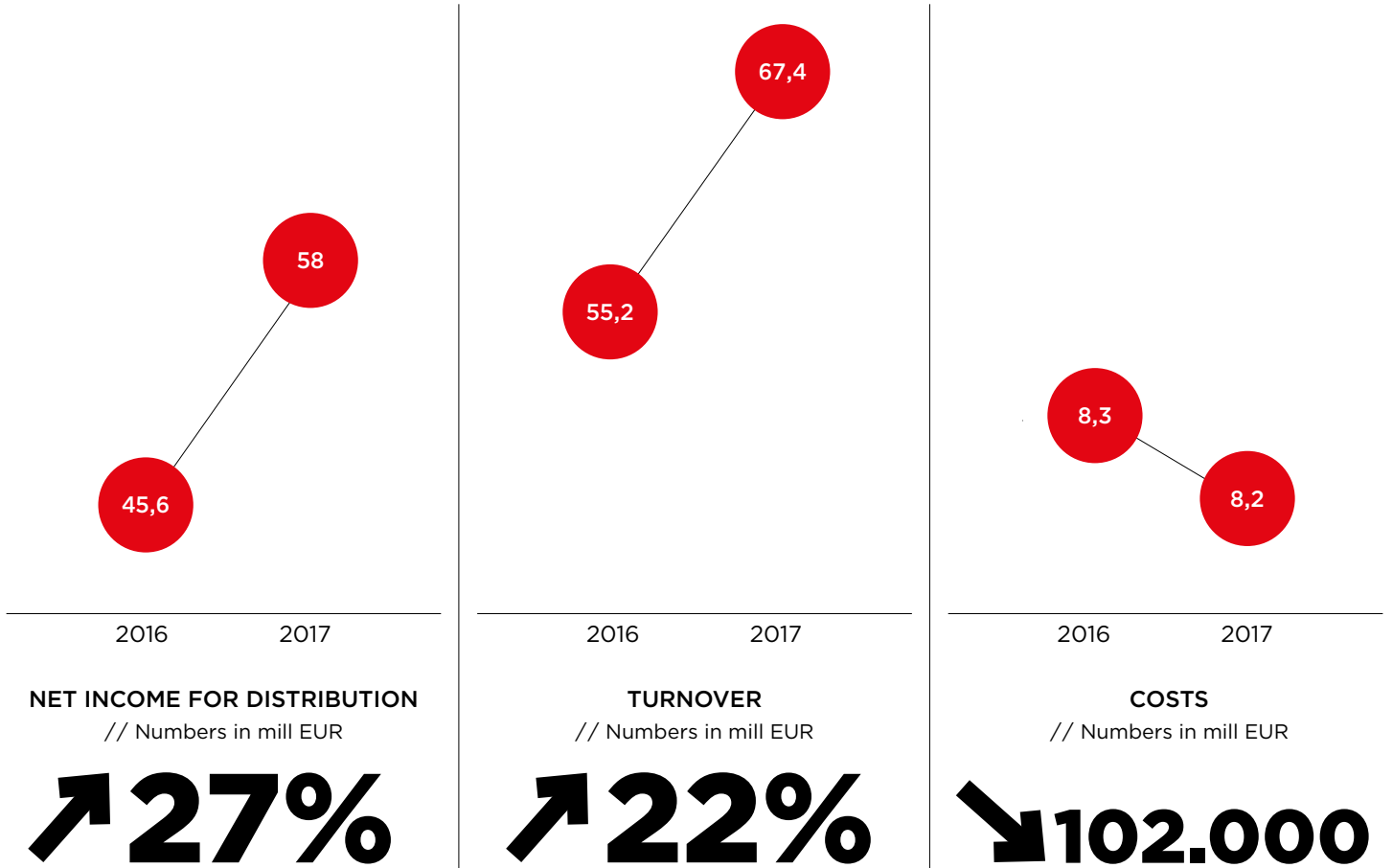


# TONO

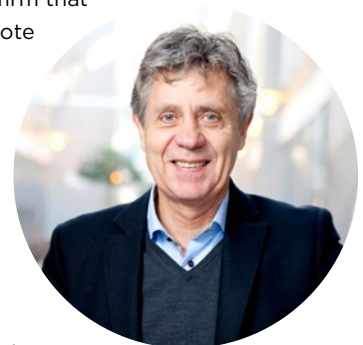


## RECORD RESULTS FOR TONO IN 2017



“ We are very pleased with the results for 2017, which confirm that TONO manages an attractive repertoire. It is worthy of note that TONO's revenues from abroad have doubled in the past three years. This shows that our repertoire is used more than ever outside of Norway, and that our reciprocal agreements with our sister societies bring home the revenues from abroad.

Even though TONO's aggregate figures bear witness to growth, regrettably, most of TONO's members are finding the digital economy to be challenging. Streaming results in new music listening habits, the competition for listeners is keener, and many of our members are seeing a decrease in income from recorded music compared with the CD era. It is also difficult to get the user generated social media to pay a reasonable share of their income from the use of music, because they are hiding behind outdated EU e-commerce legislation. We expect vigorous political action from the EU, and national legislators to establish accountability to creators on the part of e.g. Facebook and YouTube.



