



KOPIOSTO IN 2020



Illustrator of the Year Aliina Kauranne highlights the role of the illustrator in initiating social debate
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Sports journalist and commentator Kaj Kunnas has slowed down in his freelancer days
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Screenwriter and director Suvi West feels obliged to tell certain stories
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There are usually no people in architectural photographs. The fact that I bring a human presence into these spaces makes the photos different.

– Elina Brotherus, Photography Artist

[➔ Read more](#)

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**In a book, you can
write in a dragon
without anyone
telling you that you
can't afford it.**

– Antti Holma, actor and author

YEAR 2020

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A GOOD YEAR IN THE SHADOW OF CORONA

Despite the coronavirus pandemic, 2020 was surprisingly positive for Kopiosto: remote working went well, our revenue increased and advocacy work progressed.

The year of the coronavirus pandemic showed that both our operations and our licence products are able to adapt to these exceptional circumstances.

WORKING, TEACHING AND INTERACTING REMOTELY

In the spring, our transition and adaptation to remote working went surprisingly well. We had been working remotely already before, so we had all the required abilities for it. We practically dropped all our normal visits to educational institutions and events, but we quickly began to liaise with our different stakeholders, arrange trainings and take part in events online.

Our licence products proved to be functional even in this new situation. The licencing development work we have done over the years made the usage of materials possible in distance teaching, whereas many other countries had to settle for stopgap solutions or even overlook the unauthorised use of copyrighted works.

MONEY DISTRIBUTED QUICKLY AS AID

Financially, the coronavirus pandemic had little impact on Kopiosto's operations in 2020. While our revenue from licencing was even slightly higher than budgeted, our operational expenditure was lower.

We have been able to hold on to our role as a producer of copyright revenue and, for our part, ease the financial plight of creative workers. We expedited the distribution of copyright remunerations during the year of the coronavirus pandemic whenever it was possible.

Our member organisations also expedited the issuance of the grants and scholarships to their members paid from the copyright funds collected by us.

DECENTRALISATION OF AGREEMENTS BRINGS THE USERS CLOSER

During the year, we continued to decentralise centralised agreements. Earlier, the Evangelical Lutheran Church of Finland had procured a centralised licence, but now each parish will procure

licences themselves according to their needs in accordance with the recommendation agreement.

We believe that decentralised agreements will become more common, because licences which are nearer to the user of the copyrighted works will more closely reflect the use of the works and the needs of the user. For us, decentralisation means that we will get nearer than before to the users and get more accurate information on the use of the works. With this knowledge we will be able to develop our products to always meet the licencing needs of our customers in the most reasonable manner.

ADVOCACY WORK THROUGH DIFFERENT CHANNELS

We have extended the use of various channels of social media in our communications: we want to be where our copyright holders and users of the works also are.

In addition to Kopiosto Uutiset (Kopiosto news) and Kopioston Oppilaitosuutiset (Kopiosto educational institution news) newsletters, we have begun to publish Kopioston Tekijänoikeusuutiset (Kopiosto copyright news), which is aimed at the political decision-makers and legislative counsellors. Its aim has been to present Kopiosto's viewpoints especially to those who decide on the implementation of the Copyright Directive in Finland.

The directive was in the stage of preparative consultations for the whole year. The aim is to get the government's proposal for changing the Copyright Act to the parliament during the spring of 2021, so intense advocacy work will continue for the beginning of 2021.

A FUTURE FULL OF QUESTION MARKS

In the long run, the coronavirus pandemic may threaten the very foundations of the creative industry and the livelihoods of its people and companies. All national and regional measures supporting the livelihoods of the authors and publishers are important.

Up-to-date and balanced copyright legislature is of great importance for the survival of the creative industry. In the near future, there will only be one major draft amendment to the Copyright Act, the Copyright Directive, so we at Kopiosto will also allocate significant resources to it in 2021.

I want to thank all the personnel and representatives of Kopiosto, who have had the strength to work for the creative industry even in these exceptional circumstances.

