

# TRANSPARENCY REPORT 2022 // TONO



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# TRANSPARENCY REPORT

TONO is a cooperative society, owned and controlled by composers, lyricists and music publishers, which, on their behalf, manages the financial rights to the music they have created and own. TONO licenses the public performance of copyrighted music on the radio, TV and internet, at concerts and the cinema, etc. Users pay a sum of money for each piece of music performed in public, which TONO collects on behalf of the rights holders. Each year, TONO distributes its financial surplus to the music rights holders concerned.

As at 31 December 2022, TONO had 39,060 members and also manages the rights, in Norwegian territory, of millions of creators and music publishers belonging to TONO's sister companies in countries across the globe.

The EU's Collective Rights Management Directive (2014/26/EU) was adopted in 2014 and implemented in Norwegian law through the Collective Rights Management Act of 2021 (Lov om kollektiv forvaltning av opphavsrett mv. av 28. mai 2021 nr. 49). Under the Act, TONO is required to produce an annual transparency report. It is TONO's understanding that the information included in this report complies with the requirements regarding transparency reports set out in the statutory regulations relating to the Collective Rights Management Act.

TONO would like its annual transparency report to provide a deeper insight into and a greater understanding of TONO's nature, operations, finances and management among our members, sister companies, customers, other members of the music industry and other interested parties.

# ANNUAL REPORT // 2022

## **Current status and future development of the business**

TONO SA (TONO) is a cooperative society that manages performing and recording rights relating to music. In addition to individual collection contracts with 39,060 rights holders, TONO has reciprocal representation agreements with 78 international sister companies, and thereby also manages their rights in Norwegian territory. TONO has delegated management of its rights holders' recording rights to the Nordic Copyright Bureau (NCB) in Copenhagen, which is jointly owned by the Nordic collection companies Koda (Denmark), Stim (Sweden), STEF (Iceland), Teosto (Finland) and TONO.

TONO is operated from Oslo. Its office address is Møllergata 4, 0179 Oslo, Norway.

In 2022, the board of directors held nine meetings, while board committees held three meetings.

TONO has purchased directors and officers (D&O) liability insurance pursuant to Section 3-3a of the Norwegian Accounting Act. Coverage amounts to NOK 5 million.

## **Management contracts**

As at 31 December 2022, TONO had management contracts with 39,060 rights holders. In 2022, 1,657 new rights holders were added, 13 of whom were music publishers.

By comparison, TONO had 37,439 rights holders as at 31 December 2021. In 2021, 1,549 new rights holders were added, 13 of whom were music publishers.

Women made up 21.8 per cent and men 78.2 per cent of the society's individual members.

Music publishers made up 1.2 per cent of the membership.

## **Voting members**

As at 31 December 2022, TONO had 1,965 voting members.

As at 31 December 2021, TONO had 1,917 voting members.

Women make up 16.6 per cent and men 83.4 per cent of the voting membership. Music publishers make up 1.1 per cent of the voting membership.

## **Financial performance**

TONO generated gross revenues of NOK 864,624,850 in 2022. This is an increase of 2.45 per cent compared with 2021. After a 2 per cent deduction payable to the Norwegian Composers' Fund, as well as losses and administrative costs, TONO had NOK 717,348,479 for distribution to rights holders, a decrease of 20,160,236 per cent compared with 2021. Expenses totalled 12.77 per cent of revenues in 2022, compared with 10.66 per cent the year before.

The financial statements have been prepared in accordance with the Norwegian Accounting Act of 1998, and comply with prevailing laws, regulations and generally accepted accounting practice. The Accounting Act of 1998 caused material changes in the way pension costs were recognised in 1999. As a result, TONO's recognised equity is negative. The original effect of this was a liability in the amount of NOK -11,026,446. As at 31 December 2022, the total effect of liabilities recognised in equity came to NOK -8,176,241. The year before, the liability totalled NOK -11,741,423. The substantial change is attributable to the buyout of a pension scheme.

TONO's distributable profit normally constitutes 85–90 per cent of its revenues. The distributable amount is whatever is left after all expenses have been deducted. The Board considers that TONO's financial results for 2022 are good.

TONO has at all times a large and liquid cash management portfolio. The objective is to achieve the highest possible return on investment at the lowest possible risk. TONO's conservative investment strategy secures stable returns. Each individual investment shall be made among those with the lowest risk in their asset class. Risk is further reduced through a broadly composed portfolio, and TONO employs multiple financial services providers to reduce the management risk.

### Market developments

2022 was the year when the Covid-19 pandemic finally loosened its grip. Increased concert activity contributed to a strong growth in TONO's concert-related revenues, which ended the year at NOK 104 million – the highest ever recorded for the concert segment. The background music segment also provided the highest ever revenues for TONO – NOK 2 million up on the pre-pandemic year 2019. Cinema revenues returned to a normal level. We saw underlying organic growth in the media segment (broadcasting and online transmission), but we must nevertheless recognise a slight downturn compared with the year before, when our 2021 income was boosted by several major settlements in arrears.

The Norwegian Collective Rights Management Act had an impact on TONO and our Articles of Association in 2022. TONO established rights categories, amended its collection contract and introduced new terms and conditions for concert organisers. In addition, we see that several aspects of the Collective Rights Management Act require judicial clarification. This means higher costs for TONO.

The music sector's economic framework is constantly changing. Several of the trends we have seen in recent years continued in 2022. This includes direct licensing and the acquisition of rights. Technology continues to develop and 2022 was the year in which artificial intelligence made its definitive entry into the music field. TONO is closely monitoring this development and will address it in its forthcoming strategy discussions.

In October 2022, TONO entered into a partnership with the Irish company Spanish Point Technologies, a well-respected supplier of musical rights management systems. In the fourth quarter of 2022, TONO launched the wide-ranging technology programme Mjøltnir, which became fully operational from the 1 January 2023. This substantial focus

on technology has been requested by TONO's AGM and will result in increased investments in administration in 2023 and 2024. However, it will pave the way for more modern and efficient operations and – in a technology-driven age – is necessary to enable TONO to perform its mission in accordance with Article 3(1) and 3(2)(a) of its Articles of Association.

TONO does not expect any particular changes in its rights portfolio in the current year.

### NCB

NCB is an independent legal entity, which is led by a board elected by Koda, Teosto, Stim, STEF and TONO. NCB's operations are performed by Koda. This has proved to be an efficient solution for NCB as an organisation, as well as its owners.

In 2022, NCB collected a total of DKK 95 million, compared with DKK 119.9 million in 2021. Revenues in 2022 were nevertheless higher than in 2020, when they totalled DKK 87 million.

NCB's operations in 2022 made a profit of DKK 13.047 million, compared with DKK 8.55 million in 2021. This has been transferred to equity, which totalled DKK 70.269 million as at 31 December 2022. Overall phonogram sales are declining in line with the increasing use of digital services, and NCB has adapted to the market situation, with a considerably reduced turnover.

### TONO's workforce

At the close of 2022, TONO had 64 permanent employees, three of whom worked part-time. At the close of 2021, TONO had 65 permanent employees, three of whom worked part-time.

TONO aims to have full equality between men and women. This means that there shall be no difference in the way men and women are treated with respect to salary, promotion and recruitment, for example.

TONO's workforce comprises 35 women and 29 men. Two men and one woman are employed on a part-time basis. The average age of the entire workforce is 47 (46.0 years for women and 47.5 years for men).

The average gross monthly salary for all female employees at the close of 2022, including managers, came to NOK 58,631. The average gross monthly salary for male employees, including managers, came to NOK 71,122. The higher average salary for men is due to a higher proportion of men than women in management positions.

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

The organisation's HSE activities are systematised through the Works Committee (AMU). The Works Committee holds regular meetings. Efforts relating to sickness absence shall be discussed at at least two meetings per year.

TONO had its own Inclusive Working Life (IA) agreement with the Norwegian Labour and Welfare Administration (NAV) for many years. The IA Agreement's main objective was to foster the inclusion of everyone who is willing and able to work, either full time or part time. With effect from 2019, the IA Agreement has been extended to cover the entire labour market and is therefore no longer entered into with the individual enterprise.

In 2022, the sickness absence rate totalled 3.89 per cent, compared with 3.07 per cent the year before. Sickness absence is followed up in accordance with the IA Agreement and the provisions of the Norwegian Working Environment Act.

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

**The employer’s duty to promote equality and prevent discrimination**

TONO’s Code of Conduct, which all its employees have signed, contains the following provisions:

“TONO shall be a workplace with an inclusive working environment. Employees shall treat each other and those with whom they come into contact through their work with respect and integrity. TONO shall facilitate a working environment free from discrimination on the grounds of religion, skin colour, gender, sexual orientation, age, nationality or ethnic origin, or disability. TONO’s employees shall also contribute to a working environment free from bullying, abuse, harassment, etc. TONO will not tolerate any behaviour that may be perceived as degrading or threatening.”

Over time, it has been TONO’s goal to achieve a near equal distribution in the number of men and women in its workforce. As at 31 December

2022, women made up 55 per cent of its employees, while men made up 45 per cent. Men and women in comparable jobs receive the same salary.

Three employees work part-time at their own request, partly due to the need to provide care at home and partly due to reduced capacity for work.

Welfare and care leave is divided equally between the sexes, but there is a higher percentage of sickness absence among the women than the men.

TONO focuses on the issue of equality, and the statistics show that the Gender Equality Act’s requirements have been met.

TONO abides by the provisions of the Norwegian Cooperative Societies

Act with respect to board representation. These require that both genders shall have at least 40 per cent representation on TONO’s board of directors.

TONO’s 64 employees are an ethnically diverse group. We have employees from all the Scandinavian countries, from elsewhere in Europe, as well as Africa, Asia and the USA.

We are therefore of the opinion that TONO promotes equality in accordance with the purpose of the Act.

**Fundamental human rights and decent working conditions**

An account of TONO’s due diligence assessments pursuant to the Norwegian Transparency Act will be published on TONO’s website in June this year.

Oslo, 16 March 2023



Jørgen Karlstrøm  
Chari



Kai Robøle  
Vice Chair



Tove Bøygard



Stian Westerhus



Stine Sørli



Ine Kristine Hoem



Ole Henrik Antonsen



Unni Boretti



Henrik Petersheim  
Employee-elected



Ida Otterstad  
Employee-elected



Håvard Offer-Ohlsen  
Employee-elected



Karl Vestli  
CEO

# BOARD OF DIRECTORS

// 2021-2022

TONO's board representatives are chosen by the annual general meeting for a duration of two years, with overlapping terms as per TONO's Articles of Association §31(1). Employee representatives are elected by TONO's administrative staff.

	REPRESENTATIVE	DEPUTY
NOPA	Ole Henrik Antonsen	Jon-Willy Rydningen
	Tove Bøygard	Kate Havnevik
NKF	Jørgen Karlstrøm, Chair	Knut Olaf Sunde
	Stine Sørlie	Gunhild Seim
MF	Unni Boretti	Thomas Wettergreen
	Kai Robøle, Deputy Chair	Tonje Hovde
INDEPENDENT	Stian Westerhus	Halvard Rundheim
	Ine Kristine Hoem	Marie Amdam
EMPLOYEE REPRESENTATIVE	Ida Otterstad	Audhild Sørsæther
	Henrik Petersheim	Stian Aarstad
	Håvard Offer-Ohlens	Herman Foss
		Hege Teig Veiglum
		Jonas Risting (has left TONO)

# TONO'S COMMITTEES

## CONTROL COMMITTEE 2021-23

- elected by TONO's AGM for a period of two years, cf. TONO's articles of association § 53 (1)-(3).

	REPRESENTATIVE	DEPUTY
NOPA	Ragnar Bjerkreim	Arvid Wam Solvang
NKF	Bjørn Bolstad Skjellbred	Christian Blom
MF	Frithjof Hungnes	Odd Steenberg
INDEPENDENT	Andreas Løwe	Alexander Rishaug
HEIRS	Britt Irene Børresen	Guri Egge

## NOMINATION COMMITTEE 2021-23

- elected by TONO's AGM for a period of two years, cf. TONO's articles of association § 24 (1).

	REPRESENTATIVE	DEPUTY
NOPA	Lars Martin Myhre*	Guro von Germeten
NKF	Klaus Sandvik	Peter Tornquist
MF	Kristin Andersen	Asbjørn Myrvold
INDEPENDENT	Dag Erik Knedal Andersen	Marte Heggelund

\*Lars Martin Myhre resigned from office after the 2022 annual meeting. NOPA has been represented by Åshild Watne (advisor) during the preparation of the elections at the 2023.

## MUSIC AND LYRICS COMMITTEE 2021-23

- appointed by TONO's board for a period of one year, cf. TONO's articles of association § 55 (1).

	REPRESENTATIVE	DEPUTY
NOPA	Eirik Myhr	Benedicte Elisabeth Torget
NKF	Rebecka Ahvenniemi	Ragnhild Berstad
	Marcus Paus	Kjell Samkopf
MF	Jan Stefan Bengtsson	Dag Krogs vold
INDEPENDENT	Kari Jahnsen	Sten Ove Toft

## DISTRIBUTION COMMITTEE 2021-23

- appointed by TONO's board for a period of one year, cf. TONO's articles of association § 54 (1).

	REPRESENTATIVE	DEPUTY
NOPA	Ole Henrik Antonsen	Jon-Willy Rydningen
	Gaute Storaas	Tove Bøygard
NKF	Rune Rebne	Glenn Erik Haugland
	Knut Olaf Sunde	Jørgen Karlstrøm
MF	Kai Robøle, Chair	Unni Boretti
INDEPENDENT	Ine Hoem	Stian Westerhus

## BURSARY COMMITTEE 2021-23

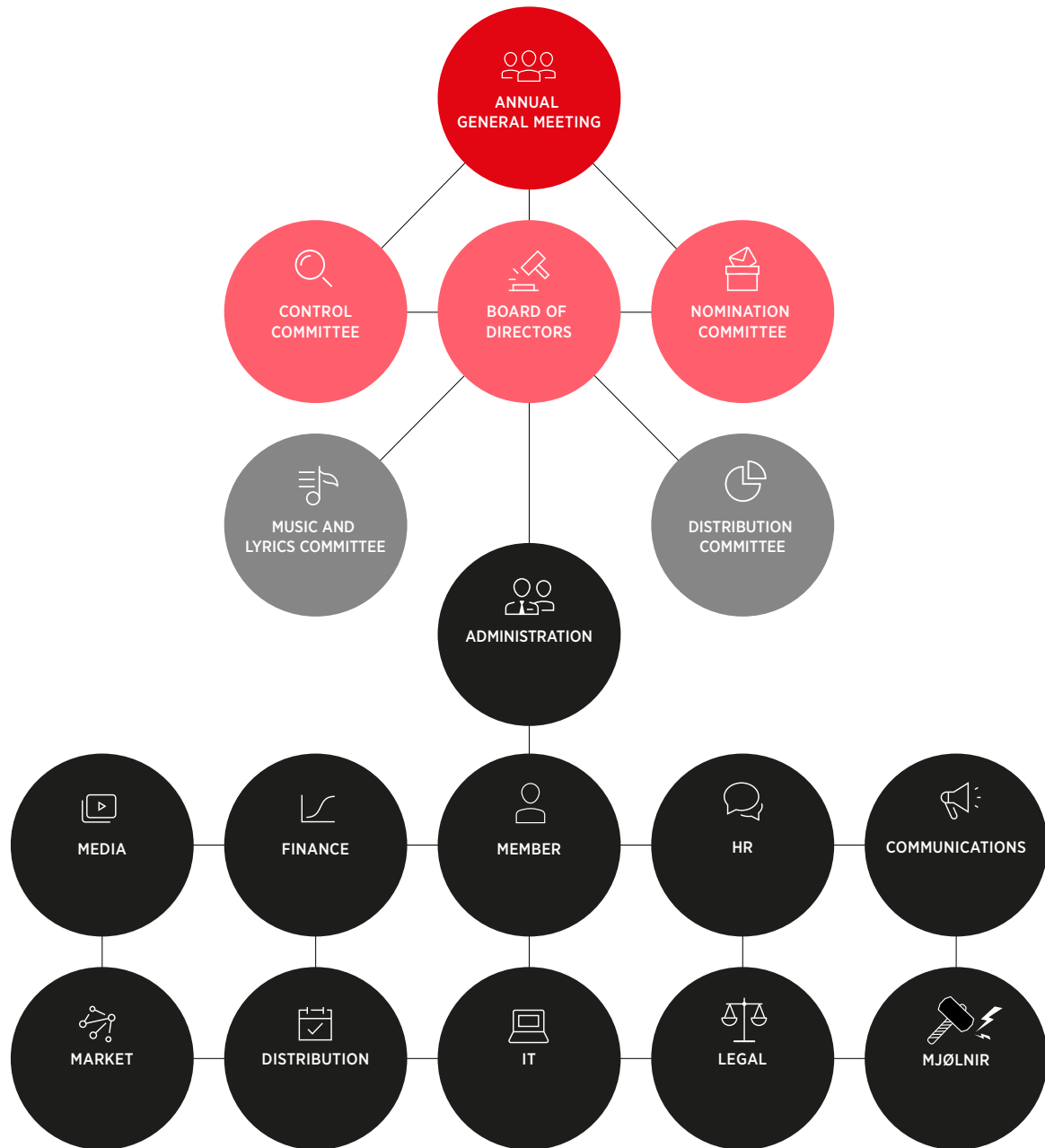
- appointed by TONO's AGM for a period of two years, cf. TONO's articles of association § 58.

	REPRESENTATIVE	DEPUTY
NOPA	Tore Thomassen	Dagfinn Nordbø
	Tove Kragset	Claudia Scott
NKF	Martin Ødegaard	Julian Skar
	Hilde Marie Holsen	Agnes Ida Pettersen
MF	Anthony Smith	Marion Skogseth Bjørvik
INDEPENDENT	Ole Børud	Edvard Vallberg
	Kaja Gunnufsen	Ella Marie Hætta Isaksen

# MANAGEMENT

// WITH ORGANIZATIONAL CHART

TITLE	NAME
CEO	Karl Vestil
Deputy Director	Svein Korshamn
Director of Negotiations	Geir Gaarder
Director of Media	Inger Elise Mey
Finance Director	Kåre S. Viken
Head of Membership	Jan Espen Storo
Market Director	Tommy Tangløyken
Head of Distribution	Elin Heer
Head of IT	Kjetil Larsen
Head of HR	Janne Sievers
Director of Communications	Willy Martinsen
Program Director, Mjølner (technology development program)	Christian Onshus





# TONO'S LEGAL AND ADMINISTRATIVE STRUCTURE

TONO SA is a non-profit cooperative society, whose primary object is to manage and protect rights to musical works on behalf of composers, lyricists and music publishers.

TONO's highest decision-making authority is the Annual General Meeting (AGM), at which TONO SA's members elect representatives to TONO's board of directors and other bodies. TONO's board exercises overall supervision of TONO's administration and employs TONO's CEO.

TONO operates under a licence granted by the Norwegian Ministry of Culture under the Act relating to the Norwegian Composers' Fund of 1965. The Act states that companies which engage in activities in Norway as an intermediary for creators for the collection of royalties due to creators for the recording, public performance or public broadcasting of musical works have a duty to pay a levy to the Norwegian Composers' Fund. The annual levy amounts to 2 per cent of TONO's gross revenues.

TONO is also registered as a collective management organization with the Norwegian Industrial Property Office (Patentstyret), pursuant to the Act on Collective Management of Copyright and Related Rights of 2021. The Norwegian Industrial Property Office supervises organizations that collectively manage copyright and related rights.

## Details of companies which are directly or indirectly owned or controlled, in part or in whole, by TONO:

- Nordisk Copyright Bureau (NCB)
- Network of Music Partners (NMP)
- Norcode
- Norwaco
- Polaris Nordic AS
- Polaris Hub AB
- Harmoni AS (sold 3.1.2022)

## At the close of 2021, TONO was represented on the boards of the following organisations:

- Norwaco
- Norcode
- NCB
- Polaris Hub Norway AS
- Polaris Nordic AS
- Network of Music Partners AS
- Spellemann

# INFORMATION ON LICENCE REFUSALS

## TONO grants no licence in the following circumstances:

- Cases where there are no grounds for granting a licence, e.g. because TONO does not consider that it relates to the public performance of music (performances in the private sphere etc.).
- Cases where the publicly performed music is not protected by copyright, e.g. because the copyright period has expired
- Cases where the licence application relates to rights which TONO does not manage, e.g. performing musicians' rights, graphic rights (scores, printed lyrics) etc

Moreover, TONO may refuse to issue a licence if a music user repeatedly fails to comply with contract terms, e.g. by failing to pay the TONO invoice.

In 2022, TONO did not refuse to grant a licence in any other cases than those mentioned.

# PAYMENTS TO THE CEO AND THE BOARD

The total remuneration of the CEO of TONO, including salary, pension benefits, and welfare benefits, was NOK 2,362,941. The total paid fees to the board of TONO in 2022 amounted to NOK 1,196,059.

The total royalty payments made to individual TONO members on the board for the use of their copyrighted works amounted to NOK 251,246.67 in 2022. This amount also includes two alternate representatives who participated in several board meetings. A total of NOK 7,083,727 was distributed to music publishers in which members of the Music Publishers' board have interests.

# OVERVIEW OF MEMBERS WITH AND WITHOUT VOTING RIGHTS

Composers and lyricists **with** voting rights 1 916

Composers and lyricists **without** voting rights 36 812

**TOTAL NUMBER OF COMPOSERS AND LYRICISTS 38 728**

Music publishers **with** voting rights 20

Music publishers **without** voting rights 312

**TOTAL NUMBER OF MUSIC PUBLISHERS 332**

**TOTAL NUMBER OF MEMBERS IN TONO 39 060**

Heirs\* **with** voting rights 29

Heirs\* **without** voting rights 1 962

**TOTAL NUMBER OF HEIRS 1 991**

Total number of authors and music publishers **with** voting rights 1 965

Total number of authors and music publishers **without** voting rights 38 109

**TOTAL NUMBER OF RIGHT HOLDERS, MUSIC PUBLISHERS AND HEIRS\* 40 074**

## New members of TONO in 2022

Composers and lyricists 1 657

Music publishers 13

**TOTAL 1 670**

\* A deceased right holder may have several heirs. The total number is greater than TONO's membership.

