



ANNUAL REPORT  
2019 // TONO



# INDEX

## DIRECTORS' REPORT FOR 2019

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# DEAR READER

## **A word from the CEO: From record year to crisis year**

I have limited pleasure in writing about our record results for 2019 with the exceptionally sad spring we have had in 2020. Here in Norway, it's only been a month since TONO's members were forced to endure the cancellation of concerts, events and most of the activities that provide our members with an income.

The creative response was immediate among TONO's members and others who wanted to help bring musical experiences back to the people. Covid-19 concerts quickly became a great way to communicate with an audience artists were prevented from meeting at the usual venues.

TONO quickly established a licensing model for these "corona concerts". As of 30 April 2020, approximately 500 such concerts have been reported to TONO. It is important, however, to remember that these corona concerts do not in any way compensate for the loss of income that our members have experienced as a result of the cancellation of traditional concert activities that were planned for the spring and summer months. At the time of writing, it is also likely that autumn concert activities will be severely curtailed.

The entire country, including our industry, is in the midst of a serious crisis, and no one can say when we will be back to what can be termed "normal". It could take a long time. In this phase, TONO is contributing by providing the Ministry and the music industry in general with input and financial calculations. Together with the Music Industry's Business Council (MIR), we have proposed the establishment of a fund that could compensate for some of the loss that TONO's members will suffer in the period from March to August 2020. We will be reassessing our loss calculations on a regular basis depending on how long the shutdown lasts.

The crisis in the concert market and the businesses that use music every day will hit TONO's members with full force when annual payments are calculated in 2021.

In mid-March, TONO calculated that, in the six months from March to August 2020, we will experience a loss of revenue of NOK 107 million for the rights we manage for Norwegian and foreign rights holders. We can now see that the closure of large parts of the market that uses music in their businesses will undoubtedly last beyond August 2020.

It is highly likely that many of TONO's clients will have to close for good, and we will see the effects of this both in 2021 and in years to come. During this period, it is important that we ensure that culture does not turn to "bargain pricing". Our members must have their "reasonable remuneration" as stated in the Norwegian Copyright Act. There will be pressure on rights holders in all categories in the time ahead, and the competition for jobs could be greater than before.

We expect constructive collaboration with the authorities, and that solutions will be put in place to help to minimise our members' losses.

### **Record year in 2019**

Despite difficult times in 2020, 2019 produced TONO's strongest results ever. Gross revenues totalled an impressive NOK 771 million, up 9 per cent from 2018. Profits for distribution were NOK 674.4 million, 9.9 per cent higher than the previous year. We are proud that TONO is now a "ten per cent society". The cost percentage for operating TONO was 10.50 per cent.

For the first time in the company's history, we passed the milestone of NOK 100 million in concert revenue in 2019. Again, this news is naturally bittersweet now that we know how the concert market has suffered in spring 2020. However, this means that

TONO's members can expect good concert settlements in the autumn of 2020.

It should of course be remembered that our impressive results in 2019 were in no small part due to TONO's successful court case against RiksTV in the Supreme Court of Norway and, through subsequent negotiations, we received a compensation of NOK 100.5 million

On the downside, the relationship between TONO and Norway's four largest orchestras - Oslo, Bergen, Trondheim and Stavanger - is yet to be clarified. They are unwilling to pay what we consider "reasonable remuneration" under the Norwegian Copyright Act. Our aim will be to convince these institutions, which receive close to NOK 600 million from the Ministry of Culture, to support Norwegian rights holders by paying reasonable fees when the orchestras perform their works. In this way, they can fulfil their purpose, which is "to increase interest in artistically valuable music through orchestral, choir and chamber concerts, as well as tours and recordings", to cite the stated objective of Norway's largest orchestra.

TONO will work hard to help our members through this crisis that has hit the cultural world so hard, and our goal is to prevent culture from becoming a low price commodity because we know that the audience out there is yearning for musical experiences.

Best regards,

Cato Strøm, CEO



# DIRECTORS REPORT // 2019

## Current status and future development

TONO is a cooperative that manages performance rights and mechanical rights to music. In addition to individual management contracts with approximately 34 000 rightsholders, TONO has reciprocal representation agreements with 74 foreign sister organisations. Thus, TONO manages a global repertoire of copyright-protected music on Norwegian territory. TONO has transferred the management of its rightsholders' audio recording rights to the Nordic Copyright Bureau (NCB) in Copenhagen, which is owned by the Nordic collective rights management organisations KODA (Denmark), STIM (Sweden), STEF (Iceland), Teosto (Finland) and TONO (Norway).

TONO is headquartered in Oslo at Tøyenbekken 21, 0134 Oslo.

In 2019, nine Board meetings and four Board Committee meetings were held.

## Rights management contracts

At 31 December 2019, TONO had rights management contracts with 34 233 rightsholders. In 2019, 1 650 new rightsholders joined, 12 of which were music publishers.

By comparison, at 31 December 2018, TONO had rights management contracts with 32 590 rightsholders. In 2018, 1 642 new rightsholders joined, including 11 music publishers.

The gender breakdown among the members is 20 per cent female and 80 per cent male.

Music publishers account for 1 per cent of the membership.

## Unit holders

At 31 December 2019, there were 1 752 registered unit holders in TONO.

At 31 December 2018, there were 1 620 registered unit holders in TONO.

98.7 per cent of the unit holders are creators, of whom 15.8 per

cent are women. 1.3 per cent of the unit holders are music publishers.

## Financial matters

In 2019, TONO had a turnover of NOK 771 029 047. This marks an increase of 9.01 per cent compared with 2018. After a deduction of 2 per cent for the Norwegian Composers' Fund, losses and administrative expenses, the results for distribution came to NOK 674 391 863, up 9.88 per cent compared with 2018. Costs were equivalent to 10.50 per cent of the funds for distribution.

TONO's accounts have been prepared in accordance with the requirements set out in the Norwegian Accounting Act of 1998 and are in compliance with the requirements laid down in current legislation, regulations and generally accepted Norwegian accounting practices. The Norwegian Accounting Act of 1998 entailed major changes in the recognition of pension costs in 1999. As a result of this, TONO recognises negative equity. Originally, this effect was minus NOK 11 026 446. At 31 December 2019, the total effect of liabilities charged against equity was NOK 11 387 128. The year before, this obligation amounted to NOK 11 533 193.

Inasmuch as TONO's net income for distribution accounts for 85 to 90 per cent of its revenues each year, as well as the fact that the net income for distribution is at all times what is left after all expenses have been deducted, it is the Board's opinion that TONO's financial results for 2019 are good, and that the organisation's financial position is strong. It is thereby a going concern, entailing no risk. There are good prospects to indicate that TONO's activities will achieve a good result in 2020.

