

KOPIOSTO IN





I hope that I can continue to write for as long as I live. It would be simply amazing if one of my works was translated into another language, such as Estonian or French. Any language would do.

– Eveliina Talvitie, author

➔ Read Talvitie's interview www.kopioisto.fi/en/talvitie

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Copyright is an interesting form of protection that focuses on the creativity of the author. In the face of copyright, every product of intellectual creation is equally valuable.

– Ville Verronen, Legal Adviser

YEAR 2021

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Surprising draft bill for a good year

2021 was a good year in terms of finances, but the content of the draft Copyright Act sent out for a round of comments in September was problematic.

The general trend in Kopioisto's operations in 2021 was very positive. We were able to take care of our fundamental responsibilities well: we collected remuneration revenue as planned, distributed remunerations to copyright holders promptly and kept the organisation's expenses under control, even below budget.

The COVID-19 pandemic did not affect the remunerations collected by us. By working hard, we were able to maintain the remunerations paid to performing artists, authors and publishers at the normal level.

The draft Copyright Act was met with opposition

The long-awaited amendment proposal to the Copyright Act was sent out for a round of comments at the end of September. The aim of the amendment is to enforce the Directive on Copyright and Related Rights in the Digital Single Market and the Online Broadcasting Directive in Finland, but it came as a surprise that the draft bill also included many other changes.

The most unpleasant surprise was that these other changes had not been discussed at all with Kopioisto or the creative industries in general. From our point of view, the most problematic aspect of the draft bill was copyright issues related to teaching and retransmission.

The Directive requires the digital use of works to be allowed for the purpose of illustration for teaching. In the draft bill, the limitation to copyright went much further.

It was proposed that a full copyright restriction be applied to the material used in education, so that most of the material would, in practice, become freely available. The state would have paid remunerations to the copyright holders, but the amount of this remuneration was not specified in the draft bill. In such a situation, copyright holders would have no control over the secondary use of their works in teaching.

In contrast, the current agreement model, which has been successfully implemented for more than 30 years, protects the rights of authors and helps them keep up to date on the extent



and ways in which their materials are used in teaching.

Because of this, we issued a detailed statement on the draft bill, calling for the law to be redrafted or for material changes to be made to the bill. We were not alone in pursuing this: as many as 225 statements were issued about the draft. Roughly 130 statements commented on the copyright issue concerning teaching materials, and 100 of these statements opposed the bill.

Copyright holders, users of copyrighted materials and citizens deserve a balanced and functional Copyright Act. The decision-makers took the feedback seriously – the bill was revised before it is presented for consideration to the Parliament in April 2022.

The implications for the future are taking shape

The new Copyright Act will affect our activities in a number of ways, which will become clearer during 2022. However, our operations will continue unchanged in many licensing areas, such as the copying of publications and works in companies and public administration, as well as online recording services for TV programmes.

Remote working went well again in 2021 and is perfectly suited to the expert work we do. It is, however, also important for us to be able to brainstorm ideas and resolve problems in person in order to develop our work community and maintain its culture.

Our staff have coped well during the pandemic, which is also evident in the remote work survey we conducted in spring 2021. Our employees are satisfied with how things are taken care of, and they feel that their work is important.

The employees of Kopioisto are owed great thanks for achieving all the goals set for them amidst this period of uncertainty and for maintaining a very positive atmosphere.

Valtteri Niiranen
CEO

Highlights from 2021

Artist **Tuomas A. Laitinen** won the AVEK Award in September 2021.
PHOTO: RIITTA SUPPERI



The ©-info icon shows copyright information online

We set out to develop the ©-info icon that provides copyright information for website users in a way that would allow for it to be added to PDF files. In the future, this icon can be added to files and articles to provide the details of the author and describe the permitted usage of the materials.

➔ **More information about ©-info:**
www.c-info.fi/what-is-c-info

Our experts let their voices be heard

2021 was a year of active advocacy. Kopio's experts stirred discussion about the value of the creative industries, copyright legislation and the safeguarding of AVEK's funding by bringing up their views and expertise in blogs.

➔ **Blog texts on our website:**
www.kopio.fi/newsfeed

Compensation for private copying secured for 2022

Compensation for private copying, which was at risk of being cut, was secured at the budget session in September and will remain at the already established level of EUR 11 million. In other words, the remunerations we pay to the authors of TV programmes and the support AVEK pays to the audiovisual industry from the compensation for private copying will remain roughly the same as before. In 2021, audiovisual authors received EUR 3 million in compensation for private copying through us. Of the total amount of the compensation for private copying, AVEK has used roughly EUR 2.6 million to support the audiovisual industry each year.

Creative work in the digital era was discussed in Suomi Areena

In a SuomiAreena event hosted by journalist **Ronja Salmi**, the guests, namely film director **Saara Saarela**, visual artist **Camilla Vuorenmaa**, songwriter **Markus Nordenstreng** and writer **JP Koskinen**, called for the decision-makers to take stricter action to ensure people's ability to earn a living from the digital use of their works now and in the future. During the event, Member of Parliament and Chair of the Education and Culture Committee **Paula Risikko** and Member of Parliament and Vice Chair of the Commerce Committee **Hanna Kosonen** shared legislators' views on the topic.

Illustration licence for libraries

Our latest licence product is an illustration licence that allows libraries to use book illustrations in reading session and book recommendation videos. Illustrations from a maximum of three different publications may be shown with a single licence. Our license covers both Finnish and foreign illustrators.

Rudolf Koivu Award presented to Maria Sann

The winner of the 2021 Rudolf Koivu Award for the best children's and youth literature illustration was illustrator **Maria Sann**. Granted by Grafia every other year, the award is in the amount of EUR 10,000. Sann received the award for her illustrations for the book *Bokstavsvärldar*, authored by **Henrika Andersson**. The award is funded by the copyright remunerations we collect.

AVEK Award presented to Tuomas A. Laitinen

In September, artist **Tuomas A. Laitinen** was presented with the AVEK Award, the total sum of which is EUR 15,000. In his art, Laitinen explores the cycles of matter and life through versatile use of moving image, sound, glass, algorithms and chemical processes. The winner of the award was selected by Italian **Paolo Bertolin**, festival programmer at the Venice Film Festival.



PHOTO: RIITTA SUPPERI



SuomiAreena discussion event host and speakers in July 2021.
PHOTO: KATI PELKONEN

In many ways, every adult also lives out their own childhood.

– Maria Sann, illustrator

Digitalisation brings changes to the law and the use of works

The ongoing reform of the Copyright Act increases the uncertainty in our operating environment. At the same time, digitalisation is becoming more and more significant in the change of content use.

