural contributions within the framework of the Distribution Rules and the representation agreements binding Teosto.

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

3) In line with Section 25 of the Tax Prepayment Act (1118/1996), an *advance payment* shall be deducted from the distributions paid out to members and their rightsholders, unless the member is on the tax prepayment register (see subsections [7.4.2.\(1\)](#), [7.4.2.\(2\)](#) and item [7.4.3.](#)).

2.6.4. IDENTIFICATION OF RIGHTSHOLDERS AND PROVISIONS FOR DISTRIBUTION

1) Section 26 of the Act on Collective Management requires that the collective management organisation takes the adequate measures in order to *identify and locate* rightsholders in cases where the reporting of the use of works enables them to do so. The shares of unidentified and unlocated rightsholders shall be kept reserved for three (3) years from the year of collection of the royalties in line with Section 27 of the Act on Collective Management.

2) In the actions taken to locate rightsholders, Teosto shall adhere to the measures recommended by the International Confederation of Societies of Authors and Composers CISAC, the regulations of the Act on Collective Management and the directives of the Finnish Patent and Registration Office overseeing adherence to the act.

3) The provisions of Section 26 of the Copyright Act concerning extended collective license require that a non-represented rightsholder may present a claim of remuneration within three (3) years from the year during which the work was used (see item [2.5.2.](#)).

4) Additionally, Teosto shall distribute to the rightsholder joining as a member all royalties potentially accrued during the year of joining the organisation as well as royalties accrued in the categories of use Radio and Television (see items [4.3.1.](#) and [4.3.2.](#)) from the preceding two (2) calendar years.

2.7 DISTRIBUTION-RELATED DECISION MAKING

1) The highest decision-making power related to distributions shall be held by Teosto's *General Meeting*. In line with Section 14 of the Act on Collective Management, the General Meeting shall confirm the general principles recorded in the Distribution Rules that are related to distributing copyright royalties belonging to rightsholders.

2) Teosto's *Board of Directors* and the *CEO* of Teosto's business activities shall be in charge of the implementation of distributions. Each year, the Board of Directors shall appoint a *Distribution Committee* containing representatives of rightsholders and Teosto office members. The *Repertoire Committee* and *Conciliation Committee* appointed by the Board of Directors shall also carry out tasks related to distribution.

3) The Distribution Committee shall present the CEO and Board of Directors with decision proposals related to distribution based on the preparations made by the office of Teosto. Teosto's General Meeting shall decide on amending the Distribution Rules based on the proposal of the Board of Directors.

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain



GENERAL DISTRIBUTION REGULATIONS

1. Introduction
2. Copyright administration in Teosto
- 3. General distribution regulations**
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

3.1 APPLICATION OF GENERAL REGULATIONS

1) The general distribution regulations shall be applied in the distributions within categories of use described in main section 4 and, as applicable, in other distributions of Teosto, such as in the distribution of royalties received from foreign copyright societies to rightsholders. In addition to the general regulations, the special regulations of main section 4 as well as the application decisions based on these regulations shall also be applied to the distributions within categories of use.

2) In the event that Teosto has authorised other copyright societies or other organisations to carry out tasks related to distribution, the general regulations of distribution shall be applied to the operations of such organisations in line with the decisions of the CEO or, in matters related to the basic principles of distribution, in line with the decisions of the Board of Directors. Teosto is responsible for the carrying out of tasks it has outsourced in line with Section 63 of the Act on Collective Management.

3)

3.2 DISTRIBUTION-RELATED DECISION MAKING

3.2.1. PRINCIPLES OF DECISION MAKING

1) Distribution-related decisions are made in line with the regulations of Teosto statutes, the decisions of the General Meeting and the regulations of the Distribution Rules.

3.2.2. GENERAL MEETING

1) The General Meeting shall decide on the amendments of the Distribution Rules and confirms the total distributable amount of the calendar year's distribution (see item [5.2.](#)).

2) Where necessary, the General Meeting shall decide on the case-specific authority of the Board of Directors in matters related to distribution that are not provided for in the Distribution Rules.

3.2.3. BOARD OF DIRECTORS

1) Within the framework of authority provided by the Distribution Rules and the General Meeting, the Board of Directors shall decide on matters related to:

- (a)** forming of a new distribution category;
- (b)** terminating of an existing distribution category;
- (c)** distribution category multipliers and the amendment of these;
- (d)** utilisation of usage reports within distribution categories;
- (e)** principles and limits of provisions; and
- (f)** other basic principles of distribution.

2) The Board of Directors may authorise the CEO to decide on the implementation of decisions intended in subsection (1)(see subsections [3.6.2.\(4\)](#) and [3.6.3.\(2\)](#)).

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

3) The Board of Directors shall decide on the distributable amounts of distribution categories within the framework of the total distributable amount confirmed by the General Meeting (see item [5.3.](#)).

3.2.4. CEO

1) Within the framework of authority provided by the Distribution Rules and the decisions made by the General Meeting and Board of Directors, the CEO shall decide on matters related to:

- (a)** the implementation of decisions made by the General Meeting and the Board of Directors;
- (b)** approving the proposal of the Distribution Committee, Repertoire Committee or Conciliation Committee in matters that do not belong under the decision-making authority of the General Meeting or the Board of Directors;
- (c)** other implementation of distribution.

2) The CEO shall present the distribution-related decision proposals to the Board of Directors.

3.2.5. DISTRIBUTION COMMITTEE

1) The Distribution Committee prepares proposals related to matters belonging under the decision-making authority of the General Meeting, Board of Directors and the CEO.

2) The Distribution Committee shall decide on matters related to the implementation of distribution within the framework of authority provided by the Distribution Rules and the decisions of the General Meeting, Board of Directors and the CEO as well as on other matters for which it has been granted decision-making authority in the guidelines confirmed by the Board of Directors.

3.2.6. REPERTOIRE COMMITTEE

1) The Repertoire Committee shall decide on matters for which it has been granted decision-making authority in the Distribution Rules or the guidelines confirmed by the Board of Directors.

2) Within the framework of authority provided by the Board of Directors or the CEO, the Repertoire Committee may decide to delegate its tasks to the Committee Secretary or to another person determined by the CEO.

3.2.7. CONCILIATION COMMITTEE

1) The Conciliation Committee shall decide on matters for which it has been granted decision-making authority in the Distribution Rules or the guidelines confirmed by the Board of Directors.

3.3 SUBMITTING AND AMENDING WORK NOTIFICATIONS

1) Works shall be registered by means of submitting a *work notification*. Members must submit a work notification for each of their works. Only one work notification containing the details of each author shall be submitted for joint works, composite works and works of compilation. Only the author, catalogue acquirer or publisher can register the details of the adapter of a work.

2) Lyrics can only be registered if the lyrics are related to a composition that is about to be registered or has been registered previously (see subsection [6.1.\(1\)](#)). The preconditions for registering a work of compilation have been described in subsection [6.2.\(5\)](#).

3) A work shall only be eligible for royalty distribution if an appropriate work notification has been submitted for the work. The work notification must be submitted without delay once the work is completed and, at the latest, when the work has been publicly performed or otherwise made available to the public, recorded or published. The work notification includes the registration of royalty shares with the applicable regulations listed in main section 6. When a work notification is submitted for a work containing public-domain portions, the regulations of item [6.6.](#) shall be adhered to (see subsection [6.1.\(3\)](#)).

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

4) Work notifications shall be submitted in the Teosto web service in the manner instructed in the service or in another manner approved by Teosto. The terms of the service agreement shall be applied to the utilisation of the web service. If a work notification is made outside of the Teosto web service in another manner approved by Teosto, the conditions of Teosto's web service shall apply, as applicable, in addition to other potential terms of use. A work notification can be rejected if it contains errors or is missing information.

5) Works shall be registered in accordance with the work notification, even if one or more of the authors stated on the work notification were not registered in Teosto's database in their author capacity as a composer, arranger, lyricist or translator.

6) If the author makes a new version of their work or if an adaptation is made of their work, they must submit a new work notification in case the shares of rightsholders need to be amended or if new shares must be added. If the adaptation concerns a work the relevant rights to which are held by a catalogue acquirer, the catalogue acquirer is correspondingly responsible for submitting a new work notification.

7) If parts of a work can be performed independently, a separate work notification can be submitted for each part of the work. Separate work notifications must always be submitted if the parts of the work have different authors. The work notification must specify which entity the works are a part of.

8) If the member has not submitted a work notification for their published work, the publisher member and party of the publishing agreement can submit the work notification on their behalf.

9) It is not possible to remove a registered work notification. A work notification can only be amended with the consent of each author registered in the original work notification. If the royalty shares of the work's rightsholders need to be amended, the consent of each registered rightsholder is required. Amendments shall be made in the Teosto web service according to the instructions provided in the service. The person submitting the amendment notification must provide proof of the obtained consents. Submitted amendments shall not be taken into account retroactively.

3.4 PUBLISHING RIGHTS AND NOTIFICATIONS ON PUBLISHING RIGHTS

1) Publishing agreements used by members to transfer to publishers a right to receive a share of copyright royalties distributed to the member's published works shall not be free of consideration and contain fair terms and conditions. If they wish, the member shall have the right to have the agreement evaluated by the Conciliation Committee in line with the requirements and regulations of main section 10.

2) Different versions of the same work shall be covered by the original transfer of publishing rights. An author may not sign another publishing agreement for versions of the same work without the consent of the original publisher.

3) A publisher member must submit the details of *each publishing agreement they have made*. If a composition and its lyrics have different publishers, both publishers must separately submit the details of the publishing agreements they have made. Details about the publisher's share or, if the publisher also submits the work notification, details about all work rightsholders and their shares must be included in the notification. The regulations related to registering shares are listed in main section 6.

4) Details of publishing agreements are submitted in the Teosto web service in the manner instructed in the service or in another manner approved by Teosto. The terms of the service agreement shall be applied to the utilisation of the web service. If the details are submitted outside of the Teosto web service in another manner approved by Teosto, the conditions of Teosto's web service apply, as applicable, in addition to other potential terms of use. A publishing agreement notification can be rejected if it contains errors or is missing information.

5) If a publisher member has not submitted the publishing agreement details of a published work, the member party of the publishing agreement must notify their publisher about this upon detecting that the information is missing.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

6) If a work registered elsewhere than with Teosto has been sub-published in Finland or if a work registered with Teosto has been sub-published outside of Finland, the publisher member must ensure that the details of the sub-publishing agreement are available to Teosto and must, if necessary, report the details to Teosto.

7) If a work registered elsewhere than with Teosto has not been sub-published in Finland, the party who has granted the license to adapt a composition or lyrics shall register the details of the granted license and the share of the adapter with the copyright society or other collective management organisation with which the work has been registered or that the party who has granted the adaptation license has authorised to represent itself.