# TONO'S CATEGORIES OF RIGHTS

CATEGORIES OF RIGHTS	TYPES OF USE
Recordings on audio media	LP, MC, CD etc
Recordings on audiovisual media	DVD, Bluray, games etc
Synchronisation	License to use music with moving images
Public performance	<ul style="list-style-type: none"> <li>• Live events</li> <li>• Background music</li> <li>• Cinema</li> </ul>
Broadcast on radio and television	<ul style="list-style-type: none"> <li>• Radio</li> <li>• Television</li> <li>• Third party retransmission</li> </ul>
Internet	Use of music on the Internet <ul style="list-style-type: none"> <li>• Audio</li> <li>• Audiovisual</li> </ul>
Areas not covered by the categories of rights	<ul style="list-style-type: none"> <li>• Private copying compensation</li> <li>• Compensation from the Ministry of Culture for the use of music in religious services and other contexts related to beliefs.</li> <li>• First performance</li> </ul>

# INCOME AND COSTS

		Revenues *6	2% fund deduction *7	Costs in NOK *8	Percentage cost % *9	For distribution inc. cultural funds *10	Cultural funds *11	For distribution to rights holders *12
Radio and TV broadcasts	Radio/TV *1	251 325 796	5 026 516	48 770 678	19,41 %	197 528 602	19 752 860	177 775 742
	Local radio/TV	9 291 965	185 839	1 982 364	21,33 %	7 123 761	712 376	6 411 385
	Third party retransmission	87 772 975	1 755 459	9 794 477	11,16 %	76 223 038	7 622 304	68 600 734
Internet	Online *2	225 004 246	4 500 085	6 505 832	2,89 %	213 998 329	8 004 408	205 993 921
Ordinary public performances	Cinema	11 519 040	230 381	2 457 493	21,33 %	8 831 166	883 117	7 948 050
	Concerts	104 133 902	2 082 678	21 567 356	20,71 %	80 483 868	7 756 637	72 727 231
	Hotels, restaurants, shops, transport, etc.	78 703 449	1 574 069	16 674 247	21,19 %	60 455 133	6 045 513	54 409 620
	Casual users – dance, sports, etc.	4 276 347	85 527	891 798	20,85 %	3 299 022	329 902	2 969 120
	Variety	3 000 285	60 006	294 028	9,80 %	2 646 251	264 625	2 381 626
Areas not covered by the rights categories	Religious services, etc.	3 274 454	65 489	698 578	21,33 %	2 510 387	251 039	2 259 348
	Private copying compensation *3	3 229 827	0	0	0,00 %	3 229 827	322 983	2 906 844
	Finance	10 142 374	0	507 119	5,00 %	9 635 255	963 526	8 671 730
	Misc. regulations *4	-21 479 040	-30 371	-323 975	1,51 %	-21 124 693	-2 108 189	-19 016 504
	International	72 850 190	0	439 659	0,60 %	72 410 531	0	72 410 531
<b>Total</b>		<b>843 045 809</b>	<b>15 535 678</b>	<b>110 259 653</b>	<b>13,08 %</b>	<b>717 250 478</b>	<b>50 801 100</b>	<b>666 449 378</b>
Other operating revenues *5		100 000	2 000	0	0,00 %	98 000	0	98 000
<b>Total, incl. comp. for Covid-related lockdowns</b>		<b>843 145 809</b>	<b>15 537 678</b>	<b>110 259 653</b>	<b>13,08 %</b>	<b>717 348 478</b>	<b>50 801 100</b>	<b>666 547 378</b>



\*1 It is not possible to split revenues between radio and TV because some agreements have a combined price for both areas. Revenues in the TV area include the TV companies' online services.

\*2 For that portion of online revenues collected via the Network of Music Partners (NMP), the cost deduction is around 10 per cent. Administration costs are deducted when distribution occurs, and not when income is recognised, as in all other areas.

\*3 Financial compensation from the public sector via Norwaco as payment for private copying of works whose rights TONO manages. The grant is made annually as part of the national budget.

\*4 This item comprises bad debts of NOK -1.5 million, pension adjustments of NOK -19.9 million and tax of NOK -0.042 million. The bulk of the total amount is attributable to a change in pension liabilities through profit and loss. This liability has been replaced by a one-off payment. In other words, the pension has been transferred from profit and loss to an insured scheme.

\*5 Residual amount of the compensation granted by the government to rights holders as a result of Covid-related initiatives.

\*6 This column shows rights holders for the various areas. The figures are presented before any bad debts. To present this in a table, all factors affecting the net distributable amount must be included. Changes in pension liabilities recognised in equity (see \*4) constitute one such material factor.

\*7 Pursuant to the legislation regulating the charge payable to the Norwegian Composers' Fund, TONO is obliged to deduct 2 per cent of its income, which is transferred to the fund.

\*8 All TONO's costs are deducted from and allocated to the various performance areas, based on an agreed allocation method.

\*9 Cost as a percentage of income for each individual area is an average amount after deduction of the 2 per cent statutory charge mentioned in \*7.

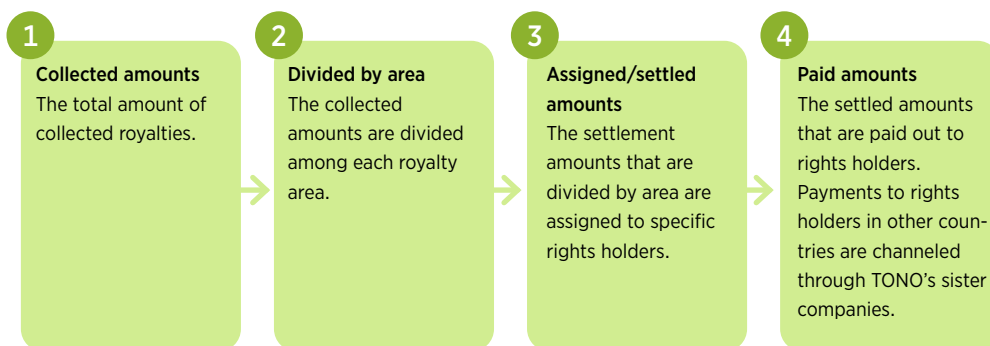
\*10 Shows distributable amounts before the deduction of cultural funds.

\*11 Cultural funds are deducted from the majority of areas. The cultural funds account for 7.08 per cent of the distributable amount. On average, the cultural funds account for 6.14 per cent of total income less charges.

\*12 This column shows the amount added in the current year, which will be distributed in whole to the rights holders who have had performances within the relevant performance areas.

# DISTRIBUTION

## THE STEPS IN TONO'S SETTLEMENT PROCESS



The term distribution means the process whereby TONO allocates amounts to rights holders from reported and paid public use of musical works that TONO manages.

Payment of accrued royalties is based on TONO's articles of association, distribution schedule and distribution rules, as determined by TONO's AGM, which also determines overarching guidelines for the calculation of distributions, and decisions made by TONO's board of directors and CEO.

Accrued royalties are individually paid directly to TONO's members, and to international sister societies with which TONO has reciprocal representation agreements, for further distribution to the respective sister societies' members.

TONO settles and pays remuneration for most performance areas four times a year. Large-scale concerts are settled monthly.

Apart from that specified in the table above, distributions are also calculated for smaller areas that do not have a fixed position in the annual schedule.

All distributions also contain any arrears and adjustments, as well as direct distributions.

## TONOS DISTRIBUTIONS

CATEGORIES OF RIGHTS	DISTRIBUTION AREAS	DISTRIBUTION DATES
<b>Recordings on audio media</b>	Mechanical rights in relation to LPs, MCs, CDs, and so on	June, December
<b>Recordings on audiovisual media</b>	Mechanical rights in relation to DVDs, Blu-rays, and so on.	June, December
<b>Synchronisation</b>	Mechanical rights in relation to audiovisual synchronisation	June, December
<b>Public performance</b>	Concerts/live events	September
	Large-scale concerts	Monthly
	Musical revues and theatre	March, June, September, December
	Cinema	June
	Background music	June, September
<b>Broadcast on radio and television</b>	Radio and TV	March, June, September, December
	Third party retransmission	March, June, September, December
<b>Internet</b>	Online – audio streaming	March, June, September, December
	Online – video on-demand services	March, June, September, December
<b>Areas not covered by the categories of rights</b>	Distribution from abroad	March, June, September, December
	Private copying compensation	March
	Compensation from the Ministry of Culture for the use of music in religious services and other contexts related to beliefs.	September
	First performance	December

# DISTRIBUTED AMOUNTS TO MEMBERS, TYPES OF USE

The administration of mechanical rights in works managed by TONO has been transferred to NCB and is administered, collected and distributed by NCB on behalf of TONO. As TONO's categories 1 and 2, which respectively cover recordings on audio media and audiovisual media, only encompass mechanical rights, they are not distributed by TONO and are therefore not included in this overview. TONO's third category of rights, synchronization, primarily encompasses rights also managed by NCB. In recent years, TONO has initiated synchronization for some smaller sync areas where the amounts are low. TONO aims to distribute these rights as quickly as possible.

CATEGORY OF RIGHTS	TYPES OF USE	DISTRIBUTED AMOUNTS TO TONO'S MEMBERS
<b>Public Performance</b>	Concerts and live events	58 839 494
	Background music	477 381
	Cinema	425 596
		<b>59 742 471</b>
<b>Broadcast on radio and television</b>	TV	17 944 674
	Radio	32 791 373
	Third party retransmission	2 777 412
		<b>53 513 459</b>
<b>Internet</b>	Online*	61 876 338
	Video on demand	13 522 465
		<b>75 398 803</b>
<b>Areas not covered by the categories of rights</b>	Foreign	91 311 450
	Other**	10 736 904
		<b>102 048 354</b>
<b>Total</b>		<b>290 703 087</b>
Covid-19 compensation ***		12 761 864
<b>Total</b>		<b>303 464 951</b>



\*Settlement of music streaming services through Network of Music Partners is included in Online

\*\*Other includes first performance, private copying compensation, compensation from the Ministry of Culture for the use of music in religious services and other contexts related to beliefs etc.

\*\*\* Covid-19 compensation from undistributable funds settled to NOPA, NKF, MF, and TONO See detailed explanation on next page.

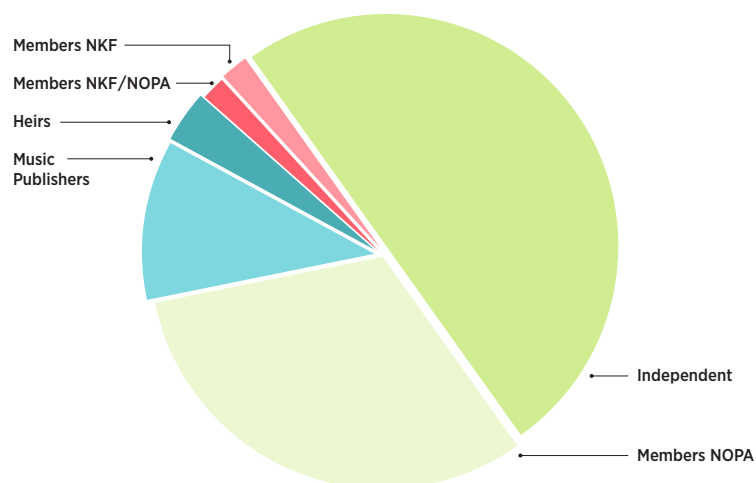
# BREAKDOWN OF DISTRIBUTED FUNDS BY MEMBERSHIP CATEGORY

In 2022, TONO distributed a total of NOK 303,464,951 to its members. This overview shows how the distributed amount breaks down in relation to the different membership categories within TONO.

The terms “voting member” and “non-voting member” derive from Article 4 of TONO’s articles of association. This provision states that TONO members may achieve the status of voting members of the TONO SA cooperative society if they meet certain income-related criteria.

## Bursary compensation settlement

TONO’s revenues decreased as a result of Covid-related lockdowns, which led to a reduction in the amount available for bursaries and national music culture purposes. As a result, TONO’s board of directors voted at its meeting of 23 March 2023 to pay out NOK 12,761,864 as a bursary compensation settlement to maintain the level of these initiatives. The entire amount was drawn from older funds that TONO had received from foreign sister societies and that could not be linked to specific works or rights holders. These funds, which were previously undistributable, were thereby allocated to bursaries and other national music culture purposes. These funds were divided between TONO, NOPA, the Norwegian Society of Composers and the Norwegian Music Publishers Association using the same template as for the cultural funds. For further details of the allocation of funds, see the chapter concerning the cultural funds on page 27.



Settlements distributed among voting members and non-voting members*	Sum	Number	Average
Voting members	192 895 009	1 965	98 115
Non-voting members	97 808 078	28 567	3 424
<b>Total</b>	<b>290 703 087</b>	<b>30 532</b>	<b>9 521</b>
<b>Covid-19 compensation from undistributable funds settled to NOPA, NKF, MF, and TONO</b>	<b>12 761 864</b>		
<b>Total sum</b>	<b>303 464 951</b>		

\* Breakdown of distributions by membership category" shows the total amount distributed, divided between the various categories of members, plus the bursary compensation settlement.

The settlements distributed among member groups in TONO**	Sum	Number	Average
Members of the Norwegian Society of Composers (NKF)	4 990 505	291	17 150
Members of NOPA	92 645 366	1 431	64 742
Members of both NKF and NOPA	5 059 990	89	56 854
Independent members (not members of NKF/NOPA)	145 554 285	26 699	5 452
Music publishers	32 159 083	251	128 124
Heirs	10 293 857	1 771	5 812
<b>Total</b>	<b>290 703 087</b>	<b>30 532</b>	<b>9 521</b>
<b>Covid-19 compensation from undistributable funds settled to NOPA, NKF, MF, and TONO</b>	<b>12 761 864</b>		
<b>Total sum</b>	<b>303 464 951</b>		

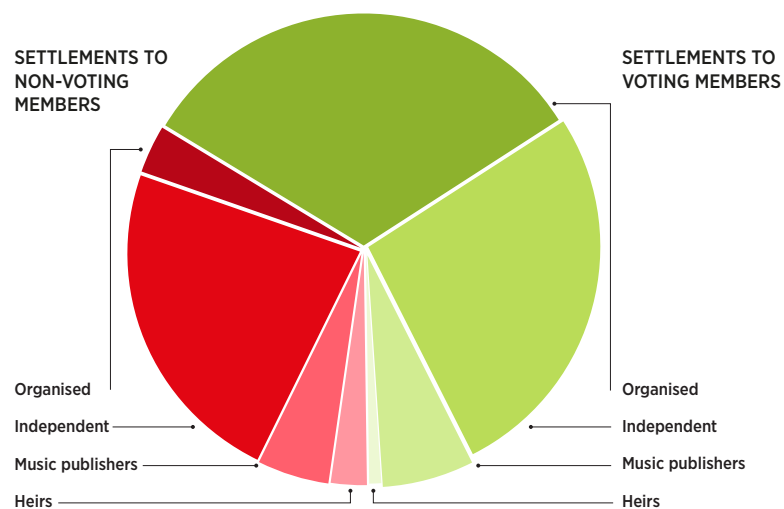
\*\* Breakdown of distributions between voting and non-voting members" shows the total distributed amount, divided between voting members and non-voting members of the TONO SA cooperative society, with the total sum for the categories, plus the bursary compensation settlement.



## → BREAKDOWN OF DISTRIBUTED FUNDS cont.

The following shows a breakdown of distributions made to different groups within TONO in 2022.

In accordance with established terminology, those who have a management contract with TONO and earnings entitling them to vote at TONO's annual general meeting are referred to as "voting members". Those with management contracts who do not have voting rights are referred to as "non-voting members". In this presentation the term "organised" means creators who are members of the Norwegian Society of Composers and Lyricists (NOPA) and the Norwegian Society of Composers (NKF).



Settlements to voting members***	Sum	Number	Average
Organised	94 596 931	1 031	91 753
Independent	77 798 234	887	87 709
Music publishers	17 969 179	21	855 675
Heirs	2 455 342	26	94 436
<b>Total</b>	<b>192 819 688</b>	<b>1 965</b>	<b>98 127</b>

\*\*\* Breakdown of distributions to voting members" shows the amount distributed to voting members, divided between the various membership categories.

Settlements to non-voting members****	Sum	Number	Average
Organised	8 098 930	780	10 383
Independent	67 756 051	25 812	2 625
Music publishers	14 189 904	230	61 695
Heirs	7 838 514	1 745	4 492
<b>Total</b>	<b>97 883 399</b>	<b>28 567</b>	<b>3 426</b>
<b>Covid-19 compensation from undistributable funds settled to NOPA, NKF, MF, and TONO</b>	<b>12 761 864</b>		
<b>Total sum</b>	<b>303 464 951</b>		

\*\*\*\* Breakdown of distributions to non-voting members" shows the amount distributed to non-voting members, divided between the various membership categories.

# AMOUNTS DUE TO RIGHTS HOLDERS

TONO strives to distribute as much as possible of its income on the basis of actual performances of music. This means that TONO depends on receiving reports specifying which pieces of music have been played.

It may therefore take some time for rights holders to receive what they are due. TONO must first receive reports from various music users specifying the pieces played. These reports must be checked for accuracy and the distributable amount calculated on this basis.

The time taken between performance and payment may vary from area to area, but it is normally somewhere between three and 12 months. In some areas, it may take slightly longer to distribute the revenues. Pursuant to the Collective Rights Management Act, TONO has a duty to distribute revenues no later than nine months after the end of the calendar year. While this requirement is met in the vast majority of cases, the non-submission of reports, reports containing inadequate or incomplete information about rights holders and repertoires, or a lack of rights holders' payment details could result in delayed payment. TONO always has funds on hand that it is temporarily unable to distribute. These may be divided into three categories.

The amounts in the table to the right cover, in part, areas where TONO lacks music-use reports for the period for which consideration is being demanded TONO is constantly working to improve the basis for reporting and attempts to elicit music-use reports for periods further back in time in those areas where such reports are lacking. If it is not possible to obtain such reports, so that there is no basis on which to calculate the distribution of funds, TONO's board of directors will normally decide how the undistributed funds should be allocated on the basis of a recommendation by TONO's Distribution Committee. Any proposal to adopt new principles for the disbursement of funds in TONO will be put to the AGM for a final decision.

Amounts that have been invoiced but not distributed/allocated to rights holders.  
Distribution delayed (more than 9 months after the end of the calendar year)

CATEGORY OF RIGHTS	TYPES OF USE	DISTRIBUTED AMOUNTS
<b>Public Performance</b>	Concerts and live events	0
	Background music	0
	Cinema	0
<b>Broadcast on radio and television</b>	TV	28 473 897
	Radio	0
<b>Internet</b>	Online	8 501 064
	Video on demand	21 670 399
<b>Areas not covered by the categories of rights</b>	Foreign	0
	Other	1 103 237
<b>Total</b>		<b>59 748 598</b>



## → AMOUNTS DUE TO RIGHTS HOLDERS cont.

### Amounts calculated but not yet allocated to rights holders

The amounts in the table above include amounts that TONO has been unable to allocate to the correct rights holders. This may be due to incomplete information about a work's rights holders or a lack of documentation concerning the entire work. In these cases, TONO strives to obtain correct documentation, either from our members or from sister societies, so that we can distribute these funds to the correct rights holders. TONO retains such funds for up to three years from the date of calculation. If no documentation relating to such works is discovered or received within a period of three years, these funds are transferred to the concert area, or other areas designated by TONO's board.

CATEGORY OF RIGHTS	TYPES OF USE	SALDO 31.12.21	SALDO 31.12.22
<b>Public Performance</b>	Concerts and live events	2 417 907	2 517 083
	Background music	51 857	67 359
	Cinema	171 010	159 850
<b>Broadcast on radio and television</b>	TV	2 233 654	2 451 955
	Radio	2 487 715	2 687 493
<b>Internet</b>	Online	145 441	180 098
	Video on demand	490 724	620 902
<b>Areas not covered by the categories of rights</b>	Foreign	103 607	103 607
	Other	61 885	60 790
<b>Total</b>		<b>8 163 800</b>	<b>8 849 137</b>

### Amounts that are allocated but cannot be paid out

This table includes amounts that have been allocated to individuals who are not members of a rights management organisation, or where the rights to a work are unclear. Funds relating to non-members are treated in the same way as described in the table "Amounts calculated but not yet allocated to rights holders". Funds relating to works where the allocation of the consideration between rights holders is unclear are withheld until the rights situation has been clarified.

CATEGORY OF RIGHTS	TYPES OF USE	SALDO 31.12.21	SALDO 31.12.22
<b>Public Performance</b>	Concerts and live events	6 858 516	6 936 010
	Background music	69 077	111 676
	Cinema	357 681	356 633
<b>Broadcast on radio and television</b>	TV	4 002 028	4 259 845
	Radio	9 095 323	8 628 973
<b>Internet</b>	Online	165 255	161 998
	Video on demand	1 668 488	2 113 784
<b>Areas not covered by the categories of rights</b>	Foreign	716 227	402 675
	Other	675 600	850 754
<b>Total</b>		<b>23 608 196</b>	<b>23 822 349</b>

# INCOME FROM TONO'S SISTER SOCIETIES IN OTHER COUNTRIES

// 2022

TONO has reciprocal agreements with 78 sister societies in other countries, across all continents. These agreements mean that TONO manages the repertoire of other societies in Norway, and vice versa. Some sister societies manage multiple territories. See the list of TONO's reciprocal agreements on [tono.no: tono.no/om-tono/gjensidighetsavtaler/](https://tono.no/om-tono/gjensidighetsavtaler/)

The distributions to TONO's members from TONO's sister companies are divided among concerts, cinema, radio, TV, third-party distribution of broadcasting, online, and other. Online only includes the online income TONO has received from sister societies in other countries. An increasing share of TONO's income from music streaming services comes from direct licensing of services via Polaris Hub. For more information about Polaris Hub, see page 16.