Draft Copyright Act raised concerns

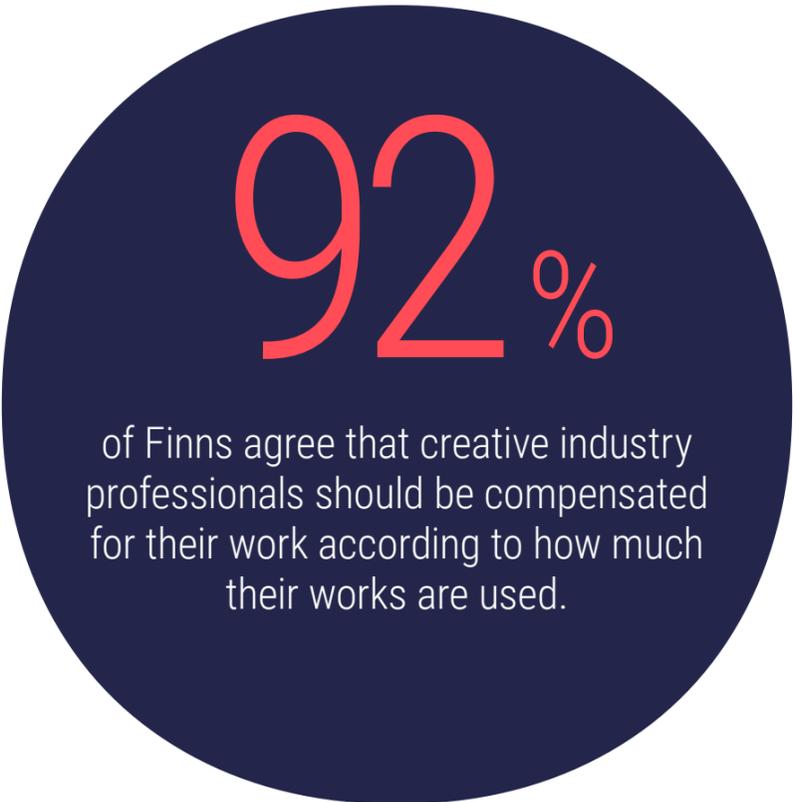
The draft Copyright Act sent out for a round of comments in the autumn brought to light tensions that are essentially based on the changes caused by digitalisation in the ways in which we consume content. Whereas the Copyright Act has traditionally sought to highlight the rights and position of creative industry professionals, the attention has now shifted increasingly towards users and those who make works available to the public.

In order to secure the future of the creative industries, however, it is necessary to make works easily available in a digital format while ensuring the authors' livelihood.

The draft bill received broad criticism from Kopioisto, other copyright organisations and the creative industry. The key concern raised was that the draft bill does not meet the intention of the EU's Directives to improve the position of copyright holders in the online environment and harmonise copyrights in the Digital Single Market.

The justification for the proposed amendments was considered highly inadequate and even value-laden in many respects. The draft bill was also criticised for the fact that its impact was not considered thoroughly enough and that it presented no evaluations based on research data.

After the draft was met with criticism during the round of comments, the Copyright Act was returned for redrafting, and the government is expected to present its proposal in April.



92%

of Finns agree that creative industry professionals should be compensated for their work according to how much their works are used.

Openness does not mean free of charge

The easy availability of works as a result of digitalisation sometimes comes into conflict with the demand for works to be available for use free of charge. For example, there is an increasing demand for the materials and publications created by researchers and teachers to be made available to everyone online for free. This new interpretation of openness and availability raises great concern among authors and publishers.

The new demands for openness seem contradictory in nature when examining Finns' attitudes towards creative work. The 2021 Copyright Barometer, a study commissioned by the Copyright Information and Anti-Piracy Centre from Taloustutkimus, shows that the majority of Finns appreciate creative industry professionals.

92% of the respondents fully or somewhat agree that creative industry professionals should be compensated for their work according to how much their works are used.

The usage and distribution of works is in change

The COVID-19 pandemic and the resulting increase in remote work and distance learning further accelerated the change brought about by digitalisation in the use of works. For example, teaching materials are increasingly being moved to online platforms. Previously, there was a major increase in the recording of online content, but now people are more likely to share links than record content. These are among the changes in usage that we monitor when developing our licencing solutions.

In the audiovisual industry, streaming services are on the rise. The traditional display window model has been changed by international giants such as Disney, which entered the market at the start of the pandemic. This change is also regionally visible here in Finland, where significant platforms include Elisa Viihde and Yle Areena, among others.

Change also always offers potential. One example of such potential is the way in which Netflix seeks content from a broad range of market areas. This also creates international opportunities for Finnish authors. AVEK, which is a part of Kopioisto, helps support authors in the audiovisual industry in developing new content. ●



Meet the artist: Jani Toivola

A storyteller draws intimately from his own life

Jani Toivola is a multifaceted person. Dancer. TV host. Former MP. Actor. Writer. The various forms of creativity have been important for Toivola in different times.



“My greatest motivation can be summarised as a need to seek and create connections – whether it’s acting on the stage or writing, speaking, hosting an event or dancing. It’s always about seeking that connection with both yourself and the people around you,” **Jani Toivola** says in contemplation of his work.

Toivola sees copyright as a part of a creative professional’s livelihood, but also as a part of the broader structures that allow people to experience art. At a concrete level, Toivola sees copyright in the public lending remunerations he receives, for example.

Still, copyright is also a matter of principle for him.

“It’s vital that authorship is recognised and acknowledged. The author and owner is entitled to remuneration for their work.”

In 2021, Toivola released two books: the novel *Rakkaudesta* (‘of love’) and the children’s book *Boy in the Red Skirt*. Both works spring from the same way of thinking. They deal with the themes of masculinity, differences, love and the need for acceptance.

The themes of the works come from Toivola’s own life. He used to feel he did not meet the conditions for masculinity. His body felt the wrong shape or the wrong colour, it was too feminine, or he felt he was wearing something that is thought to belong exclusively to women.

Toivola is also interested in love between men – both romantic and platonic.

“How close can a man be to another man as a friend? Can we sit on each other’s laps, or comfort and touch each other? It seems these themes haven’t really been discussed in Finnish society,” he says.

In our society, masculinity is still shown in a narrow way, as something hard and removed from emotions. Toivola sees a connection to the #metoo discussions here. To achieve a broader change, we also need to find new ways of being a man.