Valtteri Niiranen
CEO



THE COPYRIGHT DIRECTIVE AND FINNISH LEGISLATION

In spring 2019, the EU adopted a new directive on copyright and related rights in the Digital Single Market. This directive must be incorporated into Finnish legislation in 2021.

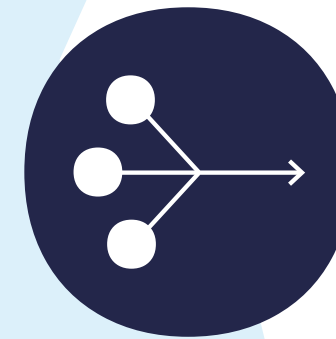
The directive contains many specific provisions that leave little room to manoeuvre in Finland. Most of the stipulations in the directive must, indeed, be implemented in Finland as they are.

The directive identifies the Finnish system of using extended collective licences as a method of managing rights and licensing in situations where there are several works and users. The extended collective licence allows for a license issued by an organisation representing authors and copyright holders – such as Kopiosto – to also cover copyright holders not represented by the organisation. External copyright holders can also receive remunerations from organisations. Relying on a functional extended collective licence system is in the best interest of the copyright holders, users and society at large.

Our position is that we should always select an option to emphasise individual or collective agreement where possible when implementing the directive.



The bulk of the directive literally into Finnish legislation



Directive's extended collective licence article into force – improving the current system



When there is a possibility to choose, take collective licensing over exceptions to copyrights

HIGHLIGHTS

Copyright training webinars

2020 was a year of online trainings. We organised three free-of-charge copyright webinars for the professionals of the creative industry: for visual artists, photographers and writers. We arranged five webinars for teachers, of which the most popular turned out to be *Tekijänoikeudet etäopeutuksessa* (Copyrights in distance teaching). All in all, we organised nearly a hundred events to train the teaching staff.

Library reading session videos delighted online

Library reading sessions moved online during the exceptional circumstances of the last spring. The copyright licence, piloted by Kopiosto and Sanasto, made it possible to read fairy tales, novels, poems and prose excerpts, and to show illustrations of books on videos. In two months, the libraries released about 50 videos.



I will be good, but never the best.

– Vivi-Ann Sjögren,
author, journalist and actor

Warelius Award for Vivi-Ann Sjögren

Author, journalist and actress **Vivi-Ann Sjögren** received the Warelius Award worth 12,000 euros from the Association of Finnish Non-fiction Writers. Sjögren is especially known for her travel and cookbooks. The award is funded by the copyright remunerations we collect.

Discussion on expanding compulsory education

In our *Oppivelvollisuuden laajentaminen ja maksuttomuus seminaari* (Seminar on expanding compulsory education and free access), one of the speakers was Minister of Education **Li Andersson**. She emphasised the pursuit of educational equality by giving everyone the opportunity to complete upper secondary education. Representatives of publishers and non-fiction writers expressed concern that the planned free nature of learning materials could lead to a decline in the appreciation of high-quality, published learning materials due to cost pressures.

Reading sessions and literary events play an important role in library activities.

PHOTO: CITY OF HELSINKI / MAARIT HOHTERI

Jan Forsström, Ulla Simonen and Reetta Aalto discuss the process of writing books and films.

PHOTO: MIKKO PELTONEN



Corona subsidy for the actors of the audiovisual field

In April, AVEK transferred additional funds to the creators of documentaries, short films and media art to alleviate the difficult situation in the audiovisual field. 120,000 euros was allocated in particular to personal grants.

Afternoon with AVEK

AVEK invited interesting audiovisual actors to discuss current topics in its *Iltapäivä AVEKin kanssa* (Afternoon with AVEK) podcasts. The subjects of the podcasts included media art and its international nature, writing a manuscript and a book, documentary series and advocacy work of movies.

➔ kopiosto.fi/avek/podcast

Green Office

In recognition of our environmental activities, we were awarded the Green Office designation. In our environmental programme, we paid attention to e.g. the ecology of our procurements, waste sorting and electricity consumption.

