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ANNUAL REPORT  
overview



Abbreviations used in this overview:

AV = audiovisual

CA = co-authors

P = performers

RR = right of retransmission

FP = film producers

MA = making available to the public

PC = private copying

R = royalties

RE = remuneration

SCE = Social-Culture-Education

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OF R & RE

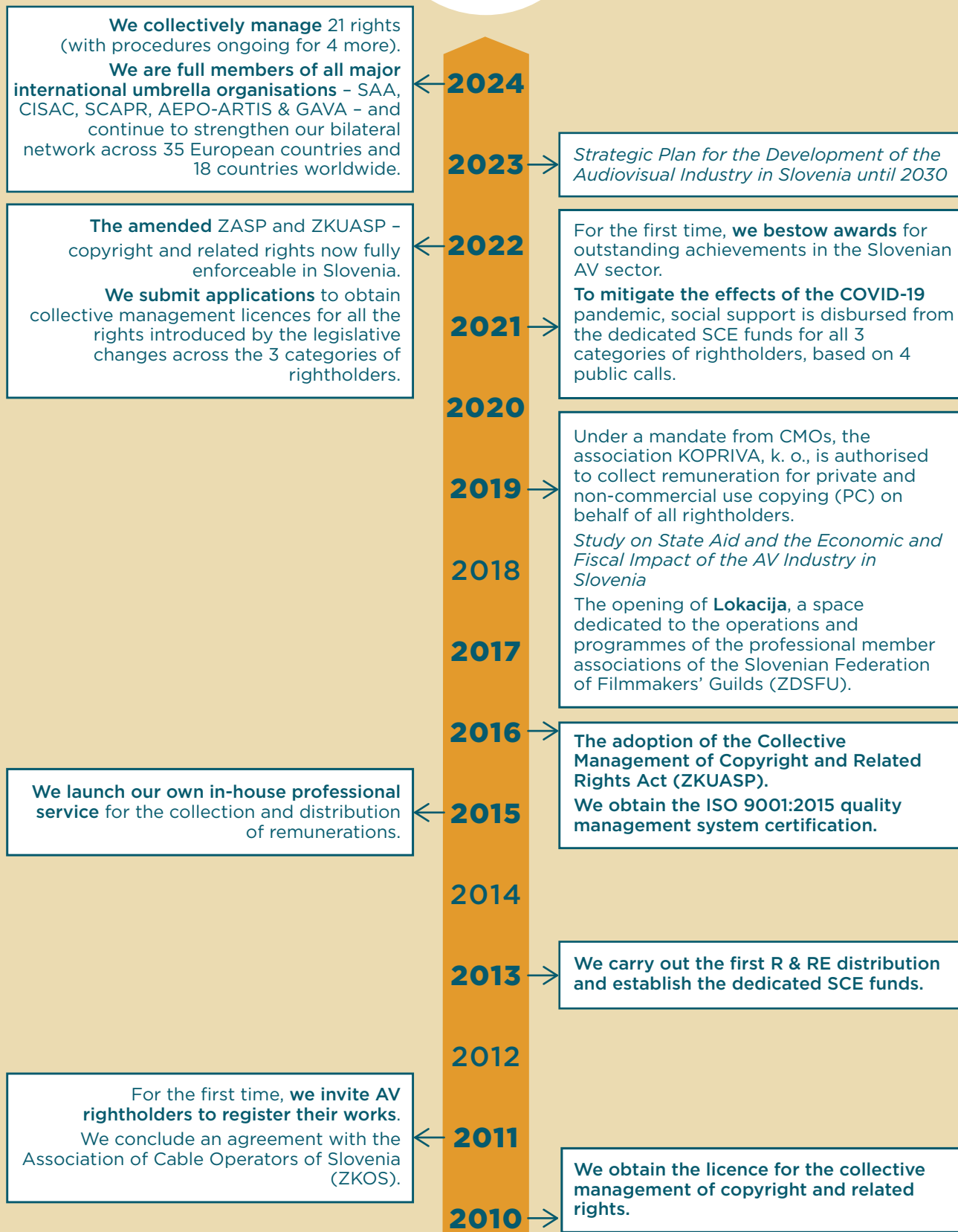
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2009

2008

2007

## 14 YEARS, 21 RIGHTS

Gregor Štibernik, Managing Director



As AIPA enters its fifteenth year of operation, it is a fitting moment to reflect briefly but meaningfully on where we stand. Today, AIPA is one of the most modern and professionally autonomous CMOs, actively shaping both the European and global audiovisual landscapes. We are often seen as a model of good practice – and rightly so.

Under one roof, we have brought together co-authors, performers and film producers, and jointly developed an original system of collective rights management that is ideally suited to the specific needs of Slovenia's AV sector. Together, we have also helped ensure that Slovenia now has one of the most up-to-date legal frameworks for the audiovisual field. We are also working hard together to ensure that each time AIPA receives a new licence, we swiftly launch the legally defined procedures for collecting royalties and remuneration. This is vital: technology introduces new forms of use almost daily, and each one represents a new source of revenue (TV broadcasting, platforms,

VOD, public venues...). In other words, more funds to collect and a larger pool to distribute to rightholders.

In 2024, AIPA carried out 26 distributions of royalties and remunerations. The total collected rights revenue and income reached 8,021,361 EUR – a 9% increase compared to 2023, or 678,530 EUR more in absolute terms. Collection based on the licences granted at the beginning of 2024 is planned for the coming year. According to the ZKUASP, a CMO and the representative user associations must first conclude a joint tariff agreement for each type of use. AIPA has already held initial meetings and will proceed further once in-depth analyses have been completed.

In addition to our core mission of collecting and distributing royalties and remunerations, AIPA has also continued to support and strengthen the domestic AV sector. In line with the law and based on decisions of our General Assembly, a total of 630,000 EUR was allocated to AIPA members and their professional associations through dedicated SCE funds. As we all know – and as the *Strategic Plan for the Development of the Audiovisual Industry in Slovenia until 2030* confirms – the national AV sector is a revenue-generating industry, where every investment returns multiple times over. That is why these support funds should grow beyond their initial purpose of (personal) assistance. Let us transform them into a strategic pillar not only for sustaining but also for ensuring the long-term stability and flourishing of Slovenian AV creativity – and, through it, of Slovenian culture, economy and society as a whole.

The challenges posed by new licences, emerging modes of use, artificial intelligence and an increasingly interconnected world demand rapid response and coordinated action. That is why AIPA actively promotes operational optimisation and synergies among CMOs – not only within national borders but also across the region, throughout Europe and around the globe. AIPA is a committed member of several umbrella organisations, and our reputation and influence are evident in our activities, committee memberships and, not least, the honour of being chosen to host the 2025 SCAPR General Assembly.

Although we are living in politically and economically turbulent times, the 2024/25 period is a celebratory one for AIPA, our members and our partners at home and abroad. Our path has been anything but easy, yet time and again we prove that even the most ambitious milestones can be reached through shared strategic commitment, respect for the law, and unwavering dedication to our members. The rights we have secured must now be fully implemented. We must further strengthen the position of AV creators and ensure that those entitled to royalties and remuneration have fast, fair and effective access to the funds earned through the use of their protected works.

Let me conclude this 15th anniversary message with a simple commitment: We will continue building a future in which the value of creative work is recognised, protected and fairly rewarded.



**SUPERVISORY BOARD** (see organigram, p. 12)

Klemen Dvornik

Danijel Hočevár

Matevž Luzar

Nika Rozman

Maja Sever

Tina Smrekar



# ABOUT AIPA

## Description of the legal form, management method and supervision of the collective management organisation

<b>AIPA, k. o.</b> COLLECTIVE MANAGEMENT ORGANISATION OF AUTHORS, PERFORMERS AND PRODUCERS OF AUDIOVISUAL WORKS OF SLOVENIA, K.O.		
<b>22. 6. 2007</b> organisation established	<b>31. 12. 2007</b> entered into the court registry	<b>11. 10. 2010</b> licence issued for the collective management of copyright and related rights
<b>17. 2. 2021</b> alignment with the provisions of the Collective Management of Copyright and Related Rights Act (ZKUASP)		
<b>STANDARD CLASSIFICATION OF ACTIVITIES</b> <b>94.999</b> otherwise unclassified membership organisation	<b>MAIN GOAL AND MISSION</b> the collective management and protection of the rights of authors, performers and producers of audiovisual works	<b>AIPA, k. o.</b> seat: Ljubljana address: Dvořakova ulica 5, Ljubljana, Slovenija registration no.: 2346907000 tax ID: SI93521812

<b>TASKS</b>		
<b>licenses</b> the use of works from the repertoire of protected works under similar conditions for similar types of uses	<b>informs</b> the users of the proposed royalty fees and concludes agreements with them about the conditions of the use of protected works	<b>concludes agreements</b> with foreign collective management organisations
<b>publishes</b> royalty and remuneration tariffs	<b>controls</b> the use of works from the repertoire	<b>collects</b> royalty and remuneration tariffs
<b>distributes</b> collected funds to rightholders in accordance with the previously determined rules of distribution	<b>accepts</b> mandates for the collective management of copyright and related rights from co-authors of audiovisual works, performers whose performances were used in audiovisual works and film producers	<b>enforces</b> the protection of copyright and related rights on audiovisual works before the courts and other state bodies





#### AIPA'S TEAM

Gregor Štibernik  
*managing director*

Marjeta Čemažar  
*head of documentation  
department*

Peter Kep  
*head of distribution of R & RE*

Uroš Rožič  
*head of legal*

Andreja Kralj  
*head of membership  
and SCE fund*

Špela Plazonik  
*head of collection of R & RE*

Simon Bergant  
*IT solutions developer*

Anita Mežnaršič  
*business operations associate*



## GOVERNANCE MODEL

### Vision: **Among the Best**

As the leading CMO in Slovenia, we will expand our international, especially regional, role through innovative business-organisational development projects led by the principles of cooperation and inclusion. We aim to create a modern system of collective rights management that keeps pace with the best global practices, along with an administrative-technical department that will provide its services for the entire region. We will also intensify our efforts to preserve and develop Slovenian culture through new (partnership) projects.