“There should be more shades and sensitivity in being a man. It’s the gateway out of the image of men that restricts or oppresses people. I believe that it will provide more space for everyone, in the end.” ●



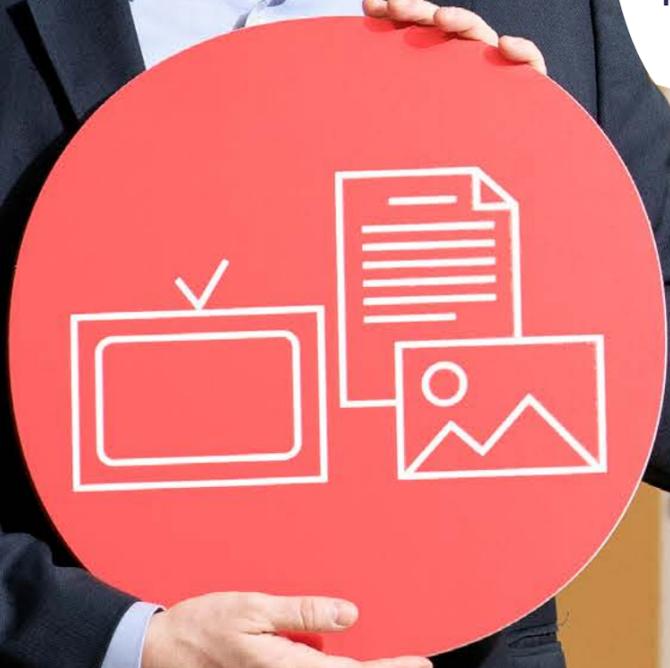
It’s vital that authorship is recognised and acknowledged.

➔ [Read Toivola’s whole interview](http://www.kopio.fi/en/toivola)
www.kopio.fi/en/toivola



We provide our customers with an easy way to obtain comprehensive licences for a wide range of uses of works. It is important that the terms of use are easy to understand.

– **Matias Anttonen**
Manager, Licensing



PRODUCTS AND SERVICES

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Demand for licences remained steady

Despite the pandemic, the number of licences acquired remained at the same level as the previous year. We have developed new licences for the needs of libraries in particular.

Our licence products are available to educational institutions, the state, municipalities, companies and other communities and organisations. Thanks to the licences, our customers can use audiovisual works responsibly in various ways and copy and use copyrighted publications and works.

During the second year of the pandemic, the demand for our licence products remained relatively steady across all customer groups. The number of employees seemed to remain unchanged in our customer companies that acquire copying licences, which came as a happy surprise. For these companies, the invoicing of licences is based on the number of employees.

Development based on licencing needs

Our licence solutions already proved their suitability for remote work and distance learning in 2020, but we must continue our development work. Kopio's licences and services must continue to meet the needs of users in the future, regardless of where the works are used.

We conduct usage surveys among our customers in order to gain ideas and a direction for our development efforts. Together with the Finnish Museums Association, we studied the online use of the photographs and ephemera, such as brochures, in museum collections and are currently working on developing licence solutions based on the survey.

In our development work, we actively monitor the changes in the operating environment. We also often receive feedback and requests for new licence solutions directly from our customers.

Based on the wishes of our customers, we developed licences that allow libraries to use book illustrations.

Now libraries can use book illustrations as part of their video recordings of reading sessions, author interviews or similar activities. We have also developed licences that allow libraries to use book covers online and in various databases.

When libraries were forced to remain closed, it highlighted a need to deliver digital copies of articles directly to customers. This licence is still under development, but the aim is to find a solution that would allow copies to be delivered to the customer digitally, in a restricted manner.

In education, the provision and use of various digital content continues to increase. For educational institutions, the development of licence products depends largely on the content of the amended Copyright Act.

Virtual teaching of copyright

The Kopiraittila service, which focuses on the learning and teaching of copyright, is continuously being developed.

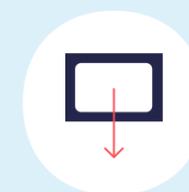
The most recent addition to Kopiraittila is the Tekijänoikeusrata ("Copyright Track") mobile game, which makes use of virtual reality. In the game, the teacher first creates a track with the help of the mobile application by designating ten outdoor locations as question stations. The pupils then use the application map to find their way to the stations, where they must answer multiple-choice questions related to copyright. The mobile game is suitable for 3rd to 9th graders.

The Kopiraittila website offers a great amount of general information on copyright and the use of works; games and videos for everyone from comprehensive school pupils to university students; and a section for teachers that features workshop instructions and tips for teaching. ●

Kopio's licence products



Copying publications and other protected works in teaching, companies and public sector



Licensing of online recording services



Retransmission of TV channels



Using TV programmes in teaching



Library and institutional use of recorded TV and radio programmes



Using old newspaper material



Illustration licence for libraries

Cooperation on a legislative project, public lending remunerations and databases

We asked our 45 member organisations for their opinions on Kopio's operations. We received much praise for our communications during the pandemic and for the fact that the pandemic has hardly had any impact on our remuneration revenue.

We received requests for cooperation with regard to the Copyright Act reform. Our member organisations asked Kopio to organise information and discussion sessions and cooperate with them in the preparation of statements. We responded to these requests over the course of the autumn.

Public lending remunerations for visual artists for 10 years

The public lending remunerations paid to authors for the public lending of their works recently reached their 10th anniversary. In honour of this anniversary, we held a campaign on social media to promote awareness of public lending remunerations for visual artists. The faces of this successful campaign were photographer **Benjamin Pöntinen**, graphic designer and illustrator **Jussi Karjalainen** and comic artist and illustrator **Tuuli Hypén**.

In recent years, the group of visual artists who receive remunerations has grown continuously, and the social media campaign helped us reach a considerable number of new customers in a short amount of time. Thanks to the increase in the appropriation allocated for public lending remunerations, we are able to pay remunerations to a greater number of publications and visual artists.

In addition to visual artists, public lending remunerations are also paid to writers and translators by Sanasto and to songwriters by Teosto. Together with these sister organisations, we negotiate the distribution and management of the remunerations paid by the Ministry of Education and Culture.

Sanasto has carried out significant work to raise the public lending remunerations paid in Finland to the same level with the other Nordic countries and to expand the scheme to include university libraries.

Up-to-date databases and systems support the payment of remunerations

At Kopio, we make sure that the information of the authors we represent is up to date in international databases. The development of the Finnish remuneration distribution system and international cooperation are very useful in the payment of remunerations collected from abroad.

In 2021, we paid remunerations for online recordings to the authors and performers of foreign audiovisual works for the first time. Remunerations collected for online recording services for TV programmes apply to foreign programmes shown on Finnish TV channels.

The distribution of a total of EUR 5.7 million in remunerations applied retroactively to 2015–2019. Of this amount, the share of Finnish authors and performers, mainly translators, was just over EUR 700,000. Approximately EUR 5 million was paid to foreign authors and performers through Kopio's foreign sister organisations.

Remunerations for authors and performers of Finnish programmes for the 2015–2019 period were already paid earlier, as was the share of music copyright holders to be transferred to Gramex and Teosto and the share of producers to be transferred through APFI. ●



Return to normal research routines

The COVID-19 pandemic no longer hindered our research activities in 2021. Last year, we not only conducted surveys but also carried out a great deal of background work to enhance our operations.