Income from abroad

NOK 72 850 190

## INCOME FROM TONO'S SISTER SOCIETIES IN OTHER COUNTRIES

// 2022 DETAILS

Country	Society	PUBLIC PERFORMANCE		BROADCASTING ON RADIO AND TV			ONLINE		2022	2021
		Concerts/Live events	Cinema	TV	Radio	Third party retransmission	Online*	Other**		
ARGENTINA	SADAIC	1 773	-	5 168	616	-	23 771	13 558	44 887	63 298
AUSTRALIA	APRA	13 046	1 959	104 631	91 840	-	597 148	623 473	1 432 098	1 387 562
AUSTRIA	AKM	108 728	3 799	111 624	450 188	-	50 082	25 529	749 950	1 038 103
BELARUS	NCIP	2 134	36	-	31 712	-	-	6 845	40 728	-
BELGIUM	SABAM	79 902	6 854	244 500	305 551	-	63 601	171 904	872 312	1 066 577
BRAZIL	UBC	12 364	1 632	56 328	87 173	-	198 871	101 450	457 819	387 044
BULGARIA	MUSICAUTOR	-	-	-	-	-	-	-	-	32 527
CANADA	SOCAN	9 426	922	89 804	195 993	-	922 073	180 699	1 398 918	922 422
CHILE	SCD	-	3 230	14 143	40 446	-	7 205	22 887	87 912	-
CHINA	MCSC	23 925	-	506	7 105	-	-	193 162	224 698	303 081
COLOMBIA	SAYCO	-	-	-	-	-	-	56 467	56 467	47 637
COSTA RICA	ACAM	-	-	-	-	-	-	2 085	2 085	-
CROATIA	HDS-ZAMP	-	-	7 052	7 182	-	-	56 347	70 581	82 142
CZECH REPUBLIC	OSA	-	-	-	-	-	-	256 786	256 786	170 775
DENMARK	KODA	574 305	5 369	2 706 687	840 487	3 467 447	717 909	2 905 360	11 390 937	8 711 760
ESTONIA	EAU	10 013	4 341	15 215	22 820	-	68	21 106	73 721	79 555
FINLAND	TEOSTO	135 215	8 738	2 393 843	608 778	49 827	210 419	910 769	4 393 072	3 144 235
FRANCE	SACEM	203 750	79 670	824 962	258 064	-	498 984	1 134 811	3 000 241	2 435 832
GEORGIA	GCA	-	-	-	-	-	-	8 765	8 765	-
GERMANY	GEMA	511 552	105 932	2 873 656	2 161 745	-	2 266 223	785 831	8 704 940	9 640 035
GREAT BRITAIN	PRS FOR MUSIC	375 922	24 775	508 518	419 145	-	1 815 265	2 624 026	5 767 651	6 546 859
HONG KONG	CASH	1 626	5	19 792	6 171	-	85 341	25 378	138 313	209 494

## → INCOME FROM TONO'S SISTER SOCIETIES IN OTHER COUNTRIES

// 2022 DETAILS

Country	Society	PUBLIC PERFORMANCE		BROADCASTING ON RADIO AND TV			ONLINE		2022	2021
		Concerts/Live events	Cinema	TV	Radio	Third party retransmission	Online*	Other**		
HUNGARY	ARTISJUS	26 424	95	22 258	7 403	-	8 334	31 130	95 644	85 840
ICELAND	STEF	-	-	-	-	-	-	-	3 045	-
INDONESIA	WAMI	-	-	586	-	-	162 150	827	163 562	162 914
IRELAND	IMRO	39 963	1 266	32 114	58 602	-	81 085	3 268	216 298	198 908
ISRAEL	ACUM	2 083	311	90 676	6 700	-	127 581	33 057	260 409	233 370
ITALY	SIAE	466 565	40 388	736 703	382 752	-	282 736	423 867	2 333 010	-
JAMAICA	JACAP	-	-	-	-	-	-	-	-	-
JAPAN	JASRAC	283 457	27 043	427 099	136 402	-	1 601 628	65 618	2 541 247	2 725 100
LATVIA	AKKA/LAA	7 844	-	16 279	17 862	-	4 977	11 788	59 327	57 921
LITHUANIA	LATGA-A	7 103	6 822	39 342	55 882	-	-	176	109 449	94 668
MALAYSIA	MACP	-	99	19 447	18 456	-	285 815	75 917	399 734	128 122
MEXICO	SACM	17 346	3 946	20 180	12 309	-	298 648	6 917	359 345	158 346
NETHERLANDS	BUMA	249 474	13 672	671 602	246 505	-	224 017	705 147	2 110 417	2 937 615
PERU	APDAYC	10 559	-	7 414	5 993	-	80 951	54 918	159 836	-
PHILIPPINES	FILSCAP	-	-	-	-	-	-	101 176	101 176	100 110
POLAND	ZAIKS	85 479	20 409	79 797	82 997	-	93 315	68 405	430 402	371 082
PORTUGAL	SPA	50 914	76	14 857	2 385	-	4 424	84 763	157 420	71 678
ROMANIA	UCMR-ADA	19 494	1 603	75 380	32 231	-	31 066	306 223	465 998	136 311
SERBIA	SOKOJ	3 504	113	28 752	9 973	-	7	744	43 093	106 958
SLOVAKIA	SOZA	2 230	569	15 228	55 165	-	7 472	735	81 399	99 300
SLOVENIA	SAZAS	3 596	-	37 661	24 374	-	153	23 389	89 175	59 214
SOUTH AFRICA	SAMRO	-	-	11 358	53 970	-	14 255	-	79 582	71 798

## → INCOME FROM TONO'S SISTER SOCIETIES IN OTHER COUNTRIES

// 2022 DETAILS

Country	Society	PUBLIC PERFORMANCE		BROADCASTING ON RADIO AND TV			ONLINE		2022	2021
		Concerts/Live events	Cinema	TV	Radio	Third party retransmission	Online*	Other**		
SOUTH KOREA	KOMCA	4 871	-	192 156	1 149	-	565 469	94 642	858 286	856 904
SPAIN	SGAE	73 985	8 194	227 492	66 492	-	130 284	129 554	636 001	1 060 053
SWEDEN	STIM	567 596	87 124	2 769 913	1 330 165	396 969	7 988 126	383 521	13 523 413	16 475 899
SWITZERLAND	SUISA	362 162	2 076	187 361	723 623	-	143 334	200 446	1 619 001	1 323 730
THAILAND	MCT	4 794	-	5 984	684	-	66 652	21 963	100 077	40 850
TURKEY	MESAM	-	-	-	-	-	-	12 852	12 852	116 769
USA	ASCAP	276 917	-	969 778	573 109	-	2 855 547	620 540	5 295 891	5 199 510
USA	BMI	25 965	-	127 667	36 470	-	1 252 430	113 948	1 556 480	2 908 895
USA	SESAC	-	-	44 368	138	-	7 008	228	51 741	162 342
VIETNAM	VCPMC	-	-	-	-	-	-	-	-	25 151
	Latinautor	-	-	-	-	-	-	16 757	16 757	-
	<b>SUM</b>	<b>4 656 008</b>	<b>461 068</b>	<b>16 847 882</b>	<b>9 476 806</b>	<b>4 747 971</b>	<b>23 774 426</b>	<b>12 886 029</b>	<b>72 850 190</b>	<b>72 238 299</b>



\* The column labeled "Online" displays the aggregated amount for music and film streaming, owing to the fact that regional specifications are frequently absent from the reports furnished by TONO's affiliated companies.

\*\* Other includes both settlements in other areas and settlements that are not specified for a particular area.

\*\*\* Latinautor represents societies in a variety of territories in Central and South America. In 2022, TONO received compensation from Bolivia, the Dominican Republic, Nicaragua, Panama, and Paraguay.

The administration and management of TONO's rights categories 1, 2, and 3 are carried out by NCB on behalf of TONO and therefore not included in the settlements made by TONO. Please refer to NCB's transparency report for information on these areas. Since 2021, TONO has licensed certain smaller areas within rights category 3. These funds have not yet been settled.

# DISBURSEMENTS TO SISTER SOCIETIES ABROAD

// 2022

TONO has reciprocal agreements with 78 sister societies in a wide range of countries on all continents. TONO's reciprocal agreements entail the management of sister societies' repertoires in Norway and reciprocally, the management of TONO's repertoire in other countries. Some sister societies manage a number of territories.

The figures in the overview do not exactly reflect how much of each country's repertoire is performed in Norway. For example, the disbursement to STIM largely includes Anglo-American repertoire as much of this repertoire is sub-published in Sweden. The table also includes remuneration collected through Norwaco and sent to STIM and PRS for distribution, among others. The disbursements amounts are exclusive of online revenue settled through NCB.

Disbursements to societies that TONO has reciprocal agreements with amounted to NOK 370,612,093 in 2022.



Disbursements to abroad

NOK 374 153 999

## DISBURSEMENTS TO ABROAD

// 2022 DETAILS

Country	Society	PUBLIC PERFORMANCE			BROADCASTING ON RADIO AND TV			ONLINE			2022	2021
		Concerts/ Live events	Cinema	Background	TV	Radio	Third party retransmission	Online*	Video	Other**		
Albania	ALBAUTOR	-	-	-	3 239	467	-	1 398	179	-	5 283	6 951
Argentina	SADAIC	42 195	344	518	25 642	20 170	2 863	64 608	68 147	6 783	231 269	165 611
Australia	APRA	110 296	1 395	93 336	1 198 227	643 469	348 383	501 097	1 252 379	122 816	4 271 398	3 150 076
Australia	AMCOS	-	-	-	-	-	-	161 491	89 227	-	250 718	150 585
Austria	AKM	125 346	251	3 136	79 475	44 916	59 261	32 830	102 525	36 259	484 000	523 071
Austria	AUME	-	-	-	-	-	-	29 740	11 627	315	41 682	32 950
Belarus	NCIP	-	-	-	-	-	-	0	7	19 568	19 576	4
Belgium	SABAM	98 791	4 790	9 321	153 099	88 222	7 803	49 592	106 790	32 172	550 580	500 014
Brazil	AMAR	1 156	-	160	31	878	8	1	64	18	2 315	1 288
Brazil	SBACEM	490	-	157	280	1 439	11	1	569	11	2 959	2 781
Brazil	SICAM	831	-	29	-	-	2	3	137	-	1 001	106
Brazil	UBC	9 367	1 113	2 104	8 051	14 164	519	33	11 064	37 269	83 684	51 887
Brazil	SOCINPRO	2 649	-	148	1 122	790	64	0	285	-	5 058	1 411
Brazil	ABRAMUS	891	115	1 832	1 364	5 496	311	10 212	7 681	-	27 900	16 621
Brazil	ASSIM	-	-	48	143	71	2	2 103	313	-	2 680	2 808
Bulgaria	MUSICAUTOR	1 383	-	22	2 975	716	4	9	440	5	5 555	10 385
Canada	SODRAC	-	-	-	-	-	-	37 822	39 376	-	77 198	47 653
Canada	SOCAN	161 413	32 791	65 107	2 748 663	897 553	754 308	25 702	1 976 670	114 100	6 776 306	5 574 892
Chile	SCD	4 816	-	83	2 002	7 945	29	7 887	1 707	11 279	35 748	13 868
China	MCSC	30	3	-	719	129	45	113	2 367	23 537	26 943	4 572
Colombia	SAYCO	143	8	278	635	7 291	92	358	7 933	360	17 097	15 197
Croatia	HDS-ZAMP	534	-	56	5 068	915	310	983	2 570	100	10 537	27 446

## → DISBURSEMENTS TO ABROAD

// 2022 DETAILS

Country	Society	PUBLIC PERFORMANCE			BROADCASTING ON RADIO AND TV			ONLINE			2022	2021
		Concerts/ Live events	Cinema	Background	TV	Radio	Third party retransmission	Online*	Video	Other**		
Cuba	ACDAM	845	0	156	337	2 205	67	6	1 720	-	5 335	2 525
Czech republic	OSA	123 637	179	-	40 730	14 038	3 442	104 508	10 258	1 189	297 980	160 613
Denmark	KODA	1 433 194	32 470	64 904	5 431 081	978 845	1 470 593	2 609 837	3 015 853	142 489	15 179 266	12 399 237
Estonia	EAU	5 864	956	971	4 416	4 247	251	31 509	1 733	1 610	51 557	66 022
Finland	TEOSTO	470 647	3 608	17 644	324 975	347 832	3 893	395 588	202 623	43 285	1 810 096	1 303 336
France	SACEM	814 789	85 430	37 581	4 224 354	628 387	2 916 766	898 108	2 868 952	701 143	13 175 512	8 859 748
Georgia	GCA	237	200	-	350	-	-	-	101	805	1 692	239
Germany	GEMA	710 705	36 122	87 392	2 001 476	757 554	114 885	3 033 293	1 291 288	472 503	8 505 218	5 663 422
Greece	AUTODIA	214	0	16	212	1 880	30	-	427	21	2 799	2 366
Hong Kong	CASH	49	0	-	3 555	18	240	172	5 672	3 343	13 049	8 945
Hungary	ARTISJUS	13 012	103	328	1 523	8 791	350	97 154	2 272	9 403	132 937	90 728
Iceland	STEF	24 772	386	1 324	29 948	39 204	1 104	71 265	31 863	3 826	203 692	244 323
India	IPRS	108	171	8	662	215	43	20 751	3 817	-	25 774	19 262
Indonesia	WAMI	5	-	36	252	121	-	14	403	14 402	15 232	18 263
Ireland	IMRO	117 407	97	21 701	411 848	301 547	18 918	16 314	133 470	8 210	1 029 514	701 985
Israel	ACUM	3 057	0	512	22 769	7 431	1 051	50 587	20 081	522	106 009	83 289
Italy	SIAE	146 326	4 951	12 621	314 485	324 836	21 843	271 024	499 863	178 878	1 774 829	1 128 124
Japan	JASRAC	35 792	5 941	932	26 504	2 391	752	151 886	307 639	56 882	588 719	497 084
Kenya	MCSK	6	1	0	26	916	-	0	116	-	1 064	368
Latvia	AKKA-LAA	4 961	-	12	6 965	2 118	-	19 826	1 191	418	35 491	43 587
Lithuania	LATGA-A	13 041	-	19	1 697	466	312	37 756	371	2 097	55 760	57 619
Malaysia	MACP	-	-	-	-	-	-	78	888	44 554	45 519	2 128



## → DISBURSEMENTS TO ABROAD

// 2022 DETAILS

Country	Society	PUBLIC PERFORMANCE			BROADCASTING ON RADIO AND TV			ONLINE			2022	2021
		Concerts/ Live events	Cinema	Background	TV	Radio	Third party retransmission	Online*	Video	Other**		
Mali	BUMDA	871	0	5	1 982	870	43	3	249	-	4 024	4 031
Mauritius	MASA	-	-	-	-	-	-	1 294	42	-	1 337	1 843
Mexico	SACM	9 185	241	239	7 526	15 908	554	328	20 219	34 736	88 936	41 841
Netherlands	BUMA	94 002	1 168	67 992	323 128	434 287	49 481	482 844	183 275	96 493	1 732 670	1 364 627
Netherlands	STEMRA	-	-	-	-	-	-	284 505	15 015	2 656	302 177	261 051
Peru	APDAYC	2	1	31	132	424	55	3	1 372	-	2 020	1 520
Poland	ZAIKS	32 415	1 727	136	14 430	7 929	197	444 622	46 171	1 679	549 305	330 470
Portugal	SPA	20 181	-	254	7 352	6 957	448	40 141	3 609	6 420	85 363	45 726
Romania	UCMR-ADA	380	-	561	3 268	1 413	4	47 913	1 719	52 656	107 914	57 942
Russia***	RAO	38 492	204	973	2 802	17 356	30	777	23 536	47	84 218	74 526
Saint Lucia	ECCO	3	-	21	-	-	-	8 522	93	-	8 639	4 815
Senegal	SODAV	655	-	0	800	2 785	-	3 032	306	-	7 578	5 688
Serbia	SOKOJ	907	-	4	2 047	3 806	-	4 520	393	7 389	19 066	21 402
Singapore	COMPASS	35	0	5	4 086	5	596	0	1 367	-	6 095	11 313
Slovakia	SOZA	1 594	-	8	112	1 169	-	20 874	209	7 901	31 866	12 674
Slovenia	SAZAS	1 200	-	-	2 952	-	111	133	1 243	3 853	9 492	3 489
South Africa	SAMRO	678	11	781	16 618	7 058	1 516	8 249	13 352	5 195	53 458	35 554
South Korea	KOMCA	1 941	274	1 640	9 195	16 286	145	1 859	237 027	85 645	354 011	196 163
Spain	SGAE	64 518	6 770	3 497	288 816	64 844	11 105	278 499	599 326	54 383	1 371 758	926 614
Sweden	STIM	10 424 100	706 512	1 415 178	37 118 097	30 849 311	15 808 966	13 791 387	38 900 260	2 751 221	151 765 033	106 645 152
Switzerland	SUISA	64 630	482	13 799	143 463	59 209	17 296	222 084	86 390	17 509	624 862	515 648
Taiwan	MUST	2 648	362	-	994	4	33	10	1 174	-	5 225	2 089

## → DISBURSEMENTS TO ABROAD

// 2022 DETAILS

Country	Society	PUBLIC PERFORMANCE			BROADCASTING ON RADIO AND TV			ONLINE			2022	2021
		Concerts/ Live events	Cinema	Background	TV	Radio	Third party retransmission	Online*	Video	Other**		
Thailand	MCT	-	-	-	62	10	-	1	340	19 086	19 500	10 237
Trinidad and Tobago	COTT	88	-	246	586	54	-	41	1 230	2	2 247	1 690
Turkey	MESAM	365	-	9	1 875	1 339	108	212	8 203	1 730	13 841	11 993
Turkey	MSG	16	-	14	753	3 107	288	72 242	3 278	-	79 697	65 433
Ukraine	UACRR	755	-	16	2 805	4 508	-	20	426	-	8 530	4 088
United Kingdom	MCPS	-	-	-	-	-	-	2 939 199	379 520	14 033	3 332 752	2 098 256
United Kingdom	PRS	2 853 656	92 935	457 475	16 447 609	9 136 512	32 767 713	1 727 177	8 529 215	579 940	72 592 232	73 725 476
Uruguay	AGADU	538	-	26	1 322	1 160	379	3	990	-	4 417	7 844
USA	AMRA	41 604	273	20 156	53 789	355 657	1 482	208 624	55 208	2 026	738 819	593 126
USA	ASCAP	2 960 814	387 679	323 794	9 967 933	7 221 387	3 790 564	2 688 634	12 504 214	339 763	40 184 780	33 079 368
USA	BMI	1 868 828	222 815	401 171	10 843 147	6 797 640	2 372 979	827 490	15 544 126	394 493	39 272 688	32 555 339
USA	SESAC	328 497	29 857	20 819	961 808	466 994	261 507	130 844	2 457 838	34 863	4 693 028	4 061 346
Venezuela	SACVEN	669	-	19	47	337	4	1	266	-	1 342	3 104
Zimbabwe	ZIMURA	224	-	-	-	869	2	-	15	45	1 155	116
	Div	1 120	0	54	1 753	2 005	45	843	1 568	5	7 393	26 668
	<b>Total</b>	<b>23 294 610</b>	<b>1 662 739</b>	<b>3 151 410</b>	<b>93 310 186</b>	<b>60 638 876</b>	<b>60 814 205</b>	<b>32 972 592</b>	<b>91 705 439</b>	<b>6 603 942</b>	<b>374 153 999</b>	<b>298 461 648</b>



\* Online includes music streaming services and other uses that are not Video on demand". Online also includes settlement from NMP directly to sister society

\*\* First performance, private copying compensation, religious services, other.

\*\*\* The funds have not been paid out in line with the announcement on TONO's web-site 21 March 2022 <https://www.tono.no/tono-stanser-alle-utbetalinger-til-russland/>

There are corrections from NCB/NMP in the online area that result in a difference between what has actually been settled and what is shown in this table.

# CULTURAL REPORT

Pursuant to Article 58 of TONO's articles of association, which relates to cultural funds, up to one tenth shall be deducted from the total distribution before allocation of the net amount to each rights holder who has a management contract with TONO, and from the distributions to collective management organisations with which TONO has reciprocal agreements. These funds are used for purposes relating to national music culture and bursaries.

## National music culture

Two-thirds of the deducted funds are used to promote national music culture through the Norwegian Society of Composers (Norsk Komponistforening), the Norwegian Society of Composers and Lyricists (NOPA) and the Norwegian Music Publishers Association (Musikkforleggerne). The funds shall be used for activities intended to promote Norwegian musical creation and Norwegian musical works, as well as for other specific purposes. The funds are allocated according to the following formula: NOPA 45%, the Norwegian Society of Composers (NKF) 35%, and the Norwegian Music Publishers Association (NMPA) 20%.

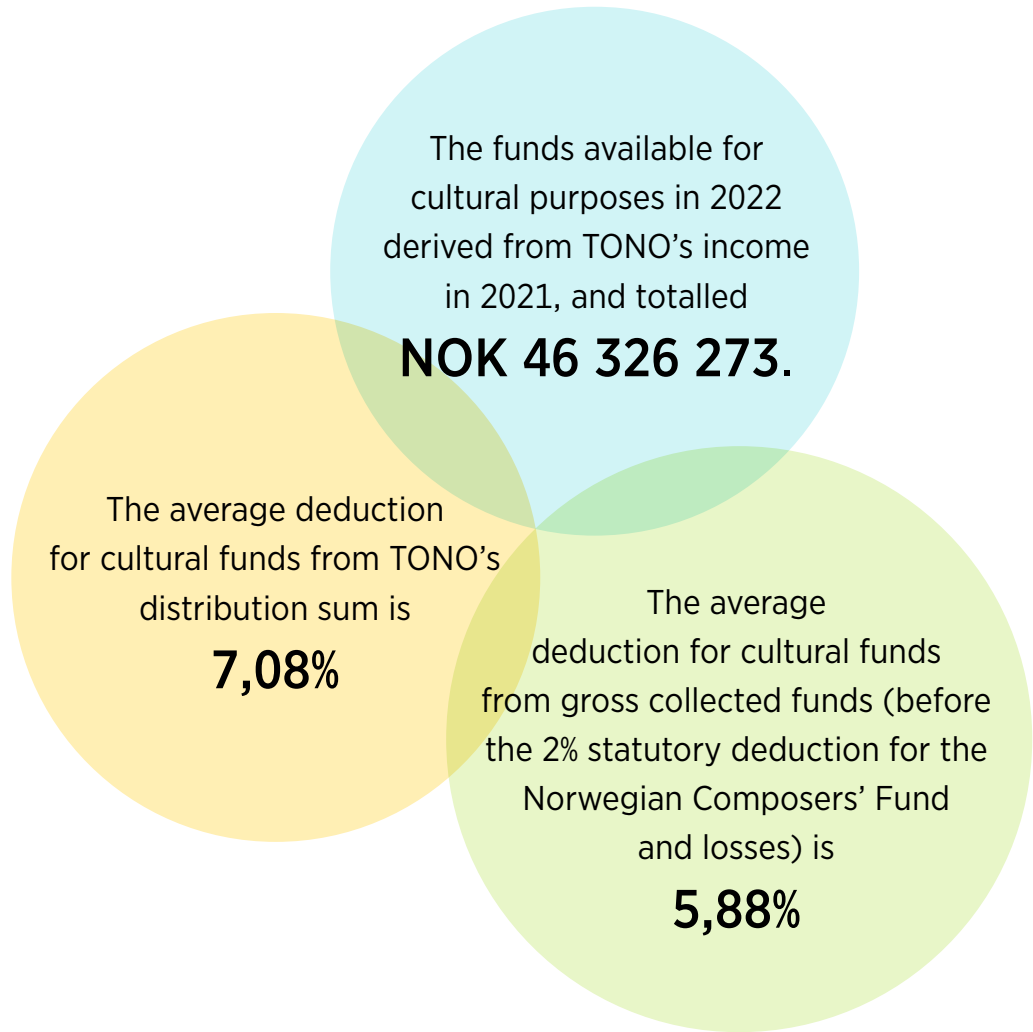
Before the amount is paid out, the associations shall provide a written outline of what the funds are to be used for and attach their annual reports and financial statements for the previous year. The board of directors may request additional details before any funds are disbursed. Verification of how the funds are used falls within the remit of the audit committee, see Articles 53(5)(c) of TONO's articles of association.