// CATO STRØM, CEO OF TONO.

# TONO



## RECORD RESULTS FOR TONO IN 2017



1. BROADCASTING

**↑5,4%**

MEUR 19,3



2. ONLINE

**↑53,5%**

MEUR 13,5



3. CONCERTS

**↑12,1%**

MEUR 8,1



4. INCOME FROM ABROAD

**↑67,2%**

MEUR 7



1.645

NEW MEMBERS  
10 WERE MUSIC PUBLISHERS



30.948

RIGHTSHOLDERS  
AT THE END OF 2017

THE SISTER COMPANIES THAT  
PROVIDED THE LARGEST CONTRIBUTIONS  
TO TONO'S REVENUES IN 2017 WERE:

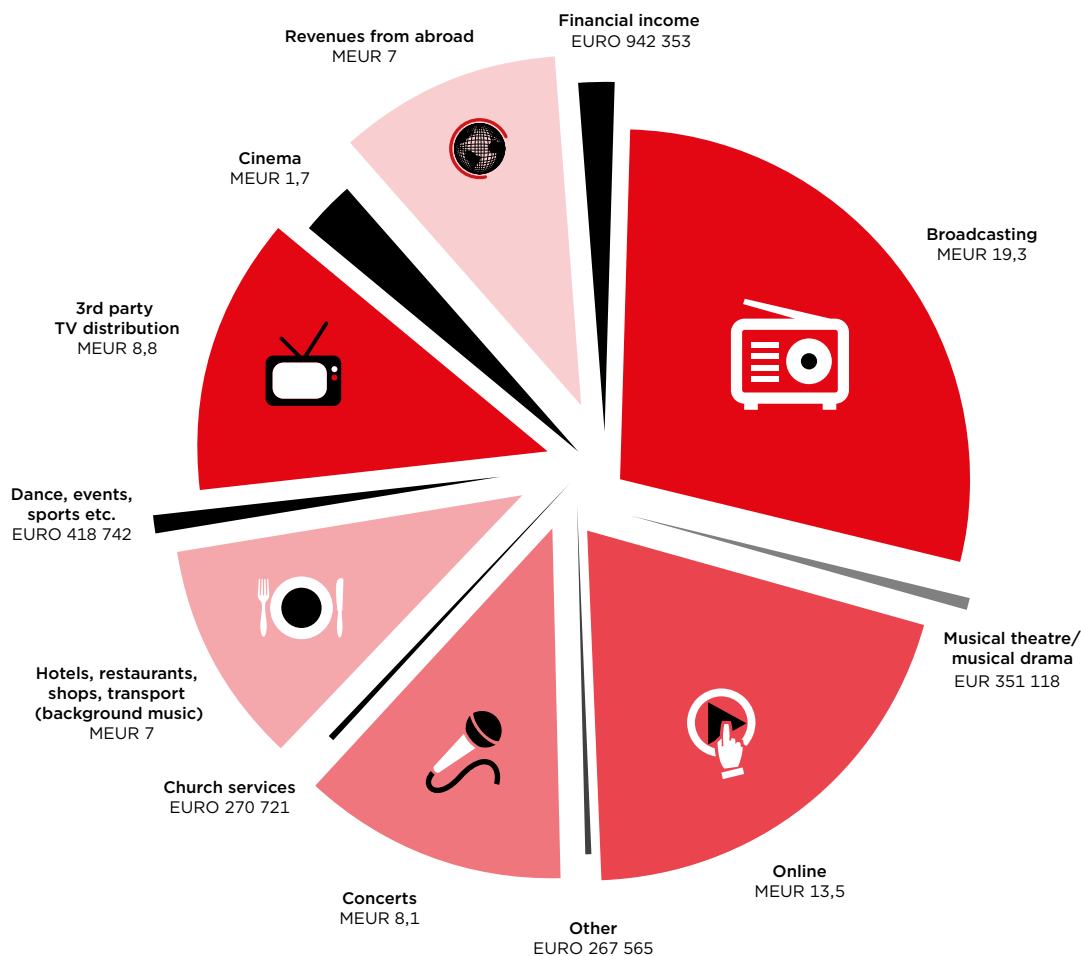
GEMA (GERMANY)  
STIM (SWEDEN)  
KODA (DENMARK)  
SACEM (FRANCE)  
TEOSTO (FINLAND)

# TONO



## RECORD RESULTS FOR TONO IN 2017

### TONO'S REVENUE AREAS IN 2017



#### ABOUT TONO:

TONO is a non-profit cooperative founded in 1928, which is owned and operated by its members: composers, lyricists and music publishers. TONO manages performance rights for works of music in Norway and collects remuneration for public performances. TONO currently represents more than 31 000 members, as well as the interests on Norwegian territory of more than 2.5 million creators from other countries through reciprocal agreements with sister companies the world over. TONO's net income for distribution is further transferred to those who have performance rights in works of music. TONO paves the way for the use of music in society, at the same time as music creators are given a platform that allows them to continue creating new works of music.

#### FOR MORE INFORMATION:

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