



ANNUAL REPORT  
2017



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

Juha Hurme  
author, theatre director

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# Highlights of 2017

## 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.



### 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 the digitising licence of newspapers and magazines materials for internal uses. We also offered 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.

➔ [digi.kansalliskirjasto.fi](http://digi.kansalliskirjasto.fi)

➔ [hs.fi/aikakone](http://hs.fi/aikakone)

### Copyright learning and teaching materials

We added to the game-like copyright materials of the Kopiraittita School online service for secondary education and teacher training in addition to the material for comprehensive school. The Kopiraittita 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.

➔ [www.kopiraittita.fi](http://www.kopiraittita.fi)

### 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.

➔ [www.lukuklaani.fi](http://www.lukuklaani.fi)

### 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 Critic's 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.



PICTURE FROM KARI YLI-ANNALAS WORK WARS DURING LIFETIME 2: "RESOURCES, BUILDINGS, DUTIES", 2008

### 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.

➔ [www.luova100.fi](http://www.luova100.fi)



PHOTO: ANTTI KOKKOLA

# Preparing for change



2017 was a good and successful year for us.

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.



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



# Promoting Creative Work

Authors, publishers,  
and performing artists  
– 45 member  
organisations

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

**50,000**

right holders have given their authorization

**6**

different licence products\*

**Kopioisto**

**45 M€**

distributed remunerations to right holders

**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

Our members: actors, authors, cartoonists, composers, critics, film makers, graphic designers, illustrators, journalists, lyricists, musicians, photographers, publishers, radio and TV commentators, translators, etc.

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

# Competition over rights and content users is mounting

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 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 block chains 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 it is directed at traditional actors, while consumption has moved to the Internet. This raises

questions regarding how all actors can be regulated with the same rules. This is considered in the copyright legislation for European Union's internal digital market being drawn up now.

The Act on Collective Management of Copyright entered into force on the 1st of January 2017. It promotes transparency in copyright management and good governance.

To a large extent, our operations already abided by the new legislation's requirements, 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. ●

## Creative work brings good for us all

"Kopiosto's operations advance hand in hand with technology development," says Administrative Director **Pirjo Tuunanen**, who joined Kopiosto at the beginning of the 1990s and will retire in autumn 2018.

Since the 1990s, Finland has recovered from the depression, joined the EU, and taken the euro into use. The pace of technology development continues to increase, and this is changing operations in many ways.

Now Kopiosto's challenge is to create efficiency and transparency with systems development, in order to manage core processes comprehensively all the way from collecting licensing revenue to distributing remunerations.

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."



PHOTO: JUHO HEIKKINEN



# Luova100 portrays 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](http://luova100.fi). They can be utilised in teaching, for example. ●

PHOTO: LUOVA100 VIDEO BY SEBASTIAN VISA



## CASE Building soundscapes

An animated hamster is running on the screen; the sound of its steps is a part of the film's soundscape. **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."



# Products are developed based on customer needs

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

Kopioisto 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

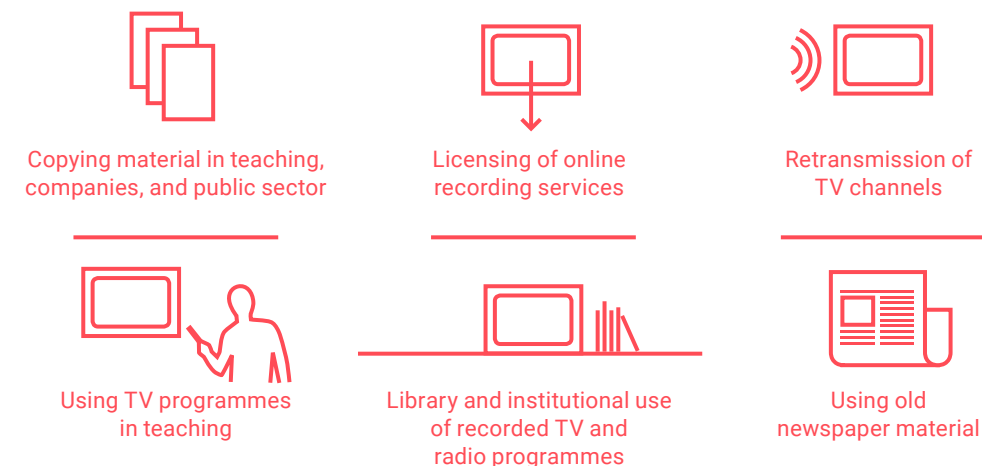
The way Kopioisto products are used has for some time now shown the changes in copying. In practice, photocopying and TV programme recording have decreased. In teaching, material is shared on e-teaching platforms where various digital materials are utilised side by side. TV programme consumption is increasingly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

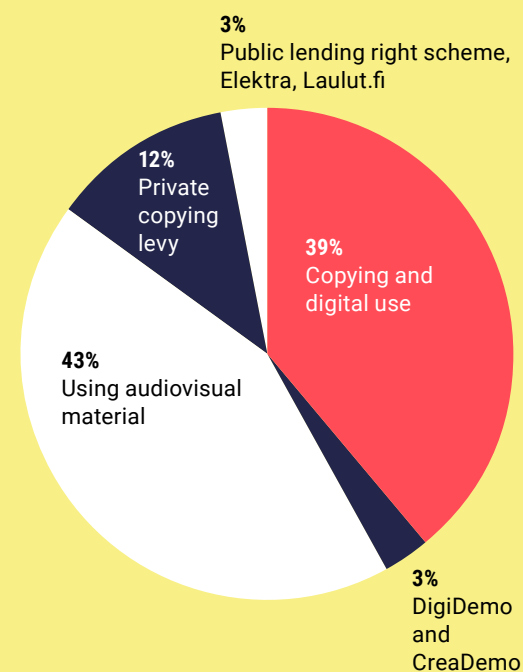
To stay informed of our customers' needs and to meet them, we search our customers' media use and monitor the customer feedback we receive.