## Bursaries

One third of the deducted funds shall be used for bursaries. One-eighth of the amount shall be distributed via the Norwegian Music Publishers Association's bursary scheme, with the remaining seven-eighths distributed through TONO itself.

TONO's board of directors appoints one creator to sit on the Norwegian Music Publishers Association's four-member Bursary Allocation Board.

TONO's Bursary Committee comprises two members, each with a personal deputy, from NOPA; two members, each with a personal deputy, from the Norwegian Society of Composers; one member, with a personal deputy, from the Norwegian Music Publishers Association; as well as two members, each with a personal deputy, from among TONO's voting members who are not members of any of the other three organisations.



The funds available for cultural purposes in 2022 derived from TONO's income in 2021, and totalled **NOK 46 326 273.**

The average deduction for cultural funds from TONO's distribution sum is **7,08%**

The average deduction for cultural funds from gross collected funds (before the 2% statutory deduction for the Norwegian Composers' Fund and losses) is **5,88%**

# CULTURAL REPORT

## // BURSARIES

In 2022, TONO had a total of NOK 17,102,500 to allocate; NOK 15,212,500 for the TONO bursary and NOK 1,890,000 for the Young Talent bursary. A total of 955 bursaries were granted, 604 of which were TONO bursaries and 351 Young Talent bursaries.

### TONO bursaries

The TONO bursary scheme is intended to promote the creation of new musical works by providing the necessary support for projects that can facilitate the creation of new music. The TONO bursary primarily addresses TONO members engaged in the actual professional composition of music and/or the creation of musical lyrics. Bursaries are normally awarded in tranches of NOK 100,000, NOK 50,000 and NOK 25,000

In 2020 and 2021, the committee adopted a solidarity profile, in which bursaries were awarded only at the lowest amount of NOK 25,000. In 2022, the committee once again decided to award the majority of bursaries at this level. Bursaries worth NOK 50,000 were awarded to 15 applicants. A number of bursaries worth NOK 25,000 were also divided between several individual applicants, each of whom received NOK 12,500.

### Young Talent

TONO's Young Talent bursary is intended to promote the creation of new music by younger TONO members. The only application criterion in 2020 was that the applicant should have a management contract with TONO and be aged 17–23. The jury is the same as for the TONO bursary, and the funds are allocated through TONO in a similar way as for the TONO bursary. In 2022, Young Talent

bursaries worth a total of NOK 1,890,000 were awarded.

The committee awarded 351 bursaries, 324 of which were for NOK 5,000, while 27 were for NOK 10,000.

### TONO's bursary committee

The Bursary Committee is elected by the AGM for a term of two years, with three seats coming up for election in one year and four seats coming up for election the next. The committee comprises two members, each with a personal deputy, from NOPA; two members, each with a personal deputy, from the Norwegian Society of Composers; one member, with a personal deputy, from the Norwegian Music Publishers Association; as well as two members, each with a personal deputy, from among TONO's voting members who are not members of any of the other three organisations.

### In 2022, the committee comprised:

Tore Thomassen (NOPA)

Tove Kragset (NOPA)

Julian Skar (NSC)

Anne Hytta (NSC)

Ole Børud (Independent)

Kaja Gunnufsen (Independent)

Anthony W. Smith (NMPA)

### Music publishers' bursaries

The Norwegian Music Publishers Association also provides financial support to music publishers on behalf of TONO. The scheme is intended to help encourage and professionalise Norwegian music publishers. In 2022, we had four bursary schemes, with application deadlines set to 1 June and 1 December. The Bursary Allocation Board received a total of 54 applications for project bursaries, small projects and seed funding. Forty of the applications were granted, with a total of NOK 1.1 million being paid out. In addition, we received 26 applications for ad hoc funding, with 17 projects receiving a combined total of NOK 138,000.

# CULTURAL REPORT

// NATIONAL MUSIC CULTURE

The cultural funds constitute one of the sources of income for NOPA, the Norwegian Society of Composers and the Norwegian Music Publishers Association, in addition to membership fees, seminar charges and other financial grants. The organisations' use of the cultural funds is presented below. Any financial surplus relates to other items of income.



## Norwegian Music Publishers Association

In 2022, the Norwegian Music Publishers Association has undergone major administrative changes and has also undertaken a survey of its organisation to make it more sustainable, transparent and precise in its targeting.

One of the main focus areas in 2022 was the establishment of physical meeting places for music publishers and the originators of the works they publish. The association has established arenas for music users abroad, and for songwriters and record companies to strengthen the publishers' networks and opportunities. Several of these meeting places, such as the "Music Publishers Breakfast" meetings have focused on increasing participants' competence regarding important issues relating to IPR. The association's largest meeting place, the Music Publishers Awards ceremony, was held for the eighth time in 2022, and is gaining an ever-stronger position within the music industry.

In 2022, the association distributed NOK 1.5 million in "creative support" to 31 projects. The scheme was established in 2020 to help the music industry implement projects despite the Covid-related restrictions and financial challenges. Since the scheme's establishment, the association has distributed a total of NOK 3.5 million

to 89 projects. The scheme will be discontinued in 2023 because the situation is now returning to normal.

The Norwegian Music Publishers Association also grants funding on behalf of TONO. This scheme is intended to encourage and professionalise Norwegian music publishers. In 2022, a total of NOK 1.1 million was granted to 40 projects, and NOK 138,000 to 17 projects via the association's ad hoc scheme. Financial support is also granted to projects that benefit Norwegian music publishers as a whole. In 2022, such support was granted to the Norwegian Music Publishers Awards scheme and Museflow. Museflow is a digital platform providing legal access to musical scores and song lyrics that will go live in 2023.

Together with Music Norway (Musikkindustriens Næringsråd (MIR)), the association has proposed that the creative industries be given a boost by removing VAT exemptions and introducing a uniform low rate of "culture VAT", and by strengthening public support schemes and measures to keep musical rights in Norwegian hands, as well as safeguarding TONO's licensing of the Norwegian repertoire.

## NOPA

In 2022, NOPA lobbied to put use of the Norwegian repertoire on the political agenda. Fifteen years ago, almost every other CD sold contained Norwegian-produced music. According to IFPI, only 17 per cent of the music we streamed or bought as a physical product was produced in Norway in 2020. This was a topic for discussion with representatives of the Norwegian Parliamentary Committee on Family and Cultural Affairs during the Arendalsuka event, at NOPA's budget hearing and in meetings with legislators.

In NOPA's opinion, a body should be established to work for the increased use of Norwegian music in Norway, a "Music Norway for Norway". The association is working on this with other musical organisations, including the Norwegian Music Publishers Association. NOPA's proposal that the Norwegian public broadcaster, NRK, should be obliged to play at least 40 per cent Norwegian music on other channels, in addition to NRK P1, P2 and P3, was adopted. NOPA has also worked to improve framework conditions for the creators of pop music, to increase the funding provided for the Government Grants to Artists and increase the proportion of grants and commission fees paid to the pop music field. NOPA's lobbying targets civil servants and government ministers, members of Norwegian parliament (the Storting) and other public bodies of



## → CULTURAL REPORT

### // NATIONAL MUSIC CULTURE

importance for rights holders. NOPA works closely with other artists' organisations.

During 2022, NOPA organised seminars in its own right and in partnership with other music organisations and industry festivals. NOPA's meeting places are important networking arenas.

NOPA has a separate funding scheme through which applicants may seek financial support for educational projects, songwriting camps, podcasts, etc. In addition, NOPA has a bursary scheme for talented young artists and offers opportunities to participate in international exchange projects. NOPA presents several awards through the year and offers a mentoring scheme as well as legal and financial advice. The seed funding that NOPA offers its own members has been particularly important during the pandemic. Members of TONO who are also originators have the opportunity to be affiliated with NOPA.

#### Norwegian Society of Composers

The starting point for the society's political lobbying is: "better framework conditions, stronger income opportunities for composers and more use of Norwegian music". In 2022, this found expression in the form of a close collaboration with funding authorities, and proposals for measures that cultural administration bodies and/or the parties concerned can use to strengthen Norway's music sector. The society's lobbying activities with respect to the Storting, the Ministry of Culture, and Arts and Culture Norway concentrated on the following:

- A composers and songwriters alliance based on the model of the Alliance for Actors and Dancers (SKUDA).
- Better qualitative reporting of the music played by institutions.
- Greater diversity and representation, and better gender balance in the institutions' repertoires.
- Requirement for Norwegian music to account for 40 per cent of music played by NRK's classical and jazz music channels.
- Follow-up of NRK's Statement of Commitments
- Amount and distribution of Government Grants to Artists
- A potential contributory obligation on music streaming services, as required in the EU's Audio Visual Media Services Directive (AVMSD).

The society's support schemes contribute to the use of Norwegian music. As a result of the pandemic, funds were distributed to additional measures in support of Norwegian music. Two new support schemes were introduced in 2022: seed funding and promotional support. Both of these were well received. At the same time, the society provides professional and social initiatives for both members and the associated environment. In October, the society invited participants to attend a major seminar on the topic of "music in a time of crisis". Here speakers provided various perspectives on the art created by composers in challenging times. The seminar reflected the desire to view the society's goals and values in light of political and economic turmoil, and the importance of art during an unstable period, which was formulated in the following mission: The Norwegian Society of Composers shall contribute to free and unique artistic expressions to prompt reflection and provide experiences in a generous, open and tolerant society.

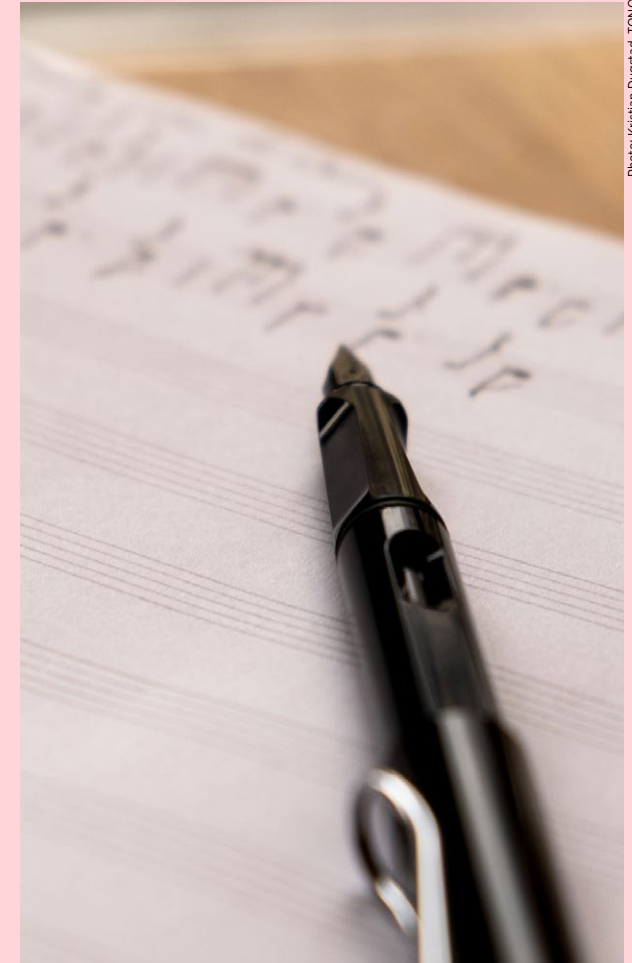


Photo: Kristian Dugstad, TONO

# CULTURAL REPORT

## // DISTRIBUTION

In line with TONO's Articles of Association, the cultural funds were distributed to NOPA, the Norwegian Society of Composers and the Norwegian Music Publishers Association as described at page 27.

Total distributed to TONO and its member associations		Compensation distribution*		Total distributable cultural funds and compensation distribution		
NOPA	13 897 882	NOPA	3 828 559	NOPA	17 726 441	
Norwegian Society of Composers	10 809 464	Norwegian Society of Composers	2 977 768	Norwegian Society of Composers	13 787 232	
Norwegian Music Publishers Association	6 176 836	Norwegian Music Publishers Association	1 701 582	Norwegian Music Publishers Association	7 878 418	
Bursaries – Norwegian Music Publishers Association	1 930 261	Bursaries granted by Norwegian Music Publishers Association	531 744	Bursaries – Norwegian Music Publishers Association	2 462 006	
Bursaries – TONO	13 511 830	Bursaries granted by TONO	3 722 211	Bursaries – TONO	17 234 040	
<b>Sum</b>	<b>46 326 273</b>	<b>+</b>	<b>Sum</b>	<b>=</b>	<b>Totalt</b>	<b>59 088 137</b>



\* The compensation distribution (as described on page 14) was distributed in accordance with the same template as that applied to the cultural funds. This compensation distribution is listed here, in addition to the cultural funds, as part of the presentation of the amounts allocated to bursaries and national music culture purposes.

## → CULTURAL REPORT cont.

### // DISTRIBUTION

The table below shows how the cultural funds and compensation distribution were disbursed.

#### NATIONAL MUSIC CULTURE

The figures in the table are derived from reports received from NOPA, the Norwegian Music Publishers Association (NMPA) and the Norwegian Society of Composers (NSC)

Activity	NOPA	NMPA	NSC	TOTAL
Grants and prizes	5 741 807	540 622	6 533 698	12 816 127
Professional initiatives, seminars, events	2 045 647	350 518	961 692	3 357 857
Cultural policy and communication activities	5 345 142	2 019 427	2 846 282	10 210 851
Accommodation	660 475		2 093 307	2 753 782
Salary, admin. operating costs	5 781 656	3 467 851	2 940 785	12 190 292
Other	151 714		966 204	1 117 918
Provision for additional initiatives for Norwegian music in 2021–2022	-2 000 000	1 500 000	-2 554 736*	-3 054 736
<b>Total</b>	<b>17 726 441</b>	<b>kr 7 878 418,00</b>	<b>kr 13 787 232,00</b>	<b>39 392 091</b>

#### BURSARIES

Bursaries	AMOUNT
Bursaries – Norwegian Music Publishers Association	2 338 906
Bursaries – TONO	17 102 500
EDVARD awards	300 000
Bursary-related activities – Norwegian Music Publishers Association	123 100
Change in unallocated bursary funds 31.12	-168 460
<b>Total</b>	<b>19 696 046</b>
<b>Total national music culture funds and bursaries (cultural funds and compensation distribution)</b>	<b>59 088 137</b>



\* Budgeted deficit NKF.

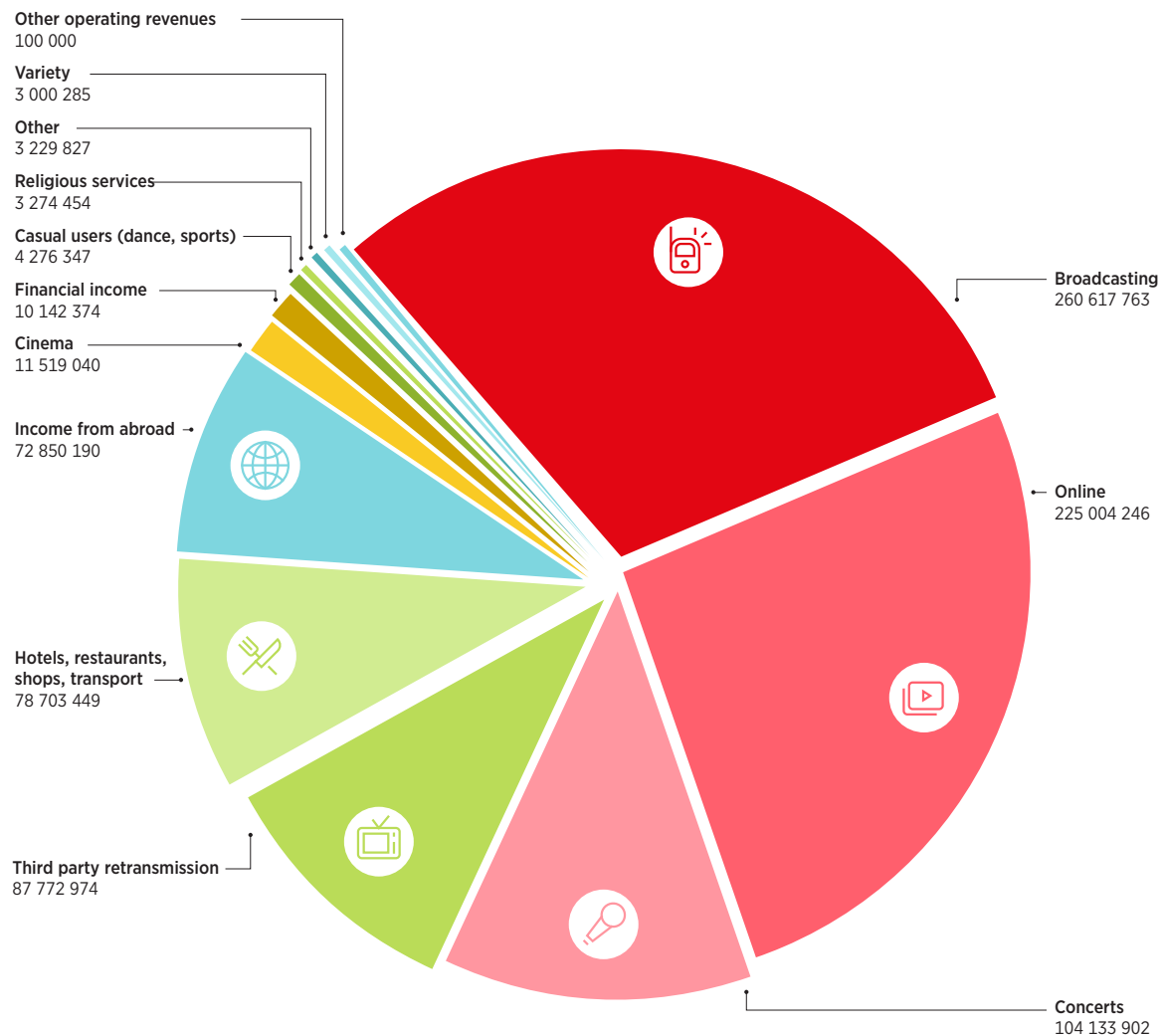


# FINANCIAL STATEMENTS 2022//



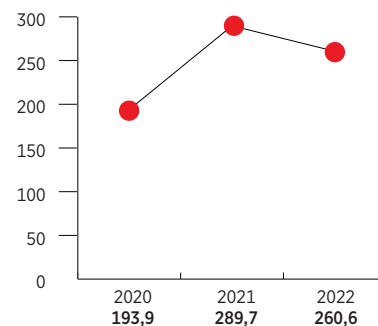
# OVERVIEW OF TONO'S INCOME

// 2022

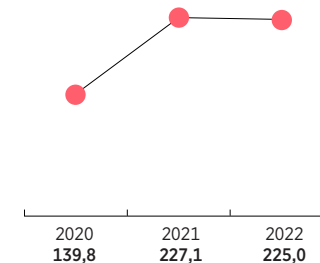


## DEVELOPMENT, SOURCES OF INCOME

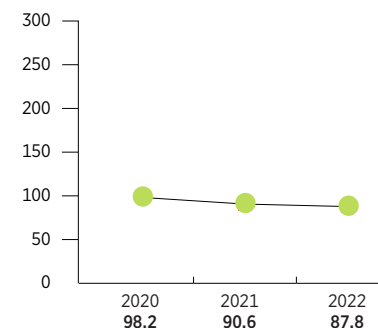
// Numbers in mill NOK



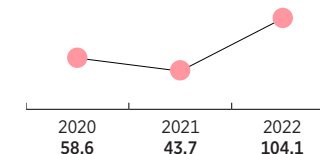
BROADCASTING



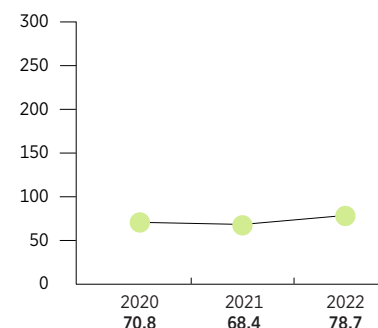
ONLINE



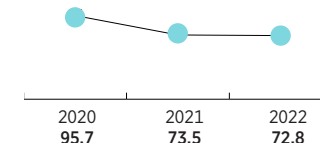
THIRD PARTY RETRANSMISSION



CONCERTS



HOTELS, RESTAURANTS, SHOPS



INCOME FROM ABROAD

# INCOME STATEMENT

//INCOME

		Notes	2022	2021
<b>CATEGORY OF RIGHTS</b>	<b>GROSS REVENUES</b> (before deduction of 2% contribution to DNK and losses)		<b>864 624 850</b>	<b>843 967 603</b>
	<b>Revenues</b>			
Public Performance	Concerts		104 133 902	43 673 269
	Hotels, restaurants, shops, transport		78 703 449	68 396 208
	Cinema		11 519 040	2 471 897
	Casual users (dance, sports, etc.)		4 276 347	1 789 855
	Variety		3 000 285	2 353 225
Broadcast on radio and television	Broadcasting		260 617 763	289 740 324
	Third party retransmission		87 772 974	90 633 589
Internet	Online		225 004 246	227 079 499
Areas not covered by the categories of rights	Religious services, etc.		3 274 454	3 132 734
	Other remuneration		3 229 827	3 486 842
	<b>Gross remuneration carried forward</b>		<b>781 532 286</b>	<b>732 757 442</b>
	Losses		(1 518 573)	(1 299 795)
	Norwegian Composers Fund (DNK)		(15 537 678)	(15 237 416)
	<b>Net remuneration carried forward</b>		<b>764 476 035</b>	<b>716 220 231</b>
	Income from abroad		72 850 190	72 238 299
	Other operating revenues	1	100 000	33 900 000
	Financial income	2	10 142 374	5 071 863
	<b>Total revenues</b>		<b>847 568 599</b>	<b>827 430 393</b>

# INCOME STATEMENT

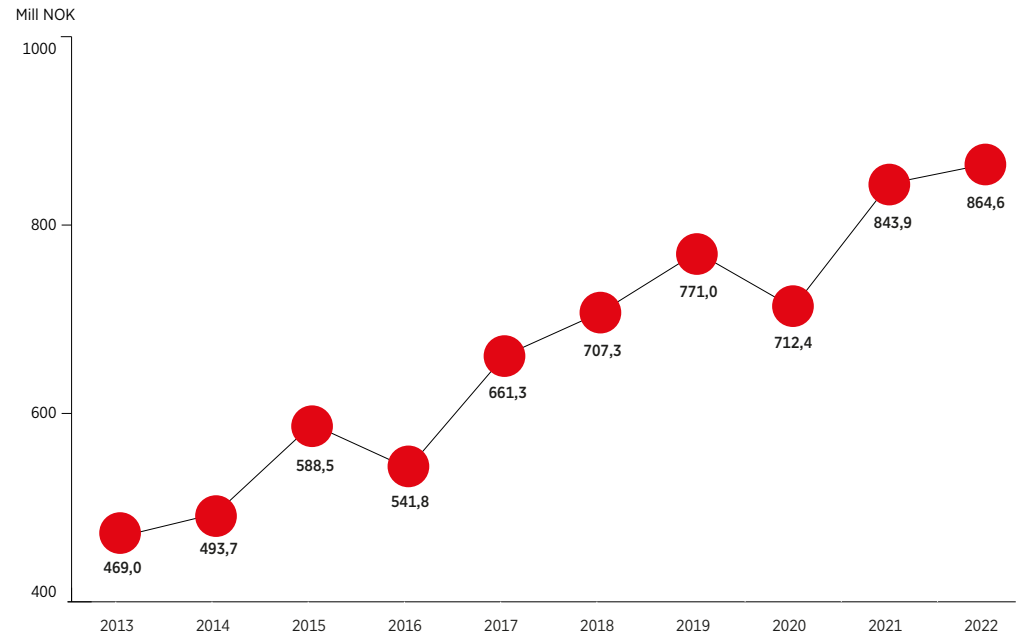
//EXPENCES

	Notes	2022	2021
<b>EXPENCES</b>			
Salary/Fees/Payroll costs	3	65 758 545	60 656 801
Dep./amort./write-downs	4	2 003 086	3 178 377
Operating expenses		26 682 091	21 098 488
Expenses re. travel, PR, fees, entertain., website, etc.		15 614 825	4 871 875
Financial expenses		251 290	227 741
Administration fees		(50 183)	(219 986)
<b>Sum kostnader</b>		<b>110 259 654</b>	<b>89 813 296</b>
Extraordinary income		-	-
Extraordinary expenses		-	-
<b>Profit/loss before change in pension liabilities</b>		<b>737 308 946</b>	<b>737 617 096</b>
Change in pension liabilities	5	19 917 664	66 537
Tax	6	42 803	41 844
<b>Profit/loss transferred to distributable funds</b>		<b>717 348 479</b>	<b>737 508 715</b>

# GROSS INCOME

// 2013 - 2022

The development of gross income over the past 10 years.



