"Culture, above all, is about researching the future, our antennas to an even better life.

Juha Hurme
author, theatre director
Highlights of 2017

More versatile possibilities to use works
We expanded the copying licence for municipalities so that it also covers the digitising of newspapers and magazines materials for internal use. In addition to photocopying licence, we offered all of our approximately 3,000 business clients a licence for copying and use of copied material for the first time to early childhood education.

Digital newspaper and magazine archives opened to subscribers and citizens
The agreement made with the National Library of Finland makes it possible to publish all magazines and newspapers issued in Finland up to 1929 online. Now newspaper publishers can also open up their digitised archives to their subscribers. The first deal was made with Helsingin Sanomat.

Copyright learning and teaching materials
We added to the game-like copyright materials of the Kopiraittila School online service for secondary education and teacher training in addition to the material for comprehensive school. The Kopiraittila School had 126,000 visitors in 2017. We also offered all Finnish municipalities copyright training as a part of the further training of tutor teachers to support digital teaching.

More reading for children
Through the Lukuklaani project, we and the Finnish Cultural Foundation donate over two million euros to support reading among children. In autumn 2017, the project’s first phase kicked off with a competition to develop school libraries. Lukuklaani will continue until autumn of 2018; then all Finnish primary and comprehensive schools will be given a book package.

AVEK turned 30
The Promotion Centre for Audiovisual Culture AVEK was founded in connection with Kopiosto in 1987. The 30 years of AVEK was celebrated with a series of short and documentary films, presenting works supported by AVEK over the years. In the anniversary event, we awarded a 15,000 euro AVEK prize to artist Kari Yli-Annala.

New systems make service more efficient
To raise our operational efficiency and to serve our customers online even more efficiently, we have invested in new transaction services. AVEK’s new application system and Kopiosto’s public lending right scheme as well as service for audiovisual creators were opened in 2017. The renewed licence shop was opened at the beginning of 2018.

Workplace skills for Kopiosto personnel
To develop our operations, all Kopiosto employees had the opportunity to give feedback to their colleagues in a 270˚ questionnaire last year. The feedback was given about workplace skills and acting according to our values.

Luova100 – creative for 100 years
Our Luova100 project, celebrating the 100th anniversary of Finland, brought forward the versatility of creative arts by presenting a large group of creative people and professions. The wishes presented by the creative people involved were compiled into a comment that will hopefully give this industry even more energy.

Congratulations to creative award winners
Many of the creative industry awards given by our member organisations have been financed with copyright compensations. These include Warelius, Topelius, Mikael Agricola, Science journalist of the year, Rudolf Koivu, Critics’ Spurs, and Finlandia awards.

The 2017 Critics’ Spurs prize was awarded to musician Maija Kauhanen. According to the jury, she modernises folk music and creates new materials without losing its traditional core.

We are Kopiosto
Kopiosto is a copyright organisation, with the most comprehensive representation of creative industry in Finland: through our 45 member organisations, we represent approximately 50,000 authors, publishers, and performers. We make it possible to use copyrighted publications and audiovisual works easily and responsibly, and we make sure that creative professionals receive the remuneration owed to them for the use of their works. Schools and other educational institutions, businesses, and the public sector are our clients.

Founded in 1978, Kopiosto is a non-profit association. Our operation is based on our values of openness, boldness and unity.

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Our strong year was characterised by preparing for the future in the short and long term. The changing use of media has direct impact on our operations.

Preparing for change

Our licensing revenue rose to almost 50 million euros, largely thanks to the success in audiovisual licensing. Photocopying and digital licensing developed well, but their revenue increase was smaller.

In remunerations to rightsholders, our operation is shadowed by the situation in the online recording services: the views of domestic audiovisual producers and creators over the distribution of compensation are still far apart. After conciliation, we are now looking for agreement with the association representing producers.

In other respects, distribution of compensations went well due to the new distribution system, taken into use in 2016. At the end of the year, we made preparation for legal action on the retransmission of domestic channels in cable networks; our view is that this should have been licensed years ago, but we have not come any further in this than discussions with operators. This licensing would constitute a major source of revenue annually. Aiming at a preliminary ruling, legal action was instituted at the beginning of 2018.