In 2020, educational institutions and companies switched to distance learning and remote work, which prompted us to reschedule our planned studies. In 2021, we were able to return to our normal research routines.

Studies are essential to Kopioisto, its customers and copyright holders, as the information gained through them about the use and amount of copying of publications, online materials and audiovisual works is utilised in the pricing of licences and in determining the remunerations distributed to copyright holders.

School-centric research

One of the studies postponed to 2021 concerned the use of TV programmes and movies in teaching. Based on the results, 88 per cent of teachers have shown TV programmes or movies as part of their teaching at least sometimes. In contrast, the recording of TV programmes and movies for educational use is rare. This may at least in part be because teachers do not have the equipment required to record programmes for educational use. TV programmes and movies are most commonly shown from Yle Areena.

Each year, we also carry out studies on photocopied and scanned content at comprehensive schools and general higher education institutions. The information gathered through these studies helps us allocate the remunerations correctly to authors and publishers, among other things.

We also launched two other studies that will be completed in 2022: the studies investigate the amount and content of copying of printed publications and online materials at vocational institutes and adult education centres as well as municipalities and joint municipal authorities.

Development of reporting and surveys

During the last year, we have automated reporting to meet the needs of the distribution of remunerations. This automation has required a great amount of work, as the research data on which the reports are based first had to be organised – after all, reliable reports can only be formed based on high-quality research data. Up-to-date research data plays a key role in negotiations regarding the distribution of remunerations to copyright holders.

During the year, we also continued developing our survey form to make it easier and quicker for respondents to fill in. We hope that this will increase the number of responses we receive.

We have used the new form in studies carried out on vocational institutes, municipalities and joint municipal authorities, and the development of the response rate looks promising. However, we must gather more research data in order to compare the results. We will continue developing the form based on the experiences gained and feedback received from respondents. ●

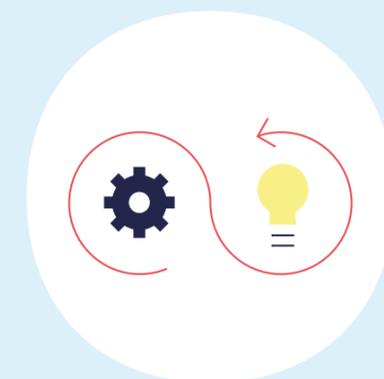
We utilise the survey results in



the pricing of licence products



the distribution of copying remunerations



the development of new licences



Case

Yle programmes as part of events held at the City Libraries of Tampere and Jyväskylä

In 2022, content created by Yle may be shown from Yle Areena and Elävä arkisto at public events held at libraries. This is a year-long pilot that we will facilitate with Gramex and Yle.

Yle's high-quality content will add new dimensions to the libraries' various events and exhibitions.

– Leena Parviainen and Mari Vuorinen

Launched at the City Libraries of Tampere and Jyväskylä, the pilot allows the libraries to supplement and enrich their own events with content created by Yle.

Tampere City Library will use Yle's content for purposes such as music events and visits by school groups. The library is also planning to host public viewings of sports and political events.

At Jyväskylä City Library, Yle's content will be featured in conjunction with exhibitions and author visits in early 2022. Once the COVID-19 restrictions ease, the plan is to also feature the content as a part of the library's other events.

"Located around the city, libraries are key event and meeting venues and public living rooms, where everyone can enjoy literature, music and conversation free of charge. Yle's high-quality content will add new dimensions to the libraries' various events and exhibitions," rejoice Planning Officer **Leena Parviainen** from Tampere City Library and Information Specialist **Mari Vuorinen** from Jyväskylä City Library.

The idea to display Yle content originated from the libraries of Tampere and Jyväskylä, which is why the pilot is carried out at these specific libraries.

"Yle Areena is a service loved and appreciated by Finns, and it's great that we are piloting a new type of communal use of Areena with libraries. The content created by Yle that is available in Areena is an important and major part of Finnish culture," says Head of Community Relations **Minna Tiihonen** from Yle.

At Kopioisto, we want to do our part and work together with Gramex to promote the diverse and communal use of content. Public showing of content from Yle Areena at a library constitutes public performance from a copyright point of view, which requires an agreement with the authors of the content shown. For the pilot, the libraries have established an agreement regarding the use of Yle Areena at the libraries with us.

"Showing content created by Yle at libraries expands the visibility of high-quality Finnish content by adding a communal dimension. Implementing the public performance responsibly, with respect for the rights of the authors, shows appreciation for Finnish creative industry professionals," say Kopioisto's CEO **Valtteri Niiranen** and Gramex's Managing Director **Ilmo Laevuo**. ●

Meet the artist: Anu Silfverberg

Journalism is not a solo act

Journalist and writer Anu Silfverberg is one of the founding members of *Long Play*, which focuses on long stories. She ended up becoming a journalist through her love of writing.



It is the duty of journalism to look for stories that we cannot yet imagine.

[→ Read Silfverberg's whole interview](#)
www.kopioisto.fi/en/silfverberg

She describes herself as a text-centric journalist: "It is also demonstrated by the fact that I've built my career with narrative feature journalism. I wouldn't be a very good news reporter."

Anu Silfverberg wrote her first stories together with her friend **Elina Hirvonen**, who is now a well-known writer, documentarist and journalist. Silfverberg describes this early stage as an important time in her career – she realised that she did not have to manage or learn everything alone. The idea of the significance of working together has also carried on later in her career.

"Writing is often thought of as a solo act, which it kind of is. But all my articles, story projects, books and texts with any significance were done together with other people or with the help of others. Either with professional readers, i.e. an editor, or writing together with a colleague," Silfverberg says.

She would like there to be more communality in today's journalism as well, in which many work as freelancers and the challenge is loneliness. It makes it difficult to find meaning in work and see the work's value to society.

The earning model in journalism has long been undergoing a transition, as content has increasingly moved online and advertising revenue has declined. While grants cannot solve the whole situation, Silfverberg sees them playing an increasingly important role in supporting the social task of journalism.

Silfverberg has previously received grants from such parties as JOKES, the Foundation to Promote Journalistic Culture, the grants of which are funded using copyright remunerations collected by Kopioisto.

"A grant pays for time. There are topics, story projects, themes and types of texts that would not see the light of day without grant funding," she says.

The results of a journalist's work are often mainly measured by counting clicks and the number of readers, which stems from a problematic way of thinking, according to Silfverberg. The challenges of journalism are thought to be solved by writing stories that the reader already wants to read.

"However, it is the duty of journalism to look for stories that we cannot yet imagine, dig these stories up and act as a podium for voices other than those that are already used to being heard." ●



By listening to our member organisations and authors, we can best respond to the needs and aspirations of the industry and keep abreast of developments.