# DISTRIBUTION

// 2013 - 2022

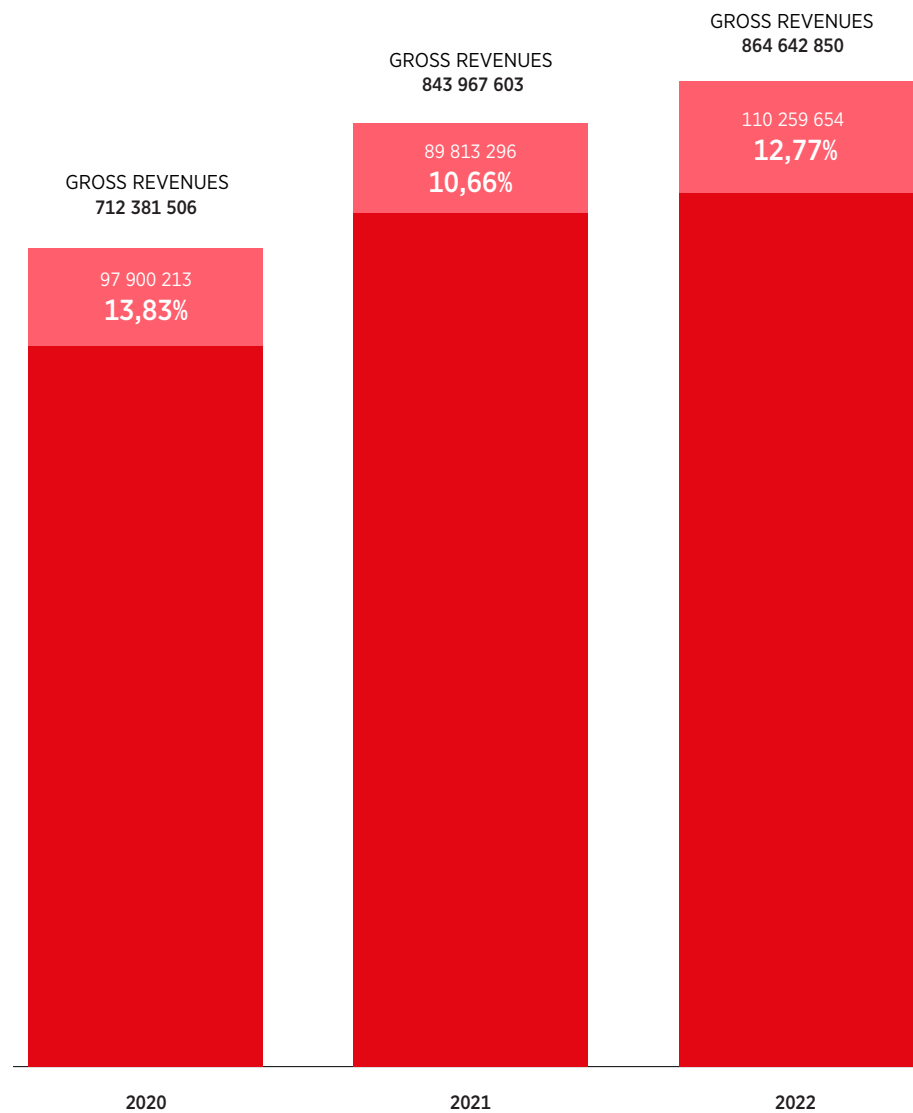
The graph shows performance trends over the past 10 years.  
The result is the amount added to the funds available for distribution each year.



# TREND IN REVENUES AND EXPENDITURES

// 2020 – 2022

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



# BALANCE SHEET

// ASSETS, 31. DES.

	Notes	2022	2021
<b>NON-CURRENT ASSETS</b>			
<b>Property, plant &amp; equipment</b>			
Intangible assets	4	84 743	121 061
Plant & equipment	4	6 471 845	7 872 883
Land, buildings	4	4 000 000	4 000 000
<b>Total property, plant &amp; equipment</b>		<b>10 556 588</b>	<b>11 993 944</b>
<b>Non-current financial assets</b>			
Loans to group companies	7	-	21 677 024
Investments in subsidiaries		-	100 000
Other investments	8	184 533	184 533
Property rental deposit		1 850 020	1 850 020
<b>Total non-current financial assets</b>		<b>2 034 553</b>	<b>23 811 577</b>
<b>Total non-current assets</b>		<b>12 591 141</b>	<b>35 805 521</b>
<b>CURRENT ASSETS</b>			
<b>Receivables</b>			
Trade receivables		24 574 108	109 968 381
Other receivables	9	93 556 460	145 056 188
<b>Total receivables</b>		<b>118 130 568</b>	<b>255 024 569</b>
<b>Investments</b>			
Shares in investment funds	10	337 135 133	284 611 670
Cash/bank/postal giro	10	396 374 697	284 611 670
<b>Total current assets</b>		<b>851 640 398</b>	<b>284 611 670</b>
<b>TOTAL ASSETS</b>		<b>851 640 398</b>	<b>851 123 587</b>

# BALANCE

// EQUITY AND LIABILITIES 31. DES.

	Notes	2022	2021
<b>EQUITY</b>			
<b>Paid-in equity</b>			
Share capital	11	2 050	2 050
Equity before implem. of pension liabilities		2 050	2 050
<b>Retained earnings</b>			
Uncovered pension liabilities	11	8 176 241	(11 741 423)
Other equity	11	-	-
<b>Total retained earnings after pension liabilities</b>		<b>8 176 241</b>	<b>(11 741 423)</b>
<b>Total equity after pension liabilities</b>		<b>8 178 291</b>	<b>(11 739 373)</b>
<b>LIABILITIES</b>			
<b>Provisions</b>			
insured scheme		(9 114 209)	(6 876 254)
pensions through profit and loss		937 968	18 617 677
(-) Overfunded pension liabilities	5	(8 176 241)	11 741 423
<b>Current liabilities</b>			
Misc. creditors	12	68 194 581	98 437 148
Tax/Employer's National Insurance Contributions payable		4 851 069	3 969 610
Misc. provisions	13	88 265 697	40 082 681
Cultural funds	14	53 397 056	49 005 585
Distributable funds	15	649 521 087	659 626 514
<b>Total current liabilities</b>		<b>864 229 489</b>	<b>851 121 537</b>
<b>Total liabilities</b>		<b>856 053 248</b>	<b>862 862 960</b>
<b>TOTAL EQUITY AND LIABILITIES</b>		<b>864 231 539</b>	<b>851 123 587</b>



# ACCOUNTING PRINCIPLES

The financial statements have been prepared in accordance with the Norwegian Accounting Act and generally accepted accounting practice in Norway

## **Income**

Consideration is recognised when the claim is known, the size of the amount is determined and the income is earned.

Due to the nature of TONO's activities, the use of rights may have begun, or the performance may even have ended before we know that rights which we manage and collect payment for have been utilised. In other cases, permission for use may have been granted, but it is not until long afterwards that the client notifies us of the size of the income.

For some portions of the income therefore, there may be a lengthy gap between the performance and the income for the music's use being recognised in the financial statements.

That portion of the income administered by NORWACO or a company within the Nordic partnership is recognised net after a deduction for administration costs. In other words, operating expenses only cover expenses that TONO incurs to collect royalties that have not been outsourced to another party, less net income from NMP/Polaris (income TONO receives for following up income collected in and followed up by NMP/Polaris).

## **Classification and assessment of balance sheet items**

Current assets and liabilities include items that fall due for payment less than one year after the reporting date. Other items are classified as non-current assets/liabilities. Current assets are recognised at fair value. Current liabilities are recognised at their nominal amount on the date the liability was incurred.

Non-current assets are recognised at acquisition cost but are written down to fair value if any impairment therein is not expected to be temporary.

## **Receivables**

Trade and other receivables are capitalised at their nominal value less a provision for expected bad debts. Provisions for bad debts are made on the basis of an individual assessment of each receivable.

## **Short-term investments**

Short-term investments (shares and securities defined as current assets) are recognised at fair value on the reporting date.

## **Cash**

The statement of cash flow has been drawn up in accordance with the indirect method. Cash and cash equivalents include cash and bank deposits

## **Property, plant & equipment**

Property, plant and equipment is capitalised and depreciated over the asset's economic life.

## **Intangible assets**

Expenses relating to the production of new IT tools are capitalised and depreciated when the development work results in an intangible asset. The depreciation plan will be assessed annually against the value of the asset.

## **Pensions**

Pension costs and pension liabilities are calculated on the basis of a linear accrual profile based on assumptions concerning the discount rate, future adjustments in salaries, pensions and benefits from the Norwegian National Insurance Scheme, future returns on the investment of pension assets, as well as actuarial assumptions concerning mortality, voluntary exit, etc.

Pension assets are recognised at fair value less net pension liabilities in the balance sheet. Changes in pension liabilities and assets caused by changes in or deviations from the assumptions used to calculate them (changes in estimates) are distributed over the assumed average remaining accrual period, if the deviations at the start of the year exceed 10 per cent of the larger of gross pension liabilities and pension assets.

Pensions are recognised on the basis of a linear accrual profile and expected final salary. Changes to the pension plan are expensed over the expected remaining vesting period. The same applies to estimate deviations, to the extent that they exceed 10 per cent of the larger of pension liabilities and pension assets (corridor).

## **Tax**

The tax expense in the income statement comprises both tax payable for the accounting period and changes in deferred tax.

Deferred tax is calculated at prevailing tax rates based on temporary differences that exist between accounting and taxable values, as well as any tax losses that are carried forward at the end of the financial year.

Tax-increasing and tax-decreasing temporary differences that are reversed or may be reversed in the same period are offset and recognised net. For the sake of prudence, net deferred tax assets are not recognised, since it is uncertain whether there will be an opportunity to offset net negative (tax-reducing) temporary differences.

# NOTES

## NOTE 1 // OTHER OPERATING INCOME

TONO received compensation from the Norwegian Ministry of Culture and Equality for 2021. The amount was intended to cover a portion of the loss TONO's members have incurred as a result of Covid-related lockdowns. When the financial statements were published in 2021, it was assumed that the compensation amount would total NOK 33.9 million. The final amount totalled NOK 34 million and the remaining NOK 100,000 has therefore been recognised in 2022.

## NOTE 2 // FINANCIAL INCOME

FINANCIAL INCOME	
Interest received from group companies	-
Other interest income	5 811 911
Net return on and changes in value of investments	4 090 433
Other financial income	240 030
<b>Total financial income</b>	<b>10 142 374</b>

## NOTE 3 // PAYROLL COSTS, NO. OF EMPLOYEES, LOANS TO EMPLOYEES, ETC.

PAYROLL COSTS	2022	2021
Employee salaries	48 908 785	45 612 117
Fees to trustees	2 322 578	2 118 512
Employer's NICs	8 175 410	7 374 974
Pension costs incl. Employer's NICs	4 564 887	4 651 115
Other benefits	1 786 886	900 084
<b>Total</b>	<b>65 758 545</b>	<b>60 656 801</b>

During the year, TONO employed an average of 64 people (63.4 full-time equivalents).

REMUNERATION PAID TO SENIOR COMPANY OFFICERS	CEO	Board
Salary, fees	2 055 850	1 196 059
Pension expenses	179 624	-
Other remuneration	127 467	-

The company has lent a total of NOK 293,150 to its employees. These loans are no larger than NOK 66,886 (3/5 G, in accordance with the collective agreement) per employee, with instalments repayable over periods of up to 1 year. No loans have been extended to and no security has been pledged on behalf of employees, the CEO, the board's chair, directors or other related parties.

No agreements have been entered into with senior company officers with respect to compensation in the event of any change in position or termination of the employment relationship.

### Auditor

A total of NOK 373,750 in auditing fees for the parent company were recognised in 2022. A further NOK 243,250 was recognised with respect to other assistance, consulting and attendance at meetings. The amounts are stated excl. VAT.

## NOTE 4 // PROPERTY, PLANT & EQUIPMENT

### Depreciation of PP&E

TONO applies the reducing balance method of depreciation as an expression of commercial depreciation. The exception may be intangible assets, where a specific assessment is made in relevant cases.

	Inventory, etc.	Intangible assets	Buildings	TOTAL
Cost 1 Jan 2022	48 908 785	45 612 117	48 908 785	45 612 117
Year's additions	2 322 578	2 118 512	2 322 578	2 118 512
Year's disposals	8 175 410	7 374 974	8 175 410	7 374 974
Acquisition cost 31 Dec 2022	4 564 887	4 651 115	4 564 887	4 651 115
Acc. depreciation 1 Jan 2022	2 828 819	1 378 939	-	4 207 758
Year's ordinary depreciation	1 966 768	36 318	-	2 003 086
Disposals Acc. depreciation	-	-	-	-
Acc. depreciation 31 Dec 2022	4 795 587	1 415 257	-	6 210 844
<b>Book value 31 Dec 2022</b>	<b>6 471 845</b>	<b>84 743</b>	<b>4 000 000</b>	<b>10 556 588</b>

DEPRECIATION PLAN	Balance	Balance		
Depreciation rate	15-30 %	30 %	0 %	0 %

## NOTE 5 // PENSIONS

### TONO and the Group

The company has a pension scheme that encompasses a total of 81 people, 62 of whom are still working. The occupational pension scheme that TONO provides for its employees meets the statutory requirement. This scheme grants the right to defined future benefits, which depend primarily on the number of vested years, salary level at retirement and the size of benefits received from the Norwegian National Insurance Scheme. These obligations are covered through an insurance company.

	2022	2021
Present value of accrued pension entitlements for the year	2 385 550	2 287 504
Interest expense on pension liabilities	828 949	705 688
Return on pension assets	-1 171 419	-939 819
Changes in estimates and deviations in profit and loss	732 436	729 568
Employer's NICs on pension costs	359 875	346 584
Admin. expenses	509 228	404 673
<b>Pension cost incl. Employer's NICs</b>	<b>3 644 619</b>	<b>3 534 198</b>

	2022 Estimated	2021 Estimated
Calculated pension liabilities 31 Dec	50 049 955	44 293 513
Pension assets (at fair value) 31 Dec	41 480 711	36 129 115
Employer's NICs on net pension	1 208 263	1 151 180
Net pension liabilities incl. Employer's NICs	(9 777 507)	(9 315 578)
Estimate deviations not recognised in the income statement	18 891 716	16 191 832
<b>Net pension assets (liabilities)</b>	<b>9 114 209</b>	<b>6 876 254</b>

Financial assumptions:	31.12.2022	31.12.2021
Discount rate	3,20 %	1,90 %
Projected return on fund assets	4,90 %	3,10 %
Expected salary adjustment	3,75 %	2,75 %
Expected adjustment in G	3,50 %	2,50 %
Expected annual adjustment of pensions being paid	1,70 %	0,00 %

The actuarial assumptions are based on those normally used within the insurance field with respect to demographic factors and exits.

## NOTE 5 // PENSIONS, cont.

### Pensions through profit and loss

The company has pension schemes for former employees and trustees, which are paid through profit and loss. These schemes grant the right to defined future benefits, which largely depend on the number of vested years, level of salary/fee and benefits received from the Norwegian National Insurance Scheme. This arrangement encompasses three people. An actuarial estimate based on hypothetical criteria would give an incorrect impression of the liability. No actuarial estimate has therefore been carried out, as it has for the other schemes. The recognised liability provides a good impression of the real liability.

	2022 Estimated	2021 Estimated
Underfunded pension liabilities 1 Jan (incl. Employer's NICs)	937 965	937 965
Year's pension cost (incl. Employer's NICs)	344 556	344 556
Pensions paid	-322 812	-322 812
Employer's NICs paid on pensions paid	-21 744	-21 744
<b>Underfunded pension liabilities 31 Dec</b>	<b>937 965</b>	<b>937 965</b>

### Pensions through profit and loss

The company has previously had a defined benefit pension scheme for a former CEO, paid through profit and loss. These schemes grant the right to defined future benefits. The scheme encompasses one person. This liability has been transferred to a defined contribution scheme and the former defined benefit arrangement has therefore been terminated

	2022 Estimated	2021 Estimated
Present value of accrued pension entitlements for the year	-	-
Interest expense on pension liabilities	-	246 375
Effect of transition to defined contribution scheme in profit and loss	243 063	-
Changes in estimates and deviations in profit and loss	-	-
Employer's NICS on pension liabilities	-	34 739
<b>Year's pension cost</b>	<b>243 063</b>	<b>281 114</b>

	2022 Estimated	2021 Estimated
Underfunded pension liabilities 1 Jan (incl. Employer's NICs)	17 679 709	17 398 596
Actual gains (losses) incl. Employer's NICs in profit and loss 1 Jan	-	-
Year's pension cost	243 063	281 113
Paid through profit and loss	-17 922 772	-
Employer's NICs on amount paid	-	-
<b>Underfunded pension liabilities 31 Dec</b>	<b>-</b>	<b>17 679 709</b>

Financial assumptions:	31.12.2022	31.12.2021
Discount rate	-	1,90 %
Expected pension adjustment	-	2,50 %
Expected adjustment in G	-	2,50 %

The actuarial assumptions are based on those normally used in the insurance field, with respect to demographic factors and exits.

	2022	2021
The change in the pension liability in profit and loss is arrived at thus:	-2 237 955	-347 650
Increase (-)/decrease (+) in overfunding of the insured scheme	-17 679 709	-
Change in the pension liability through profit and loss	-	281 113
Increase in liability relating to executive pensions through profit and loss	-19 917 664	-66 537
<b>Total</b>	<b>-</b>	<b>17 679 709</b>

### Defined contribution pension scheme

TONO also has a defined contribution supplementary pension scheme which covers a total of 10 people, in connection with which a contribution of NOK 1,053,986 was recognised in expenses. Thus, this contribution does not affect the capitalised pension liability but is charged to profit and loss/distributable funds for 2022.

## NOTE 6 // TAX

The year's tax expense breaks down as follows:	2022	2021
Tax payable last year	42 803	41 844
Tax payable on the year's profit/loss, 22%	844 244	42 704
Change in deferred tax	863 610	-
Unrecognised tax expense *)	(844 244)	(42 704)
<b>Year's total tax expense</b>	<b>906 413</b>	<b>41 844</b>

### Calculation of the year's tax base:

Profit/loss before change in pension liabilities	737 308 945	704 395 096
Transferred to distributable funds	(717 348 879)	(704 286 715)
Permanent differences	2 635 098	620 981
Application of tax loss carryforwards	-	-
Change in temporary differences	(18 757 691)	(535 251)
<b>Base for tax payable</b>	<b>3 837 473</b>	<b>194 111</b>

### Differences that are offset:

Receivables	(2 651 455)	(1 419 346)
Operating assets	(115 915)	(188 051)
Pensions	8 176 241	(11 741 423)
Market-based securities	(1 483 371)	1 605 842
Acc. tax loss	-	-
<b>Total</b>	<b>3 925 500</b>	<b>(11 742 978)</b>
<b>Deferred tax rate 22%</b>	<b>863 610</b>	<b>*)</b>

\*) The possibility of applying negative temporary differences is uncertain. Deferred tax assets are therefore not recognised in the company's balance sheet at 31 December 2021.

Deferred tax and tax payable for 2022 have not been included in profit/loss "to facilitate the closing of the distribution accounts and distribution of funds. "

## NOTE 7 // CURRENT RECEIVABLES

Receivables falling due in less than one year	2022	2021
Loans to group companies	-	21 677 024
<b>Total</b>	<b>0</b>	<b>21 677 024</b>

The company was divested on 3 January 2022, at which point the receivable was paid in full.

## NOTE 8 // OTHER SHARES

Company	Acquisition date	Shareholding	Voting rights	Book value
Polaris Nordic A/S	06.03.2014	33 %	33 %	184 533

Polaris Nordic A/S made a profit of DKK 10,283 in 2022. As at 31 Dec 2022, it had equity of DKK 617,695.