Smooth transition to remote working

In the spring, we quickly switched to remote working, for which we were fortunately already well equipped. The personnel survey showed that the personnel of Kopiosto generally considered remote working to be a factor that increases work efficiency and well-being at work.

©-DAY celebrated copyrights

At the end of April, we celebrated the new ©-DAY copyright day. During the campaign arranged with the other copyright organisations, different actors celebrated the value of creative work in different shades of green. The message reached almost two million Finns.



CORONAVIRUS CRIPPLED THE CREATIVE INDUSTRY AND INCREASED THE USE OF DIGITAL SERVICES

The coronavirus pandemic emptied offices and classrooms and undermined the subsistence of creative workers.

The biggest changes in Kopiosto's operational environment in 2020 were due to the coronavirus pandemic. The restrictions related to it significantly hampered the employment situation and livelihoods of creative workers.

ACTIVITIES OF THE CREATIVE INDUSTRIES UNDER THREAT

A survey conducted by the Ministry of Education and Culture in April 2020 in the creative industries revealed that the pandemic significantly endangered the activities of the arts, culture and creative industries. The cancellations of events and performances as well as face-to-face teaching were a severe blow to many people employed in the creative field.

Several member organisations of Kopiosto said that they had supported creative professionals, among other things, by increasing communication, distributing corona grants and speeding up processing times for normal grants. Organisations were forced to postpone planned projects, as securing the industry's operational capacity and responding to the increased need for information took up a lot of working hours.

THE USE OF DIGITAL SERVICES INCREASED

In some fields, the exceptional circumstances have even been beneficial. According to a study commissioned by the

Copyright Information and Anti-Piracy Centre, the coronavirus pandemic has increased the digital acquisition of cultural and entertainment content.

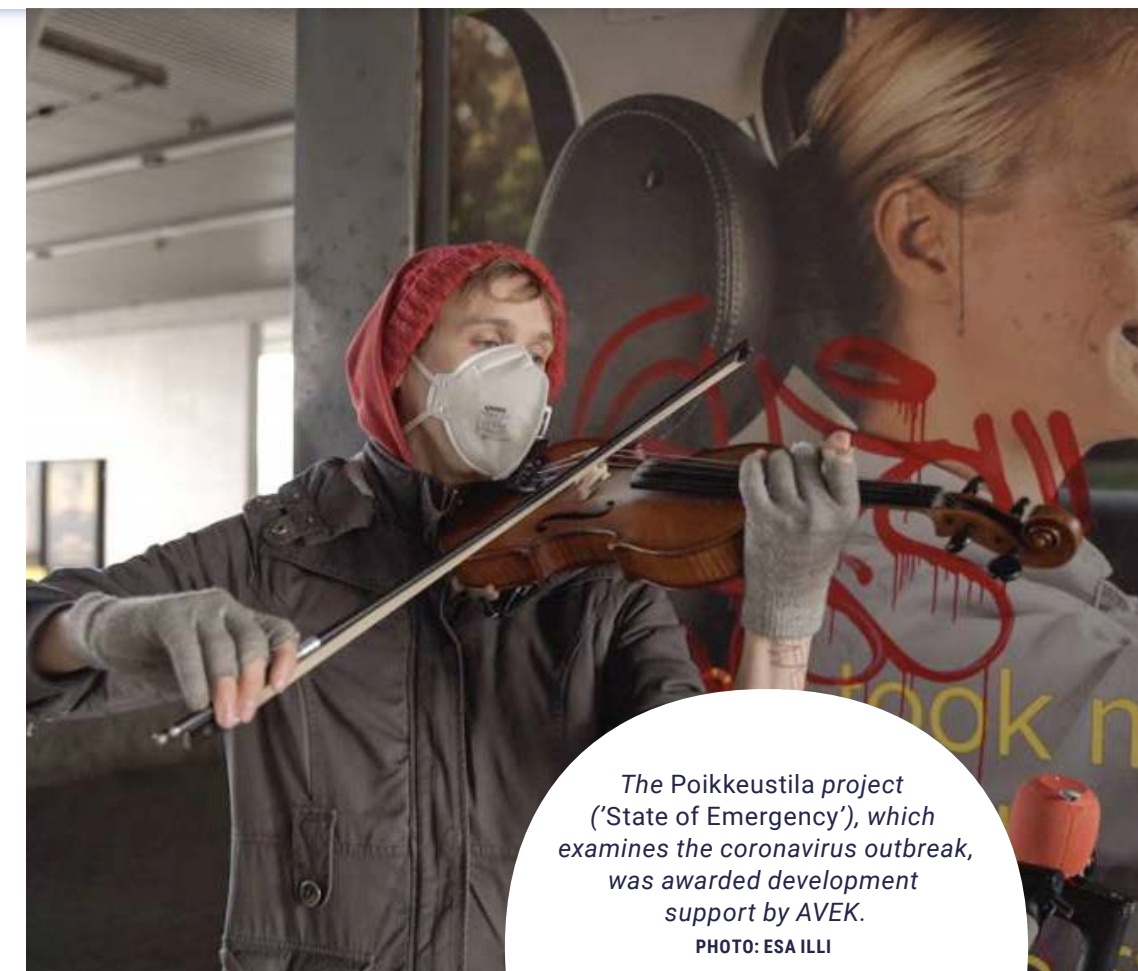
About a third of the respondents said that their use of digital services has increased during the coronavirus pandemic. More than 33% of the respondents said that they have subscribed to a film or series streaming service, while 20% have subscribed to an audiobook service.