– Reetta Karppinen
Expert, Distribution

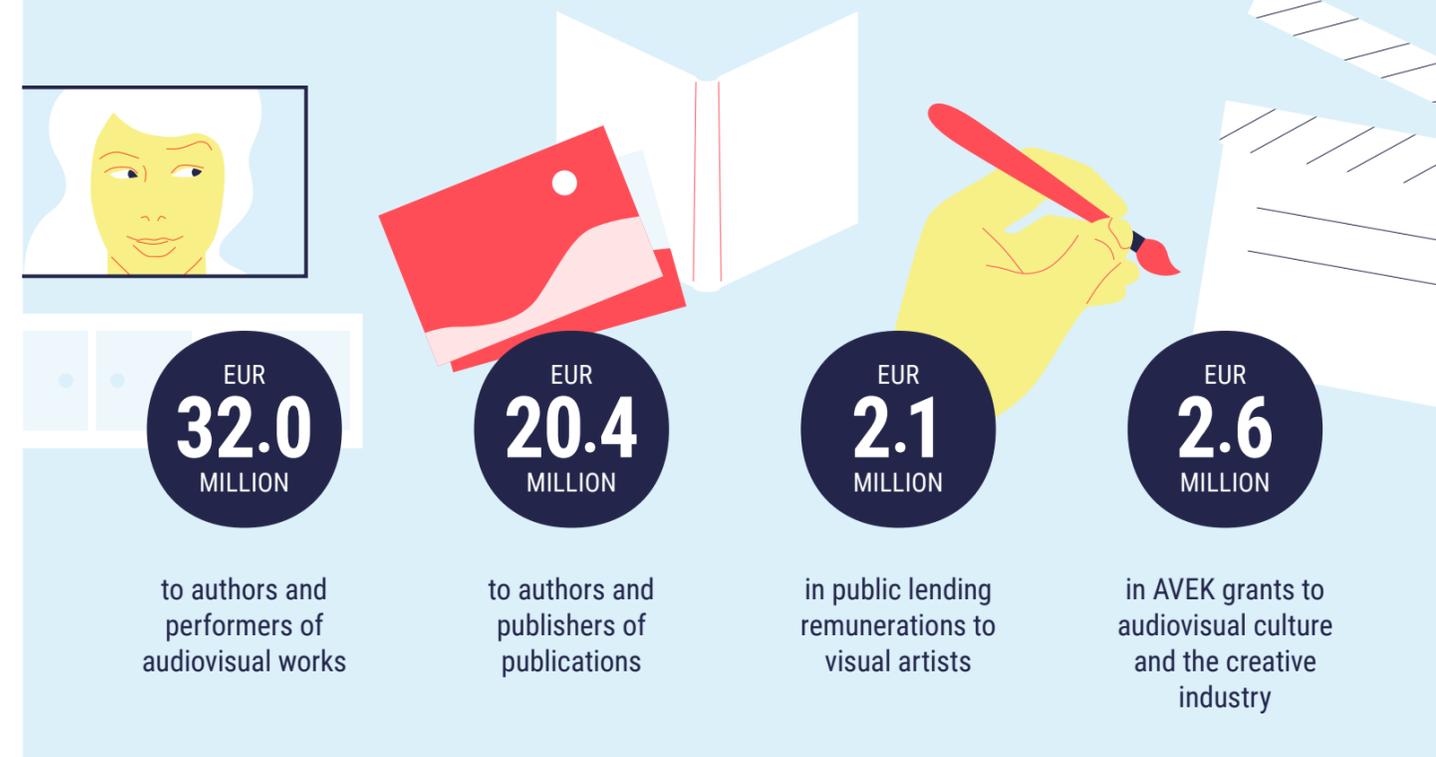


REMUNERATIONS AND FUNDING

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EUR 57 million for the creative industry

In 2021, we distributed a total of EUR 57.1 million to performers, authors and publishers as copyright remunerations.



Remunerations were paid to copyright holders both directly and through the organisations that represent them.

The remunerations were collected from the sale of copying and use licences for publications and works to educational institutions, public administration and companies. We also distribute compensation for private copying to authors of audiovisual works as well as public lending remunerations to visual artists from the appropriations paid from the state budget.

We distributed a total of EUR 32.0 million to the copyright holders of audiovisual works. The remunerations were collected from online recording services, educational recordings and educational use of Finnish television programmes available in Yle Areena, as well as compensation for private copying and retransmission of foreign television channels.

We distributed EUR 20.4 million to authors and publishers for the copying and use of books, newspapers, magazines and sheet music. The largest share, EUR 18.6 million, was paid to our Finnish member organisations. We distributed EUR 1.8 million of the remunerations collected from the copying of foreign materials to our foreign sister organisations.

26 organisations from different cultural and communication industries received remunerations. Organisations that

represent authors will re-distribute the majority of their compensations as grants. Publishing organisations distribute most of their remunerations to publishers as direct payments. During the COVID-19 pandemic, the organisations have supported the creative industries hit hard by the restrictions with a record sum of grants.

Our member organisations also use the copying remunerations distributed to them to fund many awards for culture and communication industries. These include awards, such as the Illustrator of the Year award, the Non-Fiction book of the Year award, the Warelius award, the J.A. Hollo award, the Non-Fiction Writer Award and the Finlandia awards for literature.

We distributed a total of EUR 2.1 million to visual artists as public lending remunerations. We are responsible for the public lending remunerations paid to the authors of visual and photographic works for the public lending of their works.

The Promotion Centre for Audiovisual Culture AVEK, a part of Kopioisto, distributed a total of EUR 2.6 million to the Finnish AV culture and creative industries in 2021. AVEK's funds are primarily based on compensation for private copying. AVEK also supports the creative industries with the DigiDemo and CreaDemo appropriations and the Mediarata special appropriation granted by the Ministry of Education and Culture. ●

The awards funded with the copying remunerations include the Illustrator of the Year award, the Non-Fiction book of the Year award, the Warelius award, the J.A. Hollo award, the Non-Fiction Writer Award and the Finlandia awards for literature.

AVEK took a step closer to applicants

Finnish films garnered success around the world, but the appropriations for culture were cut. During the year of two opposing trends, AVEK was preparing for the greatest change in its history to date.

For Promotion Centre for Audiovisual Culture AVEK and the entire audiovisual industry, 2021 was a year of two opposite moods. We rejoiced when Finnish films garnered success internationally. We grieved when the COVID-19 pandemic continued, affecting the distribution of works and contributing to the appropriations for culture being cut.

In addition to the success found by drama films at festivals, other films also drew attention, including *The Fantastic* by **Maija Blåfield**, *How to Kill a Cloud* by **Tuija Halttunen** and *Invisible Demons* by **Rahul Jain**. This excellent year for Finnish film also creates opportunities for the coming years.