8) The publisher shall immediately notify Teosto about the transfer of publishing rights to another publisher as well as submit a copy of the publishing rights transfer agreement and the details of the termination of their own publishing agreement to Teosto. If required by law, the publisher must also demonstrate that the transfer of publishing rights was carried out with the consent of the authors.

3.5 USE OF WORKS BELONGING UNDER THE SCOPE OF DISTRIBUTION

3.5.1. DISTRIBUTIONS TO TEOSTO MEMBERS

1) Teosto shall distribute copyright royalties to its member rightsholders for the following use of works in line with the regulations of item [5.4.](#) about identifying works and including works in the distribution:

(a) use of works for which Teosto has granted a license based on the rightsholders' authorisation and for which Teosto has collected royalties;

(b) use of works for which another collective management organisation has granted a license based on Teosto's authorisation and for which the respective organisation has collected royalties and distributed these to Teosto;

(c) use of works that has not required a license, such as copying of works for private use, that is compensated to the rightsholders by Teosto based on the law or an authority's decision.

3.5.2. DISTRIBUTIONS TO OTHER RIGHTSHOLDERS

1) Teosto distributes copyright royalties described in item [3.5.1.](#), as applicable:

(a) to rightsholders represented by Teosto with the authorisation of another collective management organisation if the rightsholder is entitled to copyright royalties based on international conventions, the law or an authority's decision and in line with the terms and conditions of the authorisation;

(b) to rightsholders who are not members of Teosto or who are not represented by Teosto with the authorisation of another collective management organisation if the rightsholder submits an itemised claim based on extended collective license regulation to Teosto for the use of a work belonging in the scope of a license granted by Teosto and where the rightsholder has not notified Teosto about a prohibition to use the work;

(c) to rightsholders who are not members of Teosto but who are represented by Teosto based on an assignment given by the rightsholder or another authorisation, such as a company to which the author has exclusively transferred their copyrights for a fixed term or a catalogue acquirer.

3.5.3. USE OF WORKS EXCLUDED FROM DISTRIBUTION

1) Teosto shall not distribute copyright royalties for other type of use of works than the types described in item [3.5.1.](#) nor for the use of works to which the rightsholder has granted a license themselves (see item [2.3.2.](#)).

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

3.6

CLASSIFICATION OF WORK USE AND WEIGHTING TO DISTRIBUTION

3.6.1. CATEGORIES OF USE

- 1) Categories of use are based on the classification of the rights transferred to Teosto for administration and on the established division of different modes of utilisation and consumption within each category of rights (see subsection [2.3.1.\(2\)](#)).
- 2) The General Meeting of Teosto shall decide on the categories of use and any amendments of these (see item [3.2.2.](#)). The decision shall be valid until further notice. Categories of use and their applicable special regulations are included in main section [4.](#)

3.6.2. DISTRIBUTION CATEGORIES

- 1) A category of use can be divided into several *distribution categories*. A category of use forms its own distribution category unless it has been divided.
- 2) The forming of a category of use must be based on factors describing the different ways of work use and enhancing the correct allocation of distribution within a category of use. Regulations related to the principles of forming distribution categories within each category of use are included in main section [4.](#)
- 3) The costs of licensing as well as the costs of acquiring and processing usage reports must also be taken into account when forming distribution categories.
- 4) The Board of Directors shall decide on the forming of distribution categories. The decision to form a distribution category is valid until further notice until the Board of Directors decides to terminate the distribution category. The CEO may make decisions related to the implementation of decisions made by the Board of Directors and authorise the Distribution Committee to make such decisions (see item [3.2.3.](#))

3.6.3. MULTIPLIERS

- 1) *Multipliers* may be applied within distribution categories in order to carry out grouping or weighting related to the quality, value, significance, extent or similar quality of the utilisation of works within the distribution category. Regulations related to the principles of setting and applying multipliers within each category of use are included in main section [4.](#)
- 2) The Board of Directors shall decide on adding multipliers to distribution categories. The decision shall be valid until further notice. The CEO may make decisions related to the implementation of decisions made by the Board of Directors and authorise the Distribution Committee to make such decisions (see item [3.2.3.](#)).

3.6.4. DISTRIBUTION CATEGORY LIST

- 1) The Teosto office maintains an up-to-date list containing the information of valid distribution categories, applied multipliers, the application decisions of the Distribution Committee and other matters related to distribution categories and impacting distribution.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

3.7

REPORTING OF WORK USE

3.7.1. SUBMISSION OF USAGE REPORTS

- 1) Usage report refers to itemised information submitted to Teosto or to a third party approved by Teosto related to the *time, location and content* of work use, such as public performance of a work, making a work available to the public or reproduction of a work, and that is *presented or organised* in the agreed manner. Usage reports for works performed in concerts, events and other use instances of live music are referred to as *performance notifications*. Details submitted by the user regarding the public performance of a certain film or audiovisual recording to an audience can also be regarded as a usage report for the music included in a film or audiovisual recording.
- 2) In line with the Copyright Act, the *user* responsible for the use of a work, such as a concert organiser, is responsible for filling in and submitting the usage report. The valid procedure for submitting a usage report shall be based on the regulations of licenses granted by Teosto or on the contracts or cooperation arrangements made between Teosto and third parties.
- 3) The performer of a work or another third party authorised by the user or operating on their behalf may also submit the usage report; however, this shall not remove the user's liability for usage reporting provided for by Section 38 of the Act on Collective Management and the licenses granted by Teosto.
- 4) The Distribution Rules do not contain regulations related to making and submitting usage reports. The Distribution Rules also do not contain regulations on usage reporting related to self-administered rights (see item [2.3.2.](#)).

3.7.2. UTILISATION OF USAGE REPORTS

- 1) Usage reports shall be applied in distributions when *technically possible and financially reasonable* by considering the distributable amount of the distribution category and the costs caused by the acquisition and processing of usage reports (see item [5.3.](#)).
- 2) The Board of Directors shall decide the manner in which usage reports are utilised in distribution categories. The decision of the Board of Directors shall be valid until further notice. The CEO may make decisions related to the implementation of decisions made by the Board of Directors and authorise the Distribution Committee to make such decisions (see item [3.2.3.](#)).
- 3) In case usage reports are not available for the distribution category, the Board of Directors may decide that usage reports are applied in the distribution category from another distribution category in which the use of works corresponds to the greatest extent possible with the use or works in the distribution category lacking usage reports. The decision of the Board of Directors shall be valid until further notice. The CEO may make decisions related to the implementation of decisions made by the Board of Directors and authorise the Distribution Committee to make such decisions (see item [3.2.3.](#)).

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain



SPECIAL REGULATIONS RELATED TO CATEGORIES OF USE

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
- 4. Special regulations related to categories of use**
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

4.1 APPLICATION OF SPECIFIC REGULATIONS

- 1) Specific regulations included in main section 4 shall be applied in addition to or instead of the general regulations of main section 3 in such a way and in the extent described below separately for each category of use or distribution.
- 2) In addition to the specific regulations, the distribution-related decisions of the General Meeting, Board of Directors, the CEO and the committees authorised by these shall be applied.
- 3) *Standard terms and conditions* below refer to the licensing of work use to which the procedure of confirmation of agreement or similar method of concluding an agreement based on the combination of Teosto's general terms and conditions and special conditions specific to the modes of use are applied, while *standard rates* refer to the valid applicable rates in line with the special conditions specific to the modes of use.

4.2 PUBLIC PERFORMANCE

4.2.1. EVENTS

4.2.1.1. CONCERTS AND FESTIVALS

4.2.1.1.1. CONCERTS AND FESTIVALS WITH STANDARD TERMS AND CONDITIONS

- 1) Description: Performance of works in concerts and festivals with organisers to whom the license to use music has been granted with the standard terms and conditions of Teosto. In a concert, live music is the main content of the event

and there are seats or a designated area for the audience. The Board of Directors may decide on the definition of a concert. At a festival, live music is the main content of the event, there are several artists, there may be several performance areas and, if organised outdoors, there is a designated area for the audience. The Board of Directors may decide on the definition of a festival.

- 2) Remunerations: Royalties paid to Teosto based on the standard rates applied to concerts and festivals.
- 3) Distribution categories: The Board of Directors shall decide the classes based on the invoicing of concerts and festivals applied in the distribution. Each invoicing class shall form one distribution category, with the exception of the highest invoicing class. The total amount of royalties accrued for each invoicing class shall be distributed. Each concert or festival in the highest invoicing class shall form one distribution category. The total amount of royalties accrued for each concert or festival shall be distributed.
- 4) Multipliers: Multipliers may be applied in distribution categories in order to proportion the royalties distributable to the works performed by the festival's side and area artists with the royalties distributable to the works performed by the main performers. An artist performing outside of the actual festival event or area shall be referred to as a *side artist*. An artist performing at the festival event or in the festival area outside of or in connection to the actual festival programme shall be referred to as an *area artist*.
- 5) Notes: If the amount of royalties distributable to the concert exceeds the euro-denominated limit of proceeds from ticket sales determined in subsection [4.2.1.1.2.\(3\)](#), the amount shall be distributed to the works performed by the concert's main artists and to the works performed by the supporting artists in line with subsection [4.2.1.1.2.\(2\)](#).

4.2.1.1.2. MEGA CONCERTS

- 1) Description: Performance of works in considerably large concerts (mega concert) with organisers to whom the license to use music has been granted with the standard terms and conditions of Teosto. In mega concerts, live music is the main content of the event and there are seats or a designated area for the audience. A festival or similar event shall not be regarded as a mega concert. The Board of Directors may decide on the definition of a mega concert.

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
- 4. Special regulations related to categories of use**
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

2) Remunerations: Royalties paid to Teosto for a mega concert based on the standard rates applied to concerts. 90 per cent of royalties from a mega concert shall be distributed for the works performed by the main artist and 10 per cent shall be distributed to the works performed by the supporting artists, if any.

3) Distribution categories: A separate mega concert distribution category can be formed of a concert if

- (a)** the earnings from tickets sold per concert or the audience capacity of the venue and amount of sold tickets for the concert exceed the limits set by Teosto Board of Directors;
- (b)** at least 60 per cent of the concert's programme consists of works created by the concert's main artist; and
- (c)** a member or a represented rightsholder requests Teosto to distribute the concert as a mega concert.

4) Multipliers: No multipliers.

5) Notes: The Board of Directors may decide on the terms and conditions related to the distribution of mega concerts regarding the information required for the distribution, the implementation of distribution, deductions made before the distribution as well as the payments and payment schedule of distribution.

4.2.1.1.3. ORCHESTRA CONCERTS

1) Description: Performance of works in the concerts of municipal orchestras, symphony orchestras and other similar orchestras with organisers to whom the license to use music has been granted in line with the terms and conditions of a special contract concluded between Teosto and the organiser. The Board of Directors may decide on the definition of an orchestra concert.