### Mission: **Excellence and Efficiency**

We continuously seek new knowledge to develop and improve business processes for the benefit of rightholders. In collaboration with our members and the national and international AV community, we strive for comprehensive regulation of the AV sector and the establishment of a system that, through collective management, is optimal for rightholders.

### Business Model: **Legally Compliant, Transparent and Value-Driven**

AIPA is the only national CMO of AV creators authorised to collect royalties and remuneration (R & RE) for the use of AV works on behalf of rightholders. The collected funds are accounted for, distributed and paid out as soon as possible but no later than nine months after the end of the fiscal year.

Our business model is based on European legal principles incorporated into national laws. Following the strategic directions, plans and decisions of our General Assembly and members, we accomplish AIPA's main objectives:

- Ensuring transparent operations built on equality and participatory decision-making.
- Maintaining optimal relations with users and effectively collecting R & RE.
- Accurately managing data.
- Protecting right holders' interests and ensuring the appropriate rights revenue for the use of their works.



- Raising awareness among all stakeholders.

As employees, we are committed to the rule of law and the legality of our actions. Our work is guided by openness, respect and consideration for all stakeholders, as well as fairness, dedication and commitment.

We aim to share these values within the organisation with each AIPA member and externally in our business and professional partnerships, as they are also woven into our social responsibility.

### Social Responsibility: **Mutual Support for the Common Good**

As a CMO in the AV sector, we are well aware of the importance of the core principles of social responsibility. AIPA is actively engaged in a wide range of initiatives – from organising events for diverse audiences to distributing funds from our dedicated SCE funds. We also play a key role in shaping social mechanisms (such as the sweeping reforms to ZKUASP) and in promoting fairness and equality, particularly by working to ensure that AV creators are granted the same legal standing as their peers in the literary and music fields.

Some of the key measures AIPA has adopted to uphold its social responsibility include:

#### *Social Equality.*

- Promoting a diverse organisational landscape and supporting the activities of numerous professional associations in the national AV industry.
- Ensuring that AIPA members have fair and equal access to resources for social, cultural and educational purposes through our dedicated SCE funds.

#### *Governance.*

- In line with our ISO 9001 certification, applying our expertise to drive progress, create new job opportunities and optimise workflows – all of which lead to more efficient organisational performance.
- Identifying both opportunities and risks in the working environment and responding to them effectively.

#### *Organisational Culture and Ethics.*

- Providing employees with a supportive work environment with ethical and equitable relation-

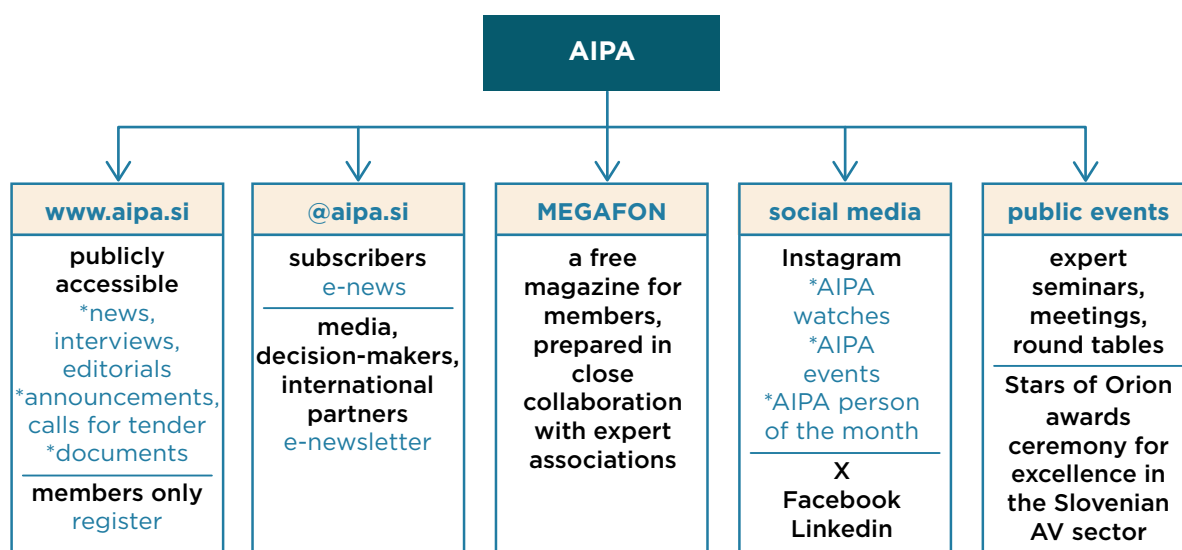
ships, as well as modern equipment, employee-friendly surroundings and the latest tools.

- Encouraging remote working and flexible working hours.
- Prioritising employee well-being through training and promoting a healthy lifestyle.
- Working with experts and institutions in the fields of IT, (IP) law and management to enable AIPA to consistently excel in the international arena.
- Sharing innovations with our business partners and members, as AIPA's objectives can only be developed and achieved through quality, professional relationships.

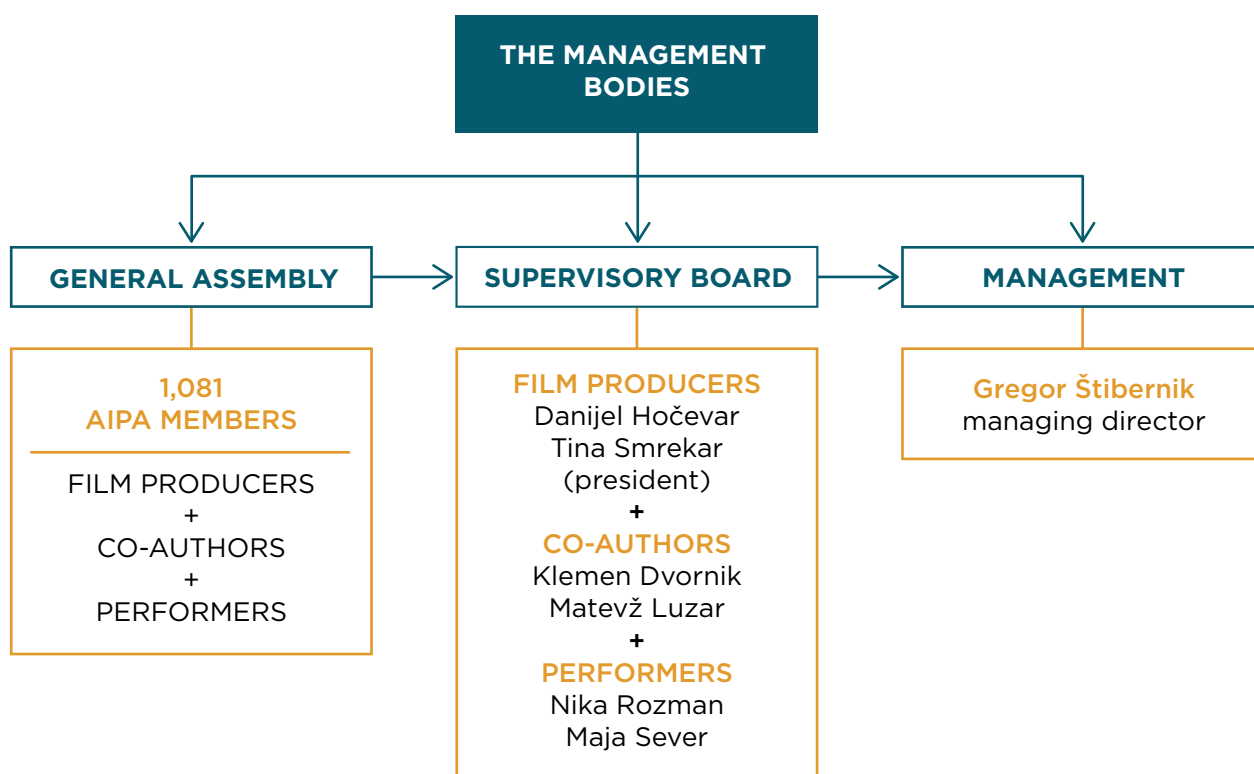
#### *Environmental Sustainability.*

- Promoting green mobility in line with the goals of the European Green Deal.
- Conducting more business meetings, especially international ones, remotely.
- Implementing a digital mail tracking system and furthering our shift towards paperless operations.

Even the name – collective management organisation – commits AIPA to working for the common good and advancing shared interests. At the heart of this is communication: above all, regular updates to rightholders of protected AV works, open dialogue with users and the active participation of AIPA members in our governance. Within the national AV industry, this also means constructive cooperation with interest-based associations, relevant public institutions and other domestic CMOs. In the global context, it includes exchanging knowledge and experience with sister organisations and staying engaged in international developments through membership in leading AV umbrella bodies.



AIPA's governance bodies are structured in accordance with the Collective Management of Copyright and Related Rights Act (ZKUASP). The General Assembly – AIPA's highest decision-making body – operates with transparency and accountability, alongside the Supervisory Board and Management. The ZKUASP requires the involvement of rightholders in governance, ensuring their equal participation in all key decision-making processes.