Compared to 2019, listening to radio online increased. Now, about one in two respondents listen to live broadcasts and recorded programmes, such as podcasts, by accessing the online services of radio stations.

Sales of books and audiobooks also grew substantially during the year, by as much as a quarter, according to some publishers.

LEGISLATION WAS DELAYED

COVID-19 also indirectly affected the timing of legislative projects. The national transposition of the Copyright Directive and the Satellite and Cable Distribution Directive, which is being prepared by the Ministry of Education and Culture, did not proceed as planned. The draft of the government's proposal was not sent out for consultation during the autumn parliamentary session but was postponed to the spring



The Poikkeustila project ('State of Emergency'), which examines the coronavirus outbreak, was awarded development support by AVEK.

PHOTO: ESA ILLI

instead. The directives must be transposed into Finnish law by 2021 at the latest.

KOPIOSTO'S LICENCE PRODUCTS ALSO OPERATE REMOTELY

Our licence products cover a wide range of digital uses of materials, so our licenses did not need to be changed for the purposes of distance learning or remote working, which have become more common during the pandemic.

The companies bought our copying licence almost like they did in a normal year, even though some of our customers were financially tested by the corona year.

In addition to teachers' professionalism and adaptability, the transition to distance learning in educational institutions was supported by a tutor-teacher system, which enabled teachers to get help from colleagues for many problems. The decision of publishers to open digital materials for basic education free of charge for the spring semester facilitated the remote use of learning materials.

It is clear that location independent study and work, as well as a wide range of needs for online use of works, will continue to become more common. ●



Media art has provided an opportunity for artists from different fields to collaborate across art forms.

– Marikki Hakola, Media Artist

[Read more](#)