## NOTE 9 // OTHER RECEIVABLES

	2022	2021
Diverse debtors	627 876	162 071
NCB/NMP – interim financial statements	92 611 092	112 287 492
Harmoni AS	-	-
Accrued income/prepaid expenses	317 494	(1 293 375)
<b>Total</b>	<b>93 556 462</b>	<b>111 156 188</b>

## NOTE 10 // INVESTMENTS AND RESTRICTED BANK DEPOSITS

	Book Value	Market value	Recognised change in value
Shares in investment funds	336 986 181	336 986 181	-2 562 333
Shares in Norwegian Air Shuttle ASA	148 952	148 952	-59 759
<b>Total</b>	<b>337 135 133</b>	<b>337 135 133</b>	<b>(2 622 092)</b>

The book value of investments increased by NOK 52,523,463, of which NOK 48,433,030 and reinvested interest NOK 6,712,525 compared with 31 December 2021. The shares in NAS were received as settlement of a trade receivable from the company in connection with the plan to save the crisis-hit airline in April 2020. Restricted tax withholdings account for NOK 3,086,523 of TONO's bank deposits.

## NOTE 11 // EQUITY

	Share capital	Other equity	Total
Equity as at 31 Dec 1998 under previous legislation	2 050		2 050
Capitalisation of pension liabilities	-	-11 741 423	-11 741 423
<b>Equity 1 Jan 2022</b>	<b>2 050</b>	<b>-11 741 423</b>	<b>-11 739 373</b>
Change in pension liability	-	19 917 664	19 917 664
<b>Equity 31 Dec 2022</b>	<b>2 050</b>	<b>8 176 241</b>	<b>8 178 291</b>

As at 31 Dec 2022, TONO had 1,965 voting members. The expression "voting members" corresponds to the term "members" in the Norwegian Cooperative Societies Act, see Article 1(3) of TONO's Articles of Association, and replaces the former term "shareholders". At TONO's 2022 AGM, the financial threshold for becoming a voting member was significantly reduced, such that the number of voting members will increase considerably with effect from 2023.

## NOTE 12 // CREDITORS

Trade payables	5 083 997
NSC interim financial statements	11 592 833
NOPA interim financial statements	14 896 173
Norwegian Music Publishers Association	6 624 476
Cultural funds	17 135 680
Outstanding balances Employees	909
Norwegian rights holders	12 399 960
Foreign sister companies	460 553
<b>Total</b>	<b>68 194 581</b>

## NOTE 13 // PROVISIONS

Accrued holiday pay	4 765 962
Accrued expenses	2 056 202
Norwegian Composers Fund (DNK)	15 537 678
Satellite distribution, sub-publishers	8 318 384
Shared funds after the sale of Harmoni	57 481 210
Other provisions	106 262
<b>Total</b>	<b>88 265 697</b>

## NOTE 14 // CULTURAL FUNDS

Balance 1 Jan 2022	49 005 585
Deriving from online	3 273 939
National funds from dist./bursaries/Edvard/transferred	(49 683 568)
Residuals	2 595 956
Deriving from income in 2022	50 801 100
<b>Balance 31 Dec 2022</b>	<b>53 397 056</b>

## NOTE 15 // DISTRIBUTABLE FUNDS

### Breakdown of operating profit for 2022

NRK (radio and TV)	88 324 965
TV	79 430 639
Radio	24 015 945
Concerts and entertainment	105 221 064
Online	205 993 921
Other (Norwaco, international, cinema, variety, etc.)	163 462 843
Cultural funds	50 801 100
<b>Total profit for distribution</b>	<b>717 250 478</b>
Transferred to cultural funds	(50 801 100)
<b>Total transferred to distribution areas *</b>	<b>666 449 378</b>

\* Amount excludes funds from the Norwegian Ministry of Culture and Equality

### NRK (radio and TV)

Total amount distributable 1 Jan	66 638 229
Distributed/transferred current year	(97 557 831)
<b>Year's net profit</b>	<b>88 324 965</b>
<b>Total amount distributable 31 Dec</b>	<b>57 405 363</b>

### TV

Total amount distributable 1 Jan	104 519 935
Distributed/transferred current year	(98 595 359)
<b>Year's net profit</b>	<b>79 430 639</b>
<b>Total amount distributable 31 Dec</b>	<b>85 355 215</b>

### Radio

Total amount distributable 1 Jan	21 212 349
Distributed/transferred current year	(22 353 070)
<b>Year's net profit</b>	<b>24 015 945</b>
<b>Total amount distributable 31 Dec</b>	<b>22 875 224</b>

### Concerts and entertainment

Total amount distributable 1 Jan	74 153 836
Distributed/transferred current year	(72 165 835)
<b>Year's net profit</b>	<b>105 221 064</b>
<b>Total amount distributable 31 Dec</b>	<b>107 209 065</b>

### Online

Total amount distributable 1 Jan	207 986 129
Distributed/transferred current year	(221 817 881)
<b>Year's net profit</b>	<b>205 993 921</b>
<b>Total amount distributable 31 Dec</b>	<b>192 162 169</b>

## NOTE 15 // DISTRIBUTABLE FUNDS, cont.

Other (Norwaco, international, cinema, variety, etc.)	
Total amount distributable 1 Jan	153 344 041
Distributed/transferred current year	(164 894 661)
<b>Year's net profit</b>	<b>163 462 843</b>
<b>Total amount distributable 31 Dec</b>	<b>151 912 223</b>

Total all distribution areas:	
Total amount distributable 1 Jan	627 854 519
Distributed/transferred current year	(677 384 638)
<b>Year's net profit after cultural funds</b>	<b>666 449 378</b>
<b>Total amount distributable 31 Dec</b>	<b>616 919 259</b>

Unregistered works (104)	
Balance 1 Jan	8 163 800
Deriving from distributions in 2022	12 024 270
<b>Distributed in 2022</b>	<b>(11 408 592)</b>
<b>Balance 31 Dec</b>	<b>8 779 478</b>

<b>Total amount distributable 1 Jan 2022, incl. 99/9600/9000</b>	<b>659 626 515</b>
<b>Total amount distributable 31 Dec 2022, incl. 99/9600/9000</b>	<b>649 521 086</b>

## DISTRIBUTABLE FUNDS / FUNDS DUE TO RIGHTS HOLDERS

Undistributed funds due to rights holders (99)	
Balance 1 Jan	3 467 331
Deriving from distributions in 2022	4 048 229
<b>Distributed in 2022</b>	<b>(2 736 031)</b>
<b>Balance 31 Dec</b>	<b>4 779 529</b>

Undistributed funds due to rights holders (9600)	
Balance 1 Jan	20 140 865
Deriving from distributions in 2022	2 121 872
<b>Distributed in 2022</b>	<b>(3 219 918)</b>
<b>Balance 31 Dec</b>	<b>19 042 819</b>



# STATEMENT OF CASH FLOW

// INDIRECT METHOD

## Supplementary disclosures

Cash and cash equivalents comprise bank accounts and the tax withholding account. The tax withholding account totalled NOK 3,060,982.

Cash flow from operating activities	2022	2021
Profit before tax	737 308 946	737 617 096
Gain/loss on sale of non-current assets	-	-
Tax paid during the period	-42 803	-41 844
Net distributions	-727 355 906	-597 512 566
Ordinary depreciation	2 003 086	3 178 377
Change in trade receivables	85 394 273	-85 286 807
Change in trade payables, etc.	-30 918 567	-42 089 847
Difference between expensed pension costs	-19 917 664	-66 537
Change in other accruals and prepayments (liabilities)	54 133 946	17 866 051
Change in other accruals and prepayments (receivables)	51 499 728	-2 481 766
<b>Net cash flow from operating activities</b>	<b>152 105 039</b>	<b>31 182 157</b>
<b>Cash flow from investing activities</b>		
Payments for the purchase of PP&E	-565 730	-8 472 643
Sale of non-current assets	-	-
Payment for the purchase of shares and other securities	-	-
Receipts/payments for other investments	-	-
Change in financing and investing activities	-52 523 463	-12 801 620
Receipts from other investments	-	-1 850 021
Loan repayments received	21 677 024	229 439
<b>Net cash flow from investing activities</b>	<b>-31 412 169</b>	<b>-22 894 845</b>
Net change in cash and cash equivalents	120 692 870	8 287 312
Cash and cash equivalents at the start of the period	275 681 827	267 394 515
<b>Cash and cash equivalents at the close of the period</b>	<b>396 374 697</b>	<b>275 681 827</b>

# INDEPENDENT AUDITOR'S REPORT

NITSCHKE

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To the Shareholders' Meeting of Tono SA

## Independent auditor's report(translated from Norwegian)

### Opinion

We have audited the financial statements of Tono SA (the company) showing an income to distribution of NOK 717 348 479. The financial statements comprise the balance sheet as at December 31, 2022, the statement of income and statement of cash flows for the year then ended and notes to the financial statements, including a summary of significant accounting policies.

### In our opinion

- the financial statements comply with applicable statutory requirements, and
- the financial statements give a true and fair view of the financial position of the Company as at December 31, 2022 and (of) its financial performance and its cash flows for the year then ended in accordance with the Norwegian Accounting Act and accounting standards and practices generally accepted in Norway.

### Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (ISAs). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the Company as required by laws and regulations and the International Ethics Standards Board for Accountants' Code of International Ethics for Professional Accountants (including International Independence Standards) (IESBA Code), and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### Responsibilities of the management for the Financial Statements

The management is responsible for the preparation of financial statements that give a true and fair view in accordance with the Norwegian Accounting Act and accounting standards and practices generally accepted in Norway, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting insofar as it is not likely that the enterprise will cease operations.

### Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs will always detect a material misstatement when it exists.

NITSCHKE

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

For further description of Auditor's Responsibilities for the Audit of the Financial Statements reference is made to:

<https://revisorforeningen.no/revisjonsberetninger>

Lysaker, 16. mars 2023  
Nitschke AS

Rune Bergseng  
State Authorised Public Accountant

# TONO 2022//



(Photo: Johannes Andersen, from concert with Abbath, Rockefeller)

# BACK TO SOME SORT OF NORMALITY

**2022 was the year when TONO and society in general returned to something approaching normal after two years characterised by Covid-19 lockdowns and falling revenues, particularly in the concert, cinema and the background music segments. Against this background, we are satisfied with gross revenues for the year of NOK 864.6 million.**

Adjusting for Covid-19 compensation of NOK 33.9 million paid to TONO's Norwegian members in 2021, this corresponds to a year-on-year increase of approximately 4 per cent. TONO's income from the concert segment closed the year at a record-high NOK 104 million. After a statutory 2 per cent deduction payable to the Norwegian Composers' Fund, as well as losses and administrative costs, the result for distribution was NOK 717.3 million. Expenses for the entire business totalled 12.77 per cent of revenues in 2022, up from 10.66 per cent the previous year. The increase is primarily attributable to costs linked to legal proceedings, and partly to the start of a new and extensive technology development programme.

## Years of change

Although we have returned to some kind of normality following the pandemic, our industry and our business are constantly changing. Technology, in the guise of new tools that use artificial intelligence, has raised the bar for solutions and reporting, and led to more acquisitions and fragmentation within rights ownership.

The years of 2022, 2023 and 2024 will be remembered as years of change for TONO. We are currently making significant investments in IT in order to create automated, competitive and future-proof solutions. The investments we are now making will ensure that TONO remains a preferred business partner well into the future – for our members, our customers and our sister societies in other countries. We aim to be a leading manager of music rights. TONO must be efficient and precise, and we must add value for both rights holders and users.

The Norwegian Collective Rights Management Act was fully implemented into Norwegian law in 2021, and TONO has adapted to the requirements of the Act. Following the 2022 Annual General Meeting, TONO is now more transparent and democratic than ever. We established rights categories in 2022, and introduced new conditions for concert organisers, including opportunities to reduce the royalties payable for performances of repertoires not managed by TONO. The change came about as a result of revised legal framework conditions, which when viewed in isolation result in slightly lower concert revenues, but do not have a major overall impact. One particular benefit of the change is that it provides better reporting of what is performed at concerts.

## Transparency

Transparency is essential to retain the trust of our customers, members and sister societies and the outside world.

We strive to achieve transparency in our daily operations. Throughout 2022, we invited groups of individual members, music publishers and managers to various member meetings. In 2023, we will establish meeting places with our customers. Dialogue with groups and stakeholders affected by TONO's activities provides us with useful input in many areas.

In addition to the requirements established in the Norwegian Collective Rights Management Act, in 2023 TONO must also comply with the requirements of the new Norwegian Transparency Act. This will help ensure that businesses above a certain size adopt ethical business practices. While it is a question of interpretation as to whether TONO as a business is covered by the Transparency Act, given the relevance and importance of the Act, we wish to comply with the requirements anyway. Our first Norwegian Transparency Act Statement will be published on [tono.no](http://tono.no) in June 2023. The foundations we have laid in this area in the spring of 2023 will eventually also encompass the important area of sustainability.

## TONO creates value for our members, sister societies and customers

Although the copyright sector's economic framework conditions are founded on solid legal protection, copyright royalties do not collect themselves. TONO's more than 60-strong expert team makes a formidable effort on behalf of Norwegian and foreign composers, lyricists and music publishers. TONO is, and will continue to be, a society that not only manages, but creates genuine value for those we represent.

In a period where the economic framework conditions for international rights are fragmenting into new, commercial company constellations, and where rights are changing hands more frequently than before, TONO believes that the most effective way to create value is through collective management. The global repertoire of music that TONO manages gives us the power to secure fair compensation for our rights holders – both in Norway and abroad.

For businesses and organisations that use music, collective management makes perfect sense. With a TONO licence, the music users are free to pick and choose from the world's best music repertoire, and can, with the help of TONO's music rights, add value to their services – whether they run a streaming service, a radio station, a concert venue, a hair salon or a cinema. You can read more about the power of using the right music at [musikkenforsterker.no](http://musikkenforsterker.no).



**Karl Vestli**  
CEO



# TONO FACTS

// TONO IN NUMBERS

2022

1 657

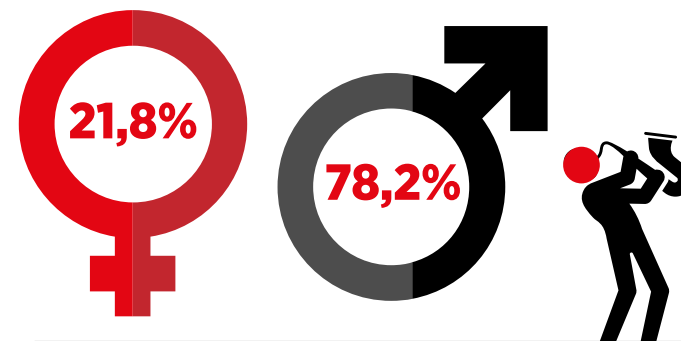


NEW TONO-MEMBERS  
INCLUDING 13 MUSIC PUBLISHERS

TOTAL per 31.12.2022

39 060

TONO-MEMBERS TOTAL  
INCLUDING 1,2% MUSIC PUBLISHERS



GENDER BALANCE ALL MEMBERS  
AMONG NEW MEMBERS 26,85 % / 73,15 %



37 468

NUMBER OF NEW REGISTERED WORKS IN 2022

850 000

TOTAL NUMBER OF REGISTERED WORKS  
WITH NORWEGIAN RIGHTS HOLDERS

# TONO FACTS

// HIGHLIGHTS IN 2022

## Thousands of TONO members gained voting rights

In June, TONO's AGM voted to lower the minimum income threshold for the right to vote in the cooperative society by 90 per cent. When the amendment to TONO's articles of association went into effect at the start of 2023, the number of voting members more than doubled – from 1,972 to 4,663. The voting members now represent around 85 per cent of the funds TONO distributes.

In compliance with the new Norwegian Collective Rights Management Act, TONO's AGM also voted to establish separate rights categories. This entails an arrangement whereby TONO and each individual member agree which rights categories TONO is authorised to manage on the member's behalf. The default position remains unchanged – that TONO manages all rights areas for the member.



## Change of leadership at TONO

After 39 years with TONO, 33 of them as CEO, Cato Strøm retired 2022. In 1989, when Strøm took over as CEO, TONO's revenues totalled NOK 68 million. In 2021, revenues came to NOK 849 million.

Karl Vestli took over as CEO on 1 October 2022. Vestli joined TONO from the Norwegian Directorate of E-Health. He also has extensive experience from the media sector.

## Major IT uplift

1 November, TONO signed an agreement with the Irish technology company Spanish Point. The company, whose clients also include TONO's umbrella organisation CISAC and Irish counterpart IMRO, has become TONO's new supplier of critical IT systems.

Initially, the agreement covers back-office functionality, but also offers options to create new, or further develop existing CRM systems as well as portals for both members and customers. This is the first of several substantial investments in IT that will be made in the years ahead.

## → TONO FACTS

// HIGHLIGHTS 2022

# NOK 34 million in Covid-related compensation paid to TONO's members

Many of TONO's members were still feeling the after-effects of the Covid-19 pandemic in 2022. In March, the Norwegian Ministry of Culture and Equality announced that it would compensate Norwegian composers and lyricists, and their music publishers, for lost revenues in 2021. The compensation grant totalled NOK 34 million. TONO distributed the compensation funds in the September distribution payout. 80 per cent of the money went to cover lost concert revenues.



# TONO took the Oslo Philharmonic Orchestra to the Supreme Court

Many years of disagreement between TONO and the Oslo Philharmonic Orchestra (OPO) about what constitutes a reasonable consideration for the performance of music by OPO will be decided finally by the Norwegian Supreme Court.

TONO's position is that OPO should pay a consideration based on a percentage of its total gross revenues, including public grants, while OPO wishes to pay the ordinary concert tariff on the basis of ticket sales. The case was heard by the Oslo District Court and Borgarting Court of Appeal, both of which found in favour of OPO. TONO believes the ruling is wrong and appealed the case to the Supreme Court in October. On 22 December 2022, the Supreme Court's Appeals Committee announced that the case had been accepted for adjudication.



Photo: Kristian Dugstad, TONO

# Music industry's gender imbalance highlighted in campaign

In September 2022, TONO launched an information campaign called 'Let more people be heard'. The campaign's objective was to highlight the overwhelming gender imbalance in the music industry in general. One of its main messages was that only two out of every ten Norwegian songwriters are women. In partnership with a number of Norwegian songwriters and artists, TONO drew attention to the situation through social media and mainstream media reporting. The campaign culminated in a panel discussion at the By:Larm festival in Oslo, between JM Norway, Balansekunst, Spotify, Arctic Rights Management and the artist and songwriter Amanda Delara.

# POLARIS HUB

**Polaris Hub was established in 2018 by the three collective rights management organisations Koda (Denmark), Teosto (Finland) and TONO (Norway). It negotiates and signs multi-territorial agreements with international digital music services on behalf of its three co-owners and their Icelandic counterpart Stef.**

Through Polaris Hub, digital music services are licensed to make the four societies' repertoires available in exchange for a consideration and an obligation to report the music that is used.

By centralising negotiations with digital music services in one undertaking, the societies that Polaris Hub represents gain a stronger negotiating position, enabling them to secure the best possible payment for the use of rights holders' music by digital music services. At the same time, the collective rights management organisations represented by Polaris Hub gain greater control of the musical works they manage, and can speed up the distribution of payments to rights holders.

Since its establishment in 2018, Polaris Hub has negotiated agreements with services such as Meta (Facebook and Instagram), Spotify and YouTube on behalf of, and in partnership with, TONO.

In connection with the agreements TONO has entered into with streaming services via Polaris Hub, a total of NOK 116,011,079 was invoiced in 2022. NOK 28,040,429 of this amount was for listening to TONO's repertoire outside of Norway, while NOK 87,970,650 was from listeners of music in Norway. The total amount also includes lump-sum payments that may cover several years, both from Norway and abroad.

Erik Brataas has been CEO of Polaris Hub since the autumn of 2022. For more information about Polaris Hub, please visit: [polarismusichub.com](https://polarismusichub.com).