The European union is preparing a copyright directive proposal for the digital internal market; we have been involved in substantial preparation and lobbying for this in both Finland and in Brussels.

MEDIA USE IS CHANGING OUR OFFERING

During the year, we started to map out our operating environment, kicked off with a report compiled by Ramboll. After that, Kopiosto employees were each assigned their own areas to follow; these were change areas identified in the report.

Active observation of the operating environment is essential for us to understand the offering in our licensing areas in relation to the changing needs of our clients.

It has been apparent for a while now that the importance of visual materials and moving images in particular is steadily growing in media use. This has an impact on what types of licences are expected from us. This, again, may at some stage affect the Copyright Act and hence our operations. We expect lawmakers to renew and update licensing agreement articles.

As a part of the change in our operating environment, the relationship between audiovisual producers and creators is at a turning point. Producers have started to claim rights managed collectively in Kopiosto from single producers. For the rightsholders represented by us, a centralised management model is more efficient – rights should not be scattered in many directions.

Following our operating environment helps us piece together what impacts technological change will have in the long term. We try to perceive what effects e.g. block chains, artificial intelligence, and robotisation will have on our operation.

EVENTS IN 2017 AND AN EYE ON THE FUTURE

The curriculums which became effective in 2016 and 2017 emphasised safe data network environment, closely related to copyright issues. We offered schools and municipalities training on them and arranged almost a hundred events across Finland.

For us, Luova100 project was an important way to celebrate Finland’s 100 years and to bring forward creative people and the importance of the creative economy. About 7% of our gross national product comes from the creative industries, and estimates indicate their importance is only growing. Through the project, we could also describe what can be achieved through copyright legislation.

The project brought us a lot of visibility in social media and events like SuomiAreena. In 2018, we expect our development to continue at a fair pace in a positive direction. There are no major changes in sight, unless a solution to the retransmission issue is suddenly found out of court. However, this is not likely.

I extend my warmest thanks to our whole personnel for the year. It is good to move forward together with this competent and knowledgeable team.

Valtteri Niiranen
CEO

KOPIOSTO’S YEAR 2017
Authors, publishers, and performing artists – 45 member organisations

50,000 right holders have given their authorization

45 M€ distributed remunerations to right holders

We protect creative work and workers. We make sure creative professionals get the remuneration they are entitled to for the use of their works.

Kopioisto

6 different licence products*

49 M€ in copyright remuneration

We enable the use of copyrighted publications and audiovisual works easily and responsibly.

Clients: schools and educational institutions, businesses, the government, municipalities, and churches

Users of creative works: teachers, employees, every one of us

Promoting Creative Work

We make sure creative professionals get the remuneration they are entitled to for the use of their works.

We are involved in public advocacy, and we defend copyrights.

We research how works are used and create new licensing solutions.

*Our licensing products are:
  - Copying of publications in teaching, businesses, and public administration
  - TV programme online recording services
  - TV channel retransmission
  - TV programme use in teaching
  - Use of TV and radio programme recordings in libraries and institutions
  - Use of old magazine and newspaper materials

Our members: actors, authors, cartoonists, composers, critics, film makers, graphic designers, illustrators, journalists, lyricists, musicians, photographers, publishers, radio and TV commentators, translators, etc.
The environment in which copyrighted material is used is changing rapidly together with the rest of the world, but collective copyright representation and actors such as Kopiosto will be needed in the future as well.

Concurrently, the competition for copyrights has grown in the industry, and customer demand to get all services from under one roof, i.e. authorisation from one place, is increasing.

TECHNOLOGY TAKES US IN DIFFERENT DIRECTIONS

Collective copyright representation may decrease as consumers and other users of copyrighted material are now closer to copyright owners. Technologies such as blockchains may move copyright licensing to be handled directly by copyright owners.

Technology development affects our operations in other ways as well. Copyrighted material is used increasingly in different channels at different times, and traditional, linear television watching is decreasing, not just among young people.