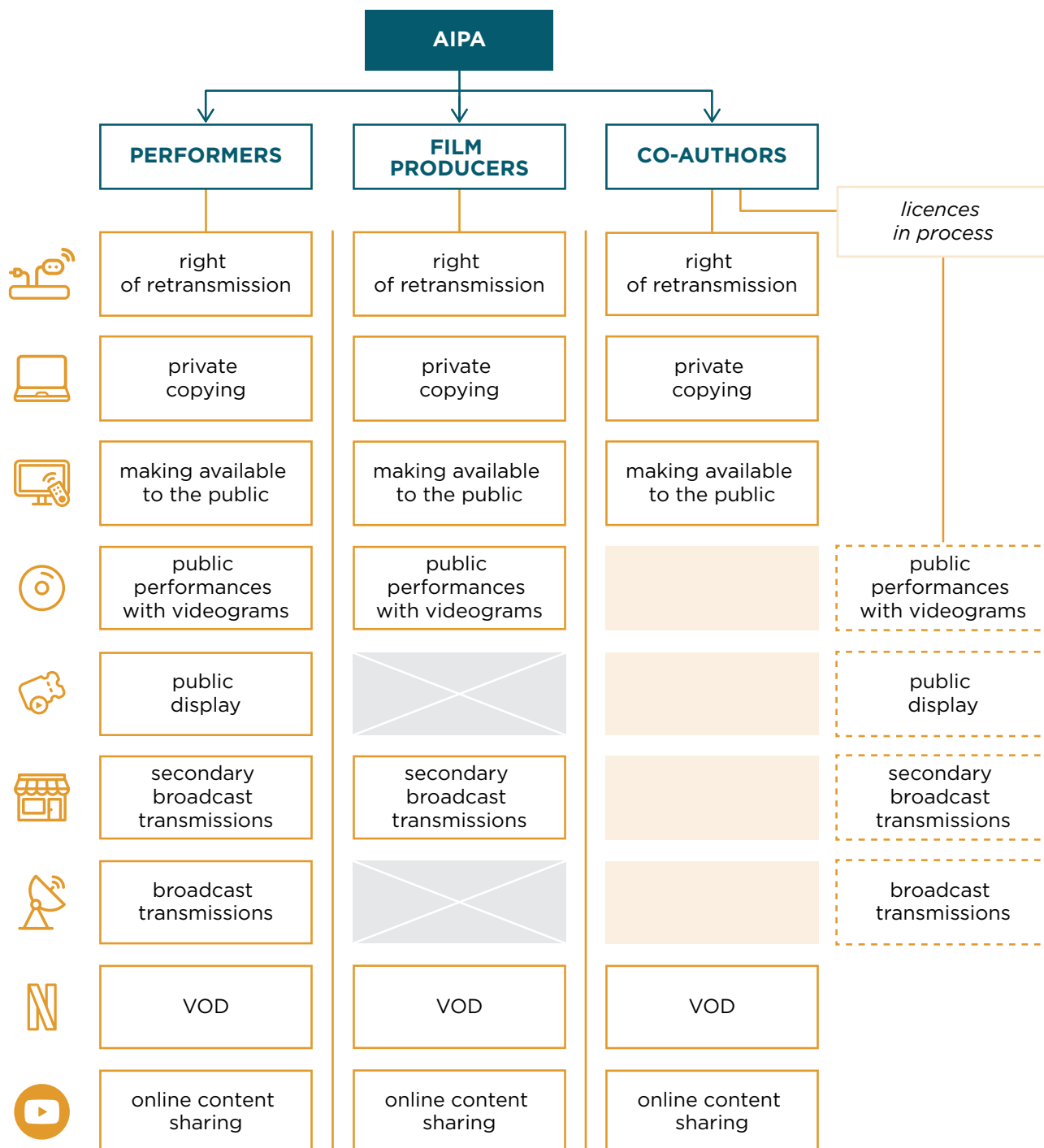
FP = the general assembly confirmed the 3-year mandate on 7 June 2024;

CA = the general assembly confirmed the 3-year mandate on 8 June 2022;

P = the general assembly confirmed the 3-year mandate on 26 May 2023.

## COLLECTIVELY MANAGED RIGHTS

In 2010, AIPA received its first licences for collective rights management: the right of cable retransmission (RR) for co-authors and the right of private copying (PC) for all three groups of rightholders. After 12 years of steady effort, these early achievements have led to significant progress: today, AIPA collectively manages a growing number of additional rights. Just four more licences stand between us and our long-term goal – a comprehensive legal framework that enable the efficient, one-stop collection of royalties and remuneration.



# FACTS AND FIGURES 2024

**8.02 MIO EUR**  
rights revenue and income

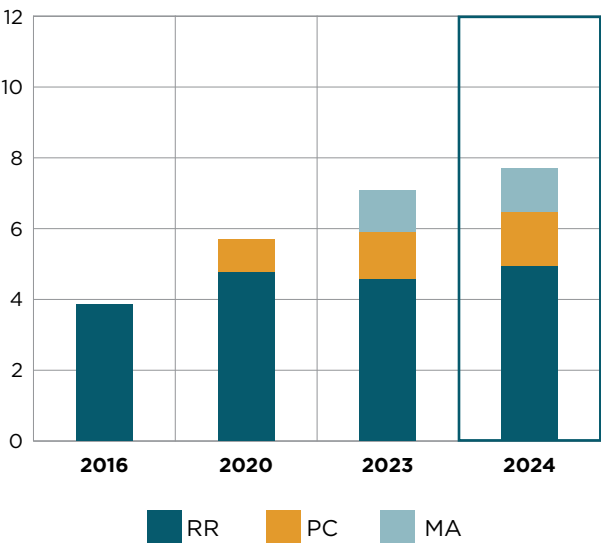
**2.38 MIO EUR**  
expenses  
(regular and SCE funds)

per cent =  
**29.14 %**

**5.64 MIO EUR**  
distribution fund  
(decreased further  
by contributions  
to SCE funds allocated  
at the General Assembly  
in 2025)

According to multiple criteria, AIPA ranks among the most effective CMOs – not only in Slovenia, but also in the region and around the world. This standing is supported by international reports, comparative analyses and recognition from umbrella organisations, which increasingly view AIPA as a model of good governance and transparent operation. With our modern technological solutions, high degree of automation and reliable remuneration distribution mechanisms, AIPA is making a strong contribution to the protection of AV creators and the growth of the AV sector both at home and abroad.

**RIGHTS REVENUE BY CATEGORY**  
(EUR, in millions)



**8.06 MIO EUR**  
payouts of R/RE and SCE funds

**7.43**  
**MIO EUR**  
R/RE

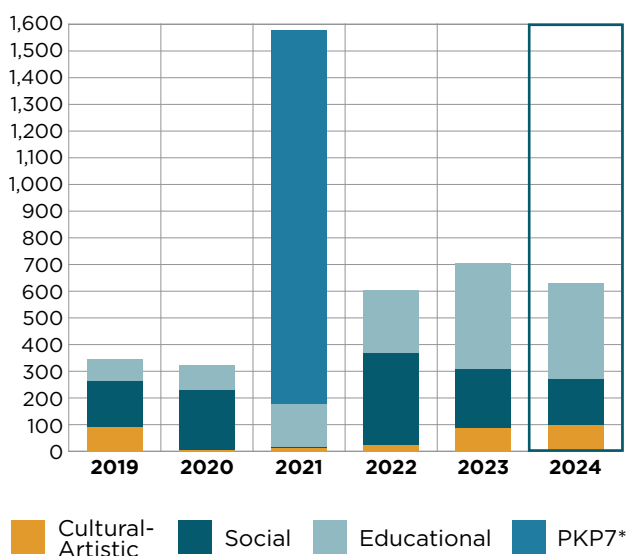
**2.47**  
**MIO EUR**  
domestic  
beneficiaries

**4.96**  
**MIO EUR**  
foreign CMOs/beneficiaries

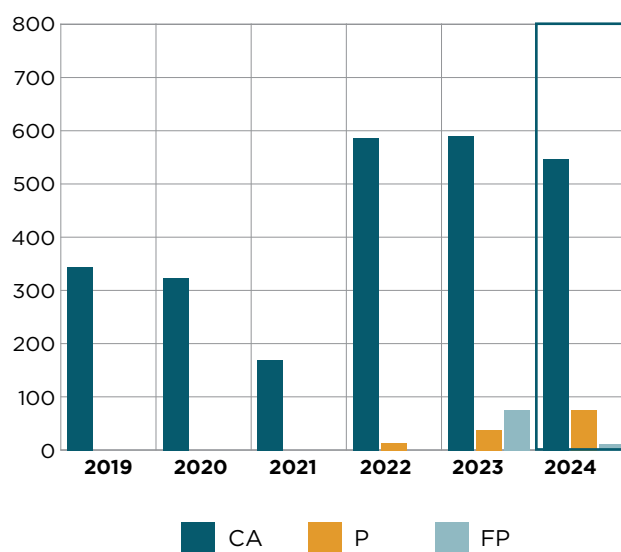
**0.63 MIO EUR SCE funds**

*Dedicated SCE funds support activities that benefit all rightholders – including the promotion of AV creativity and excellence, professional training, sector development and social support. Decisions on the amount and allocation of funds are made by members at General Assembly meetings, while spending is subject to strict rules, internal oversight and audits. Through the responsible management of these funds, AIPA fosters the sustainable development of the creative environment and strengthens the role of AV creators in society.*

**PAYOUTS FROM SCE FUNDS BY FUND PURPOSE**  
(EUR, in thousands)



**PAYOUTS FROM SCE FUNDS BY CATEGORY**  
(EUR, in thousands)



\* Act on intervention measures to help mitigate the consequences of the second wave of the COVID-19 epidemic, which entered into force on 31 December 2020 (PKP7)