2) Remunerations: Royalties paid to Teosto based on the contracts concluded between Teosto and the organiser of the orchestra concert.

3) Distribution categories: A separate distribution category shall be formed of concerts belonging in the scope of the contract concluded between Teosto and the organiser of the orchestra concert when the royalties collected on the basis of the contract exceed the annual euro-denominated limit set by Teosto's Board of Directors or when there is a substantial reason for this related to the amount

or nature of the performed works. Other orchestra concerts shall be distributed as one distribution category.

4) Multipliers: With regard to orchestra concerts distributed as one distribution category, a proportional share of the total distributable amount corresponding the royalties paid on the basis of each special contract shall be distributed to the works performed in the respective orchestra concerts.

4.2.1.1.4. OTHER CONCERTS

1) Description: Performance of works in other concerts with organisers to whom the license to use music has been granted in line with the terms and conditions of a special contract concluded between Teosto and the organiser.

2) Remunerations: Royalties paid to Teosto based on the contracts concluded between Teosto and the aforementioned concert organisers.

3) Distribution categories: A separate distribution category shall be formed for concerts belonging in the scope of each special contract when there is a substantial reason for this related to the amount or nature of the performed works. Other similar concerts shall be distributed as a single distribution category.

4) Multipliers: No multipliers.

5) Notes: Distributions can be based on samples when this is justified due to the costs of usage report acquisition and processing or the recurrence of performing works. The Board of Directors shall decide on the principles and application terms related to samples.

4.2.1.2. LIVE MUSIC AND RECORDED MUSIC IN RESTAURANTS AND OTHER EVENTS

1) Description: Performance of works at events containing live music or recorded music with organisers to whom the license to use music has been granted with the standard terms and conditions of Teosto, excluding concerts and festivals. Such events include, for example, gigs, club nights, DJ gigs, karaoke, dances, parties, singalongs, customer events and similar events of public

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

performance where music is a part of the event's programme content. The Board of Directors may decide on the definition of an event.

2) Remunerations: Royalties paid to Teosto based on the standard rates applied to restaurants and other events.

3) Distribution categories: The following distribution categories shall be formed for events with live music and recorded music in line with the pricing principles of the granted licenses:

- (a)** fixed rate based on audience capacity;
- (b)** a rate determined by the actual amount of audience or proceeds from ticket sales;
- (c)** small events with a fixed rate.

4) Multipliers: Multipliers can be applied in the distribution categories.

4.2.2. OTHER PUBLIC PERFORMANCE

4.2.2.1. STAGE PERFORMANCES

1) Description: Performance of works in stage performances with organisers to whom the license to use music has been granted with the standard terms and conditions of Teosto.

2) Remunerations: Royalties paid to Teosto based on the standard rates applied to stage performances.

3) Distribution categories: Performance events belonging in the scope of use rights granted for stage performances shall form one distribution category.

4) Multipliers: Multipliers reflecting the mode of music can be applied in the distribution category.

4.2.2.2. CINEMA PERFORMANCES

1) Description: Performance of music incorporated in films shown in cinemas with organisers to whom the license to use music has been granted in line with the terms and conditions of a special contract concluded between Teosto and the organiser of the performance or an organisation representing the organisers of performances, such as the Finnish Chamber of Films.

2) Remunerations: Royalties paid to Teosto based on special contract(s) for music incorporated in films shown in cinemas.

3) Distribution categories: Each film shall form its own distribution category. The total amount of royalties accrued for each film shall be distributed.

4) Multipliers: No multipliers.

4.2.2.3. BACKGROUND MUSIC

1) Description: Performance of works in customer premises, such as stores, hairdresser's and restaurants, or similar premises open to the public with holders to whom the license to use background music has been granted with the standard terms and conditions of Teosto.

2) Remunerations: Royalties paid to Teosto based on standard rates applied to the use of background music or, if the license also includes other types of music use, the share of background music from the remuneration paid by the licensee.

3) Distribution categories: The royalties shall be distributed based on the usage reports of background music or on the applicable usage reports of other distribution categories by utilising surveys related to the use of background music and other sources of information.

4) Multipliers: No multipliers.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

4.3 COMMUNICATION TO THE PUBLIC

4.3.1. RADIO

1) Description: Communication of works to the public in radio broadcasts, including webcasting, and related ancillary online services, such as catch up services (access to programmes within a defined time period after the radio broadcast), with broadcasting companies to which a license to use music has been granted by means of an agreement concluded between Teosto and the broadcasting company.

2) Remunerations: Royalties paid to Teosto for the music used in radio broadcasts, including webcasting, and related ancillary online services.

3) Distribution categories:

(a) A separate distribution category shall be formed of a radio station and the station's ancillary online services whenever possible and financially justifiable. A distribution category may also be formed of several radio stations and their respective ancillary online services if the license to communicate works to the public in the radio broadcasts and related ancillary online services in question has been granted with the same agreement. If no distribution category is formed, royalties paid for the radio station and its ancillary online services shall be transferred to be distributed in the distribution category described in subsection (c).

(b) A separate distribution category may be formed of a radio station's ancillary online service whenever possible and financially justifiable.

(c) A single joint distribution category is formed of radio stations and their ancillary online services of which a separate distribution category cannot be formed.

(d) An ancillary online service that only contains content different from the broadcasted programmes of the radio station shall be distributed as an online service in line with item [4.3.4.](#)

4) Multipliers:

(a) Multipliers or ratios weighing the purpose and usage value of music in a radio programme may be applied in distribution categories formed of one or several radio stations in view of whether the case relates to:

- i.** live music
- ii.** recorded music
- iii.** signature tunes or music in commercials
- iv.** another essential factor demonstrating the purpose and usage value of music, such as the ratio between the availability of the programme and its actual consumption.

(b) Multipliers or ratios may be applicable to distribution categories containing several radio stations, the sizes of which may be influenced by:

- i.** the amount of royalties allocated to the radio station
- ii.** the size of population within the service area
- iii.** another essential factor, such as the ratio between the availability of the programme and its actual consumption.

(c) No multipliers shall be applied to distribution categories formed of the ancillary online services of radio stations.

5) Notes: The Board of Directors may decide on the definition of a radio broadcast, webcasting, ancillary online service or similar concept essentially related to the application of item 4.3.1.

4.3.2. TELEVISION

1) Description: Communication of works to the public in television broadcasts, including webcasting and related ancillary online services, such as catch up services (access to programmes within a defined time period after the television broadcast), with broadcasting companies to which a license to use music has been granted by means of an agreement concluded between Teosto and the broadcasting company.

2) Remunerations: Royalties paid to Teosto for the music used in television broadcasts, including webcasting, and related ancillary online services, excluding royalties paid for the retransmission of foreign television channels.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

3) Distribution categories:

(a) A separate distribution category shall be formed of a television channel and the channel's ancillary online services whenever possible and financially justifiable. A distribution category may also be formed of several television channels and their ancillary online services if the license to communicate works to the public in the television broadcasts and related ancillary online services in question has been granted with the same agreement. If no distribution category is formed, royalties paid for the television channel and its ancillary online services shall be transferred to the funds described in subsection 5.2.(1)(d) (Funds transfers to other distribution categories).

(b) A separate distribution category may be formed of a television channel's ancillary online services whenever possible and financially justifiable.

(c) An ancillary online service that only contains content different from the broadcasted programmes of the television channel shall be distributed as an online service in line with item 4.3.4.

4) Multipliers:

(a) Multipliers or ratios weighing the purpose and usage value of music in a television programme may be applied in distribution categories in view of whether the case relates to:

- i.** visual music (the performer is visible)
- ii.** background music
- iii.** signature tunes
- iv.** TV film (a programme with casting)
- v.** series
- vi.** commercial music
- vii.** loop music.

(b) When determining the multipliers and ratios applicable in distribution categories, the time of broadcast, the difference between the availability of the programme and its actual consumption, national programme classification (e.g. Finnpanel), or some other essential factor may also be taken into consideration.

(c) No multipliers shall be applied to distribution categories formed of the ancillary online services of television channels.

5) Notes:

(a) The royalties for foreign TV broadcasts retransmitted by Finnish cable networks shall be distributed to the respective collective management organisations of the countries of origin who shall distribute the royalties to the rightsholders they represent. If this is not possible, the royalties shall be transferred to the funds described in subsection 5.2.(1)(d) (Funds transfers to other distribution categories).

(b) The Board of Directors may decide on the definition of a television broadcast, webcasting, ancillary online service or similar concept essentially related to the application of item 4.3.2.

4.3.3. INTERNET PVR (PERSONAL VIDEO RECORDER) SERVICES

6) Description: Communication of works to the public and recording of works in the internet PVR services provided to the public with operators to whom a license to use music has been granted by means of an agreement concluded between Teosto and the operator.

7) Remunerations: Royalties for music use in internet PVR services that the online operators have paid to Teosto or a third party authorised by Teosto.

8) Distribution categories: Music use incidents included in the scope of licenses granted for internet PVR services shall form one distribution category. The royalties from PVR services shall be allocated to the television channels which have broadcasted the recorded television programmes in proportion with the amounts of channel-specific recordings. The usage reports of these television channels shall be applied to the distribution.

9) Multipliers: The multipliers of the category of use [4.3.2.](#) shall be applied to the distribution category belonging to this category of use.

10) Notes: The Board of Directors may decide on the definition of an internet PVR service or a similar concept essentially related to the application of item 4.3.3.

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

4.3.4. ONLINE SERVICES

1) Description: Communication of works to the public as online service, including reproduction, with operators to whom a license to use music has been granted by means of an agreement concluded between Teosto and the operator. The ancillary online services of radio stations and television channels listed in items [4.3.1.](#) and [4.3.2.](#) shall not belong in this category of use, excluding online services that only contain content different from the programmes included in radio or television broadcasts.

2) Remunerations: Royalties paid for the music used in online services, including royalties described in items [4.3.1.](#) and [4.3.2.](#) for music used in the ancillary online services of radio stations and television channels that only contain content different from the programmes included in radio or television broadcasts. Royalties paid for other ancillary online services of radio stations and television channels described in items [4.3.1.](#) and [4.3.2.](#) or royalties paid directly to the rightsholders of music (carve-out royalties or other separate payments) shall not be included in the distributed royalties.

3) Distribution categories: A separate distribution category shall be formed of an online service whenever possible and financially justifiable. If no distribution category is formed, royalties paid for the online service shall be transferred to the funds described in subsection [5.2.\(1\)\(d\)](#) (Funds transfers to other distribution categories).