The role of distribution companies is changing and their range of products and services is growing. It is also becoming difficult to define content clearly: is an interactive moving picture a movie, a game, or something else. Copyright legislation may vary for different content.

In theory, technology development increases copyright licensing, which presents more business opportunities for us. Revenue flows are becoming fragmented and smaller, but the number of revenue flows is on the rise.

Yet in the spirit of the sharing economy, people expect free content, which makes obtaining revenue from content and services challenging. The commercial media should find new earning models.

REGULATIONS FOR A GROWING INDUSTRY

In the future, the significance of creative industries and economy will be heightened. The jobs, export opportunities, and competitiveness they create are seen as politically important. Nevertheless, current views in cultural politics do not yet fully support the position of creative work as a part of the economy.

European regulation is fairly tight, but certain changes were made to, for instance, our rules, membership conditions, general principles followed in remuneration, investment principles, and classifications of the copyrights we manage. The changes were made in our spring meeting held in April 2017.

Change in our operational environment is largely affected by technology and change in consumer behaviour. New solutions will change copyrighted material use as well as licensing agreements.

The sources of Kopiosto’s licensing revenue are changing, as traditional recording methods are declining. Hence, Kopiosto must stay alert and create new solutions ahead of the curve. This is how we will conquer new areas, such as licensing online recording services. We prepare for market changes, for example, by developing employee competence. In 2017, a 270° feedback survey was conducted, and based on it, a personal development plan drawn up for every employee. This work continues in 2018.

Pirjo hopes Kopiosto will remain strong, continue its good work on behalf of the creative industry, and invest into personnel competence and wellbeing.

“Creative work is multi-voiced and cultural, and in the end, it is beneficial for us all.”
Luova100 portraits the diversity of creative work

At the end of 2017, our 18-month Luova100 project finished. It spoke about the meaning of creative work to both creative professionals and society at large.

Luova100 celebrated a 100-year-old Finland and aspired to bring up the creative industry and copyright issues, bring young people to the industry, and give creative professionals voice. Simultaneously, we wanted to tell about the importance of creative work to Finnish language, culture, economy, and employment. A large number of creative professionals took part in the project together with Kopiosto member organisations and many partners.

A STORY RESEMBLING ITS MAKER
The future-oriented project portrayed a broad scale of creative professionals; its goal was to add to the professional pride and collaboration between different fields. As a part of the project, we collected creative professionals’ wishes for Finland and their ideas about how the creative industry can continue to serve as the cornerstone of Finnish language and culture for another 100 years. The stories we collected tell how people have ended up in the industry, what their work is like, and how they see the future. Luova100 brings up the richness, diversity, and continuous change of the creative industry.

Materials created during the project can be found at luova100.fi. They can be utilised in teaching, for example.

Salla Hämäläinen is one of the sound design professionals creating these worlds of sound.

“I have a background in music, so sound design felt like the closest area in film production to me. I also had a teacher whose enthusiasm rubbed off on me,” Salla reminisces.

She has worked with animations a great deal, but also created soundscapes for TV programmes and games. In addition, she wrote, directed, and produced a movie called Metsänpeitto as her degree work.

She thinks the copyright system is a good way to turn intellectual capital into monetary gains. AVEK played an important role, when she produced her own movie.

“It is extremely important that people can apply for funding from several different places. AVEK creates diversity to artistic expression in Finland.”

In 2017, Salla participated in the Luova100 project by telling about her own work. She felt the project had a valuable impact in highlighting artistic work and its significance.

“Artistic work should not be seen as a mere expense, and creative industries cannot be solely market driven. I think Luova100 has increased understanding about this, generally and among decision-makers.”
Kopiosto grants licences for the copying and digital use of copyrighted material as well as for the various ways in which audiovisual works are used. Our customers include, for example, schools, the government, municipalities, religious communities, companies, and communities.