## STARS OF ORION

*With the Stars of Orion awards, AIPA celebrates excellence in Slovenian AV creativity. Seven Stars of Orion are presented to the authors and film producers of the most-watched Slovenian AV works broadcast on national television in the previous year. Three Brightest Stars of Orion are given for outstanding acting performances, while three Butnskala awards recognise Slovenian AV works for their daringness and creativity. AIPA also presents the Žarko Lužnik Award for outstanding student work.*

*The aim of the awards is to highlight the quality, creativity and social impact of authors, performers and producers – both in Slovenia and internationally. In doing so, AIPA helps raise awareness of the importance of AV culture and promotes excellence in the creative sector.*



**BUTNSKALA** (award for daringness and creativity):  
**Ivana Novak** (TV series *Televizorka*), **Miha Vipotnik** (docudrama *Wracked Piano*),  
**Janez Burger** (fiction film *Observing*)

**ŽARKO LUŽNIK AWARD** (for outstanding student work):  
**Lun Sevnik** (short fiction film *The Sea in Between*)







**THE BRIGHTEST STARS OF ORION** (awards for acting excellence): **Mojca Funkl** (*V imenu ljudstva* (III)) and **Kaja Podreberšek** and **Gaj Črnič** (both *Beanie*)









### THE 7 STARS OF ORION

(award for highest ratings): the TV crime series *Primeri inšpektorja Vrenka* (II) and *V imenu ljudstva* (III), the TV comedy series *Ja, chef!* (VII), the 2-part documentary TV film *Podarim dobim - igra, ki je prebudila tигра*, the children's fiction film *Beanie*, the documentary film *Wild Slovenia* and the comedy film *Pr' Hostar*

RIGHTS REVENUE BY TYPE OF USE

in EUR			
Type of right	Type of use	Financial year	Total collected R or RE
The right to equitable remuneration for each retransmission of AV works by co-authors of AV works and the right to equitable remuneration for performers for each retransmission of performances in AV works on videograms, as well as the right to equitable remuneration for film producers for each retransmission of videograms (RR)	Right of retransmission (includes cable and satellite retransmission, direct injection and ancillary services) (RR)	2024	4,901,239
The right to equitable remuneration for making sound or visual recordings of AV works done within the scope of private or non-commercial use (PC)	Sound or visual recordings of AV works done within the scope of private or non-commercial use (PC)	2024	1,571,972
The right of co-authors to make AV works available to the public, the right of performers to make performances recorded on videograms available to the public, and the right of film producers to make videograms available to the public (MA)	Making available to the public (MA)	2024	1,226,411
Total		2024	7,699,622



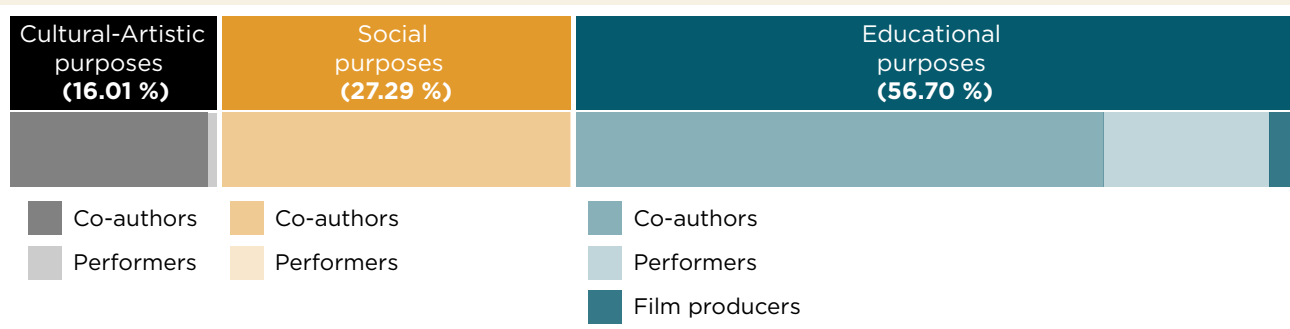


## SCE FUNDS

	Amount (in EUR) for		
	cultural-artistic purposes	social purposes	educational purposes
<b>Co-authors' SCE fund</b>			
Balance 1 January 2024	41,332	94,919	155,795
Contributions allocated at GA on 7 June 2024	69,000	99,000	250,600
from collected R RR for 2023	69,000	99,000	153,200
from collected R MA for 2023	0	0	51,900
from RE PC for 2022 and 2023	0	0	45,500
Payouts from the fund in 2024	97,698	173,194	265,608
Returns to the fund in 2024*	0	0	*2,432
Administration deductions in 2024	7,147	12,668	19,429
Balance 31 December 2024	5,487	8,057	123,790
<b>Performers' SCE fund</b>			
Balance 1 January 2024	14,365	21,195	19,980
Contributions allocated at GA on 7 June 2024	2,700	0	80,000
from collected R RR for 2023	2,700	0	22,900
from collected R MA for 2023	0	0	15,200
from RE PC for 2022 and 2023	0	0	41,900
Payouts from the fund in 2024	4,336	686	83,722
Administration deductions in 2024	317	50	6,124
Balance 31 December 2024	12,412	20,459	10,134
<b>Film producers' SCE fund</b>			
Balance 1 January 2024	7,000	7,757	14,497
Contributions allocated at GA on 7 June 2024	26,000	26,000	150,000
from collected R RR for 2023	26,000	26,000	58,000
from collected R MA for 2023	0	0	51,000
from RE PC for 2022 and 2023	0	0	41,000
Payouts from the fund in 2024	0	0	12,000
Administration deductions in 2024	0	0	878
Balance 31 December 2024	33,000	33,757	151,619

\* return of unused funds, in line with the contract terms

## PAYOUTS FROM SCE FUNDS IN 2024



## FORWARD. TOGETHER.

### New Rights for Rightholders, New Negotiations with Users

The year couldn't have started on a better note: AIPA received licences from the relevant authority to manage 12 new rights for all three categories of right-holders, with four additional rights for co-authors still in the approval process (see the table Collectively Managed Rights, p. 13). The newly granted licences cover nearly all forms of use of protected works – including platforms. We expect that within two years the system (including collected funds and an expanded distribution pool) will be fully operative.

For now, AIPA cannot yet begin collecting remuneration for the rights covered by the licences granted in January and February 2024. However, once the legally required interim steps are completed, AIPA will be able to collect retroactively (from the date of licence issuance) – including the conclusion of a joint tariff agreement for each type of use, as mandated by law. These agreements must be signed by AIPA and the representative user associations (ZKOS, ZSODT, GZS, OZ, etc.). With goodwill on all sides, the first distributions could be made as early as 2026.

### Dedicated SCE Funds – Empowering AV Creators

Through its dedicated SCE funds, AIPA supports a wide range of member education initiatives – from scholarships and tuition reimbursements to covering membership fees in international organisations and attendance at training workshops. It also co-finances professional development through representative associations. Especially in times of crisis (whether due to the pandemic, energy and food inflation or floods), social support has been an invaluable resource.

AIPA aims to develop its system of SCE funds further – not only as a mechanism to balance distribution pools but also as a tool (subject to General Assembly decisions) to support projects of exceptional importance for AV creators, such as professional or promotional events related to the AV industry. Similar approaches already exist in neighbouring countries like Croatia and Austria.

In 2024, AIPA paid out a total of 637,244 EUR from its SCE funds (see the table on p. 22 and the graphs on pp. 15 and 22).

### The Stars of Orion – Honouring Excellence in Slovenian AV Creativity

At our now-traditional awards ceremony, we celebrated outstanding creativity and excellence in Slovenian AV production in 2023:

- 7 Stars of Orion were awarded to the AV works with the highest ratings: the TV crime series *Primeri inšpektorja Vrenka* (II) and *V imenu ljudstva* (III), the TV comedy series *Ja, chef!* (VII), the 2-part TV documentary film *Podarim dobim – igra, ki je prebudila tigra*, the children's fiction film *Beanie*, the documentary film *Wild Slovenia*, and the comedy film *Pr' Hostar*





- 3 equal Brightest Stars of Orion for acting excellence: **Mojca Funkl** (*V imenu ljudstva* (III)) and **Kaja Podreberšek** and **Gaj Črnič** (both *Beanie*)
- 3 equal Butnskala awards for daringness and creativity: **Ivana Novak** (*Televizorka* – TV show), **Miha Vipotnik** (*Wracked Piano* – docudrama) and **Janez Burger** (*Observing* – fiction film)
- Žarko Lužnik Award for outstanding student work: **Lun Sevnik** for the short fiction film *The Sea in Between*.

## AIPA's International Engagement – Shaping a Fair AV Future Worldwide

### February

#### | Cartagena

The first annual meeting of the AVACI Board. Participants: Klemen Dvornik (president) and Gregor Štibernik (board member and chair of the Legal and IT Committee).

### April

#### | Athens

Meeting of the CISAC European Committee. Main topic: aligning collective management strategies and exchanging best practices.

### May

#### | Brussels

AEPO-ARTIS General Assembly; Conference: EU Enlargement and Performers' Rights.  
AGICOA General Assembly.

### June

#### | Ljubljana

Meeting of European CMOs, associations and unions representing actors. Co-organisers: EuroFIA, AEPO-ARTIS, AIPA, DSI, SVIZ, ZDUS.



### | Seoul

CISAC General Assembly – key topics included artificial intelligence, the organisation's technological services and the 2023 annual report.

### | Johannesburg

SCAPR General Assembly – focus on the status of rights protection for actors and music performers on the African continent. Ljubljana was awarded the organisation of the SCAPR 2025 General Assembly (13–15 May), to be co-hosted by AIPA and IPF.