4) Multipliers: The following weighing multipliers, ratios or distinguishing characteristics may be applied to the distribution categories:

- (a)** amount of paid royalties
- (b)** method of making music available
- (c)** method of performing music
- (d)** volume of music usage
- (e)** duration of availability of content
- (f)** some other essential factor.

5) Notes:

- (a)** The Board of Directors shall decide on the interrelation of the performing right and reproduction right royalties applicable to the distribution of online services. The decision shall be valid until further notice.
- (b)** The Board of Directors may decide on the definition of an online service or a similar concept essentially related to the application of item 4.3.4.

4.4 REPRODUCTION

4.4.1. AUDIO AND VISUAL RECORDINGS

1) Description: Making reproductions of works on audio or video carriers and the copying of such recordings.

2) Remunerations: Royalties paid to Teosto or a third party authorised by Teosto for the reproduction and copying of works registered with Teosto.

3) Distribution categories: Royalties for the reproduction and copying of audio and visual recordings shall be invoiced according to the type and method of use of the recording in line with the applicable rates. The invoiced royalties shall be divided among the works included on the recording according to the durations of the works. The royalties allocated to each work shall form their own distribution category.

4) Multipliers: No multipliers.

4.4.2. SYNCHRONISATION

1) Description: Attaching music to moving images, such as a film, television programme or audiovisual work, for mass use.

2) Remunerations: Royalties paid to Teosto or a third party authorised by Teosto for the attachment of works registered with Teosto to moving images.

3) Distribution categories: Royalties for the attachment of works to moving images shall be invoiced on a work-specific basis according to the duration of the recording. The royalties allocated to each work shall form their own distribution category.

4) Multipliers: No multipliers.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

4.4.3. RADIO AND TELEVISION BROADCASTS

- 1) Description: Reproduction of works in the operations of broadcasting companies in order to communicate works to the audiences of radio stations and television channels.
- 2) Remunerations: Royalties paid by the broadcasting companies for the reproduction of works in radio and television broadcasting operations.
- 3) Distribution categories: Royalties shall be distributed in line with the distribution practices applied to the categories of use [4.3.1.](#) (Radio) and [4.3.2.](#) (Television).
- 4) Multipliers: Multipliers shall be applied in the distribution in line with the regulations and decisions of the categories of use [4.3.1.](#) (Radio) and [4.3.2.](#) (Television).
- 5) Notes: If the broadcasting company pays royalties for the synchronisation of works into television programmes in connection to reproduction royalties, the synchronisation royalties shall be distributed in connection to the premiere of the television programme. Royalties paid for audio recordings produced by the broadcasting company shall be distributed to either the archived original or the radio premiere.

4.5 REMUNERATION RIGHTS

4.5.1. REMUNERATION FOR PUBLIC LENDING

- 1) Description: Lending of music recordings and sheet music from municipal public libraries and libraries of universities and universities of applied sciences.

- 2) Remunerations: Appropriation funded from the state budget to the authors of borrowed works of which Teosto shall distribute the shares of music authors in line with the instructions of the Ministry of Education and Culture.
- 3) Distribution categories: Audio recordings and sheet music form their own distribution categories. Both categories include all lending from public libraries and libraries of institutes of higher education.
- 4) Multipliers: The distributions shall be based on the national borrowing statistics of the libraries.

4.5.2. FAIR COMPENSATION FOR PRIVATE COPYING

- 1) Description: Private copying of musical works by consumers.
- 2) Remunerations: Appropriation funded from the state budget to the rightsholders of copied works of which Teosto shall distribute the personal shares of the rightsholders of musical works.
- 3) Distribution categories: The distribution shall match the private copying of works as accurately as possible based on the information and the assessment criteria available. Corresponding distribution categories may be formed within the category of use.
- 4) Multipliers: No multipliers.
- 5) Notes: Fair compensations paid from foreign countries based on representation agreements shall be distributed to rightsholders by adhering to the proportional shares of royalties distributed to them in other applicable distribution categories.

4.6

DISTRIBUTIONS OUTSIDE THE SCOPE OF CATEGORIES OF USE

4.6.1. SUBSIDIES FOR THE PROMOTION OF FINNISH MUSIC


- 1) Description: The objective of subsidies is to enable the diversity of Finnish music. Subsidies shall not be tied to particular aesthetics or style of music.
- 2) Remunerations: The distributable amount of subsidies shall be indicated every financial year in the utilisation plan of cultural contributions, confirmed by the Board of Directors.
- 3) Distribution categories: The distributable amount of the financial year shall be distributed as an individual distribution category. Works in the scope of subsidy distributions that have accrued royalties in the distributions of the current financial year within the distribution categories established by the Board of Directors shall be included in the distribution.
- 4) Works in the scope of distribution: Subsidy distributions can be paid for a work registered with Teosto based on its score materials. Following a petition, the Repertoire Committee shall decide which works are included in the scope of subsidies. Subsidies shall not be paid to the rightsholders of deceased authors.
- 5) Notes: The Board of Directors may decide on the specific regulations related subsidy distributions supporting Finnish music.

4.6.2. ROYALTY DISTRIBUTIONS FOR GRAND RIGHT WORKS

- 1) Description: Grand rights apply to the performance of music specifically composed for of operas, operettas, dance pieces (e.g. ballet), musicals, plays, pantomimes or another similar works or a radio plays when the music is performed in its original context. The Board of Directors may decide the definition of original context.
- 2) Application of the Distribution Rules:
 - (a) Granting of licenses for the performance of grand right works in their original context shall belong in the scope of self-administration of rights (see item [2.3.2.](#)). However, this type of work use shall belong in the scope of the Distribution Rules in situations where a license for music use has been obtained from Teosto and the performance in question is:
 - i. a radio or television performance with the duration of under 20 minutes that does not exceed 25 per cent of the total duration of the work
 - ii. a performance of a film version
 - iii. a reproduction on an audio or visual recording.
 - (b) If a grand right work is performed publicly or otherwise made available to the public in a different context than the original context based on a license obtained from Teosto, such use of the work shall belong in the scope of the Distribution Rules.
- 3) Distribution method: Royalties for the use of grand right works belonging in the scope of the Distribution Rules are distributed in the distribution categories belonging to categories of use [4.2.2.2.](#) (Cinema performances), [4.3.1.](#) (Radio), [4.3.2.](#) (Television), [4.3.3.](#) (Internet PVR services), [4.3.4.](#) (Online services) and [4.4.1.](#) (Audio and visual recordings) in line with their applicable regulations.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
- 5. Work distribution calculation**
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain



WORK DISTRIBUTION CALCULATION

5.1 DISTRIBUTION PLAN AND PAYMENT DECISION

- 1) The CEO shall decide on the distribution schedule of the financial year. The CEO provides the Board of Directors with the *distribution plan* of the financial year in advance.
- 2) The CEO shall decide on the payment of distributions in line with the distribution plan. The CEO informs the Board of Directors about the payment decisions they have made.

5.2 TOTAL DISTRIBUTABLE AMOUNT OF THE FINANCIAL YEAR

- 1) The *total distributable amount* of the financial year shall be calculated as follows by using the revenue from the financial year's day-to-day operations specified in the *transparency report* as a base:
 - (a) other income of the financial year is added
 - (b) operating costs are deducted from the remaining total
 - (c) cultural contributions are deducted from the remaining total
 - (d) funds transfers to other distribution categories are made
 - (e) transferable appropriations are added to the remaining total.

The terms used in the aforementioned calculation are defined as follows:

- *revenue from day-to-day operations* refers to the copyright royalties recorded for the financial year;
- *other income* refers to income arising from the investment of rights revenue and other income;
- *operating costs* refer to all operating and financial costs related to the administration of rights;
- *cultural contributions* refer to the amount deducted by Teosto from the total distributable amount based on member and representation agreements to be used for the promotion of Finnish music;
- *funds transfers to other distribution categories* refer to copyright royalties transferred to other distribution categories in cases where Teosto has not received usage reports or if the processing of usage reports is not possible or financially reasonable.
- *transferable appropriations* refer to amounts containing royalty provisions from previous distributions for the members of Teosto, collective management organisations represented by Teosto and rightsholders not represented by Teosto as well as adjustment items; royalties distributed retroactively based on complaints or in certain distribution categories shall be deducted from the total.

- 2) The General Meeting shall confirm in the transparency report the division of the total distributable amount for the categories of rights and types of use (see subsection [2.3.1.\(2\)](#)¹).

¹ The breakdown of categories of rights and types of use is based on point 2(a) of the annex to the Directive on collective management of copyright and related rights outlining that "financial information on rights revenue, per category of rights managed and per type of use (e.g. broadcasting, online, public performance)" must be provided in the transparency report. The categories of use included in main section 4 of the Distribution Rules are subareas of different types of use applicable in Teosto.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

5.3 DISTRIBUTABLE AMOUNTS

1) The Board of Directors shall decide the *distributable amounts of distribution categories* within the framework confirmed by the General Meeting in line with subsection **5.2.(2)**. The decision shall include the breakdown of total distributable amount of the financial year, deductions of operating costs and cultural contributions between the distribution categories as well as making funds transfers and transferrable appropriations to distribution categories.

2) If required by the implementation of the distribution plan, the distributable amount of the distribution category may be preliminary and based on an estimation. If necessary, the Board of Directors shall decide about the implementation of an *equalisation distribution* after the final distributable amount of the distribution category has been established.

3) The Board of Directors shall decide the limit values and other principles of equalisation distribution per distribution category. The decision shall be valid until further notice.

4) If no equalisation distribution is made, the positive or negative difference of the distribution category's preliminary and final distributable amount shall be transferred to the distribution category's distribution of the following financial year.

5.4 IDENTIFYING AND INCLUDING WORKS IN THE DISTRIBUTION

1) Distributions shall be made per distribution category. Works reported in the usage reports applicable in the distribution category shall primarily be identified by means of automatic identification methods utilised within the distribution category. The requirements of manual identification within particular categories of use have been stated in main section **4**.

2) Works for which use incidents have been reported with usage reports utilised in the distribution category shall be included in the royalty distribution of the distribution category by considering the decisions made by the Board of Directors, the CEO and the Distribution Committee regarding the utilisation of usage reports (see item **3.7.2.**).

5.5 AMOUNT AND DURATION OF USE INCIDENTS

1) The number of use incidents included in the royalty distribution of the distribution category shall be considered based on the details of work use reported in the usage reports or in line with other established principles.

2) The duration of a performance or other work use reported in the usage report shall be regarded as the duration of the use incident. If no duration has been reported, the duration stated in the work notification shall be regarded as the duration of the use incident. If no duration has been reported in the work notification, the duration of the use incident shall be regarded as three minutes.