TONO has a comprehensive portfolio under management at all times. The goal is to obtain the highest possible return with the lowest possible risk. TONO's conservative investment strategy ensures stable investment performance. The individual investments are to be among those with the lowest risk in their asset class. The risk is reduced further by having a well-diversified portfolio, and TONO patronises several financial service providers in an effort to reduce management risk.

TONO manages its ownership of the organisation's premises in the Sameiet Gallery through its wholly-owned subsidiary Harmoni AS.

## Market trends

We see that the largest market areas are developing very well, with concerts, film streaming/VOD and TV distribution as the areas with the strongest growth. The tendency to compete for customers in the background music segment has grown keener as providers of non-licensed music are becoming somewhat more active.

In autumn 2018, a long-standing disagreement between RiksTV and TONO was decided by the Supreme Court. After TONO had won in both the District Court and the Court of Appeal, the Supreme Court handed down a unanimous judgment that fell squarely in favour of TONO. In keeping with the judgment, TONO has filed a significant claim for damages against RiksTV. On 23 December 2019, the parties settled the damages suit for MNOK 100.5.

There were no special circumstances in 2019 that had any significant impact on TONO's activities.

## The COVID-19 situation – events occurring in 2020 prior to submission of the Directors' Report, which will have an impact on TONO's position

The serious situation created by the COVID-19 virus the world over will impact TONO's operations in 2020. As of 24 March 2020, it is not possible to conjecture about the consequences with any degree of certainty.

No particular changes are expected in TONO's rights management portfolio in 2020.

After instituting various measures to limit the spread of the virus, TONO has stable access to staff working from their home offices, and duties are being carried out almost as usual. We will nevertheless be facing a significant decline in revenues in 2020, which will increase in direct proportion to the length of the coronavirus situation.

## → DIRECTORS REPORT// 2019

### NCB

NCB is an independent legal unit managed by a Board elected by KODA, TEOSTO, STIM STEF and TONO. NCB's day-to-day operations are handled by KODA. This has proven an expedient solution for the NCB organisation and its owners.

NCB's operations reported a surplus of DKK 4 667 000 in 2019. This amount has been transferred to equity which, at 31 December 2019, came to DKK 42 852 000. The sale of phonograms is declining continuously, and NCB has adapted to the market situation, with substantial reductions in revenues.

### TONO's staff

At the end of 2019, TONO had 60 regular employees, three of whom work part-time. In 2018, there were 65 regular employees, six of whom worked part-time.

TONO's goal is full equality between female and male employees. This means we try to ensure there is no gender-based discrimination in respect of salaries, career advancement opportunities or recruitment. There are 33 women and 27 men on TONO's staff. Two men and one woman are employed in part-time positions. The average age of all staff members is 45.8 years (45.5 for women and 47.8 for men).

The average gross monthly salary for all female employees,

including managers, was NOK 52 274 at the end of 2019. The average gross monthly salary for male employees, including managers, was NOK 65 049. The higher average wage for men is because there is a higher proportion of men than women in managerial positions.

### Internal control, HSE (health, safety and the environment)

Thanks to the Working Environment Committee (WEC), comprised of representatives from the employees' trade unions and management, TONO's HSE work has been systematised. WEC meetings are held on a regular basis. At least two meetings each year have sickness absence on the agenda.

For many years, TONO has had an IA (Inclusive Working Life) agreement, a cooperation agreement between an individual company and the Norwegian Labour and Welfare Administration (NAV). The primary goal of the agreement was to accommodate everyone who can and wants to work, be it full time or part time. As from 2019, the Inclusive Working Life agreement applies universally in Norway and is no longer based on agreements with individual businesses.

In 2019, sickness absence was 4.44 per cent, compared with 5.77 per cent the year before. Sickness absence is followed up in accordance with the Inclusive Working Life agreement and the provisions of the Working Environment Act.

TONO does not engage in activities that can pollute the outdoor environment.

### Employer responsibility for promoting gender equality and preventing discrimination

Over time, one of TONO's goals has been to ensure an almost equal distribution of women and men on staff. At 31 December 2019, the staff consisted of 55% female employees and 45% male employees. Women and men in comparable positions are paid the same.

Three employees work part-time of their own volition, partly due to family obligations at home and partly due to functional disabilities.

Compassionate leaves and leaves to provide family care are equally divided between men and women, but there is more sickness absence among women than among men.

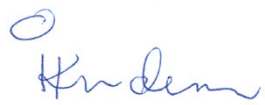
TONO devotes attention to gender equality, and the statistics show that TONO is in compliance with the provisions of the Gender Equality Act.

TONO's Articles of Association include an article stating that each gender is to have at least 40 per cent of the seats on TONO's Board of Directors.

TONO's 60 employees come from a broad range of ethnic backgrounds. We have co-workers from all the Scandinavian countries and the rest of Europe, as well as from Africa, Asia and the USA.

We would therefore maintain that TONO promotes equal opportunity in keeping with the purpose of the Act.