Our licences for educational institutes enable copying publications and online materials used in teaching as well as recording TV programmes from Yle and MTV3 channels and showing domestic content from Yle Areena and Elävä arkisto in teaching. We grant permission to record TV programmes together with producers and broadcasting companies.

We grant companies, communities, and the public sector licences for copying material for internal use. Measured in licensing revenue, our largest corporate customers are operators to which we license foreign television channel retransmission. A licence for online recording services in turn enables operators to allow consumers to store broadcast content in the operators’ servers for a limited time period for personal use.

CONTINUAL PRODUCT DEVELOPMENT

The way Kopiosto products are used has for some time now shown the changes in copying. In practice, photocopying and TV programme recording have decreased. In teaching, material is shared on e-teaching platforms where various digital materials are utilised side by side. TV programme consumption is increasingly moving to streaming services.

The changes put pressure on our product development. New technology enables the versatile use of copyrighted material in new distribution channels. These new consumption methods also require licensing solutions.

To stay informed of our customers’ needs and to meet them, we search our customers’ media use and monitor the customer feedback we receive.

New identified needs are handled by Kopiosto’s licensing group, formed according to subject matter with copyright owners representing their industry as experts. The working groups look into how customer needs can be answered and when need be, prepare licensing conditions for new products.

One example of recent development work are copying licences for early childhood education providers. In autumn 2016, we conducted a survey which showed that early childhood education was copying material into uses not covered by the municipalities’ licensing agreement. Consequently, the Association of Finnish Local and Regional Authorities and Kopiosto established a new licensing practice.

A good example of long-term development work is creating licensing agreements on digital material used in education. We have closely monitored how education has advanced and developed new licensing solutions for educational institutes in line with the changes taking place.

OPENING THE ARCHIVES

In 2017, we launched a new product for newspaper publishers: an archiving licence that enables publishers to utilise old newspaper archives – to digitise old newspaper archives and share digitised material online. Now newspapers can for example make their old material available for subscribers.

Due to our varied customer base and rapid technological development, we must continually follow customer needs and create new solutions to answer them.

Products are developed based on customer needs
MEUR 35 in copyright remuneration

In 2017, we distributed copyright remuneration to performing artists and the creators and publishers of copyrighted material amounting to over MEUR 31. Remunerations were distributed both directly to the copyright owners and through organisations representing them.

The remuneration distributed by Kopiosto came from licensing agreements of audiovisual material and copying agreements. In addition, Kopiosto distributed remuneration as private copying levy to audiovisual material creators and as public lending right scheme remuneration for visual artists. Revenue from copying foreign material is distributed as remuneration to sister organisations with which Kopiosto has reciprocal agreements.

The organisations representing copyright holders further distribute the remuneration received from Kopiosto as scholarships, direct remuneration, or in other ways organise services which benefit creative professionals and publishers. Kopiosto’s member organisations also use remunerations to finance many creative industry prizes.

AVEK’s support for domestic audiovisual culture

AVEK, the Promotion Centre for Audiovisual Culture in Finland, which operates in connection with Kopiosto, distributed over MEUR 3.6 in 2017 to domestic audiovisual culture. AVEK’s funds come mainly from private copying levy. In addition, AVEK distributes creative industry grants through DigiDemo, CreaDemo, and StepDemo from funds allocated by the Ministry of Education and Culture.

Remuneration to copyright holders and grants to audiovisual culture

- To the creators, performers, producers, and broadcasting companies of audiovisual material: MEUR 15
- Remuneration for copying to creators and publishers: MEUR 14.5
- Public lending right scheme remuneration for visual artists: MEUR 1.4
- Remuneration for the copying of foreign works paid to sister organisations abroad: MEUR 0.5
- Funding for domestic audiovisual culture: MEUR 3.6 (AVEK)

Without culture, we are nothing

Juha Hurme won the Finlandia prize for his book Niemi, but does not place much value on the award. “I’ve written four other books that were just as good; they have not won any prizes. It did not mean a thing. Thus, logically, this prize also does not mean anything and has no impact on my life,” says Juha.

Niemi tells the tale of thousands, if not billions of years, a play about Lemminkäinen was born — an original script whose ground work has been published as a book.