3) If the work contains plenty of improvisation, the duration of the use incident of a work included in a radio or television broadcast shall be regarded as the duration stated in the usage report. Six minutes shall be regarded as the duration of another types of use incidents unless the rightsholder can prove that the notated part of the work is longer than that.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

5.6 APPLICATION OF MULTIPLIERS

1) Multipliers shall be applied to distribution categories in line with the regulations of main section [4](#) and the related decisions of the Board of Directors (see item [3.6.3.](#)).

5.7 DISTRIBUTION TO USE INCIDENTS OF A WORK

1) Distribution points shall be calculated for each use incident of a work included in the royalty distribution of the distribution category as a product, the parameters of which are:

- (a)** the number of use instances included in the use incident;
- (b)** the duration of each use incident;
- (c)** multipliers applied to the use incident (see item [3.6.3.](#)); and
- (d)** the total percentage of the shares of copyrighted rightsholders when the total of percentage points of the shares of a work entirely protected by copyright is 100 (see subsection [6.1.\(3\)](#)).

2) The Board of Directors may decide about the conditions related to the application of distribution calculation or about other special conditions in the distribution categories and may authorise the CEO to make decisions related to the application of such conditions.

3) A share of the distributable amount corresponding the proportional share of distribution points of the total of all distribution points of the distribution category shall be distributed to the use incident (*distribution to use incident* of the work).

5.8 PROVISIONS

1) Provisions can be made in the distribution of royalties. Reasons for making a provision may include:

- (a)** a missing work notification, publishing agreement notification or other reference information related to a work, publishing agreement or rightsholder;
- (b)** a missing usage report or other information related to the use of a work;
- (c)** a dispute between rightsholders related to distribution;
- (d)** preparative actions taken to correct an error or omission detected at a later stage of distribution;
- (e)** another compelling reason related to ensuring the accuracy of distribution.

2) The Board of Directors shall decide on the specific regulations related to making provisions and may authorise the CEO to implement such regulations.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain



ROYALTY DISTRIBUTIONS TO RIGHTS- HOLDERS

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
- 6. Royalty distributions to rightsholders**
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

6.1 GENERAL REGULATIONS

- 1) Component parts of a work may include the *composition, lyrics, arrangement* and *translation*. Another type of creative adaptation of lyrics that exceeds the threshold of originality is also regarded as a translation. The terms of copyright for different component parts of a work are calculated in the manner described in item [2.2.2](#).
- 2) The *rightsholders* of a work's component parts may include the *composer, lyricist, arranger, translator, publisher* and *sub-publisher*. In connection to distribution, a writer is regarded as a lyricist. In connection to distribution, a creator of another type of creative adaptation whose work exceeds the threshold of originality is regarded as a translator. An arranger can be a rightsholder, provided that the conditions described in item [6.3](#) are met.
- 3) A work is *entirely protected by copyright* and the total of the work's component parts is 100 per cent when all component parts are protected by copyright (*work entirely protected by copyright*). In case the term of copyright of a component part or a portion of it has ended or the component part has not been protected by copyright, it is regarded as a *component part in the public domain* in connection to distribution.
- 4) In line with item [5.7](#), royalty distributions accrued for the work's use incidents are divided between the rightsholders of the work's component parts in line with the shares registered as determined in items [3.3](#) and [3.4](#). The principles of determining the shares of rightsholders are described below. With the decision of the Repertoire Committee, it is possible to deviate from these regulations with the rightsholder's petition in the below-mentioned cases.
- 5) A component part in the public domain does not benefit the rightsholders of the work's other component parts and does not increase their shares, apart from the distribution of reproduction royalties to rightsholders described in items [4.4.1](#) and [4.4.2](#), to which the regulations of item [6.7](#) are applied.
- 6) If the shares of the work's rightsholders have not been registered, the royalty distributions accrued for the work's use incidents shall be reserved until the shares have been registered (see subsections [3.3.\(3\)](#) and [3.4.\(3\)](#)). Regulations of item [5.8](#) shall be applied to provisions.

6.2 SHARES OF AUTHORS

- 1) The composer(s) and lyricist(s) are the authors of a work. The authors must establish their shares of a work. In case of several composers or lyricists, they must agree on the division of shares within the established share of a composition or lyrics.
- 2) No less than 20 per cent and no more than 80 per cent shall be registered as the share of both the composition and lyrics in such a way that the shares total up to a 100 per cent of a work entirely protected by copyright.
- 3) If the composition does not include lyrics, the share of the composer shall be 100 per cent of a work entirely protected by copyright.
- 4) If the composition has been created for a text that has been previously published or for a text that has not been originally intended as lyrics, registering the composition requires a proven consent of the writer of the text. In such a case, the share of the composition shall be 66.67 per cent and the share of the lyrics shall be 33.33 per cent of a work entirely protected by copyright, unless otherwise agreed in line with the regulations of subsection (1).
- 5) Registering a work of compilation requires a proven consent of all authors whose works or portions of work are included in the work of compilation as well as from adapters intended in item [6.4](#) whose adaptations or parts of adaptations are included in the work of compilation. The regulations concerning rightsholder shares of a work of compilation are included in item [6.10](#).
- 6) Arranging a composition requires a proven consent of the composer, while translating or otherwise adapting lyrics requires a proven consent of the lyricist. The regulations concerning royalty share rights of arrangers and translators are included in item [6.4](#). In case a publishing agreement has been made for a composition or lyrics, the royalty share rights of publishers and sub-publishers are included in items [6.5](#) and [6.8](#).

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

6.3 PREREQUISITES FOR THE SHARES OF ARRANGERS

1) An arranger is a natural person who changes or adapts a pre-existing composition in such a way that the arranger's creative input is clearly identifiable regardless of who performs the arranged composition. An arrangement may also be based on a previous arrangement of the composition.

2) Arranging a composition for other than private use requires a proven consent of the composer. The arranger may be entitled to a share of royalties if the arrangement is a creative adaptation that exceeds the threshold of originality. Receiving a share of royalties requires a consent from the author of the work from whose share of royalties the share of the arranger is deducted from (see subsection [2.2.1.\(4\)](#)). Only the author or publisher of the work can register the share of the arranger (see subsection [3.3.\(1\)](#)). The author is not obligated to give a share to the arranger.

3) The following do not usually constitute arrangement or adaptation qualifying for a share of royalties:

- adding dynamics or agogics
- adding phrasing and fingering indications
- adding registrations for organ
- adding performing indications, or a performer's interpretative contribution
- correcting errors in the original score, or other similar editing
- transcribing historical or otherwise unusual notation into conventional musical notation
- instrumentation without creative input
- writing simplified versions of the music for different instruments or ensembles
- adding chord symbols to a melody, realizing a basso continuo / figured bass part, or similar editing
- transposing a work or individual parts therein to another key, or for other instruments or voices (transpositions and transcriptions)

- adding or removing doubling or parallel tones
- recreating an arrangement by ear
- adding ornamentation
- making any other changes similar to the above.

6.4 SHARES OF ADAPTERS

1) Adapters of a work are the arranger of a composition, with the conditions determined in item [6.3.](#), and the translator of lyrics or, with the conditions determined in subsection [6.1.\(2\)](#), another adapter of the lyrics.

2) The author shall decide whether a share from their share is given to the adapter. The adapter can only have a share if they have agreed about this with the author(s) of the work. Without such an agreement, the adapter is not entitled to a share of royalties.

3) The share of the arrangement shall be no more than 33.33 per cent of the share of the composition and no more than 16.67 per cent of a work entirely protected by copyright.

4) The share of the translation shall be no more than 33.33 per cent of the share of the lyrics and no more than 16.67% of a work entirely protected by copyright.

5) If the share of the author is amended and the share of the adaptation would respectively be amended in line with the agreement made between the author and the adapter, the Repertoire Committee may correct the share of the adaptation with a petition from the author. The corrected share shall be no more than 16.67 per cent of a work entirely protected by copyright.

6) If the creative input of an adapter of a composition or lyrics registered for the first time is deemed so significant that it requires a larger share of royalties than the one stated above, the adapter must be recorded as the composer when registering a composition and as the lyricist when registering lyrics.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

7) If the creative input of the adapter of a registered composition manifested in a later arrangement is deemed so significant that it requires a larger share of royalties than the one stated in subsection (3) to be granted to the adapter, the Repertoire Committee may decide, upon receiving a justifiable petition from the composer(s) or, if the composition has been published, a joint justifiable petition from the composer(s) and the publisher(s), to a larger share of royalties than the one stated above to the arrangement, however no more than 33.33 per cent of a work entirely protected by copyright. If the decision of the Repertoire Committee would impact the shares of other rightsholders than the ones submitting the petition, the decision shall require the consent of such rightsholders.

8) If the creative input of the adapter manifested in a later translation of the registered lyrics or, in line with the requirements stated in subsection 6.1.(2), in another adaptation of the lyrics, is deemed so significant that it requires a larger share of royalties to be granted to the adapter than the one stated in subsection (4), the lyricist(s) and the publisher(s) of the lyrics must take the measures stated in subsection (7) regarding the arrangement. The regulations of subsection (7) concerning arrangements shall prevail regarding the Repertoire Committee's decision making and the implications of thereof.

9) The regulations of adapters' shares (division rules) valid at the time of registering the adaptation shall be applied to the adapted version of a work. In case the work notification of an adapted version is later amended, the regulations of adapter shares valid at the time of making the amendment shall be applied. Only one edition of the division rules shall be applicable to each adapted version of the work.

10) The ending of the term of copyright of a composition or lyrics shall not impact the shares of adaptations. The term of copyright of an adaptation is calculated in the manner described in item [2.2.2](#). Where component parts in the public domain are included in the work to be registered, the adapters' shares are determined in line with the distribution table of main section [11](#) or the Repertoire Committee's decision (see item [6.6](#)).

6.5 SHARES OF PUBLISHERS

1) If a publishing agreement has been made for a composition, lyrics or a portion of thereof, the publisher is entitled to a share, established in the publishing agreement, of the share of royalties allocated to the author who has made the publishing agreement (*share of the publisher*). Nevertheless, the share of the publisher shall be no more than 33.33 per cent of the share of the author in question.

2) If the composition or lyrics have been published, the publisher shall also be entitled to a share of the arranger or translator's share of royalties that corresponds with the share of the publisher.

3) The publisher's share may be up to 50 per cent of the share of the composer or lyricist if the publisher makes substantial financial contributions for the work or its author. The Repertoire Committee shall decide on increasing the share of the publisher with a petition from the rightsholder.

4) The publisher's increased share shall be valid for no more than five (5) years from the decision of the Repertoire Committee. After this time, the rightsholder may submit a new petition for the increase of the publisher's share.

5) Agreements between the author and publisher concerning advance payments and the related temporary changes of payment address do not change the agreed publisher's share (see item [9.2](#)).