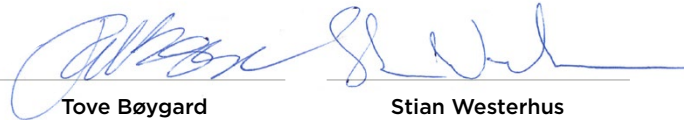
Oslo, 24 March 2020



Ingrid Kindem  
Chair of the  
Board of Directors



Jørgen Karlstrøm  
Deputy Chair



Tove Bøygard

Stian Westerhus



Stine Sørli



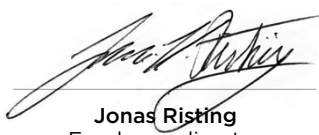
Ine Kristine Hoem



Kai Robøle



Unni Boretta



Jonas Risting  
Employee director



Ida Otterstad  
Employee director

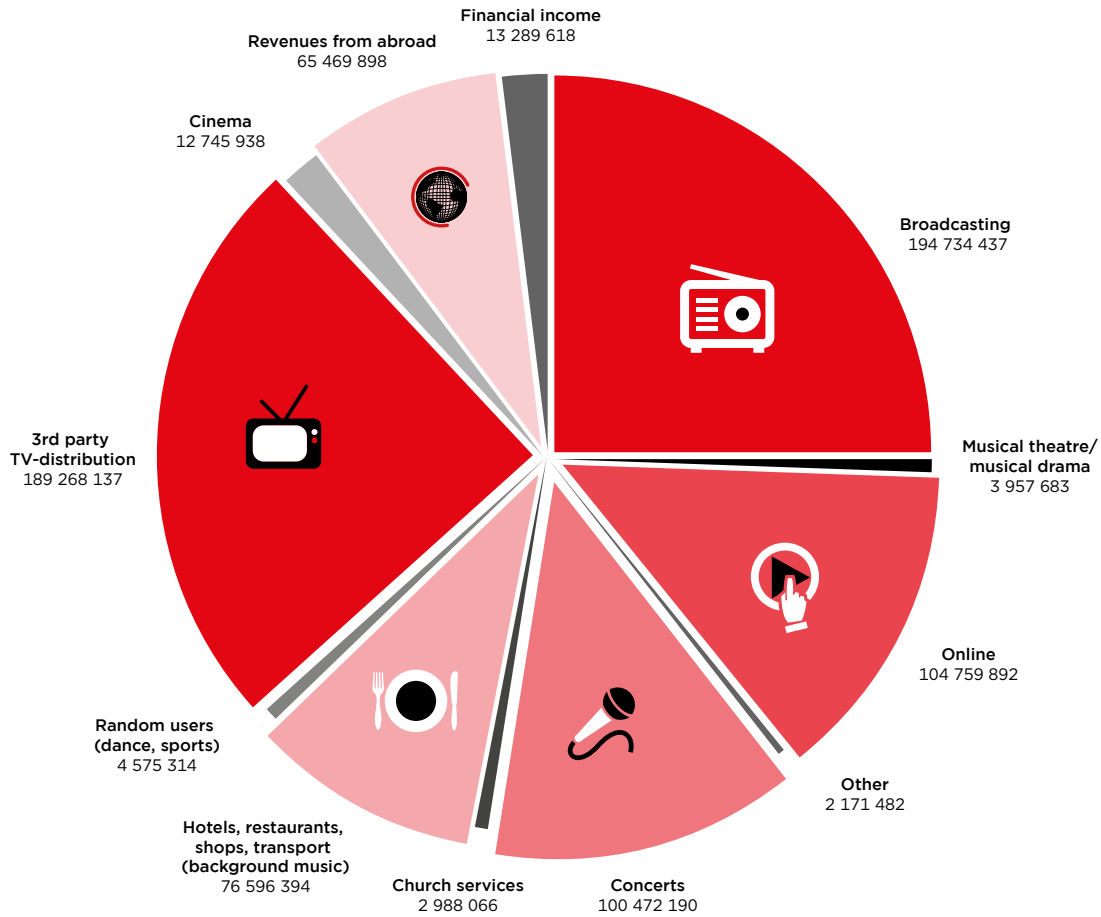


Håvard Offer-Ohlsen  
Employee director



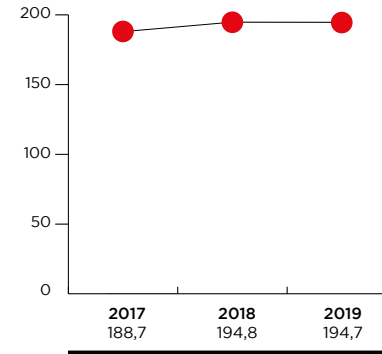
Cato Bjørn Strøm  
Chief Executive Officer

# OVERVIEW OF TONOS INCOME // 2019

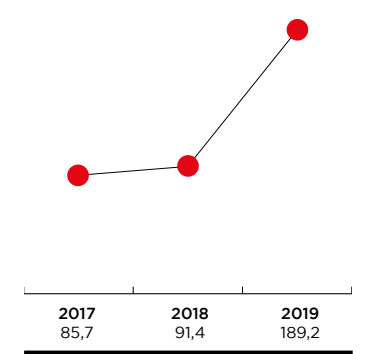


## DEVELOPMENT, SOURCES OF INCOME

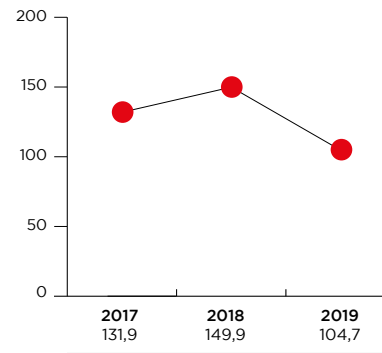
// Numbers in mill NOK



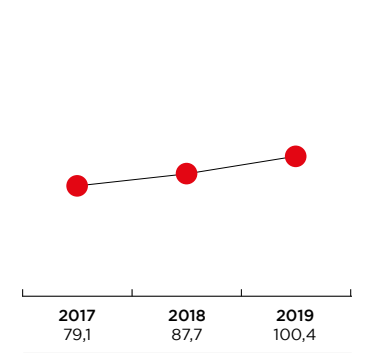
BROADCASTING



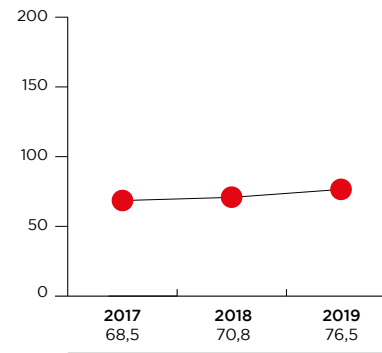
3RD PARTY TV-DISTRIBUTION



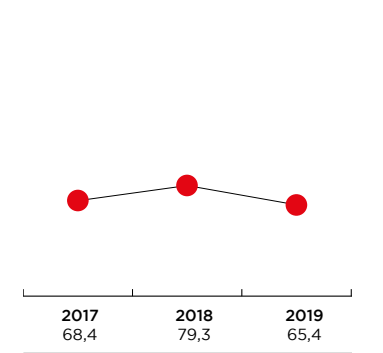
ONLINE



CONCERTS



HOTELS / RESTAURANTS | SHOPS



REVENUES FROM ABROAD

# INCOME STATEMENT AS AT 31.12.2019

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		TONO		Group	
		2019	2018	2019	2018
<b>GROSS REVENUES</b> (before deduction of 2% contribution to DNK and losses)		<b>771 029 047</b>	<b>707 303 250</b>	<b>770 133 153</b>	<b>706 407 356</b>
<b>Revenues</b>	<b>Notes</b>				
Broadcasting		194 734 437	194 802 952	194 734 437	194 802 952
3rd party distribution		189 268 137	91 354 856	189 268 137	91 354 856
Online		104 759 892	149 906 601	104 759 892	149 906 601
Cinema		12 745 938	10 970 121	12 745 938	10 970 121
Concerts		100 472 190	87 749 718	100 472 190	87 749 718
Church services		2 988 066	2 731 719	2 988 066	2 731 719
Hotels, restaurants, shops, transport		76 596 394	70 797 263	76 596 394	70 797 263
Random users ( dance, sports)		4 575 314	4 311 095	4 575 314	4 311 095
Musical theatre/ musical drama		3 957 683	3 133 221	3 957 683	3 133 221
Other remuneration		2 171 482	2 390 282	2 171 482	2 390 282
<b>Gross remuneration carried forward</b>		<b>692 269 531</b>	<b>618 147 827</b>	<b>692 269 531</b>	<b>618 147 827</b>
Losses		(2 177 775)	(1 448 586)	(2 177 775)	(1 448 586)
Norwegian Composers Fund (DNK)		(13 758 405)	(12 286 179)	(13 758 405)	(12 286 179)
<b>Net remuneration carried forward</b>		<b>676 333 351</b>	<b>604 413 062</b>	<b>676 333 351</b>	<b>604 413 062</b>
Revenues from abroad		65 469 898	79 277 903	65 469 898	79 277 903
Financial income	13	13 289 618	9 877 519	12 393 724	8 981 625
<b>Total revenues</b>		<b>755 092 866</b>	<b>693 568 484</b>	<b>754 196 972</b>	<b>692 672 590</b>