The cuts made in appropriations for culture welded the whole industry together. Advocacy work took up a great deal of our time from January to October, and hundreds of recipients of financial support also took part in these efforts.

Eventually, we gained support from all the political parties in Parliament. The planned cuts in financial support paid from the compensation for private copying in 2022 were cancelled, and the funding received by AVEK remained at EUR 2.35 million. However, the DigiDemo and CreaDemo funding for the creative industries was cut by half to EUR 695,000. The special appropriation granted by the Ministry of Education and Culture for the promotion of the production culture of media art through Mediarata funding amounted to EUR 200,000.

Effective activity

In our operations, we want to emphasise the notion that we stay close to authors and the recipients of funding. The better

we know the needs of authors and the audiovisual industry's operating environment, the better we can support the industry. This became even more important when the amount of funding available decreased.

We conducted a survey on our operations among the recipients of DigiDemo and CreaDemo funding. With the help of our funding, half of the respondents had been able to grow their staff, while 76 per cent had managed to finish their works and put them on the market. These numbers are high compared to research and product development funding in general, demonstrating our operations' strong effectiveness.

In 2021, we received 926 applications. As in previous years, funding available for films and media art attracted the largest number of applications. In 2020, the number of applications received was 1,163. The decrease in the number of applications was primarily due to the fact that DigiDemo and CreaDemo funding was cut and the application period for funding was shorter by a month because of a system revision.

Developing talent

In 2021, we chose talent development as a focus area. We implemented a mentoring programme on internationality and a national networking event for new authors and established production companies.

The mentoring programme involved ten projects, and the networking event was attended by more than 80 authors from across Finland. Networking with production companies was particularly important for those new authors in the audiovisual



How to Kill a Cloud, directed by **Tuija Halttunen**, was one of the festival hits of 2021, winning a Best Film Testimony award at the Jihlava International Documentary Film Festival in the Czech Republic, among other awards.

industry who studied and worked outside the Capital Region.

Our nation-wide reach is a cornerstone of our operations, as is searching for new forms of content and ways of doing. Many people remember that funding provided by AVEK has laid the foundation for the rise of Finnish documentaries since the 1990s. In ten years' time, we will hopefully be able to say that AVEK is behind world-class Finnish AR and VR art.

Significant changes to application for funding

In 2021, we prepared for the greatest change in AVEK's history to date. At the turn of 2021 and 2022, we adopted a new application system and simultaneously facilitated the criteria for applying for funding.

Funding was previously granted according to the phase of production, but now applicants can apply for it when they need it. In the future, the same grant guidelines will apply to applications for all types of film and media art funding, and the amounts distributed will also be the same for all types. Additionally, we eased the requirement related to the distribution of funding, so that authors can now utilise new and different distribution methods and platforms better. ●



AVEK-supported works completed in 2021



Movimiento III – Celebration
| Post-Tsunami Foams

Dir. Mario Lopes

KENNO FILMS, 2021



Writing with Fire

Dir. Sushmit Ghosh
& Rintu Thomas

BLACK TICKET FILMS, 2021

In 2021, we supported a total of 85 documentaries and short films and 61 media art projects.



Deluge

Juhana Moisander

HILLSTREAM PICTURES, 2021



Invisible Demons

Dir. Rahul Jain

TOINEN KATSE, 2021



Ruthless Times – Songs of Care

Dir. Susanna Helke

ROAD MOVIES OY, 2022

Revenue from remunerations 53 million euros

The COVID-19 pandemic has not had a material impact on the development of Kopioisto's revenue.

In 2021, our revenue from remunerations totalled 53.2 million euros, 1.7% less than in the previous year. The most significant factor behind the drop in revenue is the decision by the Ministry of Education and Culture to cut AVEK's grants for creative culture by almost 50 per cent.

Most of our revenue came from the use of audiovisual works and the photocopying and digital use of publications. In addition to these, the revenue includes the compensation for private copying and public lending remunerations, as well as the Ministry of Education and Culture's creative culture grants to AVEK.

Our total expenditure in 2021 was 5.2 million euros, compared to 5.1 million euros in the previous year. The restrictions on our normal activities caused by the COVID-19 pandemic continued to reduce expenses in many areas.

Remuneration funds are invested in accordance with the investment policy approved by Kopioisto's Board of Directors for the period between their collection and distribution. In 2021, financial yields and revenue from investments totalled 1.3 million euros, compared to 0.6 million euros in the previous year. The rise in revenue from investments was a result of a strong stock market performance as the economy recovered from the pandemic, driven by massive stimuli from central banks.

In 2021, the total amount of revenue transferred to copyright holders was 49.3 million euros, 0.7% less than in the previous year. ●