New identified needs are handled by Kopioisto'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

## Kopioisto's licence products



## Distribution of remunerations in 2017



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 Kopioisto 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. ●





# 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 Step-Demo 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)

PHOTO: STEFAN BREMER



## 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. Inspired by folklore history it includes and poetry dating back thousands 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 Mediarata 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](http://www.kopiosto.fi/avek). ●



PHOTO: JANINA DARIA WITKOWSKI



## Hobbyhorses teach respect

Selma Vilhunen found the topic for her movie *Hobbyhorse 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."

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."





# 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.



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

## 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. ●





# Organisation and member organisations

## Organisation



## 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  
**Elina Kuusikko**, Managing Director, Union of Finnish Actors  
**Sakari Laiho**, Director, The Finnish Book Publishers Association  
**Tommi Nilsson**, Executive Director, Visual Artists' Copyright Society Kuvasto  
**Suvi Oinonen**, Managing Director, The Union of Finnish Writers  
**Jukka-Pekka Pietiäinen**, Executive Director, The Finnish Association of Non-fiction Writers  
**Pekka Sipilä**, Executive Director, The Finnish Music Publishers Association  
**Ahti Vänttinen**, Chairman, Finnish Musicians' Union

## Management Group

**Valtteri Niiranen**  
CEO  
**Sari Ahonen**  
Senior Vice President, Rightsholder 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



## Personnel



In 2017, Kopioisto employed 42 people



47 years

The average age of the personnel



12 years

The average length of employment at Kopioisto



70%

women



30%

men

## Member organisations

Kopioisto 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, Kopioisto 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 Artis, The Joint Organization for Associations of Finnish Artists  
 Freelance Media Workers' Association  
 Grafiä – Association of Visual Communication Designers in Finland  
 Gramex, Copyright Society of Performing Artists and Phonogram Producers in Finland  
 Society of Swedish Authors in Finland  
 The Artists' Association of Finland  
 The Association of Finnish Film Directors  
 The Association of Finnish Illustrators  
 The Association of Finnish Radio- and TV Commentators  
 The Central Association of Finnish Photographic Organizations, Finnfoto  
 The Finnish Association of Magazine Editors-in-Chief  
 The Finnish Association of Non-fiction Writers  
 The Finnish Association of Translators and Interpreters  
 The Finnish Comics Professionals  
 The Finnish Critics' Association  
 The Finnish Union of authors writing for children, youngsters and young adults  
 The Guild of Finnish Editors  
 The Society of Finnish Composers  
 The Swedish speaking Actors Union of Finland  
 The Union of Finnish Writers  
 The Union of Journalists in Finland  
 Theatre, Film and Television Designers  
 Trade Union for Theatre and Media Finland  
 Union of Dance and Circus Artists Finland  
 Union of Film and Media Employees Finland  
 Union of Finnish Actors  
 Union of Finnish Radio and TV Journalists  
 Union of Theatre Directors and Dramaturgs Finland  
 Visual Artists' Copyright Society Kuvasto

### Publishing organisations

Finnish Association for Scholarly Publishing  
 Finnish Association of Technical Publishers  
 Finnish Periodical Publishers' Association  
 The Finnish Book Publishers' Association  
 The Finnish Music Publishers' Association  
 The 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.

We invest remuneration funds for the time period in between collecting licensing revenue and remuneration, to ensure profitability and liquidity. In 2017, the profits from our financing and investments were 0.8 MEUR, while the year before the corresponding figure was MEUR 0.2.

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

THOUSAND EUROS	2017	2016	CHANGE %
<b>REVENUE</b>			
Use of audiovisual works	21,210	20,986	1.1 ↑
Photocopying and digital use	19,513	17,573	11.0 ↑
Private copying levy	5,696	8,345	-31.7 ↓
DigiDemo and CreaDemo	1,354	1,354	0.0 —
Public lending right scheme, Elektra, Laulut.fi	1,644	1,138	44.5 ↑
Financial yields and revenue from investments	761	232	228.0 ↑
Service revenue	69	78	-11.5 ↓
Revenue from membership and joining fees	3	3	0.0 —
<b>TOTAL REVENUE</b>	<b>50,249</b>	<b>49,708</b>	<b>1.1 ↑</b>
<b>EXPENDITURE</b>			
Expenditure	5,024	4,816	4.3 ↑
Depreciation	429	309	38.8 ↑
Amortisation	0	600	-100.0 ↓
<b>TOTAL EXPENDITURE</b>	<b>5,453</b>	<b>5,724</b>	<b>-4.7 ↓</b>
<b>TRANSFER TO DISTRIBUTABLE FUNDS</b>	<b>44,797</b>	<b>43,984</b>	<b>1.8 ↑</b>
Expenditure % of total revenue	10.9	11.5	-5.2 ↓



## Revenue from licences

THOUSAND EUROS	2017	2016	CHANGE %
<b>PHOTOCOPYING AND DIGITAL USE</b>			
Educational institutions	14,025	12,214	14.8 ↑
Businesses	2,223	2,207	0.7 ↑
Municipalities	1,987	1,607	23.6 ↑
State administration	673	979	-31.3 ↓
Church administration	417	422	-1.2 ↓
Other revenue	189	143	32.2 ↑
<b>TOTAL</b>	<b>19,513</b>	<b>17,573</b>	<b>11.0</b> ↑

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

## Distributed remuneration and funding

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

\*In 2016, remunerations were paid for two years







**Artistic work should not be seen  
as a mere expense.**

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