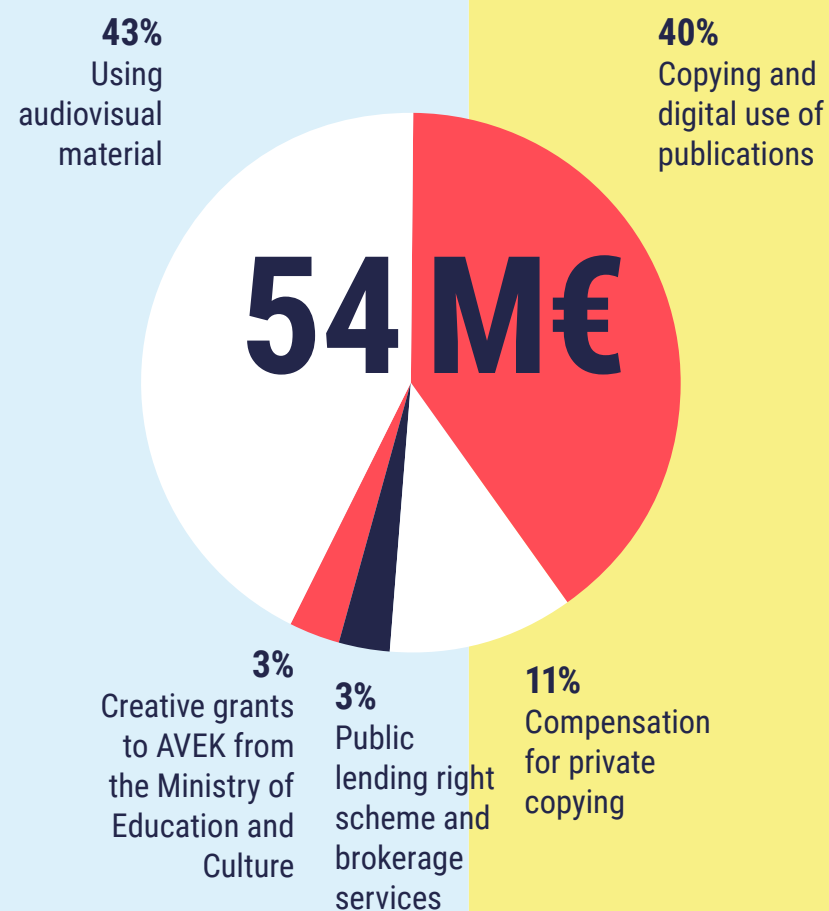
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LICENCES COVERED THE USE DURING EXCEPTIONAL TIMES

Kopiosto's licences enabled the smooth use of works even in exceptional circumstances. We also developed our own operations to meet the new needs.

Distribution of remunerations in 2020



With its licence products, Kopiosto serves educational institutions, the state, municipalities and religious communities, as well as companies and other organisations. Thanks to the licences we grant, our customers can responsibly use audiovisual works in various ways and copy and use copyrighted publications digitally.

The long-term and systematic development of our licence products bore unexpected fruit this year, when the coronavirus pandemic and the remote working and distance teaching it caused revolutionised everyone's lives. Thanks to our licences, the materials could be used just as smoothly at home, whether the user was a teacher, a pupil or an office worker working from home.

COPYRIGHT TRAINING WEBINARS

Under normal circumstances, Kopiosto participates in numerous events and arranges copyright trainings in the provinces throughout the year. After their cancellation, the trainings were organised online, and we included webinars as a new form of training in our selection.

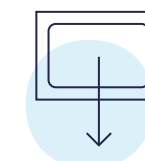
During 2020, we provided 95 copyright trainings for teachers and teacher students, 60 of them remotely. The number did not decrease at all due to the pandemic from previous years. There were almost 5,700 participants in the trainings.

The online trainings will certainly continue in the future, as they make it easy to reach a wide customer base from a large area.

Kopiosto's licence products



Copying material and works in teaching, companies, and public administration



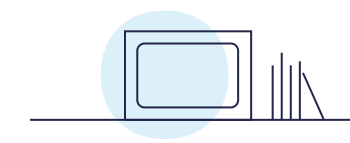
Licensing of online recording services



Retransmission of TV channels



Using TV programmes in teaching



Library and institutional use of recorded TV and radio programmes



Using old newspaper materials

LIBRARY FAIRY TALE SESSIONS WENT ONLINE

In April, fairy tale sessions, book tips and poetry evenings in libraries went online in a nationwide pilot project. This was made possible by an online licence specifically created for the exceptional time which was agreed between the libraries, Kopiosto and Sanasto. For example, in fairy tale sessions it was possible to read a children's book and show its illustrations to viewers on video. Literary authors and illustrators received compensation for the use of their works.

54 videos were made in the pilot project, which was ongoing from April to June. They were presented in the libraries' joint Kirjastokaista video service and on the Helsinki channel, which is the City of Helsinki's video communication channel.

USE OF LICENCES IS STABLE

In 2020, the use of Kopiosto's licences was in line with the projected amount. The COVID-19 restrictions had little effect on our operations and the use of our licences.