For Juha, creating theatre is always the same work, regardless of whether he is writing an original script or dramatizing existing text. Even directing, ultimately, is about understanding the text.

“Cultural politics during the past decades has done little to help, yet creative work is not suffering. The big question is, however, does the public want art, is it seen as useful. Today, many will say it is not.”

“To me, culture — art and science — are everything. They, above all, are about researching the future, our antennas to an even better life. If we destroy them, it would lead to ruin.”
Tailwinds for audiovisual culture

The good economic climate has led to audiovisual culture receiving versatile support. During the reporting period, we focused on supporting documentary films and media art.

AVEK, the Promotion Centre for Audiovisual Culture in Finland, which operates in connection with Kopiosto, supports audiovisual culture with copyright remunerations.

In 2017, we decided to adjust AVEK’s operating period to the calendar year. As an exception, the operating period starting in July 2016 lasted until the end of 2017.

Financially, the operating period was good. During this longer than usual operating period, we had MEUR 5.7 in our use to promote audiovisual culture, of which approximately MEUR 1.5 was transferred to year 2018.

MEUR 3.6 TO SUPPORT AUDIOVISUAL CULTURE

During the end of the operating period, in calendar year 2017, we distributed various funds amounting to MEUR 3.6. Funding for screenwriting and production had clearly the largest share. Other funding included cultural export, education, and festival grants.

The sum also included the Demo grants allocated to AVEK by the Ministry of Education and Culture. CreaDemo supports product and service innovations, DigiDemo supports the creation of new methods of narration, and the new StepDemo supports involving young people especially in the areas of games and music.

We also granted support to individual projects; one of the most significant ones, launched in December 2016, looks into the impact of documentary film. It aims at developing the social impact of documentary films and add dialogue around their subject matter. This work continues in 2018.

In 2017, we handled a total of 1073 applications.

THE LARGEST SUPPORTER OF MEDIA ART

Our position as Finland’s largest supporter of media art was strengthened by the Mediartata support. The Ministry of Education and Culture granted us EUR 200,000 to strengthen production structures of media art and to enhance prerequisites to the operation of producers and production companies.

AVEK also awards an annual media art prize. In 2017, it was awarded to video artist Kari Yli-Annala who moves smoothly over genre boundaries, often borrows from other media, and utilises references to literary pieces, philosophy, and political phenomena.

EVENTS DURING THE OPERATING PERIOD

In spring 2017, we moved to an e-application procedure in production grant applications and renewed the application procedure for educational grants.

The operational period also included AVEK’s 30th anniversary in September 2017. To celebrate the jubilee year, in addition to our anniversary party, we also collaborated with the National Audiovisual Institute to create a 10-part celebratory series of the short films, documentary films, animation films, and media art we have supported. The series was shown in September–October 2017.

AVEK’s annual report 2016–2017 is available in Finnish at www.kopiosto.fi/avek.

Selma Vilhunen found the topic for her movie Hobbyhorses Revolution from a video filmed in Oulu at a hobbyhorse show jumping competition.

“I found it wonderful how teenage girls so eagerly immersed themselves in an imaginary world. They dared to be surprisingly free,” says Selma.

The documentary was awarded a Jussi prize for best documentary film. It follows three teenagers whose lives hobbyhorsing has changed and who have the courage to live a life that looks like them.

“For me, one of the aspects of the movie was studying how to be free, how to find my own inner hobbyhorse rider. It was also important to listen to the girls’ message about not making superficial judgements. Even if you don’t understand something, you can respect it.”

Selma Vilhunen

Parts of the movie went viral online. Selma is also known for her Oscar-nominated short film Do I Have to Take Care of Everything? Now she is working on a movie called Hölmö nuori sydän, written by Kirsikka Saari.

The importance of AVEK’s support is greater in short films, as its amount of funding is proportionally larger. AVEK is also important because it supports experimental short films. This allows making them without commercial goals. In Finland, we have a large number of great professionals, but more diversity is needed in the film industry.”