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

6.6 ROYALTY SHARES OF WORKS CONTAINING COMPONENT PARTS IN THE PUBLIC DOMAIN

1) When a work notification is submitted for a work containing component parts in the public domain, the shares of the rightsholders of the component parts protected by copyright shall be determined in line with the distribution table of main section **11** or, in the below-mentioned cases, the Repertoire Committee's decision (see also item **6.7.**). When a component part of a work entirely protected by copyright falls into the public domain, the shares of the rightsholders of the work's remaining protected component parts shall be determined in line with the distribution table of main section **11** in the distribution of reproduction royalties described in items **4.4.1.** and **4.4.2.** and in line with subsection **6.1.(5)** in the distributions of other royalties.

2) The Repertoire Committee shall decide on the shares of component parts protected by copyright in the instances mentioned later in this chapter. Decisions shall be made following a petition from the rightsholder. Teosto can provide more detailed instructions related to submitting a petition.

3) The arranger of a public domain composition must provide a score or recording of the arrangement to the Repertoire Committee. The Repertoire Committee shall decide on granting shares to arrangers. The decision shall be based on the creative nature of the arrangement. If the arranger is granted a share of royalties, the size of the share shall be 16.67 per cent or, if required by the creative nature of the arrangement and provided that the work does not include other shares in addition to the composition and arrangement, 25.00 per cent or 33.33 per cent of a work entirely protected by copyright. Factors affecting the size of the arranger's share may include:

- size and homogeneity/heterogeneity of the ensemble
- extent and structure of the arrangement compared with the original work and its duration
- harmonic complexity and originality in treatment of tonality
- complexity of voice leading and number of new, independent tones
- other changes and additions
- the extent to which the audible result is dependent on indications made on the score or artistic freedom allowed to the performer.

4) The share of the publisher of the arrangement of a public domain composition corresponds with the share granted to the arranger and determined based on the Repertoire Committee's decision regarding the arrangement in line with the distribution table of main section **11.**

5) If the composition is a composite work that contains copyrighted and public domain portions, the share of the public domain composition's arranger is determined by the Repertoire Committee in line with subsection (3) by considering the relative proportion of the composition in the public domain of the composite work. The decision can be based on an estimation.

6) If, according to the Repertoire Committee's estimation, the arrangement of the public domain composition must be regarded as a new, independent composition as a result of free adaptation of the original work, Teosto shall register the composition as a new work in line with subsection **3.3.(1).**

7) If the translated public domain text has been compiled, selected or arranged in a manner demonstrating particular creative input, the Repertoire Committee may decide to grant the translator a share of 25 per cent or 33.33 per cent of a work entirely protected by copyright.

8) If the importance of a public domain text for which a composition has been created is of limited significance for the entirety of the work and there is no copyrighted text in the work, the composer's share may be set by the Repertoire Committee's decision up to 66.67 per cent or 75 per cent of a work entirely protected by copyright.

9) If the lyrics are a composite work that contains copyrighted and public domain portions, the share of the public domain text's translator is determined by the Repertoire Committee in line with subsection (5) as applicable.

10) The Repertoire Committee may authorise the office of Teosto to make the aforementioned decisions and actions within the established framework. The authorisation shall be valid until further notice. The Repertoire Committee is in charge of ensuring that the decisions made by the office are in line with the regulations of these Distribution Rules.

11) An arranger not satisfied with the decision of the Repertoire Committee may file a justifiable written complaint on the matter to the Repertoire Committee. The complaint must include the score and/or a recording of the arrangement and, if possible, of the original composition. Respectively, a translator or publisher may file a written

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

complaint on a decision of the Repertoire Committee that concerns them. The Repertoire Committee may decide to increase the share of the rightsholder who has submitted the complaint or decide that their share remains the same. Upon request, the Repertoire Committee must justify the decision made regarding the complaint.

6.7

ROYALTY SHARES OF WORKS CONTAINING COMPONENT PARTS IN THE PUBLIC DOMAIN IN THE DISTRIBUTION OF REPRODUCTION ROYALTIES

- 1) In the distribution of reproduction royalties described in items [4.4.1.](#) and [4.4.2.](#), all the royalties accrued for the work's use incidents are distributed to the rightsholders of copyright-protected component parts, even if the work contains component parts in the public domain.
- 2) The share of the publisher shall be 33.33 per cent of a work entirely protected by copyright, unless otherwise agreed in the publishing agreement. The remaining amount of royalties is distributed in such a way that the shares of the composition and lyrics are equally large, unless otherwise agreed.
- 3) The share of the arrangement shall be 33.33 per cent of the composition's share or, if the composition is a component part in the public domain, 100 per cent of the share. The share of the translation shall be 33.33 per cent of the lyrics' share or, if the lyrics are a component part in the public domain, 100 per cent of the share.
- 4) The rightsholder shares of the copyright-protected component parts of a work in the distribution of reproduction royalties are determined in subsections (2) and (3) and presented in the distribution table of main section 11. If the share of the publisher established in the publishing agreement is other than 33.33 per cent of a work entirely protected by copyright, the Repertoire Committee shall determine the shares of the composition and lyrics.

6.8

SHARES FOR SUB-PUBLISHED WORKS

- 1) The foreign publisher of a composition or lyrics sub-published in Finland and the Finnish sub-publisher and Teosto member shall agree between themselves on the division of their shares. The combined shares of the publisher and sub-publisher shall not be more than 50 per cent of the shares of the published author.
- 2) If an arrangement is made of or lyrics are translated for a composition sub-published in Finland, the shares of adapters shall be determined by the Finnish sub-publisher. The share of the adapter shall be no more than 33.33 per cent of the share of the published author, however no more than 16.67 per cent of a work entirely protected by copyright. The adapters' shares of royalties shall be deducted from the published authors' shares. The share of the adapter remains valid after the expiration of the applicable sub-publishing agreement, unless otherwise agreed.
- 3) If the composition or lyrics have not been sub-published in Finland, the permission to arrange or translate shall be granted by the publisher, sub-publisher or author who holds the adaptation rights to that work for Finland. The party issuing the permission shall determine the adapter's royalty share. The arrangers' shares of royalties shall be deducted from the composers' shares, while the translators' shares of royalties shall be deducted from the lyricists' shares. The share of the adapter remains valid after the expiration of the applicable publishing or sub-publishing agreement, unless otherwise agreed.
- 4) Teosto must always be notified of any sub-publishing agreements or granted permission to adapt in the manner determined in subsection [3.4.\(6\)](#).

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

6.9 ROYALTY SHARES FOR SUB-PUBLISHED WORKS IN THE DISTRIBUTION OF REPRODUCTION ROYALTIES

- 1) When a sub-publisher and Teosto member signs a sub-publishing agreement with a foreign publisher, the publishers may agree between themselves on the division of their shares in the distribution of reproduction royalties described in items [4.4.1.](#) and [4.4.2.](#) The combined share of the publisher and sub-publisher shall be no more than 50 per cent of a work entirely protected by copyright.
- 2) The sub-publisher member of Teosto shall receive a share of the reproduction royalties as per defined in the sub-publishing agreement. The share of the sub-publisher shall be 20 per cent of a work entirely protected by copyright, unless otherwise agreed. The arranger's and translator's royalty shares shall be deducted from the sub-publisher's share in accordance with the terms and conditions of the sub-publishing agreement.
- 3) If the author has received an advance payment from the publisher, the combined share of the publisher and sub-publisher may be as high as 100 per cent of a work entirely protected by copyright, provided that the author appends a notification to this effect to the sub-publishing agreement registration notification. The combined share shall revert to the original share defined in the sub-publishing agreement once the advance payment has been recouped.

6.10 DIVISION OF ROYALTY SHARES FOR WORKS OF COMPILATION

- 1) The author of a work of compilation and the authors of the works and portions of work included in the work of compilation shall agree on the division of their shares in line with subsections [6.2.\(1\)](#) and [6.2.\(2\)](#).
- 2) When calculating the minimum and maximum shares of composition and lyrics determined in subsection [6.2.\(2\)](#), the shares of the composer of the work of compilation and the shares of the composers of the other compositions or portions of compositions shall be counted in the share of the composition, while the shares of the lyricist of the work of compilation and the shares of the lyricists of the other lyrics or portions of lyrics shall be counted in the share of the lyrics.
- 3) If a work of compilation contains an arrangement of a composition or a portion of composition or a translation of lyrics or a portion of lyrics or another adaptation of lyrics exceeding the threshold of originality, the share of the adaptation shall be agreed about in line with item [6.4.](#)
- 4) If a composition or a portion of composition or the lyrics or a portion of lyrics included in the work of compilation has been published, the share of the publisher shall be agreed about in line with item [6.5.](#)
- 5) If the work of compilation contains at least one component part in the public domain, the rightsholder shares of the copyright-protected component parts of the work are determined in line with item [6.6.](#) as applicable. The Repertoire Committee's decision can be based on an estimation.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain



1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
- 7. Royalty payments**
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

7.1 DISTRIBUTION SCHEDULE

1) In line with Section 24 of the Act on Collective Management, Teosto shall distribute all accrued royalties to its members, other collective management organisations and other rightsholders it represents *within nine (9) months* from the end of the financial year in which the royalties were collected by Teosto or by a party authorised by Teosto. If this proves impossible, the distribution shall be made as soon as possible.

2) In line with Section 32 of the Act on Collective Management, Teosto shall distribute forward all copyright royalties received from other collective management organisations to its members and other rightsholders it represents *within six (6) months* from the receipt of the royalties. If this proves impossible, the distribution shall be made as soon as possible.

3) Teosto distributes royalties *quarterly* in line with the annual distribution schedule published on Teosto's website. The CEO shall decide the precise times of distribution and the applicable distribution categories as per defined in item 5.1.

4) In connection to each royalty distribution, Teosto provides a *distribution letter* in the web service that includes information about the general principles of distribution as well as instructions for making a complaint, for example.

7.2 ROYALTY DISTRIBUTIONS

1) Royalty distributions shall be paid to the member's designated bank account registered in their name or to the payee described in main section 9. The member must notify Teosto about any changes to their banking information or other payment details without delay.

2) The royalties shall be paid to the member when the accrued total amount is EUR 25 or more.

3) The royalties accrued for a foreign collective management organisation represented by Teosto shall be paid when the accrued total amount is EUR 100 or more.

4) Subsections 1) and 2) above apply correspondingly to the payment of royalties to other rightsholders represented by Teosto.

7.3 ADVANCE DISTRIBUTIONS

1) Advance payments require a petition by the member and are subject to pre-conditions confirmed by the Board of Directors.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

7.4

TAX WITHHOLDING ON ROYALTIES

7.4.1. GENERAL INFORMATION ABOUT THE TAXATION OF DISTRIBUTIONS

1) The taxation of royalties distributed by Teosto shall be determined according to the applicable fiscal legislation or other regulations based on the rightsholder's status. More information about the taxation of copyright royalties in different situations can be found on the website of Teosto. The rightsholder is always responsible for the choices, measures and notifications related to their taxation.