## INCOME STATEMENT AS AT 31.12.2019

		TONO		Group	
		2019	2018	2019	2018
<b>EXPENSES</b>	<b>Notes</b>				
Salary/Fees/Payroll costs	12	58 067 370	57 901 838	58 106 306	57 940 774
Dep./amort./write-downs	1	1 145 819	1 149 956	1 376 291	1 380 428
Driftskostnader		19 452 354	13 203 779	18 286 588	12 037 983
Expenses re. travel, PR, representation network, etc.		9 290 427	12 514 610	9 290 427	12 514 610
Financial expenses		220 753	181 888	220 753	181 888
Administration fees		(7 475 721)	(5 128 071)	(7 475 721)	(5 128 071)
<b>Total expenses</b>		<b>80 701 003</b>	<b>79 824 001</b>	<b>79 804 645</b>	<b>78 927 613</b>
Extraordinary income		0	0	0	0
Extraordinary expenses		0	0	0	0
<b>Profit for alloc. before change in pension liabilities</b>		<b>674 391 863</b>	<b>613 744 483</b>	<b>674 392 327</b>	<b>613 744 977</b>
Change in pension liabilities	7	146 065	-2 601 522	146 065	-2 601 522
<b>Profit transferred amounts allocated</b>		<b>674 245 798</b>	<b>616 346 005</b>	<b>674 246 262</b>	<b>616 346 499</b>

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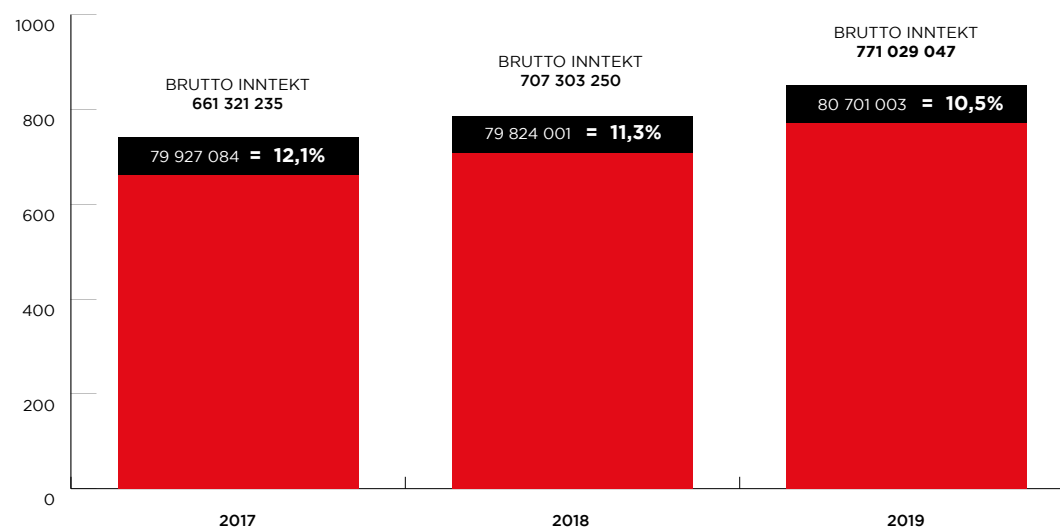


## DEDUCTIONS FROM REVENUE AREAS // 2019

Allocation	Revenue	2% to fund	Cost %	Cost NOK	For allocation incl. cult. funds	Cultural funds	Net allocation
Broadcasting	184 675 180	3 693 504	14,20 %	26 218 388	154 763 288	15 476 329	139 286 959
Broadcasting, local	10 059 257	201 185	14,53 %	1 461 301	8 396 770	839677	7 557 093
3rd party distribution	189 268 137	3 785 363	8,98 %	16 987 804	168 494 970	16849497	151 645 473
Online	104 759 892	2 095 198	6,38 %	6 682 925	95 981 769	5292411	90 689 358
Cinema	12 745 938	254 919	14,53 %	1 851 594	10 639 425	1 063 942	9 575 482
Concerts	100 472 190	2 009 444	14,11 %	14 172 874	84 289 872	8 428 987	75 860 885
Church services	2 988 066	59 761	14,53 %	434 074	2 494 231	249 423	2 244 808
Hotels, restaurants, shops, transport	76 596 394	1 531 928	14,57 %	11 157 842	63 906 624	6 390 662	57 515 961
Random users ( dance, sports)	4 575 314	91 506	14,93 %	683 195	3 800 612	380 061	3 420 551
Musical theatre/ musical drama	3 957 683	79 154	9,80 %	387 853	3 490 676	349 068	3 141 609
Financial income	13 137 260	(43 556)	2,65 %	348 117	12 832 699	1 283 270	11 549 429
Revenues from abroad	65 469 898		0,48 %	315 036	65 154 862	-	65 154 862
<b>TOTAL</b>	<b>768 705 207</b>	<b>13 758 405</b>	<b>10,50 %</b>	<b>80 701 003</b>	<b>674 245 799</b>	<b>56 603 328</b>	<b>617 642 471</b>