### July

#### | Pula

Pula Film Festival – roundtable: Collective rights management for AV sector stakeholders in Southeast Europe.

#### | Milan

Working visit to Videorights and Mrights – the latter has become the fourth Italian CMO with which AIPA has signed an international agreement.

### August

#### | Ljubljana

Visit from the North Macedonian organisation for the collective management of film copyrights and related rights, AZAS. Key topic: managing data on AV repertoires from the former Yugoslavia.

#### | Kosovo

Working meeting with the Kosovar AV CMO VAPIK. Main topics: strengthening regional cooperation and supporting the expansion of VAPIK's operations.



## September

### | Lusaka

Regional seminar on copyright and related rights in the AV sector. Gregor Štibernik presented the importance of IP protection in the AV field, highlighting Slovenia as a best-practice example in ARIPO's regional study for its proactive protection of performers' rights.

## October

### | Skopje

Conference: EU Enlargement and Copyright Law: What's Next for Actors in the Western Balkans? Focus on deepening cooperation among organisations that protect performers' rights in the region. Attended by delegates from Turkey, Portugal, Germany and Belgium. Co-organised by AEPO-ARTIS, AZAS, the Ministry of Culture and Tourism of the Republic of North Macedonia and AIPA.

## November

### | Ljubljana

CEPI General Assembly – the main event was a meeting between CEPI representatives and Slovenian film producers.

## December

### | Brussels

AGICOA General Assembly.

30th anniversary of AEPO-ARTIS, of which Gregor Štibernik is a board member.



## DOMESTIC DISTRIBUTION OF R & RE

The distribution of royalties (R) and remuneration (RE) is the process by which AIPA allocates the funds collected from users to the eligible rightholders. The distribution rules – predefined, transparent and adopted by the General Assembly as AIPA's highest governing body – guarantee a fair, proportionate and traceable allocation based on the actual use of AV works. This process is essential for ensuring that creators and other rightholders receive fair remuneration for the use of their AV works.

### OVERVIEW OF DISTRIBUTION R – RIGHT OF RETRANSMISSION (RR)

Type of Use	2019	2020	2021	2022	2023				in EUR	
	RR – co-authors	RR – co-authors	RR – co-authors	RR – co-authors	RR – co-authors (until 19. 6. 2023)	RR – co-authors (from 20. 6. 2023)	RR – performers (from 20. 6. 2023)	RR – film producers (from 20. 6. 2023)		
Income, after operating expenses	3,359,026	3,473,989	3,453,981	3,614,896	1,419,789	898,978	200,118	867,788		
Income tax	0	22	2	108	540	342	76	330		
Total amount allocated to SCE funds (AIPA GA decision)	400,000	350,000	400,000	450,000	204,000	117,200	25,600	110,000		
Total amount for extraordinary assistance in 2021 (PKP7)	0	1,179,081	0	0	0	0	0	0		
Total amount distributable to rightholders (RR)	2,959,026	1,944,886	3,053,981	3,164,787	1,215,248	781,436	174,442	757,458		
R for cinematographic films, television films, AV works for television 1, AV works for television 2, AV works for television 3, and other AV works R for short music videos	2,692,714	1,769,844	2,779,123	2,879,957	1,207,903	776,986	173,448	727,159		
R for short music videos	147,951	97,246	152,699	158,239	0	0	0	0		
R for TV ADS	118,361	77,796	122,159	126,592	7,345	4,450	994	30,298		
Total amount allocated to rightholders	2,957,869	1,481,763	2,141,546	2,234,816	775,080	485,506	96,055	646,940		
Total amount allocated to rightholders – paid	2,675,010	1,439,727	2,076,223	1,580,256	425,549	256,779	86,028	642,484		
Total amount allocated to rightholders – not yet paid	282,859	42,036	65,323	654,560	349,530	228,727	10,028	4,456		
Non-distributable amounts (total)	1,157	463,123	912,435	929,971	440,169	295,930	78,387	110,517		

## OVERVIEW OF DISTRIBUTION OF RE – PRIVATE COPYING (PC)

Type of use	2019			2020			2021			2022			2023			in EUR
	PC - co-authors	PC - performers	PC - film producers	PC - co-authors	PC - performers	PC - film producers	PC - co-authors	PC - performers	PC - film producers	PC - co-authors	PC - performers	PC - film producers	PC - co-authors	PC - performers	PC - film producers	
Income, after operating expenses	253	227	231	2,610	2,338	2,384	5,548	4,973	5,071	137,630	123,347	125,776	248,112	222,364	226,742	
Income tax	0	0	0	1	1	1	2	2	2	52	47	48	94	84	86	
Total amount allocated to SCE funds (AIPA General Assembly decision)	0	0	0	0	0	0	0	0	0	16,200	14,900	14,000	29,300	27,000	27,000	
Total amount of RE for distribution	253	227	231	2,609	2,337	2,383	5,546	4,971	5,069	121,378	108,400	111,728	218,718	195,279	199,656	
Total amount allocated to rightholders	169	118	171	1,722	1,372	1,728	4,873	3,809	3,867	92,110	67,332	84,520	167,542	155,675	167,702	
Total amount allocated to rightholders – paid	124	108	76	1,483	1,280	809	4,255	3,549	1,755	77,388	62,627	36,197	152,641	145,412	59,753	
Total amount allocated to rightholders – not yet paid	45	10	95	239	92	920	617	260	2,112	14,722	4,705	48,323	14,901	10,262	107,949	
Non-distributable amounts (total)	84	109	61	887	966	655	674	1,161	1,201	28,379	41,068	27,208	51,175	39,604	31,954	

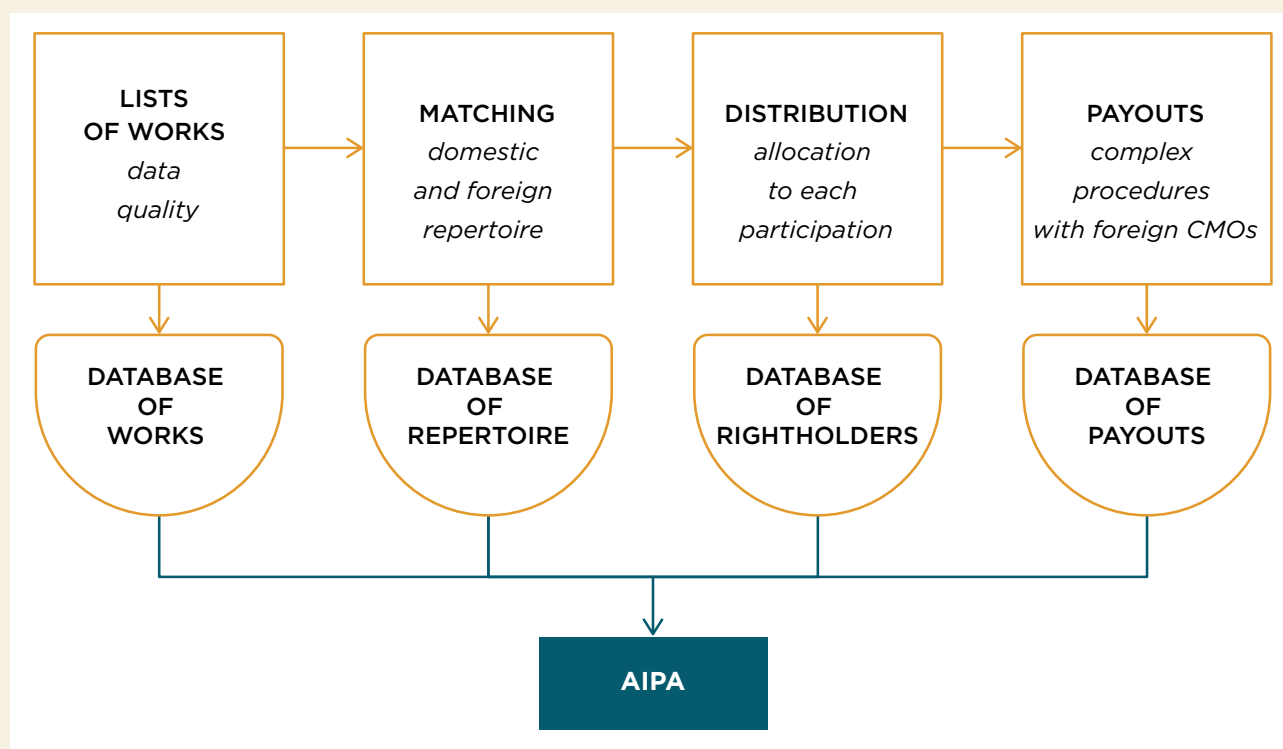


## OVERVIEW OF DISTRIBUTIONS R &amp; RE – MAKING AVAILABLE TO THE PUBLIC (MA)

in EUR

Type of use	2023		
	MA – co-authors	MA – performers	MA – film producers
Income, after operating expenses	399,343	90,785	402,616
Income tax	152	35	153
Total amount allocated to SCE funds (AIPA GA decision)	51,900	15,200	51,000
Total amount of R & RE for distribution	347,291	75,550	351,463
Total amount allocated to rightholders	219,488	42,071	244,993
Total amount allocated to rightholders – paid	25,535	37,749	11,582
Total amount allocated to rightholders – not yet paid	193,953	4,321	233,412
Non-distributable amounts (total)	127,803	33,480	106,470

## STEPS IN THE DISTRIBUTION PROCESS



The distribution of royalties (R) and remuneration (RE) is one of the most complex and responsible tasks of any CMO. It is a precise, transparent and expertly managed process that directly affects creators' trust and the fair recognition of their work. This process involves aligning large volumes of data, carefully tracking the use of copyrighted works, and continually adapting methodologies to new technological and market conditions. Only through consistent and accountable work in this area can a CMO truly fulfil its core mission – ensuring fair compensation for every eligible rightholder.