7.4.2. MEMBERS

1) In line with the Income Tax Act, distributions received by members are regarded as earned income subject to tax withholding in accordance with the member's personal tax rate pursuant to the Tax Prepayment Act. Teosto receives the members' personal tax withholding rates for each tax year directly from the Tax Administration. When a person joins Teosto as a member, if a member's tax withholding rate changes during the tax year or if a separate tax card is required for copyright income purposes, for example, if the member is a pensioner, the member must submit a copy of the tax card to Teosto.

2) The member is excluded from tax withholding if they wish to handle the tax-related matters related to their copyright royalties through their business name registered in the tax prepayment register. The member must notify Teosto about this annually in advance by the end of January.

7.4.3. MEMBER'S RIGHTSHOLDERS

1) Tax withholding in accordance with the Tax Prepayment Act shall be made on the distributions paid to the rightsholders of a deceased author until the end of the year during which the author passed away. Thereafter, the royalty distribution shall be regarded as capital income in line with the Income Tax Act and is subject to withholding in accordance with the capital gains tax rate.

7.4.4. PUBLISHER MEMBERS

1) Royalties distributable to a publisher member shall be paid without tax withholding if the publisher has been registered on the tax prepayment register. Teosto verifies the registration once the publisher joins as a Teosto member. During the membership, the publisher shall notify Teosto without delay about having registered in or left from the tax prepayment register.

2) Teosto shall verify the publisher's liability to pay VAT with the Tax Administration before each distribution. If the publisher is liable to pay VAT, Teosto shall distribute the royalties together with any VAT payable thereon.

7.4.5. DISTRIBUTIONS TO FOREIGN COUNTRIES

1) Tax at source shall be withheld from the royalty distributions paid to rightsholders residing abroad permanently and collective management organisations represented by Teosto in line with the legislation and fiscal agreements made between Finland and other countries. Rightsholders who have resided abroad for less than three (3) years shall submit a valid tax at source card to Teosto.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

7.4.6. DISTRIBUTIONS FROM FOREIGN COUNTRIES

1) Potential tax at source or other tax may have been withheld from the royalty distributions paid by foreign collective management organisations to Teosto in line with the local legislation and fiscal agreements made between Finland and other countries. Teosto shall withhold an advance from royalty distributions in line with items [7.4.2.](#) and [7.4.3.](#)

2) The member must contact the Tax Administration directly in potential situations concerning double taxation.

7.4.7. CATALOGUE ACQUIRERS

1) Royalties distributable to a catalogue acquirer shall be paid without tax withholding if the catalogue acquirer has been registered on the tax prepayment register. Teosto verifies the registration during the process of agreeing on the assignment. During the assignment, the catalogue acquirer shall notify Teosto without delay about having registered in or left from the tax prepayment register.

2) Payment of royalty distributions to catalogue acquirers is subject to applicable value added tax legislation and decisions made by the Tax Administration pursuant to this legislation.

3) Tax at source shall be withheld from royalty distributions paid to a catalogue acquirer having its place of establishment abroad in line with the legislation and fiscal agreements made between Finland and other countries.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain



- 1. Introduction
- 2. Copyright administration in Teosto
- 3. General distribution regulations
- 4. Special regulations related to categories of use
- 5. Work distribution calculation
- 6. Royalty distributions to rightsholders
- 7. Royalty payments
- 8. Complaints about distributions**
- 9. Royalty payments to third parties
- 10. Resolution of disputes
- 11. Tables: Royalty shares of works containing portions in the public domain

8.1 SUBMITTING A COMPLAINT

- 1) If the distribution received by a member is inadequate, the member can file an itemised rectification request (*complaint*) in the web service of Teosto. The complaint must be filed as instructed by Teosto either within the schedule given in the distribution letter discussed in subsection [7.1.\(4\)](#), or, if the member has not received any royalty payment, within three years from the end of the year during which the work was used.
- 2) The complaint shall be processed by the office of Teosto or another organisation authorised by the office. The processing requires that the member has submitted work notifications for their works in line with item [3.3](#), and has delivered usage reports in line with item [3.7.1](#).
- 3) If the complaint is justified, the copyright royalties have been paid to Teosto for the use of the work the complaint concerns and the necessary prerequisites of processing prevail, an adjustment distribution shall be made in the next possible royalty distribution conducted in the same distribution category in accordance with the annual distribution schedule published on Teosto's website or, if this is impossible, as soon as possible. The Board of Directors may decide on an euro-denominated limit to establish the lowest amount for making an adjustment.
- 4) If the complaint is unfounded, it shall not be processed further.
- 5) Subsections 1) and 2) above apply correspondingly to rectification requests filed by other rightsholders represented by Teosto.

8.2 REQUIRED INFORMATION

8.2.1. INFORMATION REQUIRED FOR ALL COMPLAINTS

- 1) A complaint about distribution must always include the title and authors of the work(s) missing from the distribution or distributed incorrectly.

8.2.2. CONCERTS AND LIVE MUSIC EVENTS

- 1) Complaints related to distributions of royalties for public performance (concerts and live music events) must include:
 - (a) information listed in item [8.2.1](#);
 - (b) performance date;
 - (c) performance venue;
 - (d) name of the performer; and
 - (e) organiser of the event.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain

8.2.3. RADIO, TELEVISION, INTERNET PVR SERVICES AND ONLINE SERVICES

1) Complaints related to the distributions of royalties for communication to the public (radio, television, internet PVR services and online services) must include:

- (a) information listed in item [8.2.1.](#);
- (b) name of the programme;
- (c) time of performance; and
- (d) broadcasting channel or service.

8.2.4. REPRODUCTION

1) Complaints related to distributions of reproduction royalties must include:

- (a) information listed in item [8.2.1.](#);
- (b) title and identifier of the recording or audiovisual reproduction;
- (c) publisher of the recording or audiovisual reproduction;
- (d) time of issuance of the recording or audiovisual reproduction.

8.3 APPEAL PERIOD

1) Teosto shall notify its members of the deadline for complaints in the distribution letter referred to in subsection [7.1.\(4\)](#) delivered in connection with each distribution. Complaints received after the deadline may be processed based on a justifiable reason.

1.	Introduction
2.	Copyright administration in Teosto
3.	General distribution regulations
4.	Special regulations related to categories of use
5.	Work distribution calculation
6.	Royalty distributions to rightsholders
7.	Royalty payments
8.	Complaints about distributions
9.	Royalty payments to third parties
10.	Resolution of disputes
11.	Tables: Royalty shares of works containing portions in the public domain



ROYALTY PAYMENTS TO THIRD PARTIES

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
- 9. Royalty payments to third parties**
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

9.1 : CONTRACTS OF PLEDGE WITH BANKS

- 1) If a member has made a contract of pledge with a bank concerning their royalties, Teosto may pay the royalty distributions to the bank in accordance with the contract. The member must submit one original contract copy or a certified true copy of the contract to Teosto.
- 2) The agreement must cover all distribution categories and apply to all works of the member.
- 3) Teosto shall pay the royalties to the publisher after having made the required tax withholding in line with item 7.4., the deductions of possible distraint claims, membership fees of Teosto's member organisations and earlier contract of pledge payments and having settled the potential outstanding debt to Teosto on the basis of the contracts of pledge between Teosto and the member (including advances paid by Teosto).
- 4) Teosto shall not monitor the accumulation of the royalty amount defined in the contracts of pledge. The pledgee and member must notify Teosto about the change of payment address. Teosto shall always send the distribution statements to the member.

9.2 : ADVANCES BASED ON PUBLISHING AGREEMENTS

- 1) If the member and the publisher have made an agreement about making an advance payment based on the publishing agreement from the royalty distributions received by the member, Teosto may pay the distributions to the publisher in line with the agreement. The member shall submit a power of attorney to Teosto in order to authorise Teosto to pay their distributions to the publisher. Advance payments used on the sales of sheet music shall not be subject to this procedure.
- 2) The power of attorney must cover all distribution categories and may be work-specific or apply to all works of the member.
- 3) Teosto shall pay the royalties to the publisher after having made the required tax withholding in line with item 7.4., the deductions of possible distraint claims, membership fees of Teosto's member organisations and earlier contract of pledge payments and having settled the potential outstanding debt to Teosto on the basis of the contracts of pledge between Teosto and the member (including advances paid by Teosto).
- 4) Teosto shall monitor the accumulation of the royalty amount as defined in the agreement regarding the advance payment provided that the publisher, with the member's authorisation, has notified the amount of the advance payment to Teosto. If no amount has been notified, Teosto shall not monitor the accumulation of the royalty amount. In such a situation, the publisher must notify Teosto about the change of payment address or confirm the related notification submitted by the member. Teosto shall always send the distribution statements to the member.

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

9.3 NON-PROFIT PURPOSES

- 1) The member may transfer the right to royalties paid by Teosto to a third party for a non-profit or other similar purpose in accordance with the terms confirmed by Teosto's Board of Directors.
- 2) Teosto shall pay the royalties in line with subsection (1) after having made the required tax withholding in line with item 7.4., the deductions of possible distraint claims, membership fees of Teosto's member organisations, earlier payments and advances based on commitments of pledge and publishing agreements and having settled the potential outstanding debt to Teosto on the basis of the contracts of pledge between Teosto and the member (including advances paid by Teosto).
- 3) The member and the recipient of the donated royalties shall be responsible for any gift tax and other similar consequences.

9.4 OTHER TRANSFERS TO THIRD PARTIES

- 1) The member cannot transfer the right to royalty distributions made by Teosto to third parties in other situations than the ones listed above in items 9.1., 9.2. and 9.3., with the exception of the transfer of exclusive copyrights to the author's company for a fixed term in line with an appendix of the membership agreement approved by Teosto.

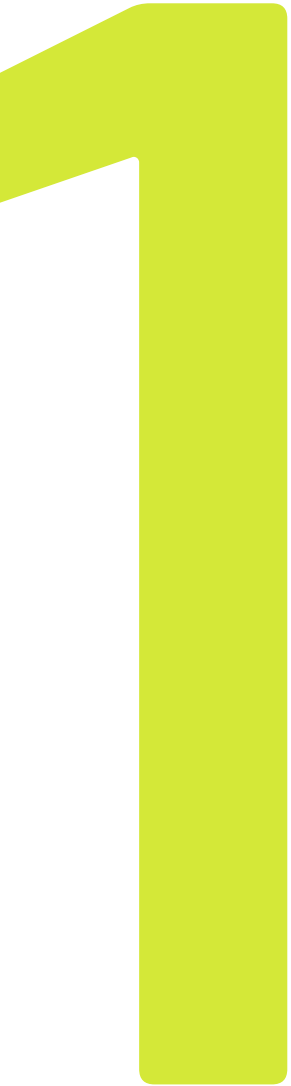
9.5 DISTRAINT OF ROYALTIES

- 1) When distraining its members' copyright royalties Teosto shall comply with the orders given by the execution authorities.