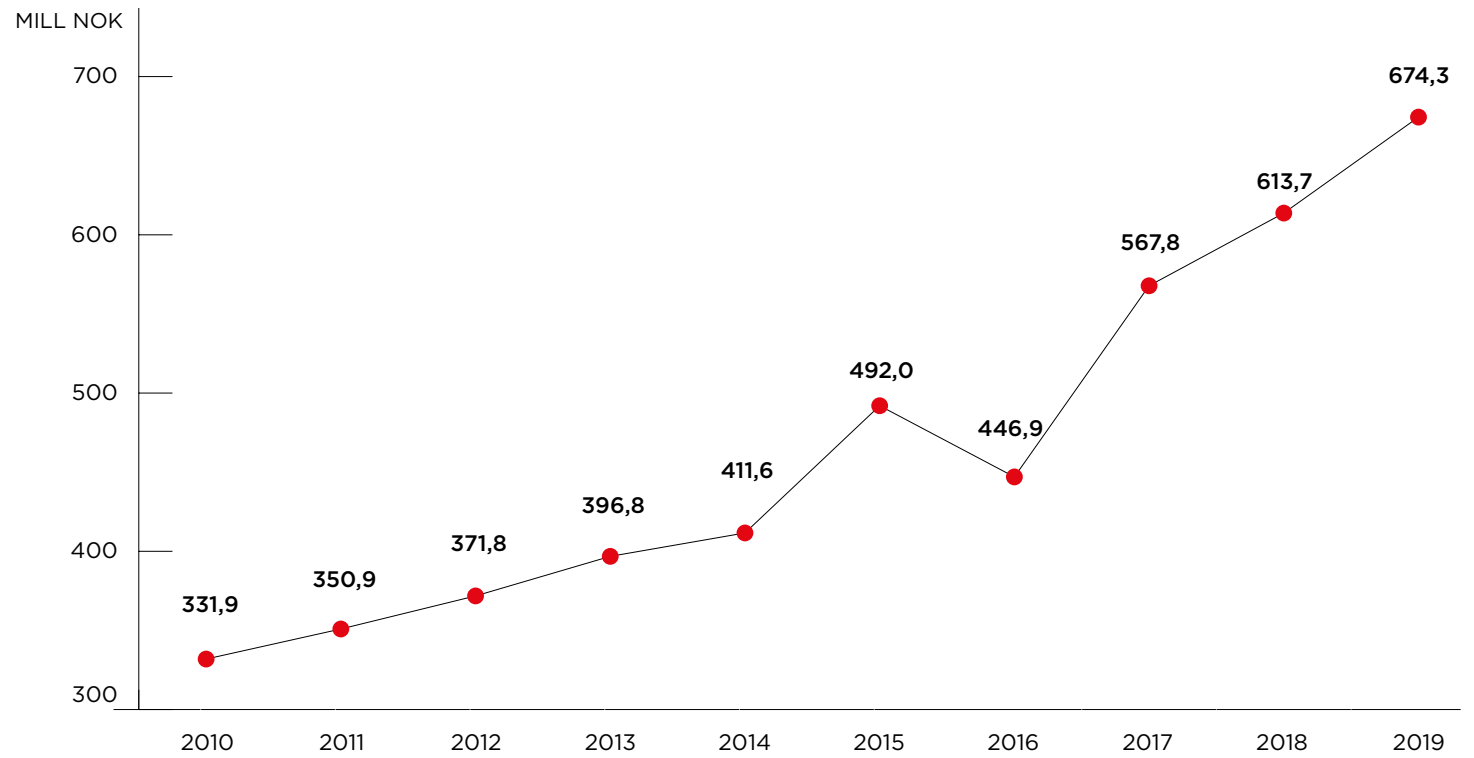
## TREND IN REVENUES AND EXPENDITURES // 2017-2019

- Revenue before 2% deduction to the Norwegian Composers Fund.
- Expenditures in per cent.



## DISTRIBUTION // 2010 - 2019

The graph below shows performance trends over the past 10 years. The result is the amount added to the funds available for distribution each year.



## BALANCE SHEET AS AT 31 DECEMBER - ASSETS

	Notes	TONO		Group	
		2019	2018	2019	2018
<b>NON-CURRENT ASSETS</b>					
<b>Property, plant &amp; equipment</b>					
Intangible assets	1	247 063	352 947	247 063	352 947
Plant & equipment	1	2 792 680	2 796 963	2 792 680	2 796 963
Land, buildings	1			26 251 632	26 482 104
<b>Total property, plant &amp; equipment</b>		<b>3 039 743</b>	<b>3 149 910</b>	<b>29 291 375</b>	<b>29 632 014</b>
<b>Non-current financial assets</b>					
Loans to group companies	2	28 000 000	28 000 000	-	-
Investments in subsidiaries	3	100 000	100 000	-	-
Other investments	3	184 533	184 533	184 533	184 533
<b>Total non-current financial assets</b>		<b>28 284 533</b>	<b>28 284 533</b>	<b>184 533</b>	<b>184 533</b>
<b>Total non-current assets</b>		<b>31 324 276</b>	<b>31 434 443</b>	<b>29 475 908</b>	<b>29 816 547</b>
<b>CURRENT ASSETS</b>					
<b>Receivables</b>					
Trade receivables		24 191 604	20 440 714	24 191 604	20 440 714
Other receivables	4	101 033 794	169 698 178	102 682 729	171 116 283
<b>Total receivables</b>		<b>125 225 398</b>	<b>190 138 892</b>	<b>126 874 333</b>	<b>191 556 997</b>
<b>Investments</b>					
Shares in investment funds	5	266 236 867	311 813 878	266 236 867	311 813 878
<b>Cash/bank/postal giro</b>	5	<b>435 922 759</b>	<b>243 044 404</b>	<b>436 135 593</b>	<b>243 257 131</b>
<b>Total current assets</b>		<b>827 385 024</b>	<b>744 997 174</b>	<b>829 246 793</b>	<b>746 628 006</b>
<b>TOTAL ASSETS</b>		<b>858 709 300</b>	<b>776 431 617</b>	<b>858 722 701</b>	<b>776 444 553</b>

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## BALANCE SHEET AS AT 31 DECEMBER - EQUITY AND LIABILITIES

EQUITY AND LIABILITIES

	Notes	TONO		Group	
		2019	2018	2019	2018
<b>EQUITY</b>					
<b>Paid-in equity</b>					
Share capital	6	2 050	2 050	2 050	2 050
<b>Equity before implem. of pension liabilities</b>		<b>2 050</b>	<b>2 050</b>	<b>2 050</b>	<b>2 050</b>
<b>Retained earnings</b>					
Unfunded pension liabilities	6	(11 387 128)	(11 533 193)	(11 387 128)	(11 533 193)
Other equity	6			13 401	12 936
<b>Total retained earnings after pension liab.</b>		<b>(11 387 128)</b>	<b>(11 533 193)</b>	<b>(11 373 727)</b>	<b>(11 520 257)</b>
<b>Total equity after pension liabilities</b>		<b>(11 385 078)</b>	<b>(11 531 143)</b>	<b>(11 371 677)</b>	<b>(11 518 207)</b>
<b>LIABILITIES</b>					
<b>Provisions</b>					
Insured scheme		(6 582 972)	(5 727 525)	(6 582 972)	(5 727 525)
Unfunded pensions		17 970 100	17 260 718	17 970 100	17 260 718
Pension liabilities	7	11 387 128	11 533 193	11 387 128	11 533 193
<b>Current liabilities</b>					
Miscellaneous creditors	8	73 241 321	62 671 605	73 241 321	62 671 605
Tax/Employer's Nat. Ins. Contrib. payable		3 523 082	3 460 294	3 523 082	3 460 294
Miscellaneous provisions	9	29 294 372	28 518 557	29 294 372	28 518 557
Cultural funds	10	56 603 328	46 535 445	56 603 328	46 535 445
Amounts for allocation	11	696 045 146	635 243 666	696 045 146	635 243 666
<b>Total current liabilities</b>		<b>858 707 250</b>	<b>776 429 567</b>	<b>858 707 250</b>	<b>776 429 567</b>
<b>Total liabilities</b>		<b>870 094 378</b>	<b>787 962 760</b>	<b>870 094 378</b>	<b>787 962 760</b>
<b>TOTAL EQUITY AND LIABILITIES</b>		<b>858 709 300</b>	<b>776 431 617</b>	<b>858 722 701</b>	<b>776 444 553</b>