PHOTO: JANINA DARIA WITKOWSKI
Operations based on research

In Kopiosto, we utilise surveys to determine the amount and distribution of remuneration. Surveys also steer organisational and product development.

We research the use of the materials we license broadly, because our operations are largely based on our survey results. These are utilised in distributing the licensing revenue to creative professionals and publishers and in determining the amount of remuneration or pricing.

Customers with licences to use materials can in some cases give detailed information about the works and their use. For example, operators can give detailed descriptions of the licensing of online recording services and retransmission of TV programmes. In many industries, for example education, the only way to find out the extent of photocopying and audiovisual material use is to ask for this information directly from the users.

INFORMATION TO BASE DEVELOPMENT WORK ON

We utilise research information also in planning and developing new licensing models, as well as in horizon scanning.

Is the use of the copyrighted material still such that it requires licensing? Can Kopiosto offer the right kind of licences? If not, can a new licensing solution be developed? Surveys offer support for decision-making relating to such questions.

An example of the close relationship between research and product development is the corporate licence for digital copying. We included it into the corporate licence for copying in early 2018. The survey showed that copying from digital sources had increased in companies, so a licence product could be created for the identified need.

A survey concluded in 2017 regarding audiovisual material use in teaching showed the strong position of YouTube. When looking at all the programmes and videos used in teaching, YouTube is by far the most common source. It is an important audiovisual channel in education, albeit with domestic programmes, Yle Areena is still slightly more popular than YouTube.

This kind of information would not be available without surveys. The creators of videos shared in YouTube vary from individuals to companies, schools and associations and their content is very diverse.

RELIABILITY ABOVE ALL

In practise, our surveys span the entire country and all areas of Finnish society. The challenge in research is conducting it with reasonable costs and above all reliably.

Reliability is crucial because considerable sums change hands based on our survey results. Our whole revenue from photocopying and digital use – approximately MEUR 17 – is essentially based on survey and its results. In addition, survey results are used in distributing licensing revenue as remuneration to creative professionals and publishers.

Strong survey methods are required to ensure reliability: when studying a large group, quantitative methods are superior in terms of both efficiency and reliability. We also continually develop our survey methods, because the environment we survey is changing at considerable speed.

We continually develop our survey methods, because the environment we research is changing at considerable speed.
Organisation and member organisations

In 2017, Kopiosto employed 42 people

The average age of the personnel

The average length of employment at Kopiosto

70% women

30% men

Organisation

CEO's Office and Administration
Legal and Research Services
Board of Directors
Customer Relations
Rights-holder Services

Personnel

Management Group

Valtteri Niiranen
CEO
Sari Ahonen
Senior Vice President,
Rights-holder Services
Maria Bregenhøj
Communications Manager
Juha Jukkara
Senior Vice President,
Customer Relations
Juha Samola
General Secretary, AVEK
Arto Tamminen
Senior Vice President
Jukka-Pekka Timonen
Deputy CEO Legal Affairs
and Research Services
Pirjo Tuunanen
Senior Vice President,
Administration

Board of Directors 2018

Chairman of the Board Heikki Jokinen, Freelance Journalist
Karola Baran, General Secretary,
Trade Union for Theatre and Media Finland
Anna-Liisa Haavikko, Journalist
Mikko Hoikka, CEO, Finnish Periodical Publishers' Association
Karola Baran, General Secretary,
Trade Union for Theatre and Media Finland
Anna-Liisa Haavikko, Journalist
Mikko Hoikka, CEO, Finnish Periodical Publishers' Association
Elina Kuusikko, Managing Director, Union of Finnish Actors
Sakari Laiho, Director, The Finnish Book Publishers Association
Tommi Niisson, Executive Director,
Visual Artists' Copyright Society Kuvasto
Suvi Oinonen, Managing Director, The Union of Finnish Writers
Jukka-Pekka Pietiläinen, Executive Director,
The Finnish Association of Non-fiction Writers
Pekka Sipilä, Executive Director,
The Finnish Music Publishers Association
Ahti Vänttinen, Chairman, Finnish Musicians’ Union

Member organisations

Kopiosto represents over 50,000 Finnish rights holders through its 45 member organisations. Furthermore, in accordance with the reciprocal agreements made with its sister organisations abroad, Kopiosto also represents foreign operators in the creative industry.