9.6 APPLICATION TO OTHER RIGHTSHOLDERS

- 1) Items 9.1. - 9.5. above apply correspondingly to other rightsholders represented by Teosto.

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
11. Tables: Royalty shares of works containing portions in the public domain

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RESOLUTION OF DISPUTES

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
- 10. Resolution of disputes**
11. Tables: Royalty shares of works containing portions in the public domain

10

RESOLUTION OF DISPUTES

- 1)** Any disputes between rightsholders concerning rights to royalties shall be resolved between the rightsholders.
- 2)** An author who is dissatisfied with the implementation of the terms and conditions of a publishing agreement or the said contractual relationship otherwise should primarily contact the publisher to resolve the matter. If the parties fail to reach a resolution, a conciliation procedure provided by Teosto may be employed.
- 3)** If an author who is party to a publishing agreement claims that the agreement should be moderated or terminated because the agreement involves no compensation to the author or because the terms of the agreement have not been complied with, Teosto shall convene the permanent advisory Conciliation Committee which shall consist of four members. The chairman shall be appointed by Teosto's Board of Directors, and the other members by the Board of Directors at the nomination of the Finnish Music Publishers Association (Suomen Musiikkikustantajat ry), the Society of Finnish Composers (Suomen Säveltäjät ry), and the Finnish Music Creators' Association (Suomen Musiikintekijät ry).
- 4)** The Conciliation Committee shall submit to Teosto an opinion as soon as possible on whether the agreement in question is in compliance with the generally accepted practice in the field of music publishing and whether the terms of the agreement have been complied with. The opinion of the Committee shall be unanimous. The opinion must either recommend that the publishing agreement be terminated or conclude that there are no grounds to terminate the contract.
- 5)** In case the Committee's opinion recommends termination of the publishing agreement, Teosto shall immediately freeze the publisher's share of the relevant royalty distributions for a fixed period of eight (8) months maximum. If the publishing agreement is terminated or the parties agree to amend the terms and conditions of the contract within the said period, documentation on the contents

of the new or altered publishing contracts or on any other resolution agreed on between the parties shall be submitted to Teosto by the publisher. Teosto shall distribute the frozen royalties to the publisher in line with the resolution as soon as technically possible.

- 6)** If, after the eight months have elapsed, the parties still have not reached reconciliation and notified Teosto to that effect, or if neither party has filed a legal claim in the matter, Teosto shall unfreeze the aforementioned share and distribute the accumulated royalties to the publisher as soon as technically possible. If the matter is referred to a court, the freeze shall remain for as long as a legally valid decision has been issued by the court.
- 7)** If the Committee is unable to reach a consensus, no opinion shall be provided and the case is closed. If the parties reach an agreement before an opinion has been provided or if either party notifies the Committee of a withdrawal from the conciliation procedure, the case shall expire.
- 8)** A prior opinion provided by the Conciliation Committee shall be without prejudice to initiating a new conciliation procedure. It shall be, however, at the discretion of the Committee to assess whether a new argument or new evidence submitted by the author is cogent enough to start a new procedure.
- 9)** In case the Conciliation Committee has not been appointed or it is non-functional, Teosto's Board of Directors shall be entitled to provide the parties with an alternative conciliation procedure, in which provisions concerning the Conciliation Committee shall be followed as applicable.

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
- 10. Resolution of disputes**
11. Tables: Royalty shares of works containing portions in the public domain



TABLES: ROYALTY SHARES OF WORKS CONTAINING PORTIONS IN THE PUBLIC DOMAIN

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
- 11. Tables: Royalty shares of works containing portions in the public domain**

1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes

11. Tables: Royalty shares of works containing portions in the public domain

ROYALTY SHARES PUBLIC PERFORMANCE, COMMUNICATION TO THE PUBLIC AND REMUNERATION RIGHTS						ROYALTY SHARES REPRODUCTION					
	C % DP	A %	AR %	SA %	E %		C % DP	A %	AR %	SA %	E %
C /AR	83.33	-	16.67 ¹	-	-	C /AR	0	-	100.00	-	-
C /AR	75.00	-	25.00 ²	-	-	C /AR	0	-	100.00	-	-
C /AR	66.67	-	33.33 ³	-	-	C /AR	0	-	100.00	-	-
C/A/AR	33.33	50.00	16.67	-	-	C/A/AR	0	66.67	33.33	-	-
C/ AR /E	66.66	-	16.67 ⁴	-	16.67 ⁵	C/ AR /E	0	-	66.67	-	33.33
C/ AR /E	50.00	-	25.00 ⁶	-	25.00 ⁷	C/ AR /E	0	-	66.67	-	33.33
C/ AR /E	33.34	-	33.33 ⁸	-	33.33 ⁹	C/ AR /E	0	-	66.67	-	33.33
C/ A / AR /E	16.67	33.33	16.67	-	33.33	C/ A / AR /E	0	41.67	25.00	-	33.33
C/A/ AR /E	16.67	50.00	16.67	-	16.67	C/A/ AR /E	0	50.00	16.67	-	33.33
C/ A / AR /E	33.33	33.33	16.67	-	16.67	C/ A / AR /E	0	41.67	25.00	-	33.33
C/A/ AR /SA	33.33	33.33	16.67	16.67	-	C/A/ AR /SA	0	44.45	33.33	22.22	-
C/ A / AR /SA/E	16.67	22.22	16.67	11.11	33.33	C/ A / AR /SA/E	0	27.78	25.00	13.89	33.33
C/A/ AR /SA/E	16.67	33.33	16.67	16.67	16.67	C/A/ AR /SA/E	0	33.33	16.67	16.67	33.33
C/ A / AR /SA/E	33.33	22.22	16.67	11.11	16.67	C/ A / AR /SA/E	0	27.78	25.00	13.89	33.33
C/A	50.00	50.00	-	-	-	C/A	0	100	-	-	-
C/ A /E	50.00	33.33	-	-	16.67	C/ A /E	0	66.67	-	-	33.33
C/A/SA	50.00	33.33	-	16.67	-	C/A/SA	0	66.67	-	33.33	-
C/ A /SA/E	50.00	22.22	-	11.11	16.67	C/ A /SA/E	0	44.45	-	22.22	33.33

C = composition AR = arrangement E = share of the publisher
 A = lyrics SA = sub-author E = share of the publisher
 DP = domaine public (component part in public domain, no copyright protection)
BOLD TEXT = published share

1 In line with the decision of the Repertoire Committee, see subsection 6.6.(3)
 2 In line with the decision of the Repertoire Committee, see subsection 6.6.(3)
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1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes

11. Tables: Royalty shares of works containing portions in the public domain

ROYALTY SHARES PUBLIC PERFORMANCE, COMMUNICATION TO THE PUBLIC AND REMUNERATION RIGHTS						ROYALTY SHARES REPRODUCTION					
	C %	A % DP	AR %	SA %	E %		C %	A % DP	AR %	SA %	E %
C/A	50.00	50.00	-	-	-	C/A	100.00	0	-	-	-
C/A	66.67 ¹	33.33	-	-	-	C/A	100.00	0	-	-	-
C/A	75.00 ²	25.00	-	-	-	C/A	100.00	0	-	-	-
C/A/E	33.33	50.00	-	-	16.67	C/A/E	66.67	0	-	-	33.33
C/A/AR	33.33	50.00	16.67	-	-	C/A/AR	66.67	0	33.33	-	-
C/A/AR/E	22.22	50.00	11.11	-	16.67	C/A/AR/E	44.45	0	22.22	-	33.33
C/A/SA	50.00	33.33	-	16.67	-	C/A/SA	66.67	0	-	33.33	-
C/A/SA	50.00	25.00	-	25.00 ³	-	C/A/SA	62.50	0	-	37.50	-
C/A/SA	50.00	16.67	-	33.33 ⁴	-	C/A/SA	58.34	0	-	41.66	-
C/A/SA/E	33.33	16.67	-	16.67	33.33	C/A/SA/E	41.67	0	-	25.00	33.33
C/A/SA/E	33.33	33.33	-	16.67	16.67	C/A/SA/E	41.67	0	-	25.00	33.33
C/A/SA/E	50.00	16.66	-	16.67	16.67	C/A/SA/E	50.00	0	-	16.67	33.33
C/A/AR/SA	33.33	33.33	16.67	16.67	-	C/A/AR/SA	50.00	0	25.00	25.00	-
C/A/AR/SA/E	22.22	16.66	11.11	16.67	33.33	C/A/AR/SA/E	27.78	0	13.89	25.00	33.33
C/A/AR/SA/E	22.22	33.33	11.11	16.67	16.67	C/A/AR/SA/E	27.78	0	13.89	25.00	33.33
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- 2 In line with the decision of the Repertoire Committee, see subsection 6.6.(8)
- 3 In line with the decision of the Repertoire Committee, see subsection 6.6.(7)
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	C % DP	A % DP	AR %	SA %	E %		C % DP	A % DP	AR %	SA %	E %
C/A/AR	33.33	50.00	16.67			C/A/AR	0	0	100.00		
C/A/ AR /E	16.67	50.00	16.67		16.67	C/A/ AR /E	0	0	66.67		33.33
C/A/SA	50.00	33.33	-	16.67	-	C/A/SA	0	0	-	100.00	-
C/A/ SA /E	50.00	16.66	-	16.67	16.67	C/A/ SA /E	0	0	-	66.67	33.33
C/A/AR/SA	33.33	33.33	16.67	16.67	-	C/A/AR/SA	0	0	50.00	50.00	-
C/A/ AR / SA /E	16.66	16.67	16.67	16.67	33.33	C/A/ AR / SA /E	0	0	33.34	33.33	33.33
C/A/ AR /SA/E	16.66	33.33	16.67	16.67	16.67	C/A/ AR /SA/E	0	0	33.34	33.33	33.33
C/A/AR/ SA /E	33.33	16.66	16.67	16.67	16.67	C/A/AR/ SA /E	0	0	33.34	33.33	33.33

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1. Introduction
2. Copyright administration in Teosto
3. General distribution regulations
4. Special regulations related to categories of use
5. Work distribution calculation
6. Royalty distributions to rightsholders
7. Royalty payments
8. Complaints about distributions
9. Royalty payments to third parties
10. Resolution of disputes
- 11. Tables: Royalty shares of works containing portions in the public domain**

TEOSTOS DISTRIBUTION RULES

Finnish Composers' Copyright Society Teosto

TEOSTO

TEOSTO

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FI-02150 Espoo
Finland