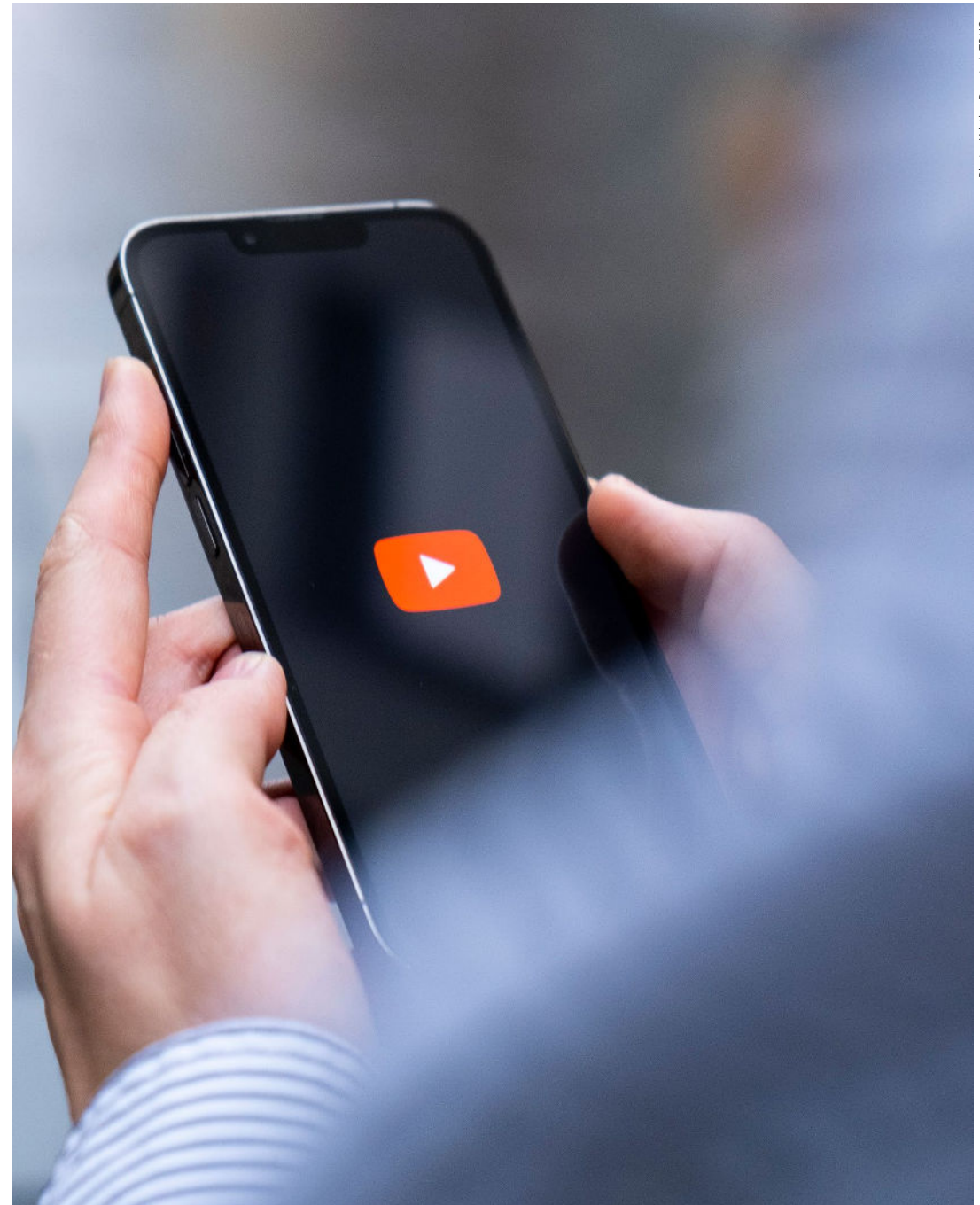


Photo: Kristian Dugstad, TONO

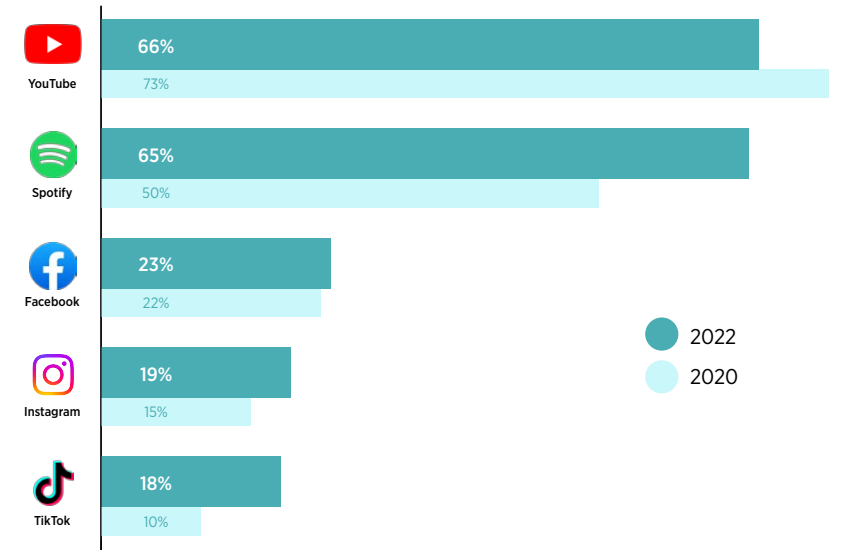


# POLARIS DIGITAL MUSIC SURVEY

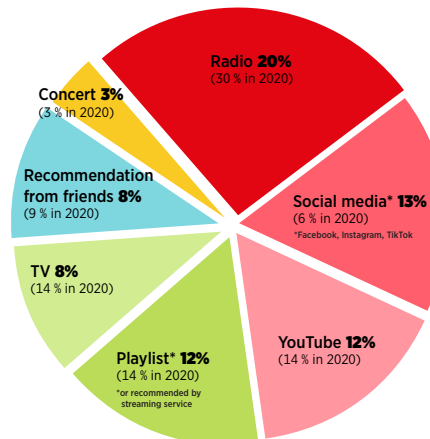
The Polaris Digital Music Survey has been conducted six times since 2014 on behalf of TONO (Norway), Koda (Denmark), and Teosto (Finland). The survey measures music usage and habits among a representative sample of the population in Denmark, Finland, Norway, and Sweden. The survey in 2022 was conducted in March among a representative sample of the population in Sweden, Denmark, Finland, and Norway.

<p><b>91 %</b> of Norwegians stream music</p>	<p><b>36 %</b> of those over 50 discover new music on the radio</p>	<p>There is a greater willingness to pay for music streaming in Norway than in Denmark, Finland, and Sweden</p>
<p><b>60 %</b> have a paid subscription (55 % in 2020) The average in the Nordics is 53 %</p>	<p><b>86 %</b> of Norwegians subscribe to at least one streaming service for movies, up from 77 % in 2020</p>	<p>The age groups with the strongest representation among those who pay for music streaming are 18-34 and 35-49, with a lesser extent in the 50-69 age group</p>
<p><b>3,5 t</b> Gjennomsnittlig tid per dag brukt på strømming av musikk</p>	<p><b>54 %</b> of those who listen to music on streaming services listen to their own playlists</p>	<p>Significant changes in where people discover new music: Radio decreases significantly from 30% in 2020 to 20% in 2022 (36% in 2015)</p>
<p><b>31 %</b> exclusively use free channels/subscriptions, compared to 37% in 2020 The age group 50-65 has the strongest representation among those who do not pay to stream music</p>		<p>Social media grows significantly and became the second largest channel for music discovery in 2022 (among young people, one-third finds new music on TikTok and only 9 % on radio)</p>
		<p>Average time spent streaming music per day is 3.5 hours</p>

## The largest digital services for music consumption



## Channels where listeners discover new music:



[Read the full report here::](https://www.tono.no/wp-content/uploads/2022/06/TONO_Digital-Music-in-the-Nordics-2022_Report.pdf)

[https://www.tono.no/wp-content/uploads/2022/06/TONO\\_Digital-Music-in-the-Nordics-2022\\_Report.pdf](https://www.tono.no/wp-content/uploads/2022/06/TONO_Digital-Music-in-the-Nordics-2022_Report.pdf)

# NCB (NORDIC COPYRIGHT BUREAU)

NCB (Nordic Copyright Bureau) administers recording rights in music on CD, DVD, vinyl, cassette, film, video, etc. on behalf of TONO.

NCB was established in 1915 and is owned by the Nordic collective management organisations Koda, STEF, STIM, Teosto, and TONO. NCB is headquartered in Copenhagen and is an independent legal entity without its own employees. Since April 1, 2017, KODA has provided NCB's services on behalf of the owner societies, with ten full-time employees dedicated to NCB tasks.

NCB's board comprises five members, with one member from each of the parent companies KODA, STIM, TEOSTO, TONO, and STEF. NCB owns 50% of the shares in Network of Music Partners (NMP), a joint venture owned by NCB and the British collective management organisation PRS for Music, which provides back-office services to organisations that manage copyright in the field of music.

## Revenue and disbursements

NCB collected a total of DKK 95 million (NOK 134,5 million) in royalties in 2022, compared to DKK 119.9 million (NOK 169,4 million) in 2021. However, 2022 revenues were higher than in 2020 when they were DKK 87 million (NOK 122,8 million). From the Norwegian market, collected royalties amounted to DKK 14.25 million (NOK 20,1 million).

NCB had a profit of DKK 13.05 million (NOK 18,5 million) in 2022, compared to DKK 8.55 million in 2021 (NOK 12 million). This has been transferred to equity, which as of December 31, 2022, amounts to DKK 70.27 million (NOK 99,2 million).

## NCB's revenues from the Norwegian market over the past three years (in DKK)

2022: 14 250 941 (NOK 20,1 million)

2021: 16 254 794 (NOK 22,9 million)

2020: 12 606 466 (NOK 17,8 million)

## Disbursements

In 2022, NCB disbursed a total of DKK 98 417 784 (NOK 138,9 million), of which DKK 15 562 704 (NOK 22 million) went to TONO's members.

## NCB's disbursements to TONO's members over the past three years (in DKK)

2022: 15 562 704 (NOK 22 million)

2021: 15 129 026 (NOK 21,4 million)

2020: 12 324 719 (NOK 17,4 million)

For further details, please see [NCB's transparency report at ncb.dk](#).



Photo: Kristian Dugstad, TONO

# NORWACO'S OPERATIONS IN 2022

**Norwaco is an umbrella organisation that manages the rights of creators, performing artists and producers of audiovisual productions. The bulk of the organisation's activities relate to third party retransmission of television channels and associated archival services.**

Norwaco enters into agreements and collects payments that are then distributed to Norwegian and non-Norwegian rights holders. Norwaco is owned by 36 membership organisations, including TONO. On TONO's behalf, Norwaco collects the remuneration referred to in the chapter headed "Third-party TV Distribution" in TONO's annual report. The funds TONO distributes as compensation for legal private copying also come from Norwaco.

## Revenues

Consideration totalling NOK 401.4 million was recognised in revenue in 2022. Net financial income totalled NOK 6.3 million.

## Expenses

Net operating expenses totalled 19.2 million in 2022, which corresponds to 4.8 per cent of the consideration recognised in revenue.

## Third-party TV and radio distribution

TV distributors offer other content services in addition to linear TV channels, and many TV customers choose these services at the expense of linear channels. This has impacted the foreign commercial TV channels in particular, resulting in a reduction in the volume of programmes distributed and the consideration paid in recent years.

The linear distribution of public service channels from neighbouring countries and other countries in Europe is relatively stable. However, there is a declining demand for catch-up services, such as weekly archives, because several TV distributors link directly to the programmes on NRK-TV and do not give priority to weekly archives for other public service broadcasters. Norwaco does not currently represent rights to pure-play streaming services.

## Expanded agreement for NRK's archives

After lengthy negotiations and with the assistance of Norway's Chief State Mediator, NRK and Norwaco finalised a new, expanded archive agreement in the spring of 2022.

The new archive agreement has a term of five years and covers online publishing of all of NRK's self-produced TV and radio programmes first broadcast before 2015, as well as clips from the same programmes in new programmes and the marketing of archived programmes on social media. The agreement replaces the provisional archive agreement for 2020–2021, which applied to a restricted portion of the programming first broadcast before 1997.

## Educational use

There was little change in the educational area in 2022. Adjusted for terminations, a net of two new agreements with municipal councils and two new agreements with private schools were entered into.

In consultation with Universities Norway (UHR), the agreement covering the higher education sector has been expanded. With effect from 1 January 2023, a supplementary agreement permits the streaming of programmes from NRK's online TV solution without any additional consideration. This gives universities and colleges a simpler and more up-to-date way of using TV programmes for teaching purposes.

## Private copying

As a private individual, you are entitled to copy copyright-protected works free of charge and share them with close friends and family members. Rights holders are compensated for this through annual appropriations in the national budget. This compensation comprises an individual component, which is managed by Norwaco, and a collective component, which is managed by the Norwegian Audiovisual Fund (Fond for lyd og bilde).

Following the amendments to the Copyright Act in 2018, under which the individual compensation scheme was expanded to include

independent works of art and literature without the amount of compensation being increased, it was decided to review the arrangement. This endeavour started in 2020. The Norwegian Ministry of Culture and Equality commissioned an external judicial inquiry but further work was delayed due to the pandemic. No new information concerning the review was forthcoming in 2022.

## Public transmission of TV content

With effect from 2022, Norwaco offers a comprehensive agreement to undertakings that transmit TV content to the general public in public places, such as hotels and fitness centres. The first such agreements were signed in March 2022. The licence issued by Norwaco is limited to the use of music that is not cleared by TONO or Gramo.

## Norwegian Collective Rights Management Act

Norway's Collective Rights Management Act, which is intended to secure effective, transparent and good management of rights and payments, came into effect in 2021. In 2022, Norwaco's articles of association were revised and general principles were adopted in line with the new legislation. The general rule in Norwaco is that consideration is distributed to rights holders via the member organisations. The Act therefore encompasses both Norwaco and its member organisations.

## New deadlines for payment of rights-related consideration

Pursuant to the Collective Rights Management Act and with effect from the rights-related consideration collected for 2022, member organisations have until 1 October in the year following the collection year to distribute the consideration to the relevant rights holders. To permit this, the deadline for payment from Norwaco to the member organisations is set to 1 April. Efforts are being made in all rights management sectors to make distribution decisions in time to meet this internal deadline. Any delays are acceptable only if there are objective grounds therefor.

# CONCERTS IN 2022

// DISTRIBUTED BY COUNTY

TONO licenses a total of 40-45,000 concerts annually. This overview shows the percentage distribution of the number of licensed individual concerts per county and Svalbard in 2022.

Oslo	21,13 %
Viken	15,08 %
Vestland	12,57 %
Trøndelag	12,20 %
Rogaland	6,65 %
Innlandet	6,22 %
Vestfold og Telemark	6,17 %
Nordland	5,28 %
Troms og Finnmark	5,01 %
Agder	4,93 %
Møre og Romsdal	4,58 %
Svalbard	0,19 %

# MOST PLAYED WORKS ON NORWEGIAN RADIO

// 2022

The figures in the overview are based on reports for radio play that TONO has received for 2022 from NRK, P4-gruppen, Bauer media, and local radio stations.

Some key figures from the 30 most played songs on Norwegian radio in 2022

- 9 of the works have composers and lyricists who are members of TONO, (The others are members of TONO's sister societies in other countries, and are managed by TONO in Norway on their behalf)
- There is an average of four composers and lyricists per work.
- My Universe by Coldplay and BTS is the work with the most composers and lyricists, totaling 10.
- Heatwaves by Glass Animals is the only work with one composer and lyricist.
- 27 of the works have three or more composers and lyricists.



The most played song on Norwegian radio in 2022 where there was at least one member of TONO among the rights holders was Dancing Feet, with Kygo feat. DNCE. (Photo: Johannes Lovund)

## MOST PLAYED WORKS ON NORWEGIAN RADIO IN 2022

Table overview of the 10 most played works where there is at least one author who is a TONO member.

Nr	Tittel	Artist	Rettighetshavere
1	Cold heart	Elton John & Dua Lipa	Andrew John Meecham, Bernard J P Taupin, Dean Meredith, Elton John, Nicholas George Littlemore, Peter Bruce Mayes, Samuel David Littlemore, BMG Rights Management (Scandinavia) AB, Universal Music Publishing AB.
2	As It Was	Harry Styles	Thomas Edward Percy Hull, Tyler Sam Johnson, Harry Edward Styles, Concord Music Scandinavia, Universal Music Publishing AB
3	Easy On Me	Adele	Adele Laurie Blue Adkins, Greg Kurstin, Emi Music Publishing Scandinavia Ab, Universal Music Publishing Ab
4	GHOST TOWN	Benson Boone	Tushar Apte, Benson James Boone, Justin Thomas Daly, Nolan Winfield Sipe, Kobalt Music Publishing Ltd, Warner Chappell Music Scand AB
5	Dancing Feet	Kygo Feat. Dnce	David Alexander Stewart, Jessica Agombar, Kyrre Gørvell-Dahll, Rami Yacoub, EMI Music Publishing Scandinavia AB, Kobalt Music Publishing Ltd, Warner Chappell Music Scand AB.
6	Bam Bam	Camila Cabello feat. Ed Sheeran	Edgar Barrera, Eric Burton Frederic, Juan Fernando Fonseca Carrera, Karla Camila Cabello, Scott Harris, Edward Christopher Sheeran, EMI Music Publishing Scandinavia AB, Sony/ATV Music Publishing Scandinavia KB.
7	ok jeg lover	Ramon	Andreas Bache-Wiig, Ramón Andresen.
8	Fingers Crossed	Lauren Spencer-Smith	Francisca Hall, Jakob Isura Erixson, Lauren Spencer Smith, EMI Music Publishing Scandinavia AB, Kobalt Music Publishing Ltd, Warner Chappell Music Scand AB.
9	Bad Habits	Ed Sheeran	Edward Christopher Sheeran, Fred Gibson, Johnny McDaid, Sony/ATV Music Publishing Scandinavia KB.
10	My Universe	Coldplay / BTS	Christopher Anthony John Martin, Guy Rupert Berryman, Jonathan Mark Buckland, Kim Nam Jun, Max Martin, Oscar Thomas Holter, William Champion, William Rahko, Min Yoon Gi, Ho Seok Jeong, Kobalt Music Publishing Ltd, Sony/ATV Music Publishing Scandinavia KB, Universal Music Publishing MGB Scandinavia AB, Warner Chappell Music Scand AB.
11	Pretty	Astrid S / Dagny	Lasse Michaelsen, Dagny Norvoll Sandvik, Astrid Smeplass , Cato Sundberg, , Kent Sundberg, Sony Music Publishing Scandinavia AB
12	Slå hjerte, slå	Chris Holsten	Maria Karolina Hazell, Synne Vorkinn, Stephan Gracia Slaaen, Christoffer Holsten, Warner Chappell Music Norway AS, Sony Music Publ Scandinavia AB, Arctic Rights Management AS.
13	THATS WHAT I WANT	Lil Nas X	Blake Slatkin, Keegan C Bach, Montero Lamar Hill, Omer Fedi, Ryan B Tedder, Downtown Music UK Limited, Kobalt Music Publishing Ltd, Sony/ATV Music Publishing Scandinavia KB, Universal/MCA Music Scand AB.
14	abcdefu	Gayle	David Bruce Pittenger, Sara Davis, Taylor Gayle Rutherford, Downtown Music UK Limited, Peermusic AB, Universal/MCA Music Scand AB.
15	Smilet i ditt eget speil	Chris Holsten	Alexander Fallo, Benjamin Elis Giørtz, Christoffer Holsten, Lars Kristian Rosness, Synne Vorkinn, Arctic Rights Management AS, Sony Music Publ Scandinavia AB, Warner Chappell Music Norway AS.
16	Heat Waves	Glass Animals	David Algernon Bayley, Beggars Music Scandinavia.
17	good 4 u	Olivia Rodrigo	Joshua Neil Farro, Hayley Nichole Williams, Daniel Leonard Nigro, Olivia Rodrigo, Warner Chappell Music Scand AB, Sony/ATV Music Publishing Scandinavia KB.

Nr	Tittel	Artist	Rettighetshavere
18	Remember	Becky Hill & David Guetta	Lewis Daniel Thompson, David Guetta, Rebecca Claire Hill, Kye Elliott Sones, Karen Ann Poole, Luke Harry Wah Storrs, Sony/ATV Music Publishing Scandinavia KB, Sentric Music Limited, Kobalt Music Publishing Ltd, Universal Music Publishing AB, Peermusic AB.
19	Sacrifice	The Weeknd	Abel Tesfaye, Axel Christofer Hedfors, Oscar Thomas Holter, Sebastian Carmine Ingrosso, Steve Patrik Angello Josefsson Fragogiannis, Max Martin, Kevin Duane Mc Cord, Carl William Eric Nordström, Kobalt Music Publishing LTD, Universal Music Publishing AB, Universal/MCA Mmusic Scandinavia AB, Warner Chappell Music Scandinavia AB.
20	glorie	vinni	Sander Meland, Fredrik Borch Olsen, Øyvind Sauvik, Sebastian Vobes, Mer Publishing, Sony Music Publ Scandinavia AB.
21	Where Are You Now	Lost Frequencies & Calum Scott	Dag Daniel Osmund Lundberg, Felix Safran De Laet, Joacim Bo Persson, Michael Patrick Kelly (De), Sebastian Arman, GL Music A/S, Kobalt Music Publishing Ltd, Punch Publishing AB, Sony/ATV Music Publishing Scandinavia KB.
22	Shivers	Ed Sheeran	Kal Lavelle, Steve Mac, Johnny McDaid, Edward Christopher Sheeran, Sony/ATV Music Publishing Scandinavia KB, Universal Music Publishing AB
23	Pepas	Farruko	Victor Alonso Cardenas, Andy Bauza, Farruko, Marcos G Perez, Franklin Jovani Martinez, Keriell Sr Quiroz, Axel Rafael Quezada Fulgencio, Jose Carlos Garcia Jr, Juan Manuel Gomez Roa, Warner Chappell Music Scand AB, Sony/ATV Music Publishing Scandinavia KB, Kobalt Music Publishing Ltd.
24	Den fineste Chevy'n	Halva Priset & Maria Mena	Steinar Borvik, Maria Mena, Hans Marius Indahl, Emil Haglund Steensgaard, Lars Stovland, Petter Kristiansen, Popular Demand Management AS, Universal Music Publishing AB.
25	STAY	The Kid Laroi & Justin Bieber	Blake Slatkin, Charlie Otto Jr Puth, Charlton Kenneth Jeffrey Howard, Isaac John D de Boni, Justin Bieber, Magnus Hoiberg, Michael John Mule, Omer Fedi, Subhaan Rahman, Concord Music Scandinavia, Kobalt Music Publishing Ltd, Sony/ATV Music Publishing Scandinavia KB, Universal/MCA Music Scand AB, Warner Chappell Music Scand AB
26	SNAP	Rosa Linn	Jeremy Dussolliet, Lawrence Michael Principato, Allison R Crystal, Courtney Dayle Harrell, Roza Kostandyan, Tamar Mardirossian, Warner Chappell Music Scand AB, Sony/ATV Music Publishing Scandinavia KB, Kobalt Music Publishing Ltd, Ultra Music Publishing Scandinavia, Ultra Empire Music.
27	Head on Fire	Griff (feat. Sigrid)	Joseph Alan Rubel, Sarah-Faith Griffiths, Sigrid Solbakk Raabe, BMG Rights Management (Scandinavia) AB, Sony/ATV Music Publishing Scandinavia KB, Universal Music Publishing AB.
28	Bare når det regner	Chris Holsten	Synne Vorkinn, Christoffer Holsten, Warner Chappell Music Norway AS, Arctic Rights Management AS.
29	In The Stars	Benson Boone	Benson James Boone, Michael Ross Pollack, Jason Gregory Evigan, Warner Chappell Music Scandinavia AB, Sony/ATV Music publishing Scandinavia KB
30	I Ain'T Worried	One Republic	Björn Daniel Arne Ytting, Peter Andreas Moren, John Thomas Daniel Eriksson, Ryan B Tedder, Brent Michael Kutzle, Tyler Thomas Spry, EMI Music Publishing Scandinavia AB, Downtown Music UK Limited.
...			
32	Dans På Bordet	Ballinciaga & David Mokol	Carris Halvin, Mokol David, Jieber Bustin, Poke Smop

# GENDER BALANCE AMONG TONO'S MEMBERS

Here are some key figures related to the gender balance in TONO's membership (based on personal identification numbers where the third digit indicates one of two genders) and distribution of payments by gender as of December 31, 2022.

- As of December 31, 2022, TONO had 39,060 members. 21.8 percent of these were women.
- Among members in the normal working age, the average gender distribution is 20.14 percent.
- The gender distribution among new members in 2022 was 26.85 percent.
- Of the voting members who are rights holders in TONO SA, 16.6 percent are women and 83.4 percent are men (1.1 percent of the voting members are music publishers).
- 28,297 TONO members received payment in 2022. 5,512 of these were women. This represents 19.48 percent.
- 15.54 percent of the total payment amount to TONO members went to women.
- Of the 100 highest paid recipients from TONO in 2022, 12 were women.
- Of the funds paid out to the 100 highest paid recipients, 13.44 percent went to women.

Number of members with settlements distributed by age and gender.

