

Country	RECOGNIZED	SECONDARY RIGHTS	OBSERVATIONS
Argentina			
Australia	NO	NO	
Austria	NO	YES	Austrian DOPs get royalties by our collecting society VDFS coming from blank tape levy and satellite fees.
Belgium	NO	NO	
Brazil	NO	NO	
Bulgaria	YES	YES	
Canada	YES	YES	In Canada a cinematographer is recognized by law as the author of his work. extent of the copyright on his work is governed by the language of the contract s/he signs which can vary, in Canada the moral rights can also be restricted. Royalties are not awarded to cinematographers besides his/her negotiated fees. However, sometimes a cinematographer will ask for "back end points" if they are offering a very low up-front rate. This might be considered a royalty - but is not "standard" and not governed by copyright law
Colombia	?	?	
Croatia	YES	YES	
Cuba	?	?	
Czech Rep.	YES	YES	Cinematographers are recognized as author of visual part of audiovisual work Secondary rights, Yes, but only for work in Czech television. Private TV's refuse it. Our AZ (Authorship Law) is "great", but put authors to the same level with producers. This means that author must have signed agreement with producer about rights, who cannot signed it. Means we are authors, we have the law, but we have no power to get our money. But all cinematographers get some little money from state taxis from unrecorded DVD, DVH, BD, as a payment for rights to everybody to make copy of the films for personal use. Now is new version of AZ in parliament, so we are very scary and lobbying for good result, to keep our rights longer
Denmark	NO	YES	
United Kingdom	NO	NO	
Estonia	YES	YES	according to Estonian authorship law, cinematographer is a co-author. According to the law authorship is divided into two parts - personal rights and financial rights. Personal authorship cannot be sold or taken away in any case. Financial rights can be sold and as a common practice the producers sign a contract with all the authors to buy the financial rights. If during this process cinematographer demands royalties, it depends on the contract the cinematographer signs with the producer, but royalties to the cinematographer are not defined by the law
Finland	?	?	
France	NO	NO	
Germany	?	?	

Greece	YES	YES	Greece recognizes by law the cinematographer as an author
Holland	NO	NO	
Hungary	YES	YES	
India	NO	NO	
Ireland	?	?	
Israel	NO	NO	
Italy	NO	NO	
Japan	NO	NO	<p>Only one cinematographer received secondary rights. He is Mr. Yanagishima who worked with Mr. Takeshi Kitano, a director. The Office Kitano that Mr.Kitano runs is the only company paid the secondary fee to the cinematographers when the DVDs are released and the films are aired on TV. A few cinematographers made contracts in which they could receive their secondary rights with some companies on the papers but unfortunately they actually have never got the benefit.</p>
Latvia			
Lithuania	YES	NO	
Macedonia	YES	NO	Macedonia recognizes by law the Cinematographer as an author, but the cinematographer does not receive royalties of the film sharing
Mexico	YES	NO	<p>The Mexican Federal Authorship law and the Film Law does recognize cinematographers as authors in two ways: Moral rights and patrimony rights (royalties) and we are considered co-authors. Even thou we have it written in the law our rights to royalties there is another article that gives the producers the same right and therefore the producers, if there is a contract, will always keep it or you don't get the job. We at the AMC are in the process of creating our own authorship society in order to pursue our royalties and lobby for a better film law in Mexico which would give us a percentage of the percentage given by law to those who do receive royalties. This is something all Societies should do because royalties gives us the opportunity to have a better life and save for a dignified retirement.</p>
New Zealand	NO	NO	
Norway	YES	YES	<p>In Norway the cinematographer is recognized by law to be co-author. But normally we don't get normal royalties; they are baked into the total fee. But we get paid for secondary use.</p>
Poland	YES	YES	<p>Since the year 2000: Chapter 6. Special Provisions on Audiovisual Works Article 69. Coauthors of an audiovisual work shall be persons who have made a creative contribution to its establishment, including, in particular: the director, the director of photography / cinematographer/, the author of the adaptation of a literary work, the author of musical or textual and musical works created for the audiovisual work and the author of the screenplay. Article 70. 1. It shall be presumed that the producer of an audiovisual work acquires, under a contract for the creation of the work or for the use of the existing work, exclusive economic rights to exploit those works within the framework of the audiovisual work as a whole. 2. The main director, the director of photography / cinematographer/ , the authors of the screenplay, the authors</p>

of other literary or musical works, which have been created for an audiovisual work or have been used therein, as well as performers shall be entitled to:

- 1) a remuneration proportional to the revenues obtained from the screening of the audiovisual work in cinemas;
 - 2) an appropriate remuneration for the rental of copies of audiovisual works and public playing thereof;
 - 3) an appropriate remuneration for the broadcasting of the work in television or other mass media;
 - 4) an appropriate remuneration for the reproduction of the audiovisual work on a copy intended for own personal use.
3. The user of the audiovisual work shall pay the remuneration specified in paragraph 2 through the competent organization for collective management of copyright or related rights.
4. The appropriate remuneration for the use of a Polish audiovisual work abroad or a foreign audiovisual work in Poland may be established as a lump sum.

Article 71.

The producer shall be allowed to make translations of the audiovisual work into various language versions without the consent of the authors.

Article 72.

The author of a work ordered as an element of an audiovisual work may, after five years following the acceptance of the ordered work, permit the dissemination of that work in another audiovisual work, if within such time, the original audiovisual work including his own work has not been disseminated.

The parties may reduce that time limit.

Article 73.

The right of the author to supervise may be exercised only with respect to the final version of the audiovisual work.

Portugal	NO	YES	By the SPA the Portuguese Collecting Society. A system that is not very clear. Demands a contract with SPA
Romania	NO	NO	
Russia	?	?	
Serbia	?	?	
Slovak Rep	NO	NO	
Slovenia	?	?	
South Korea	?	?	
Spain	YES	NO	According to the 2008 Cinema Law it does recognize the cinematographer as an autor. But he doesn't receive royalties, for the moment.
Sweden	YES	YES	
Switzerland	NO	NO	Law doesn't recognize automatically, only under certain circumstances, if the producer and the director grant director of photography some (minimal) "points" for a specific production This has to be negotiated for every single job.
Ukraine	YES	YES	according to the law - in equal shares, but the reception mechanism is not co-ordinated Cinematographers are recognised by authors and co-authors and have the right on secondary rights
South Africa	NO	NO	