## COMMUNITY INSIGHTS

### JANUARY

#### Closer cooperation among Slovenian CMOs

The small size of the national market, the diversification of collected revenues and, above all, operational optimisation, are encouraging Slovenian CMOs to collaborate more closely and avoid unnecessary duplication when developing their business models. As a first step, the initiators of the agreement – IPF, AIPA and ZAMP – are planning to launch a unified application for determining the obligations of individual users (hospitality venues, shops, businesses and events), which will also enable the online conclusion of individual contracts. This will be followed by the introduction of a single invoice. The end goal is a cost-effective, transparent and simple system for collecting royalties and remuneration – both for users and the participating CMOs. In April, AIPA and IPF also signed a letter of intent to consolidate the management of certain rights on videograms, especially music videos. All Slovenian CMOs are invited to participate.

### FEBRUARY

#### Director Sara Kern receives the Prešeren Fund Award

for her debut feature *Mója Vesna*



More about the author & film: [sfcilmguide.si](https://sfcilmguide.si)

### MARCH



#### International Women's Day with Slovenian Female Editors

For 8 March, free online screenings of 7 films by 7 female editors who have shaped Slovenian cinema since its beginnings.

APRIL

**World premiere of *Family Therapy* in New York**

Sonja Prosenc's third fiction film was selected as one of 10 films in the main international competition at the Tribeca FF. By the end of the year, it secured distribution via Giant Pictures and Tribeca Enterprises, and with the CICA Award, support for distribution across a network of 3,000 European cinemas.

More about the author & film: [sfcfilmguide.si](http://sfcfilmguide.si)

MAY

**Mojca Fatur elected as the new president of the Screen Actors' Guild of Slovenia (DSI)**

JUNE

**AIPA General Assembly – successful, transparent, by consensus**

AIPA members – co-authors, performers and film producers – supported all proposed resolutions. In the producers' category, Tina Smrekar and Danijel Hočevár were elected as representatives to the Supervisory Board. One of the key decisions was the determination of contributions to the dedicated SCE funds, which play an important role in empowering members, as well as the total amount allocated to the Stars of Orion awards promoting excellence and creativity in Slovenian AV works – traditionally presented by AIPA.

The assembly also presented the results of a March survey among rightholders summed up as: Keep up the good work!

A special June issue of *Megafon – Distribution: From Right to Payment – For Creativity* further reaffirmed AIPA's commitment to honest communication and consistent transparency.

JULY

**Block 5 by Klemen Dvornik in Locarno**

The first Slovenian film to be included in the official programme of Locarno Kids Screenings. By the end of the year, the film receives a host of international awards, including the European Children's Film Association's ECFA Award, which also serves as a nomination for the Best European Children's Film.

AUGUST

**10th FeKK: This is not a phase!**

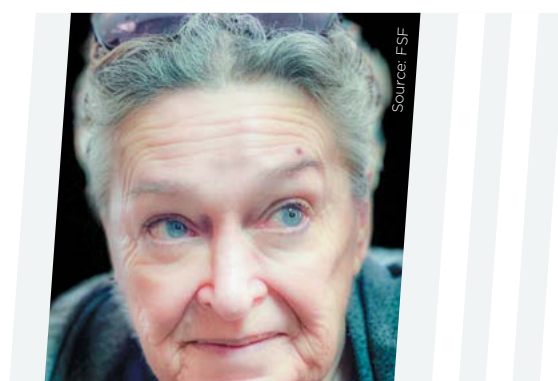
Now one of the most recognised short film festivals internationally, FeKK was born from the need to professionalise and gradually develop short-form production.

SEPTEMBER

**Retrospective: Matjaž Klopčič 90!**

A tribute to the great filmmaker, whose work was also featured at festivals in Berlin and Venice. The programme was organised by the Slovenian Cinematheque, the Slovenian Film Archive, the Slovenian Film Centre, UL AGRFT, Kinodvor, FSF, DSR, ZDSFU and RTV SLO.

OCTOBER

**Zvonka Makuc, costume designer – recipient of the Milka and Metod Badjura Lifetime Achievement Award**

Award justification: [fsf.si/2024](https://fsf.si/2024), Awards



## NOVEMBER

## Clear rules of use!



As efforts to curb piracy and regulate streaming platforms continue, artificial intelligence (AI) is rapidly gaining ground. While AI can be a useful tool, it raises serious concerns – particularly when platforms are built on protected content without creators' consent, let alone compensation. Cultural and creative umbrella organisations have called on EU policymakers to sensibly implement the AI Act. AIPA supports this call, while warning: the Act grants no economic rights. From 2027, creators will only be informed that their protected content was used. The next step is essential – creators must also be paid when their work is used, especially if the law denies them any effective means to grant or refuse permission.

## DECEMBER

## A rich harvest of awards for minority co-productions

Palme d'Or and EFA Award: the short fiction film *The Man Who Could Not Remain Silent* (HR); co-producer Boštjan Virč (Studio Virč), director of photography Gregor Božič, supporting role, Nebojša Pop Tašić.

Europa Cinemas Label: the fiction film *Alpha*. (NL); co-producers Jožko Rutar and Miha Černec (Staragara), large Slovenian crew, mostly shot in Slovenia



Prix Europa for Best European Drama Series: *Dates in Real Life* (NO); production service provider Staragara coordinated all filming in Slovenia (21 out of 48 total shooting days).

## INTERNATIONAL DISTRIBUTION OF R & RE

In the financial year 2024, based on reciprocal agreements, AIPA paid out R & RE to foreign CMOs in the total amount of 4,738,371 EUR:

Name of CMO	Type of right and use	Amount of R/RE (in EUR)
ADAMI (France)	PC P 2020/19	200
AGICOA EUROPE	RR FP 2023 (from 20. 6. 2023)	587,729
	RR CA 2023 (from 20. 6. 2023)	205,473
	RR CA 2023 (until 19. 6. 2023)	325,368
	RR 2018	579,379
	RR 2019	611,438
	RR 2016 final distribution	780,705
	RR 2017 final distribution	1,086,103
ALCS (United Kingdom and Ireland)	RR 2016 final distribution	5,025
	RR 2017 final distribution	7,913
ASDACS (Australia)	MA CA 2023	2,855
	RR CA 2023 (from 20. 6. 2023)	6,619
	RR CA 2023 (until 19. 6. 2023)	10,291
	RR 2018	6,827
	RR 2019	8,768
	RR 2016 final distribution/payout	7,357
	RR 2017 final distribution/payout	5,983
AWGACS (Australia)	MA CA 2022	0.07
	MA CA 2023	246
	RR CA 2023 (from 20. 6. 2023)	393
	RR CA 2023 (until 19. 6. 2023)	982
	RR 2018	688
	RR 2019	1,413
	RR 2014–2015 final distribution/payout	1,766
	RR 2016 final distribution/payout	1,015
	RR 2017 final distribution/payout	627
	RR 2020	178
	RR 2022 (until 25. 10. 2022)	1,331
	RR 2022 (from 26. 10. 2022)	279
DHFA (Croatia)	PC CA 2020/19	798
	PC CA 2023/19	4
	PC CA 2023/20	2
	PC CA 2023/21	13
	PC CA 2023/23	6,916
	MA CA 2023	7,432
	RR CA 2023 (from 20. 6. 2023)	6,870
	RR CA 2023 (until 19. 6. 2023)	43,432

Name of CMO	Type of right and use	Amount of R/RE (in EUR)
	RR 2018	6,909
	RR 2019	6,250
	RR 2016 final distribution/payout	2,979
	RR 2017 final distribution	10,342
DILIA (Czechia)	PC CA 2020/19	333
	PC CA 2023/19	0.23
	PC CA 2023/21	1
	PC CA 2023/22	80
	PC CA 2023/23	273
	MA CA 2023	900
	RR CA 2023 (from 20. 6. 2023)	2,495
	RR CA 2023 (until 19. 6. 2023)	2,245
	RR 2019	3,281
	RR 2016 final distribution	1,696
	RR 2017 final distribution	3,417
DRCC (Canada)	MA CA 2022	4
	MA CA 2023	1,308
	RR CA 2023 (from 20. 6. 2023)	3,721
	RR CA 2023 (until 19. 6. 2023)	3,207
	RR 2018	1,366
	RR 2019	3,322
	RR 2020	438
	RR 2021	500
	RR 2022 (until 25. 10. 2022)	5,008
	RR 2022 (from 26. 10. 2022)	1,378
FILMJUS (Hungary)	PC CA 2020/19	47
	PC CA 2023/23	47
	MA CA 2023	154
	RR CA 2023 (until 19. 6. 2023)	1,161
	RR 2014–2015 final distribution	262
	RR 2016 final distribution	318
KOPIOSTO (Finland)	PC CA 2020/19	290
	PC CA 2023/20	0.09
	PC CA 2023/22	26
	PC CA 2023/23	57
	MA CA 2023	186
	RR CA 2023 (from 20. 6. 2023)	74
	RR CA 2023 (until 19. 6. 2023)	1,267
	RR 2018	1,005
	RR 2019	2,395
	RR 2017 final distribution	3
LIRA (Netherlands)	PC CA 2020/19	7
	PC CA 2022/21	1