Age group	Number of women	Number of men	Total	Share of female women	Percentage of payouts to women
10-19	75	87	162	46,30 %	50,35 %
20-29	1 096	2 953	4 049	27,07 %	29,73 %
30-39	1 374	4 905	6 279	21,88 %	18,02 %
40-49	1 285	5 754	7 039	18,26 %	11,67 %
50-59	826	4 183	5 009	16,49 %	10,02 %
60-69	451	2 200	2 651	17,01 %	8,31 %
70-79	154	1 152	1 306	11,79 %	2,20 %
80-89	52	228	280	18,57 %	9,74 %
90-99	13	61	74	17,57 %	22,75 %
>100	12	24	36	33,33 %	65,21 %
Dead	141	1 086	1 227	11,49 %	8,38 %
Unknown	33	152	185	17,84 %	4,59 %
<b>Total</b>	<b>5 512</b>	<b>22 785</b>	<b>28 297</b>	<b>19,48 %</b>	<b>15,54 %</b>

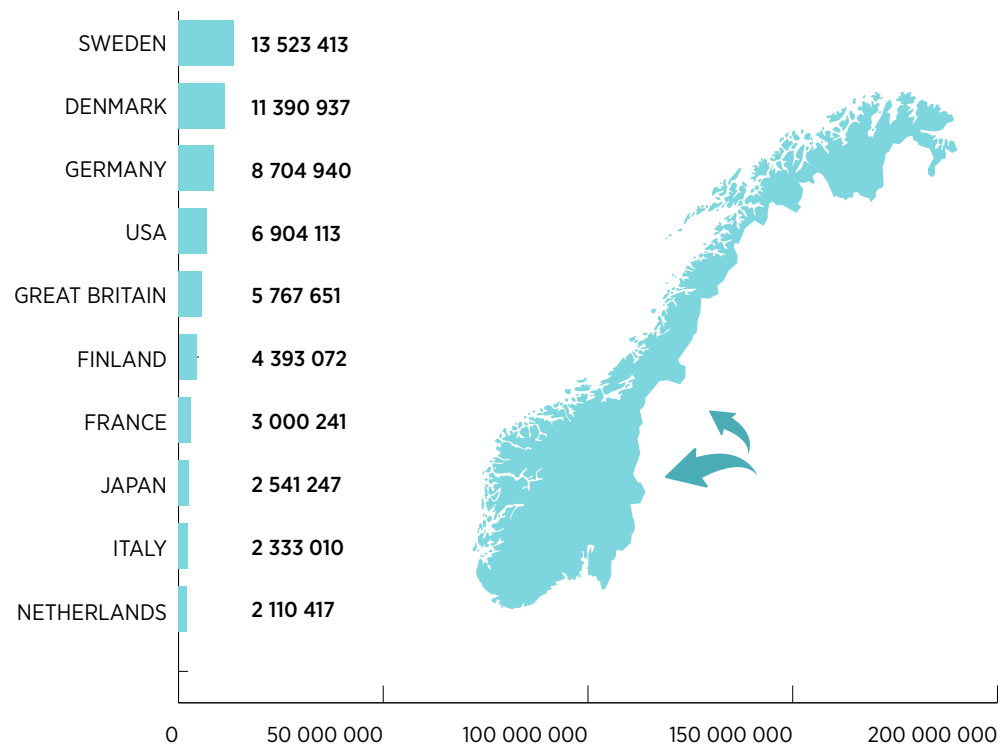
Top 100 distribution by gender

Age group	Number of women	Number of men	Total	Share of female women	Percentage of payouts to women
All	12	88	100	12 %	13,44 %

# FROM SISTER SOCIETIES ABROAD

// TOP 10

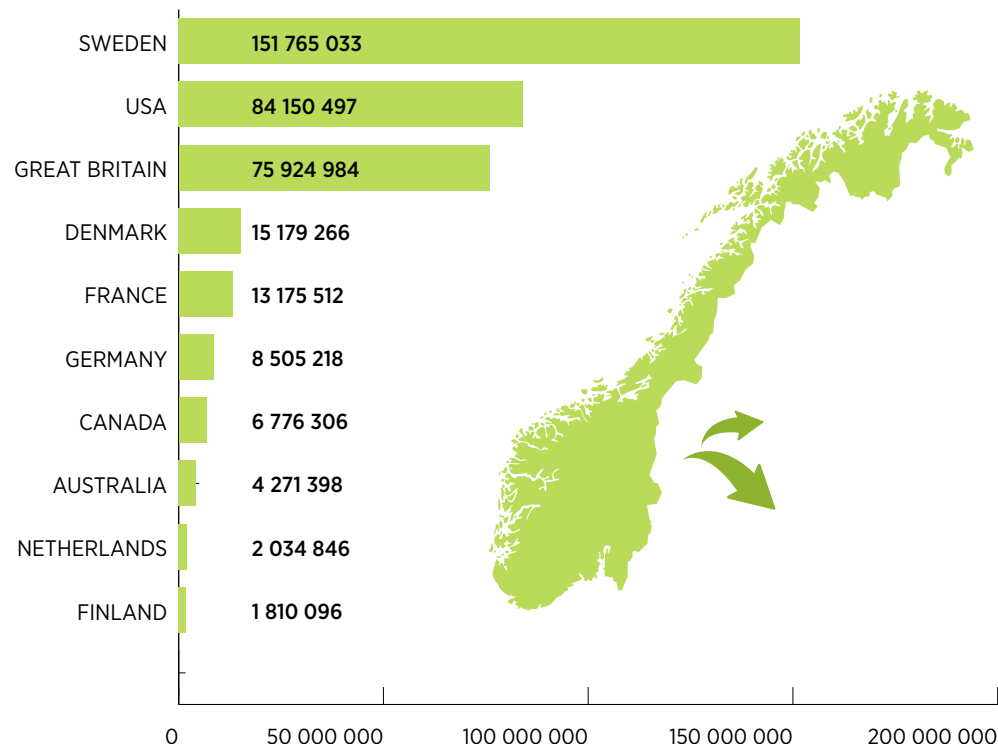
The distributions to TONO's members from TONO's sister societies are divided into concerts, cinema, radio, TV, third party retransmission of broadcasting, online, and other. Online only includes the online revenue TONO has received from sister societies in other countries. An increasing share of TONO's revenue from music streaming services comes from direct licensing of these services via Polaris Hub, which is owned by TONO, Koda (Dk), and Teosto (Fi). These revenues are not included in the overview.



# TO FOREIGN SOCIETIES ABROAD

// TOP 10

The figures in the overview do not exactly reflect the amount of each country's repertoire that is performed in Norway. For example, the distribution to STIM mainly consists of Anglo-American repertoire due to the fact that much of this repertoire is sub-published in Sweden. The table also includes compensation collected through Norwaco, which is sent to societies such as STIM and PRS for distribution. The distribution amounts are exclusive of online revenues settled via NCB.





## MEET A TONO MEMBER

# Emily Harbakk Gucci Caliente

In an old wooden building, some 400 metres from TONO's offices in Oslo city centre, lies a little pop music factory. Here, in a simple studio, Emily Harbakk, better known as Gucci Caliente, creates the products that constitute her livelihood – her songs.

Gucci, as she is known among friends, is both a composer and a producer. All told, her songs have been streamed nearly 200 million times on Spotify. She has worked with artists like Tate McRae, Lemaitre, Synne Vo and Mike Perry.

In other words, she has come a long way from where it all began – with Jack Black.

“My career in music started straight after seeing the film ‘School of Rock’. The result was a cover band and performances at the Norwegian festival of arts and culture for young people, UKM. Eventually, I started writing my own songs. It was incredibly frustrating not to be able to play all the instruments at the same time. Music production was the solution.”

### Could not earn a living from songwriting alone

In 2018, she enrolled at the Lillehammer Institute of Music Production and Industries (LIMPI). It was here at this internationally recognised college that she discovered that songwriting and production could actually be a financially viable career option.

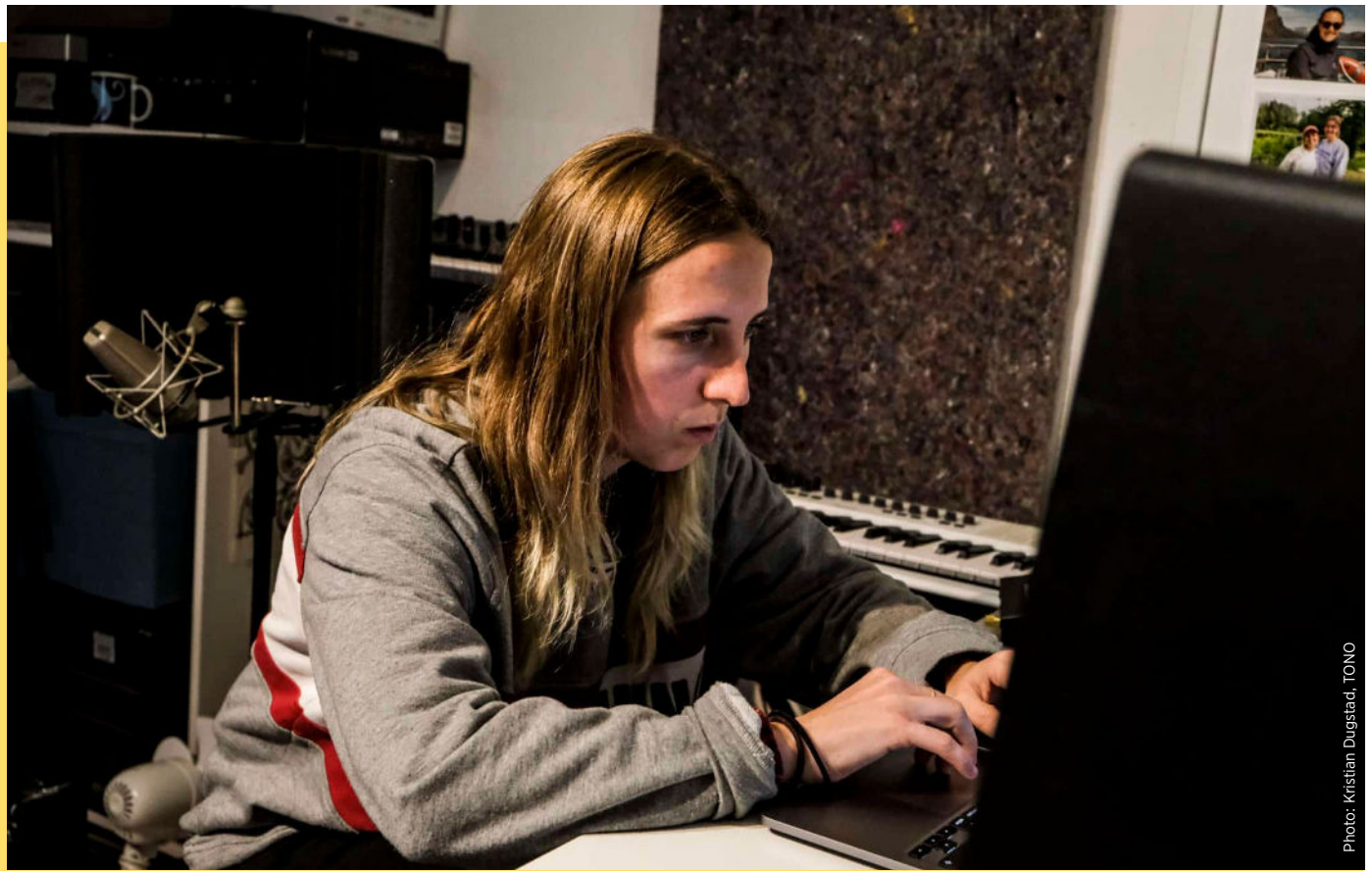


Photo: Kristian Dugstad, TONO

But even with her impressive CV, life as a songwriter is no rose garden.

“I don’t think I could make enough money from songwriting alone, right now. How much you earn depends on many different factors. Do I get played on the radio? Is my music used in commercials?” she explains. Harbakk writes primarily in sessions with other songwriters, with record companies often commissioning songs on behalf of their artists. Even if a song is cutta, i.e. bought by the record company, there is no guarantee it will be a hit.

And even a hit does not guarantee rich financial rewards. “200 million streams on Spotify is not enough to live on. So it’s important for me to produce, so I can receive production fees and a share of the recording rights.”

### Got your back

Like a great many other Norwegian composers and lyricists, Emily Harbakk is her own boss. She rents her own studio, buys her own equipment and is her own manager.

Without an organisation to back her up, she depends on the established systems working properly, so she can be sure of receiving what she is owed.

“TONO is alfa and omega, and the very foundation of the songwriting profession. It helps to reinforce songwriting and music composition as work that we should actually be paid for, and that what we do has value. With TONO, you know that someone has your back; someone who is working every day to ensure your rights are protected.”

## MEET A MEMBER OF THE NORWEGIAN MUSIC PUBLISHERS ASSOCIATION

# daWorks Music Publishing

Industry veteran Jørn Dalchow had worked for many years at PolyGram and Universal Music before he decided to branch out on his own.

His record company daWorks Records was established in 2000 at the height of the CD-based economy, which underpinned the company's initial financial success. It is no secret, however, that the record company sank like a stone in the years that followed.

"We had to find something new to do. Our main area of expertise was A&R – product development, in other words. It was obvious to us that working with songwriters was the most closely related field. In 2008, we established daWorks Music Publishing," explains Dalchow.

### Developing songwriters

Like most modern music publishers, daWorks is a rights publisher, which means that its revenues come from the rights it has to the originators' works. Traditional music publishers, in contrast, make their money primarily from their rights to and sale of music scores.

"We find talented artists and develop them, enable them to write as much as possible, and put them in touch with other songwriters they can collaborate with. We work in every area that can contribute to career development for the songwriters," he says.

The core business of a publisher like daWorks is both to ensure that



Photo: Kristian Dugstad, TONO

existing music generates new income and to facilitate the creation of new music.

The first aspect may be achieved by getting the music synchronised in film and television. The second is achieved in part by creating arenas where music originators can meet and write collaboratively. This includes songwriting camps.

### TONO, a force to be reckoned with

TONO has just under 500 music publishers among its members. All of them strive to create added value for their originators and ensure a sustainable music economy.

Although a small publisher can do a lot for individual music creators, there are some tasks it cannot handle on its own.

"When rights are collected in an organisation like TONO, we are a force to be reckoned with. We are weaker when we stand alone. It just wouldn't work if every individual rights holder had to negotiate with every single music user, or collect their royalties by themselves," says Dalchow.

The music industry, and the users' needs, are changing fast. A strong and vigorous collective rights management entity, which can adapt to new technologies and do battle on behalf of originators, is crucial.

"The fact that at some point people realised they needed a body that could take care of rights management and constantly build competence in this field has been crucial for the music industry."

## MEET A CUSTOMER

# PelsPels

**When you enter PelsPels' barber and hair salon on Storgata in Oslo, you may get associations of a bygone era.**

The walls, tiled in red, are adorned with enamel metal signs with inscriptions like Shaving and Shampooing. The air is filled with the scent of hair and beard products. The buzzing of the clippers and snipping of the scissors are masked by a carefully selected playlist of blues rock.

"The music affects the atmosphere in the salon. It makes both the employees' day and the experience and treatment better for the customer," says Jonis Gjika, who works as a Senior Barber at PelsPels.

With a fixed agreement for background music with TONO, PelsPels can always play the music they want in their salons. A conscious relationship with a company's musical identity always affects the customer experience in a space.

"If we turn off the music, there is no atmosphere here. The salon becomes a cold room," says Gjika.

He regularly receives compliments from customers for the music they play. Freedom of choice and quality are factors he believes are worth paying for.

"I think it's 100 percent fair that we pay to play good music. It creates joy and liveliness. It's well worth paying for."



Photo: Nucleus

# THE EDVARD AWARD & TONO'S MUSIC ADVOCATE AWARD // 2022

In 2022, awards were given in the categories of Popular Music, Contemporary, Open Class, Challenger, and Lyrics, as well as TONO's Music Advocate Award. A winner is chosen annually in each category, receiving a unique trophy designed by Magne Furuholmen (depicting Edvard Grieg in profile), a diploma, and a scholarship of NOK 50,000.

It is required that the winner's music or lyrics have been premiered in the previous year. Emphasis is also placed on the originator's overall body of work. The aim is for an originator to only receive the EDVARD award once.

## TONO's Communicator Award

TONO presents the TONO Music Advocate Award once a year. The award was established in 2011 and is given annually to an exceptional music communicator. The prize consists of a diploma designed by Magne Furuholmen and NOK 50,000.

## The jury for the Edvard Award and TONO's Music Advocate Award in 2022 consisted of:

Torgny Amdam (NOPA, Chair)  
Samsaya Sharma (NOPA)  
Kristin Norderval (NKF)  
Martin Rane Bauck (NKF)  
Ole Børud (Independent)  
Sten Ove Toft (Independent)  
Oda Svendsby (MF)  
Andrew Smith (MF)



The EDVARD trophy, developed by Magne Furuholmen on the occasion of the prize's 20th anniversary in 2018.



Photo: Kristian Dugstad / TONO

## The Edvard Award // Lyrics

### FRANK TØNNESEN THILDA BØES LEGAT

**Jury statement:** The lyrics of Thilda Bøes legat are diverse. They are angry, tender, caring, and above all, funny, sometimes all at the same time. The songs are lifted by sharp and original reflections on what it means to be what one can call "mid-life, mid-country". The lyrics to the work "Treskjæring" convey both warmth and sadness, with lines like: "Han har begynt å samle på ølsorter/stilt opp flasker og bokser på en jækla lang hylle/Nå må folk være med ned å se/Livet er inne i en god fase". "Spleiselag/Waldorfsalat" carries a great irritation around something as strange as Waldorfsalat at potluck gatherings. Suddenly, we are in the middle of cramped relationships and small-town claustrophobia. Lyricist Frank Tønnesen, known as Tønes, is able to convey something deeper and bigger in people's lives by describing the familiar and recognisable.



Photo: Amin Musa / Sunniva Lindgård; Photo: Jacqueline Landvik

## The Edvard Award // Popular

### ANDREW MURRAY OG SUNNIVA LINDGÅRD ( SASSY) HEART EGO

**Jury statement:** With the release of Heart Ego, Sunniva Lindgård, known by the artist name Sassy 009, and producer Andrew Murray take us on a journey through a dreamy and updated electro landscape. An analog and slightly distorted atmosphere is balanced with sharp details and surprises such as a Van Halen-esque guitar solo. The release grows larger and more complex with each listen. Each song has its own mood and presence. The distinct production, often with raw basslines, suits Lindgård's voice. The vocals are airy, yet still clear. The songs bear witness to a deep longing and search – often for an object of affection. Heart Ego is a unique, forward-leaning, and genuinely cool pop odyssey, a rare find in Norway.

## → THE EDVARD AWARD // 2022



Photo: Kristian Q. K. Dugstad, TONO

The Edvard Award // Contemporary

### **JØRGEN TRÆEN OG STEIN URHEIM** **KRYMPENDE KLODE**

**Jury statement:** Krympende Klode is a highly successful album that fills contemporary musical buzzwords such as “playful” and “genre-crossing” with substance. Træen’s musical world has clear references to the early days of electronic music, and Urheim’s stringed instruments are drawn from musical cultures from around the globe, but in strong compositions that also include recordings of animals and humans. These musical worlds are illuminated in new ways, resulting in something entirely new and unique. It is fun, it is beautiful, and it is thought-provoking.



Photo: Tim Harriss

The Edvard Award // Challenger

### **SJUR DAGSLAND OG STURLE DAGSLAND** **STURLE DAGSLAND**

**Jury statement:** With the works on the release Sturle Dagsland, Sjur Dagsland and Sturle Dagsland have together created something as rare as a unique world beyond the one we live in. The vision seems strong and uncompromising. This album is not an exercise in genre or clever genre-transcendence - no - this is Björk’s lost adoptive child on LSD, it’s Aurora on a nightmare trip and abstracted Korn. This is knotty folk music with stadium rock potential and the seventh son in the horn on the wall. This is the anger of a thousand youths in a singer’s vocal cords and it is beautiful, scary, big and aggressive! But then suddenly also fragile, tender, sore and close. It sounds timeless, but modern. And all the way, the listener meets a wild, heartfelt and honest voice that seeks the breadth of human experience through the extremes. The truth lies in the margins.

## → THE EDVARD AWARD

// 2022



Photo: Kristian O. K. Dugstad, TONO

The Edvard Award // Open Class

### ØYVIND SKARBØ DUGNAD

**Jury statement:** On Skarbø Skulekorps' latest release, Dugnad, the musicians have recorded their contributions from different parts of the country. The mastermind behind it is composer and producer Øyvind Skarbø. The result is a multifaceted mixtape full of musical ideas and expressions. On one hand, it seems random and restless, with moments of surprise and recognition following each other. On the other hand, everything is masterfully united through Øyvind Skarbø's impressive creative and compositional flair. The music charms and touches with its playfulness and references. It moves between contemporary music, jazz, old video games, funk and Norway's National Day celebration. This release is refreshingly impossible to classify, and is a worthy winner of this year's Edvard in the Open class category.



## TONO'S MUSIC ADVOCATE AWARD

// 2022



### BODIL MARONI JENSEN // MUSIC JOURNALIST

**Jury statement:** After 30 years as a music journalist for NRK, Bodil Maroni Jensen made a bold and risky decision. She ventured out as a freelance music journalist, specialising in classical music, contemporary music, and music drama. The risk paid off, and we are all richer for it. Jensen has the freedom to choose who and what she gives column space to. Her articles, reviews, and podcasts are in-depth, nuanced studies of the people and themes she investigates. Most of them would not receive coverage otherwise. In a time where there is little to no coverage of classical music in the daily press, Bodil Maroni Jensen's work is a lifesaver.

# SPELLEMANNPRISEN

Spellemannprisen (often referred to as the Norwegian “Grammy” awards) awards prizes in the categories of TONO’s Komponistpris (TONO’s Composer Award) and Årets Tekstforfatter (Lyricist of the year). Through its collaboration with Spellemann, TONO guarantees these categories and appoints the juries in these categories. TONO has a permanent observer seat on Spellemann’s board.

## TONO’S COMPOSER AWARD

### HENRIK HELLSTENIUS: *Past & Presence*

“Past & Presence” is entirely devoted to orchestral music by Henrik Hellstenius, with a focus on vocal works written for mezzo-soprano Tora Augestad. Hellstenius and Augestad have collaborated for many years, from the opera “Ophelias: Death By Water Singing”, which premiered in 2005, to the works on this release.

## LYRICIST OF THE YEAR

### DANIELA REYES: *Engangsdager*

Daniela Reyes is behind one of this year’s most talked-about and critically acclaimed debut albums. The songs on *Engangsdager* contain reflections, titles, and smart linguistic twists as a recurring theme.



TONO’s Composer Award 2021



Photo: Selma Håaland



Lyricist of the Year 2021



Photo: Selma Håaland





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more about TONO?


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