## DISBURSEMENTS ABROAD // 2019 IN DETAIL

These figures do not reflect exactly how much of the individual country's repertoire is performed in Norway. For example, a substantial portion of the disbursement to STIM covers an Anglo-American repertoire because this repertoire is sub-published in Sweden. In addition, the table includes remuneration collected through NORWACO and sent, inter alia, to STIM and PRS for disbursement abroad. The announce does not include online disbursements via NCB.

LAND	COMPANY	Radio	TV	Online	Concerts	Cinema	Other	Total 2019
Argentina	SADAIC	13 854	6 517	64 990	55 153	308	2 031	142 853
Austria	AUME			8 004			6	8 011
Australia	APRA	655 021	1 097 683	653 910	405 258	21 852	76 644	2 910 367
Australia	AMCOS			109 696				109 696
Austria	AKM	76 246	140 336	69 871	263 992	825	47 795	599 065
Belgium	SABAM	105 222	130 686	70 737	193 161	1 730	84 630	586 166
Brazil	UBC	5 123	6 152	5 289	15 169	3	5 042	36 778
Brazil	ABRAMUS	3 157	1 757	621	3 533		1 426	10 495
Brazil	SBACEM	1 468	599	524	821		9	3 420
Brazil	SOCINPRO	659	1 380	241	123	106	1	2 511
Brazil	AMAR	99	256	76	1 164		9	1 604
Bulgaria	MUSICAUTOR	136	1 042	781	1 153	24		3 136
Canada	SOCAN	699 674	1 631 232	792 786	268 809	56 144	156 213	3 604 858
Canada	SODRAC			14 715				14 715
Chile	SCD	8 266	3 087	3 964	4 832	357	807	21 313
China	MCSC	232	791	1 093			1 581	3 697
Colombia	SAYCO	1 239	1 125	10 878	330	169	2 836	16 577
Croatia	HDS-ZAMP	464	3 434	1 117	3 042	92	43 239	51 390
Cuba	ACDAM	210	312	244	6 676	97	5	7 543
Czech Republic	OSA	20 712	24 165	11 674	94 267		348	151 166
Denmark	KODA	1 149 145	6 692 544	4 609 277	2 324 417	210 303	158 721	15 144 406
Estonia	EAU	4 198	4 527	51 241	20 893	91	123	81 073
Finland	TEOSTO	326 015	103 268	482 428	657 838	5 443	20 186	1 595 177

## → DISBURSEMENTS ABROAD continues

### 2019 IN DETAIL

LAND	COMPANY	Radio	TV	Online	Concerts	Cinema	Other	Total 2019
France	SACEM	739 305	4 483 337	1 204 905	1 160 311	65 679	131 482	7 785 019
Germany	GEMA	873 626	1 557 249	827 166	1 267 872	36 635	252 176	4 814 723
Greece	AEPI	2 765	3 647	11 525	4 242	119	728	23 026
Hong Kong	CASH	171	24 969	2 314	3 983		5 146	36 583
Hungary	ARTISJUS	6 681	5 550	11 554	30 330	345	2 016	56 476
India	IPRS	145	366	2 220	133	801	1	3 666
Indonesia	WAMI				72		8 516	8 588
Ireland	IMRO	202 199	253 831	60 759	220 977	17 539	18 288	773 593
Island	STEF	11 033	51 290	136 963	56 496	2 605	11 892	270 279
Israel	ACUM	7 352	27 729	24 487	8 450	18	1 380	69 417
Italy	SIAE	150 777	175 426	256 575	221 648	24 596	8 332	837 354
Jamaica	JACAP	466	342	55	113	0	241	1 217
Japan	JASRAC	2 026	24 303	172 117	14 276	5 346	78 262	296 332
Latvia	AKKA/LAA	2 362	9 104	6 230	9 710		2 528	29 933
Lithuania	LATGA-A	1 859	843	23 769	25 065		214	51 750
Macedonia	ZAMP	234	1 680	146	200			2 261
Malaysia	MACP	7		117			11 222	11 346
Mali	BUMDA	3 759	104	269		1 276	33	5 441
Mexico	SACM	10 232	3 811	8 591	11 518	2 383	2 654	39 191
Namibia	NASCAM				3 469		5 461	8 930
Netherlands	BUMA	485 229	182 183	639 513	208 632	10 995	80 960	1 607 511
Netherlands	STEMRA			277 565				277 566
Peru	APDAYC		183	1 062	35			1 280

## → DISBURSEMENTS ABROAD continues

### 2019 IN DETAIL

LAND	COMPANY	Radio	TV	Online	Concerts	Cinema	Other	Total 2019
Philippines	FILSCAP	573	537	25	1 218		202	2 554
Poland	ZAIS	12 860	15 527	73 811	80 603	102	5 944	188 847
Portugal	SPA	37 463	40 087	5 720	3 026	3	4 781	91 079
Romania	UCMR-ADA	1 319	2 562	7 446	1 524		12 289	25 139
Russia	RAO	12 746	5 190	2 366	20 532	69	9 236	50 139
Senegal	SODAV	4 067	993	1 173	3 983		2 827	13 043
Serbia	SOKOJ	1 726	3 530	10 492	10 491	169	962	27 369
Singapore	COMPASS		7 734	705			14	8 453
Slovakia	SOZA	31	206	752	8 852		6	9 848
Slovenia	SAZAS	309	6 059	221	7 933		9 848	24 369
South Africa	SAMRO	8 203	19 112	5 133	679	2 616	6 233	41 975
South Korea	KOMCA	13 104	10 298	50 746	2 616	993	24 253	102 009
Spain	SGAE	65 690	199 095	193 367	96 544	17 410	26 749	598 854
Sweden	STIM	30 382 384	29 406 143	27 284 160	16 358 525	2 939 861	1 777 078	108 148 151
Switzerland	SUISA	52 708	92 497	52 826	181 160	2 070	36 155	417 417
Trinidad And Tobago	COTT	463	984	1 117	1 462			4 025
Turkey	MSG	4 914	1 884	20 734			20	27 553
Turkey	MESAM	2 007	276	2 515	278	18	391	5 484
Ukraine	UACRR (SCAU)	1 594	1 433	259				3 286
United Kingdom	PRS FOR MUSIC	9 419 454	47 313 872	3 993 481	4 727 305	660 049	630 732	66 744 893
United Kingdom	MCPS			661 775			314	662 089
Uruguay	AGADU	133	375	617	1 354	9	1	2 489
USA	BMI	6 918 973	7 675 850	10 991 956	3 035 052	1 276 308	301 141	30 199 279