Author organisations

Akava – Confederation of Unions for Professional and Managerial Staff in Finland
Animation Clinic – Finnish Animation Association
Association for Local Papers Editors-in-Chief
Finnish Association of Directors of Photography in Television
Finnish Association of Science Editors and Journalists
Finnish Composers’ Copyright Society Teosto
Finnish Music Creators FMC
Finnish Musicians’ Union
Finnish Playwrights and Screenwriters Guild
Finnish Society of Cinematographers
Forum Aitsa, The Joint Organization for Associations of Finnish Artists
Finnish Writers’ Association
Finnish Journalists’ Association
Finnish Radio and TV Journalists
Finnish Theatre Directors and Dramaturgs
Finnish Musicians’ Union
Finnish Book Publishers’ Association
Finnish Newspapers Association

Publishing organisations

Finnish Association for Scholarly Publishing
Finnish Association of Technical Publishers
Finnish Periodical Publishers’ Association
Finnish Book Publishers’ Association
Finnish Newspapers Association

Organisation and member organisations

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Finnish Journalists’ Association
Finnish Radio and TV Journalists
Finnish Theatre Directors and Dramaturgs
Finnish Musicians’ Union
Finnish Book Publishers’ Association
Finnish Newspapers Association

Publishing organisations

Finnish Association for Scholarly Publishing
Finnish Association of Technical Publishers
Finnish Periodical Publishers’ Association
Finnish Book Publishers’ Association
Finnish Newspapers Association
Revenue grew slightly

In 2017, we collected licensing revenue amounting to MEUR 49.4, so our remuneration and funding remained at approximately the same level as in 2016.

Overall, our revenue grew to MEUR 50.2, which surpassed our 2016 revenue of MEUR 49.7 by MEUR 0.5.

Our combined expenses were MEUR 5.5, slightly less than previous year’s MEUR 5.7. The expenses amounted to 10.9% of our revenue.

We distributed over MEUR 31 as remuneration in 2017.

### Revenue and expenditure

<table>
<thead>
<tr>
<th>THOUSAND EUROS</th>
<th>2017</th>
<th>2016</th>
<th>CHANGE %</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use of audiovisual works</td>
<td>21,210</td>
<td>20,986</td>
<td>1.1</td>
</tr>
<tr>
<td>Photocopying and digital use</td>
<td>19,513</td>
<td>17,573</td>
<td>11.0</td>
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<tr>
<td>Private copying levy</td>
<td>5,696</td>
<td>8,345</td>
<td>-31.7</td>
</tr>
<tr>
<td>DigiDemo and CreaDemo</td>
<td>1,354</td>
<td>1,354</td>
<td>0.0</td>
</tr>
<tr>
<td>Public lending right scheme, Elektra, Laulut.fi</td>
<td>1,644</td>
<td>1,138</td>
<td>44.5</td>
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<tr>
<td>Financial yields and revenue from investments</td>
<td>761</td>
<td>232</td>
<td>228.0</td>
</tr>
<tr>
<td>Service revenue</td>
<td>69</td>
<td>78</td>
<td>-11.5</td>
</tr>
<tr>
<td>Revenue from membership and joining fees</td>
<td>3</td>
<td>3</td>
<td>0.0</td>
</tr>
<tr>
<td><strong>TOTAL REVENUE</strong></td>
<td>50,249</td>
<td>49,708</td>
<td>1.1</td>
</tr>
</tbody>
</table>

| **EXPENDITURE** |      |      |          |
| Expenditure | 5,024 | 4,816 | 4.3 |
| Depreciation | 429 | 309 | 38.8 |
| Amortisation | 0 | 600 | -100.0 |
| **TOTAL EXPENDITURE** | 5,453 | 5,724 | -4.7 |

| **TRANSFER TO DISTRIBUTABLE FUNDS** | 44,797 | 43,984 | 1.8 |
| Expenditure % of total revenue | 10.9 | 11.5 | -5.2 |
### Revenue from licences