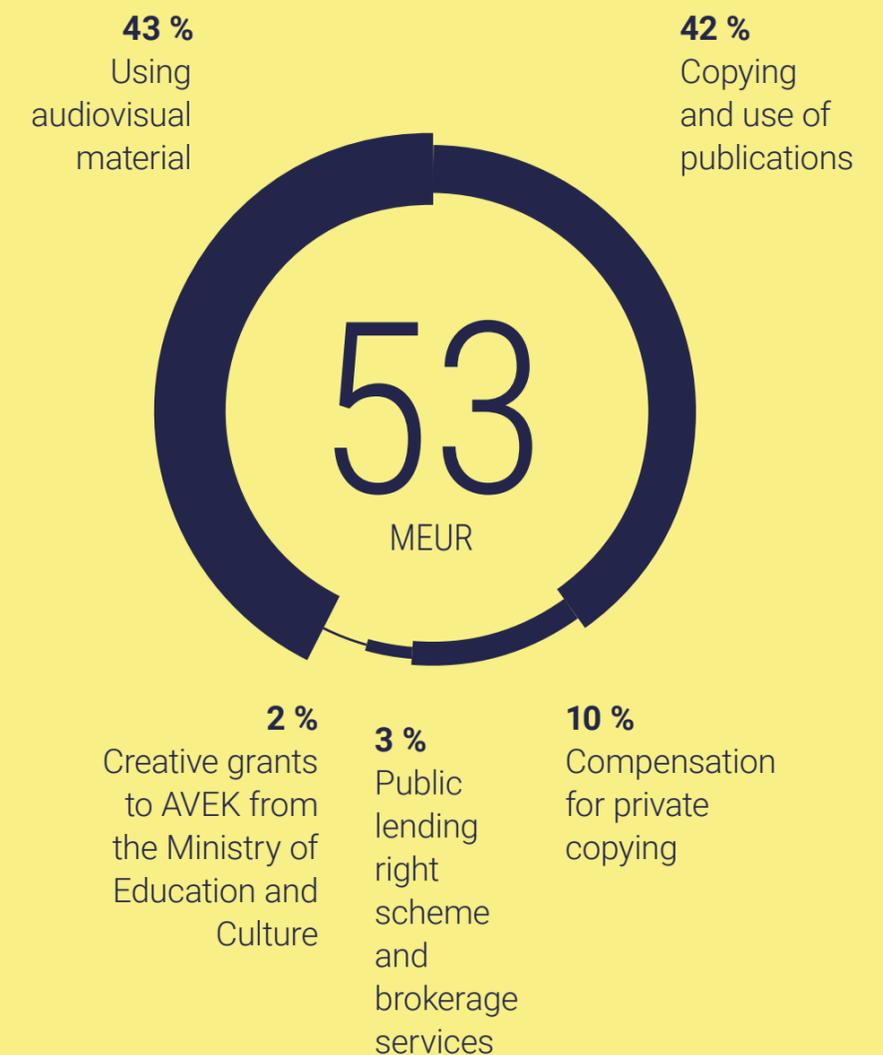
Revenue and expenses

THOUSAND EUROS	2021	2020	CHANGE %
REVENUE			
Use of audiovisual works	22,982	23,432	-1.9 ↓
Copying and use of publications	22,214	21,739	2.2 ↑
Compensation for private copying	5,303	5,737	-7.6 ↓
Public lending right scheme and brokerage services	1,725	1,672	3.1 ↑
Creative grants to AVEK from the Ministry of Education and Culture	895	1,354	-33.9 ↓
Service revenue	92	193	-52.1 ↓
TOTAL REVENUE	53,211	54,127	-1.7 ↓
EXPENSES			
Personnel expenses	3,405	3,301	3.1 ↑
Depreciation	387	420	-7.9 ↓
Other expenses	1,411	1,407	0.3 ↑
TOTAL EXPENSES	5,203	5,128	1.5 ↑
OTHER REVENUES			
Financial income and returns from investments	1,273	636	100.1 ↑
Membership fees	3	3	0.0
TOTAL OTHER REVENUES	1,275	639	99.7 ↑
TRANSFER TO DISTRIBUTABLE FUNDS	49,283	49,637	-0.7 ↓

Revenue from licences

THOUSAND EUROS	2021	2020	CHANGE %
COPYING AND USE OF PUBLICATIONS			
Educational institutions	15,099	14,827	1.8 ↑
Businesses	2,757	2,756	0.0
Municipalities	2,583	2,537	1.8 ↑
State administration	871	871	0.0
Church administration	613	419	46.3 ↑
Revenue from abroad	81	180	-55.3 ↓
Other revenue	210	149	41.5 ↑
TOTAL	22,214	21,739	2.2 ↑
USE OF AUDIOVISUAL WORKS			
Online recording services	16,575	16,969	-2.3 ↓
Educational use	3,379	3,370	0.3 ↑
Retransmission	2,544	2,542	0.1 ↑
Remunerations from abroad	476	531	-10.4 ↓
Other revenue	9	20	-54.2 ↓
TOTAL	22,982	23,432	-1.9 ↓

Distribution of remunerations in 2021



Meet the artist: Jussi Rautaniemi

Editing requires a sensitive approach

Editor Jussi Rautaniemi has had an impact on the appearance of many highly popular Finnish films and series released in recent years.

He has edited the films *Compartment No. 6*, *The Happiest Day in the Life of Olli Mäki* and *Juice* as well as the miniseries *M/S Romantic*, among others.

“Editing is watching the material and understanding its content and nuances so that you are able to shape the material available to you into a narrative, an emotional whole,” says **Jussi Rautaniemi**.

Editing both sketch comedy and drama as well as short and feature films requires editors to be able to recognise what is essential. Viewers can typically see only the final result of the work involved in making a film or series, which makes it perhaps difficult to understand the efforts of the editor. Rautaniemi does not mind, however.



It is important to remember that the more time is allocated to editing, the better the film will be.

[→ Read Rautaniemi's whole interview](#)
www.kopio.fi/en/rautaniemi

“Regular viewers should not focus on editing but enjoy the film or series. Whenever I watch a film or series, I rarely think about editing, unless its quality is distinctly good or bad.”

For the editor, it is more important that the work community is respected and valued, which often affects the working conditions, including whether the editor gets the resources and compensation they require and are entitled to.

“These things are not always self-evident, and schedules are typically hectic as an effort to make the process more efficient. However, it is important to remember that the more time is allocated to editing, the better the film will be,” Rautaniemi says in summary.

Recognising editing as a task that is entitled to copyrights is also a way of showing appreciation. Rautaniemi says that this has been wrongly questioned.

“The editor is a professional who works with the content and has an essential role in creating the work.” ●



My team has an open and supportive atmosphere for discussion, which allows me to think creatively and perform my work in a practical manner.

- Iina Saarinen
Expert, Communications

PHOTO: RIITTA SUPPERI PHOTOS ON BOARD: RIITTA SUPPERI AND SUIVI-TUULI KANKAANPÄÄ



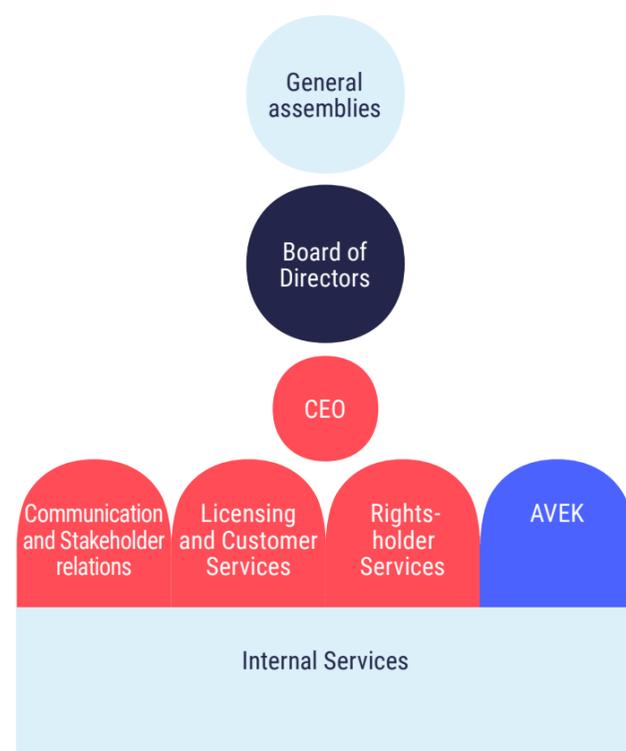
we ARE KOPIOSTO

- 22 Organisation and member organisations
- 23 We look after the well-being of the creative industry

Organisation and member organisations

In 2021, Kopio employed 43 persons. The average age of employees was 49, and the average length of employment was 13 years. 65% of the staff were women, while 35% were men.