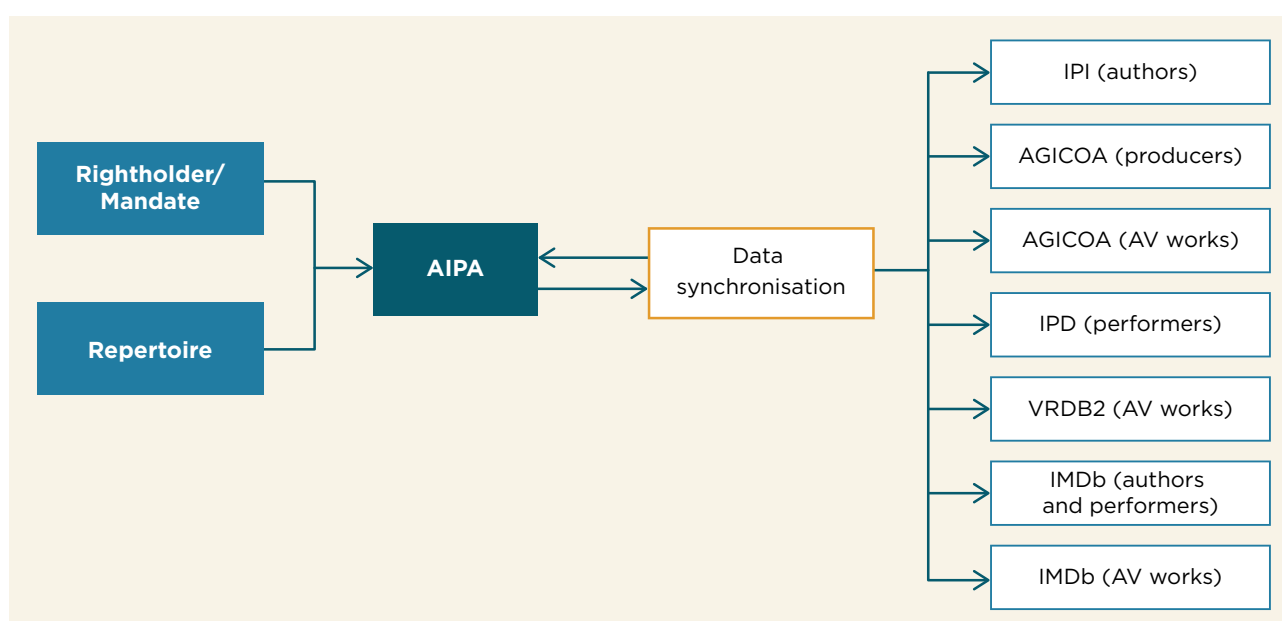
Name of CMO	Type of right and use	Amount of R/RE (in EUR)
	PC CA 2022/22	3
	PC CA 2023/21	0.06
	PC CA 2023/22	2
	RR 2019	82
	RR 2022 (until 25. 10. 2022)	94
OOA-S (Czechia)	RR 2016 final distribution	74
	RR 2017 final distribution	21
REDES (Colombia)	PC CA 2023/21	0.01
	PC CA 2023/22	2
	PC CA 2023/23	5
	MA CA 2023	16
	RR SA 2023 (from 20. 6. 2023)	61
	RR SA 2023 (until 19. 6. 2023)	8
	RR 2016 final distribution	19
	RR 2017 final distribution	331
SCAM (France)	PC CA 2020/19	741
	PC CA 2023/19	0.24
	PC CA 2023/20	1
	PC CA 2023/21	6
	PC CA 2023/22	26
	PC CA 2023/23	699
	MA CA 2023	2,304
	RR SA 2023 (from 20. 6. 2023)	5,440
	RR SA 2023 (until 19. 6. 2023)	7,463
	RR 2018	1,109
	RR 2019	2,696
	RR 2014–2015 final distribution	2,037
	RR 2016 final distribution	2,226
	RR 2017 final distribution	3,072
SFP-ZAPA (Poland)	PC FP 2020/19	6
	PC FP 2021/19	1
	PC FP 2023/19	0.02
	PC CA 2020/19	355
	PC CA 2020/20	3
	PC CA 2021/19	3
	PC CA 2021/20	8
	PC CA 2023/19	0.08
	PC CA 2023/20	0.18
	PC CA 2023/21	1
	PC CA 2023/23	77
	MA CA 2023	255
	RR SA 2023 (from 20. 6. 2023)	384
	RR SA 2023 (until 19. 6. 2023)	1,221

Name of CMO	Type of right and use	Amount of R/RE (in EUR)
	RR 2018	202
	RR 2019	215
	RR 2014–2015 final distribution	1,996
	RR 2016 final distribution	3,763
	RR 2017 final distribution	2,777
	RR 2020	202
SGAE (Spain)	PC CA 2020/19	738
	PC CA 2023/19	3
	PC CA 2023/20	1
	PC CA 2023/21	2
	PC CA 2023/22	61
	PC CA 2023/23	175
	MA CA 2023	576
	RR SA 2023 (from 20. 6. 2023)	1,129
	RR SA 2023 (until 19. 6. 2023)	2,302
	RR 2018	304
	RR 2019	2,911
	RR 2016 final distribution	8,171
	RR 2017 final distribution	30,291
SIAE (Italy)	PC P 2023/19	0.01
	PC CA 2020/19	983
	PC CA 2020/20	2
	PC CA 2021/19	9
	PC CA 2021/20	3
	PC CA 2021/21	0.04
	PC CA 2022/21	0.07
	PC CA 2022/22	471
	PC CA 2023/19	1
	PC CA 2023/20	2
	PC CA 2023/21	13
	PC CA 2023/22	353
	PC CA 2023/23	903
	MA CA 2023	2,979
	RR SA 2023 (from 20. 6. 2023)	4,313
	RR SA 2023 (until 19. 6. 2023)	14,698
	RR 2018	3,015
	RR 2019	4,439
	RR 2014–2015 final distribution	2,053
	RR 2016 final distribution	2,830
	RR 2017 final distribution	1,075
SSA (Switzerland)	PC CA 2020/19	26
	PC CA 2020/20	1
	PC CA 2021/19	1

Name of CMO	Type of right and use	Amount of R/RE (in EUR)
	PC CA 2021/20	2
	PC CA 2022/22	28
	PC CA 2023/19	0.01
	PC CA 2023/20	0.04
	PC CA 2023/21	1
	PC CA 2023/22	18
	PC CA 2023/23	4
	MA CA 2023	12
	RR SA 2023 (from 20. 6. 2023)	10
	RR CA 2023 (until 19. 6. 2023)	75
	RR 2019	137
	RR 2020	44
	RR 2022 (until 25. 10. 2022)	15
	RR 2022 (from 26. 10. 2022)	741
SUISSIMAGE (Switzerland)	PC CA 2020/19	264
	PC CA 2023/19	0.20
	PC CA 2023/21	0.36
	PC CA 2023/22	31
	PC CA 2023/23	84
	MA CA 2023	278
	RR CA 2023 (from 20. 6. 2023)	502
	RR CA 2023 (until 19. 6. 2023)	1,177
	RR 2019	569
	RR 2016 final distribution	838
	RR 2017 final distribution	156
VDFS (Austria)	PC CA 2020/19	534
	PC CA 2020/20	0.21
	PC CA 2021/19	37
	PC CA 2021/20	0.44
	PC CA 2023/19	1
	PC CA 2023/20	0.01
	PC CA 2023/22	27
	PC CA 2023/23	58
	MA CA 2023	190
	RR CA 2023 (from 20. 6. 2023)	321
	RR CA 2023 (until 19. 6. 2023)	847
	RR 2018	216
	RR 2019	1,297
	RR 2014–2015 final distribution	3,068
	RR 2016 final distribution	5,064
	RR 2017 final distribution	3,155
	RR 2020	69
	RR 2021	722
	RR 2022 (until 25. 10. 2022)	351
VEVAM (Netherlands)	PC CA 2020/19	25

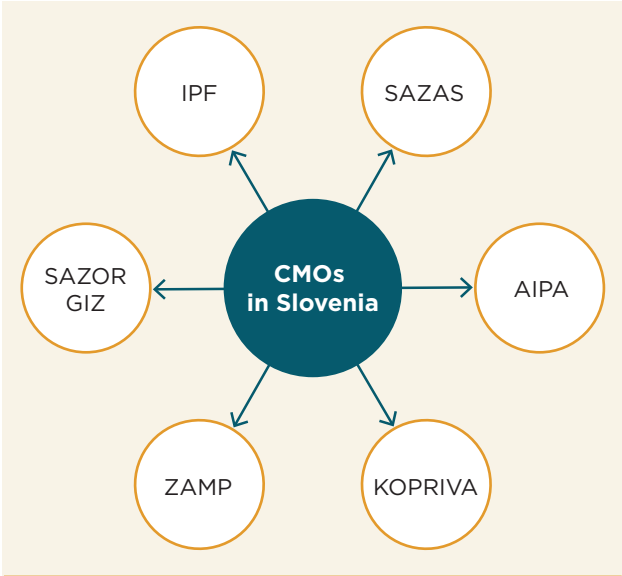
Name of CMO	Type of right and use	Amount of R/RE (in EUR)
	PC CA 2022/21	3
	PC CA 2022/22	25
	PC CA 2023/21	0.09
	PC CA 2023/22	6
	PC CA 2023/23	1
	MA CA 2023	3
	RR CA 2023 (from 20. 6. 2023)	13
	RR 2019	169
	RR 2014–2015 final distribution	54
	RR 2016 final distribution	269
	RR 2022 (until 25. 10. 2022)	814
VG BILD KUNST (Germany)	PC FP 2023/19	0.08
	PC P 2023/19	0.05
	PC CA 2020/19	5,508
	PC CA 2023/19	7
	PC CA 2023/20	4
	PC CA 2023/21	9
	PC CA 2023/22	588
	PC CA 2023/23	1,262
	MA CA 2023	4,163
	RR CA 2023 (from 20. 6. 2023)	10,960
	RR CA 2023 (until 19. 6. 2023)	11,938
	RR 2018	3,540
	RR 2019	23,073
	RR 2014–2015 final distribution	5,885
	RR 2016 final distribution	38,799
	RR 2017 final distribution	31,324

## MANAGING THE INTERNATIONAL REPERTOIRE



In the 2024 financial year, based on reciprocal agreements, AIPA received the following R & RE from CMOs in the total amount of 33,352 EUR.