## → DISBURSEMENTS ABROAD continues

2019 IN DETAIL

LAND	COMPANY	Radio	TV	Online	Concerts	Cinema	Other	Total 2019
USA	ASCAP	7 020 317	8 119 084	8 680 402	4 278 475	998 973	304 363	29 401 614
USA	SESAC INC.	515 760	791 289	1 371 773	429 903	44 063	21 082	3 173 869
USA	AMRA	369 726	35 017	103 574	86 323	3 285	13 135	611 059
Others		1 230	665	776	914		49	3 635
<b>TOTAL</b>		<b>60 419 119</b>	<b>110 407 138</b>	<b>64 149 978</b>	<b>36 906 914</b>	<b>6 411 878</b>	<b>4 410 990</b>	<b>282 706 017</b>





# INCOME FROM ABROAD //

## 2019 IN DETAIL

LAND	COMPANY	Radio	TV	Online	Concerts	Cinema	Other	Total 2019
Argentina	SADAIC	4 274	26 101	20 174	28 887		60 990	140 427
Australia	APRA	172 283	126 429	657 816	34 675	4 218	206 153	1 201 574
Austria	AKM	433 986	103 533	38 672	207 503	3 515	96 814	884 024
Belarus	NCIP	72 930			2 065		13 733	88 728
Belgium	SABAM	224 627	216 240	115 911	282 965	20 350	298 774	1 158 868
Brazil	UBC	70 579	81 088	159 564	20 634	3 079	89 995	424 938
Canada	SOCAN	80 207	32 432	162 943	30 337	3 581	230 627	540 126
Chile	SCD	118 089	56 606	20 085		765	65 607	261 151
China	MCSC	3 642	6 032		2 470		172 536	184 681
Colombia	SAYCO	1 946	13 223	7 769			2 520	25 458
Costa Rica	ACAM	16					1 706	1 722
Croatia	HDS-ZAMP	79 793	44 340				163 943	288 076
Czech Republic	OSA	32 164	70 804	50 790	49 478	14 743	13 715	231 695
Denmark	KODA	703 212	2 325 129	1 157 954	1 202 839	48 069	889 903	6 327 106
Estonia	EAU	25 201	37 593		20 637	8 924	102 592	194 947
Finland	TEOSTO	641 523	1 417 768	370 396	248 991	3 454	548 177	3 230 309
France	SACEM	191 433	1 721 061	314 761	329 121	544 956	467 331	3 568 663
Georgia	GCA						8 295	8 295
Germany	GEMA	2 250 109	2 387 096	889 045	1 970 359	83 269	2 255 074	9 834 952
Hong Kong	CASH	12 798	14 693	28 809		133	71 425	127 858
Hungary	ARTISJUS (ARJUS)	14 750	47 262	2	46 292	5 225	65 682	179 214
Ireland	IMRO	81 595	36 435	22 263	234 888	3 768	52 264	431 213
Israel	ACUM	13 134	23 821	30 718	3 551	2 723	42 344	116 292