<table>
<thead>
<tr>
<th>THOUSAND EUROS</th>
<th>2017</th>
<th>2016</th>
<th>CHANGE %</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PHOTOCOPYING AND DIGITAL USE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Educational institutions</td>
<td>14,025</td>
<td>12,214</td>
<td>14.8</td>
</tr>
<tr>
<td>Businesses</td>
<td>2,223</td>
<td>2,287</td>
<td>0.7</td>
</tr>
<tr>
<td>Municipalities</td>
<td>1,987</td>
<td>1,607</td>
<td>23.6</td>
</tr>
<tr>
<td>State administration</td>
<td>673</td>
<td>979</td>
<td>-31.3</td>
</tr>
<tr>
<td>Church administration</td>
<td>417</td>
<td>422</td>
<td>-1.2</td>
</tr>
<tr>
<td>Other revenue</td>
<td>189</td>
<td>143</td>
<td>32.2</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>19,513</td>
<td>17,573</td>
<td>11.0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>THOUSAND EUROS</th>
<th>2017</th>
<th>2016</th>
<th>CHANGE %</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>USE OF AUDIOVISUAL WORKS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Online recording services</td>
<td>14,133</td>
<td>12,945</td>
<td>9.2</td>
</tr>
<tr>
<td>Educational use and the use of recordings</td>
<td>4,265</td>
<td>4,559</td>
<td>-6.4</td>
</tr>
<tr>
<td>Retransmission</td>
<td>2,328</td>
<td>3,129</td>
<td>-25.6</td>
</tr>
<tr>
<td>Remunerations from abroad</td>
<td>484</td>
<td>352</td>
<td>37.5</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>21,210</td>
<td>20,986</td>
<td>1.1</td>
</tr>
</tbody>
</table>

### Distributed remuneration and funding

<table>
<thead>
<tr>
<th>THOUSAND EUROS</th>
<th>2017</th>
<th>2016</th>
<th>CHANGE %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remunerations for photocopying and digital use to member organisations</td>
<td>14,554</td>
<td>13,243</td>
<td>10.0</td>
</tr>
<tr>
<td>Remuneration for the educational use of audiovisual works and the private copying levy for creators</td>
<td>4,582</td>
<td>7,560</td>
<td>-39.4*</td>
</tr>
<tr>
<td>Online recording service remunerations for Gramex, Teosto and Tuotos</td>
<td>5,367</td>
<td>7,030</td>
<td>-23.6*</td>
</tr>
<tr>
<td>Remuneration for the retransmission of foreign TV channels, paid to sister organisations abroad, producers and broadcasting companies</td>
<td>2,580</td>
<td>2,530</td>
<td>2.0</td>
</tr>
<tr>
<td>Public lending right scheme remuneration for visual artists</td>
<td>544</td>
<td>1,114</td>
<td>-51.1*</td>
</tr>
<tr>
<td>Remuneration for the copying of foreign works paid to sister organisations abroad</td>
<td>542</td>
<td>727</td>
<td>-25.4</td>
</tr>
<tr>
<td>Remuneration for the educational use of audiovisual works as grants and rewards through the KOURA educational fund</td>
<td>411</td>
<td>440</td>
<td>-6.6</td>
</tr>
<tr>
<td>Remuneration for the use of the Elektra service for the authors and publishers of scholarly articles</td>
<td>43</td>
<td>43</td>
<td>0.0</td>
</tr>
<tr>
<td>Funding awarded by AVEK from the private copying levy and the DigiDemo and CreaDemo grants</td>
<td>3,359</td>
<td>3,043</td>
<td>10.4</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>31,983</td>
<td>35,722</td>
<td>-10.5</td>
</tr>
</tbody>
</table>

*In 2016, remunerations were paid for two years
Artistic work should not be seen as a mere expense.

Salla Hämäläinen, sound designer