Name of CMO	Amount of R/RE (in EUR)
ADAMI (France)	1,289
AGICOA	962
AISGE (Spain)	213
DAMA (Spain)	20,775
DHFA (Croatia)	8,184
DILIA (Czechia)	171
FILMJUS (Hungary)	325
LITA (Slovakia)	107
SACD (France)	121
SFP-ZAPA (Poland)	20
VG BILD-KUNST (Germany)	1,185



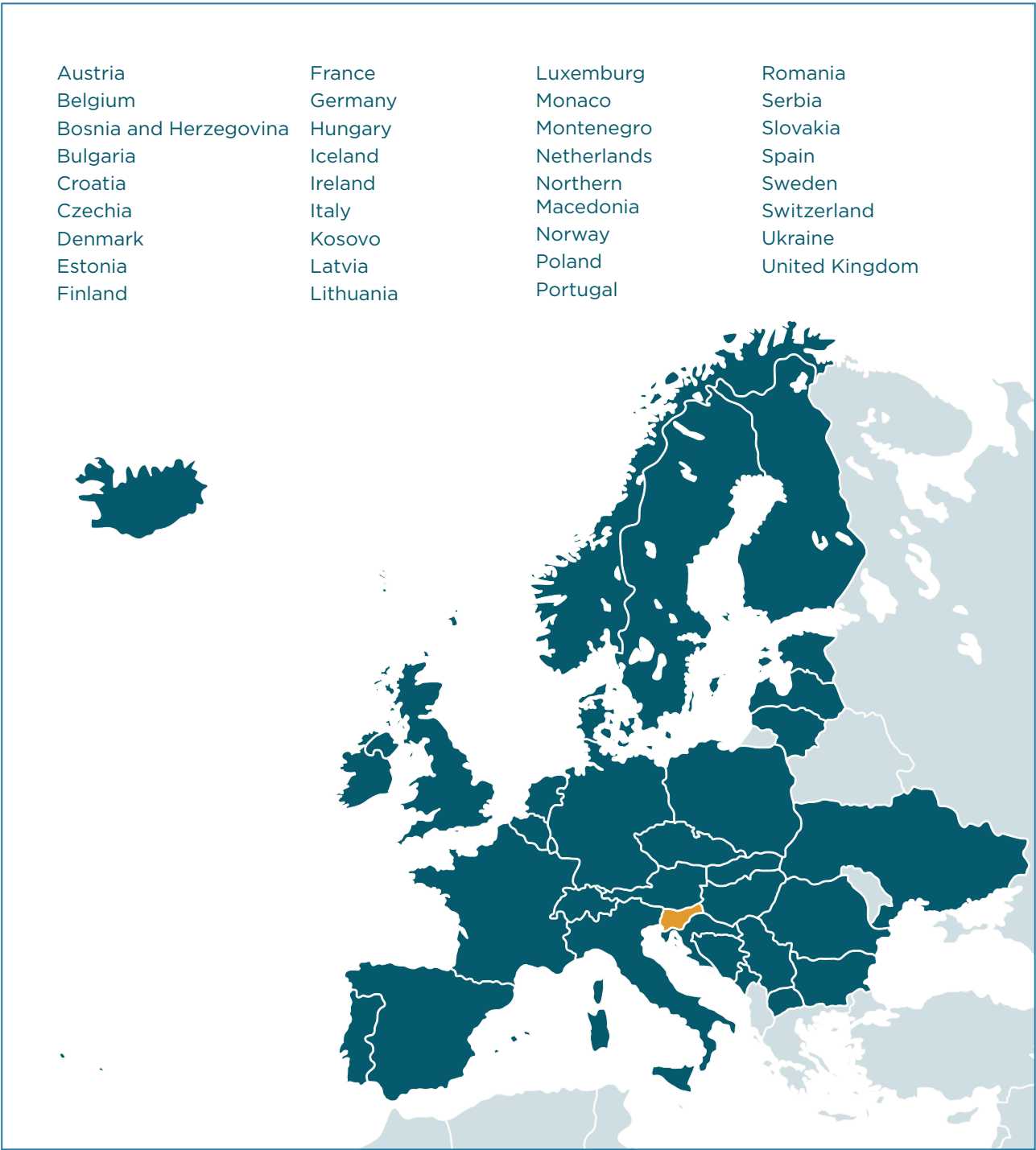
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ipf (performers & phonogram producers rights)  
zamp (literary copyright society)  
sazor (reproduction rights in publishing)





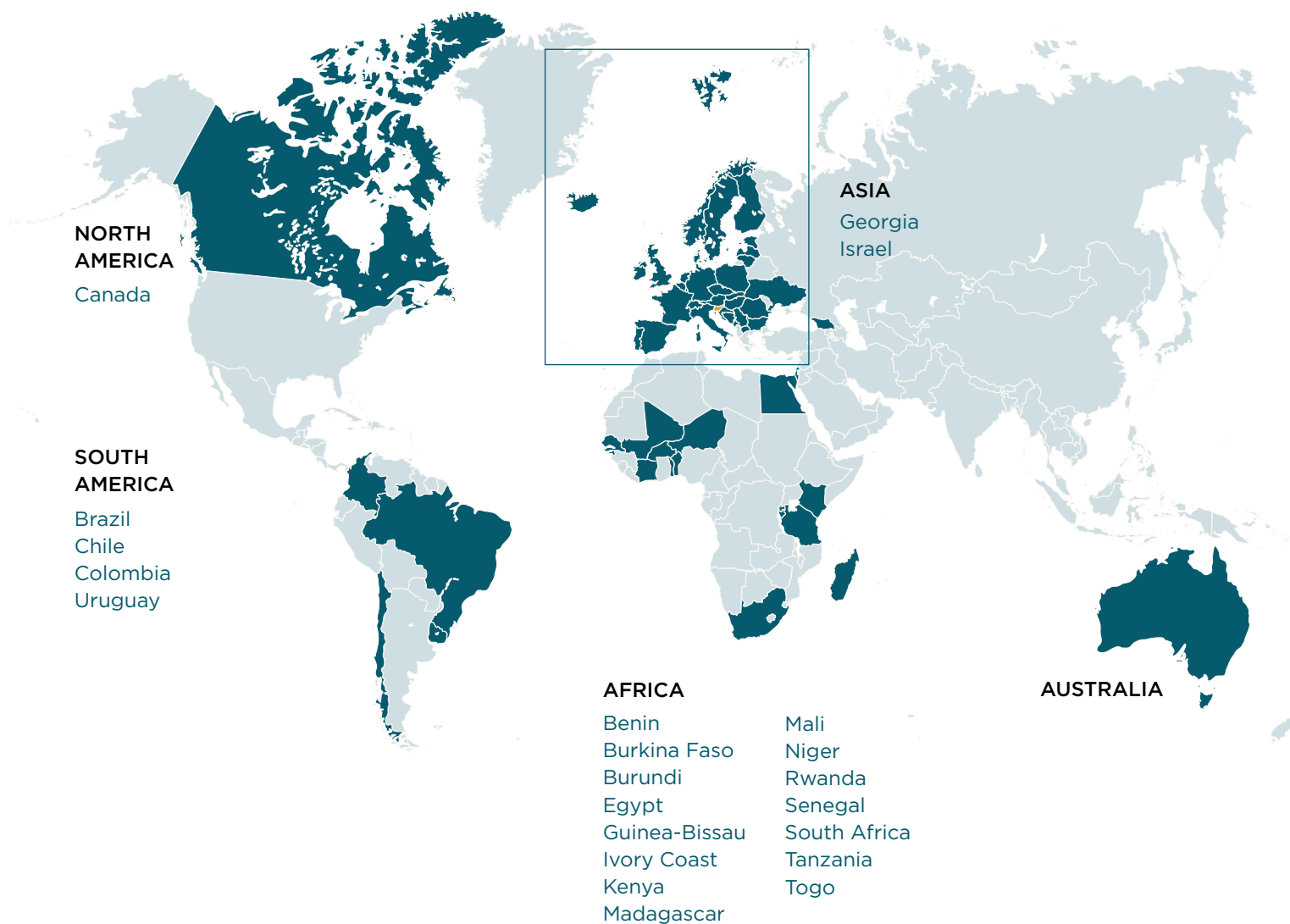
# EUROPEAN NETWORK

*AIPA is actively engaged in European CMO networks, enabling it to contribute to shaping policies and practices at the European level. Through membership in international associations and bilateral agreements, AIPA ensures the effective protection and management of its members' rights beyond Slovenia. This European connectedness strengthens AIPA's position as a trusted partner and provides access to modern technologies and best practices in the AV sector.*



## GLOBAL INVOLVEMENT

*AIPA is also connected with leading global CMOs and international umbrella associations, enabling it to contribute to copyright protection on a worldwide scale. Through international agreements and information exchange, AIPA extends its reach and provides effective rights management for its members across multiple countries. This global network of legal and professional partners gives AIPA access to innovative solutions and strengthens its position as a key player in the international AV landscape.*



## Overview of the AIPA 2024 Transparency Report

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