Organisation



Kopio Board of Directors in 2021



Heikki Jokinen
Chairman of the Board,
freelance journalist,
Finnish Comics
Professionals



Karola Baran
General Secretary,
Trade Union for
Theatre and Media
Finland



Sanna Haanpää
Executive Director,
The Association of
Finnish Non-fiction
Writers



Ismo Huhtanen
Legal Director,
News Media Finland



Heikki Karjalainen
translator, Finnish
Association of
Translators and
Interpreters



Elina Kuusikko
Managing Director,
Union of Finnish
Actors



Anu Kähkönen
Chief Steward,
Union of Finnish
Radio and TV
Journalists



Sakari Laiho
Director,
The Finnish Book
Publishers Association



Tommi Nilsson
Executive Director,
Visual Artists'
Copyright Society
Kuvasto



Suvi Oinonen
Executive Director,
The Union of
Finnish Writers



Aku Toivonen
Executive Director,
Finnish Music Creators
Association FMC

Kopio Management Group in 2021



Valtteri Niiranen
CEO



Sari Ahonen
Director,
Distribution
and Services



Maria Bregenhøj
Manager,
Communications



Juha Jukkara
Director,
Licencing



Petri Kauste
CFO



Arto Tamminen
Director



Jukka-Pekka Timonen
Deputy CEO,
Legal Affairs and
Research Services



Ulla Simonen
Director,
AVEK

Member organisations

There were no changes to our membership base in 2021. Through our 45 member organisations we represent over 70,000 copyright holders. Furthermore, in accordance with the reciprocal agreements made with our sister organisations abroad, we also represent foreign operators in the creative industry.

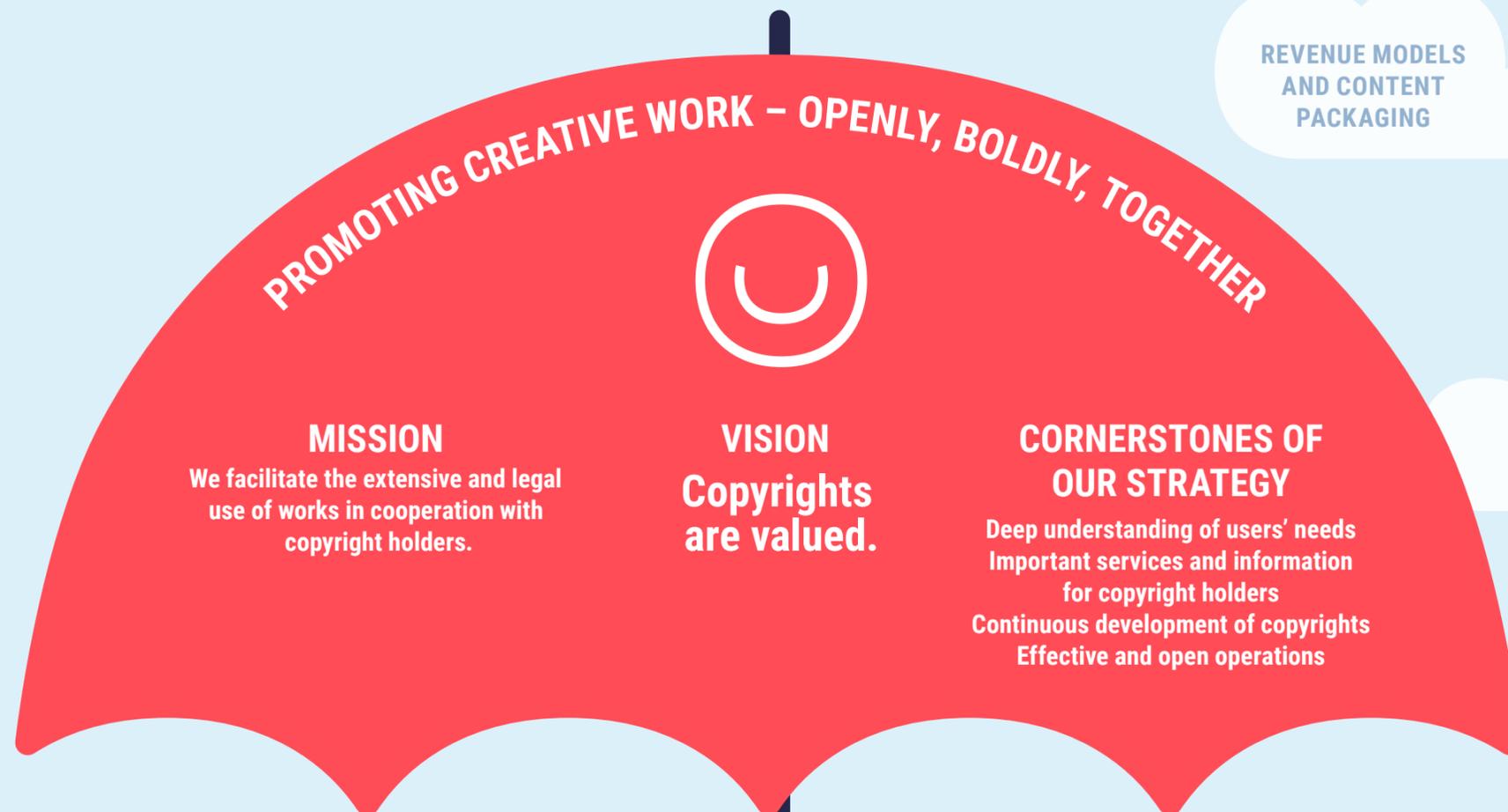
[Read more www.kopio.fi/organisations](http://www.kopio.fi/organisations)

We look after the well-being of the creative industry

We at Kopioisto enable the easy use of copyrighted publications and audiovisual works in educational institutions, businesses and public administration. We also ensure that professionals in the creative industry receive the appropriate remuneration for the use of their works.

We serve a large group of creative workers, such as writers, visual artists, publishers, translators, actors, directors and journalists. In fact, we are the most extensive copyright organisation representing the creative industry in Finland.

We work according to our values of openness, unity and boldness to promote creative work.



ECONOMIC, POLITICAL AND SOCIAL PHENOMENA

REVENUE MODELS AND CONTENT PACKAGING

DIGITAL CONTENT TO SUPPORT LEARNING

DATA RACE

CONTENT APPLICATIONS AND CHANGES IN CONSUMPTION

educational institutions, the Finnish state administration, municipalities, religious communities, companies, communities

MEMBER ORGANISATIONS

filmmakers, graphic designers, authors, critics, illustrators, publishers, translators, musicians, actors, directors, radio and TV commentators, lyricists, comic artists, composers, reporters, photographers

We enable the easy and responsible use of copyrighted publications and audiovisual works

We ensure that creative industry professionals receive fair remuneration for the use of their works





Supporting creative work

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