## → INCOME FROM ABROAD continues

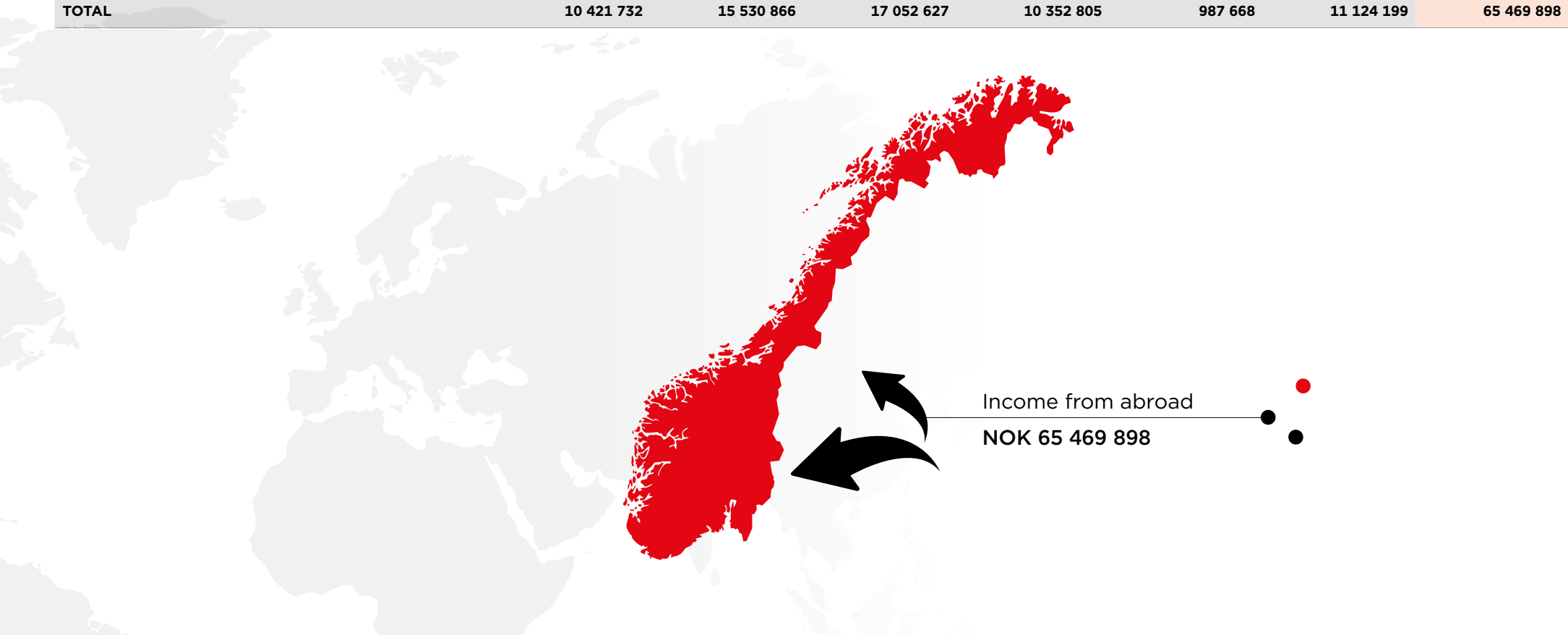
### 2019 IN DETAIL

LAND	COMPANY	Radio	TV	Online	Concerts	Cinema	Other	Total 2019
Italy	SIAE	217 695	374 658	237 365	659 420	87 958	85 022	1 662 118
Japan	JASRAC	251 487	403 731	821 444	413 113	3 396	219 670	2 112 840
Latvia	AKKA/LAA	11 116	4 376	1 177	20 668		12 923	50 260
Lithuania	LATGA-A	67 963	22 464		12 963	514		103 905
Malaysia	MACP			59 045	620		56 253	115 917
Mexico	SACM	1 236	25 062	140 395	5 768	20 252	3 866	196 580
Netherlands	BUMA (VEREINIGING)	279 310	607 608	619 508	399 616	22 473	811 267	2 739 784
Philippines	FILSCAP						49 178	49 178
Poland	ZAIKS	121 601	140 129	80 278	171 821	23 482	105 104	642 415
Portugal	SPA	6 997	12 996	63	49 390	91	79 414	148 952
Romania	UCMR-ADA	94 746	49 768	14 672	25 758	6 005	159 807	350 757
Russia	RAO	2 074	3 401			741	50 815	57 031
Serbia	SOKOJ						49 494	49 494
Slovakia	SOZA	51 647	8 135	44	10 459		2 328	72 612
Slovenia	SAZAS	17 712	5 931	126	21 677		14 887	60 333
South Africa	SAMRO	50 965	5 082	48	15		22 528	78 638
South Korea	KOMCA	3 548	143 698	243 287	48 445	18	174 416	613 412
Spain	SGAE	220 593	260 196	219 026	1 209 229	7 703	273 046	2 189 793
Sweden	STIM	1 433 598	2 632 863	6 748 313	981 778	30 331	383 217	12 210 100
Switzerland	SUISA	677 953	243 437	208 755	602 710	28 272	228 183	1 989 310
Switzerland	MCT	4 050	5 266	4 797	5 017		13 722	32 853
Turkey	MESAM						79 173	79 173
United Kingdom	PRS FOR MUSIC	515 666	752 464	1 246 730	250 075	5 538	876 148	3 646 621

## → INCOME FROM ABROAD continues

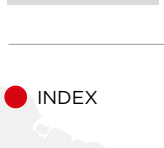
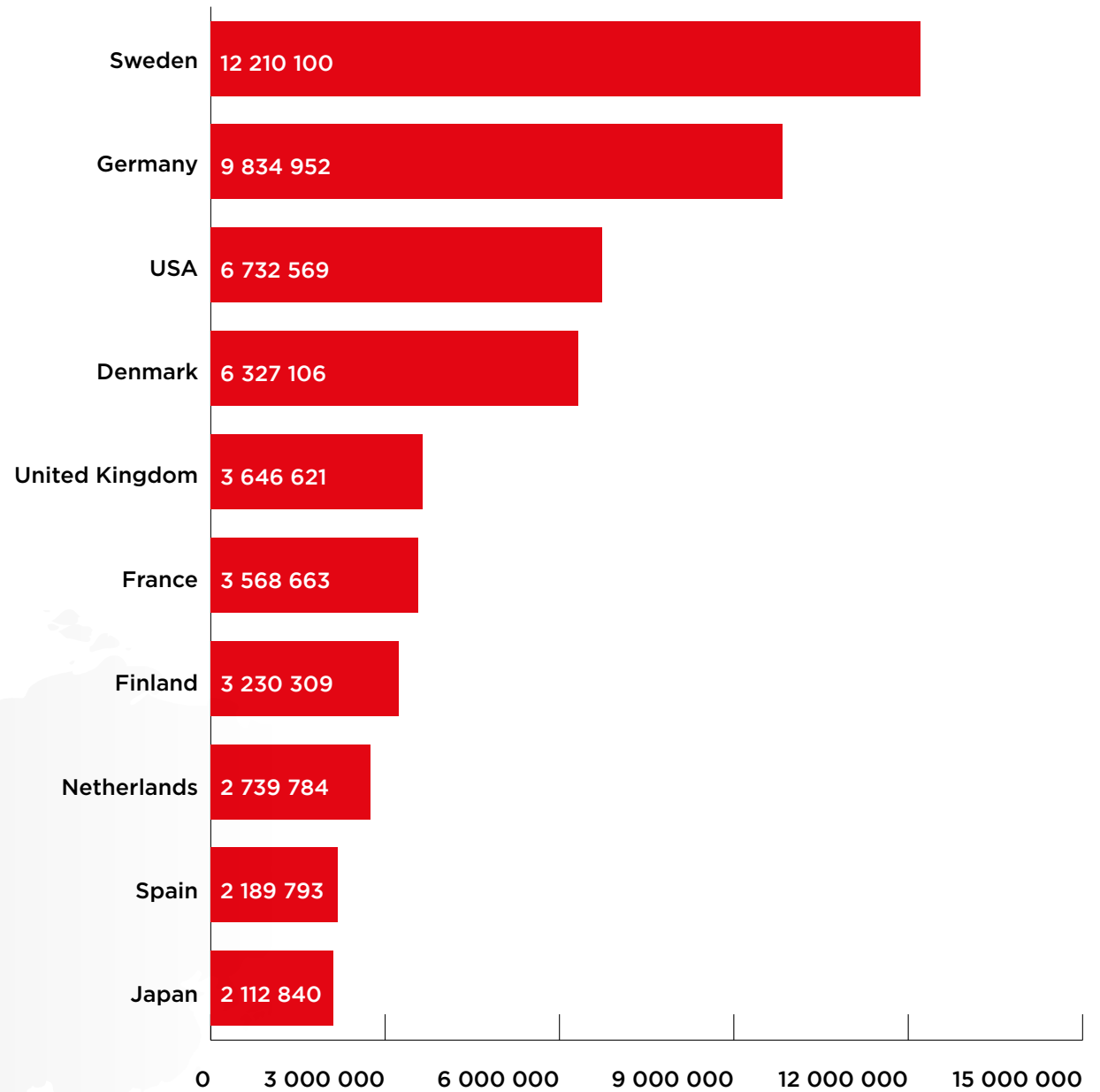
2019 IN DETAIL

LAND	COMPANY	Radio	TV	Online	Concerts	Cinema	Other	Total 2019
USA	ASCAP	1 071 220	631 709	2 357 644	736 362		66 353	4 863 287
USA	BMI	84 804	408 636				1 372 460	1 865 900
USA	SESAC INC.	176	667	1 987	553			3 382
Vietnam	VCPMC	6 807	902	250	11 656	120	14 722	34 458
Others		478						478
<b>TOTAL</b>		<b>10 421 732</b>	<b>15 530 866</b>	<b>17 052 627</b>	<b>10 352 805</b>	<b>987 668</b>	<b>11 124 199</b>	<b>65 469 898</b>



→ **INCOME FROM ABROAD continues**

10 TOPLIST



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