No major changes are expected in the use of copyrighted publications and audiovisual works in 2021 either.

The corona era drove digitalisation forward considerably, and although so far our licences have covered all usage needs, we are monitoring the situation closely. No doubt, digitalisation will give rise to new needs, and our goal is to be able to respond to them quickly in the future as well. ●

SMOOTHLY ONLINE WITH THE CREATIVE INDUSTRY

Investing in online services makes transactions as easy as possible for Kopiosto's copyright holders and member organisations.

In copyright holder services, our main task is to manage the authorisations of the creative professionals represented by Kopiosto, and to pay the copyright remunerations belonging to them.

In 2020, many actors of the cultural field suffered from the restriction measures of the coronavirus pandemic and their income decreased significantly. Thus, it was particularly important for us to be able to pay authors' and publishers' remunerations on time. We succeeded in this, and we also tried to speed up the distribution of remunerations where possible. We encouraged our member organisations to distribute additional grants as far as it was financially possible for them.

COMPENSATION FOR THE USE OF AUDIOVISUAL WORKS ALSO FOR MEMBER ORGANISATIONS

We distribute the copyright remunerations we collect for the creators of audiovisual works and for the authors and publishers of publications. Remunerations are paid both as individual distributions and through our member organisations.

In the autumn of 2020, for the first time, in addition to individual distributions, audiovisual remunerations were paid collectively to Kopiosto's member organisations. The organisations distribute the remunerations further to the actors of their field. Remunerations shall be used for the benefit of those working in the industry and of the industry in general that is represented by the organisation.

We will find out how organisations use collective remunerations and report on the use of remunerations to the Ministry of Education and Culture annually.

SMOOTH ONLINE TRANSACTIONS

When the coronavirus pandemic broke out, our operations, like many other organisations', moved online.

In recent years, we have invested in our online services to make transactions with us as smooth as possible. Individual users utilize our services quite infrequently, so their ease of use is especially important.

A good example of this is the Kopiosto report, where independent production companies typically report their work and author information on their productions once a year. The service was upgraded to improve its functionality. We also started online copyright trainings for the actors of our member organisations.

AUTHORISATION STATUS VISIBLE

It is possible to join Kopiosto by issuing an authorisation. During the year, we built a new authorisation service that now, for the first time, brings the authorisations of all the copyright holders we represent to the same place. The service will be more widely introduced in the spring of 2021.

Creative professionals can monitor their own situation in the service: what authorisations they have given, to which organisation and in what capacity. They may also supplement their existing authorisations and issue a new authorisation. The authorisation service makes the processing of authorisations more effective and opens up a view of authorisations for copyright holders and our member organisations.

For Kopiosto and our member organisations, the service always provides up-to-date insight on how well we represent the various copyright holders.



During the year, we built a new authorisation service that now, for the first time, brings the authorisations of all the copyright holders we represent to the same place.

THE YEAR OF COMMISSIONING IS AHEAD OF US

In 2021, we will invest heavily in the implementation of the authorisation service. We offer support to both our copyright holders and our member organisations in familiarising themselves with the new service.

We will actively collect feedback from the authorisation service and our other online services and continue to develop our operations further to make transactions with us as easy as possible. ●

THE YEAR OF RESEARCH DEVELOPMENT

In exceptional circumstances, research was paused. This allowed us to invest in development work, such as improving our questionnaire and the use of our tools.



In normal years, we conduct several surveys a year on the use of works in various industries. The information gathered from the surveys on the volumes and use of copying of publications, Internet materials and audiovisual works is utilised as a basis for pricing licences. Similarly, the remunerations paid to the copyright holders are determined based on the survey results.

In early 2020, we had time to do one survey on the use of works in the Evangelical Lutheran Church before the coronavirus pandemic began. In March the conducting of surveys was put on hold, because due to the exceptional circumstances the survey results would not have reflected the normal use of the works anymore.

Towards the end of the year, we conducted surveys in companies and government. In both, we investigated the effects of the coronavirus situation and the consequent

increase in remote working on copying in addition to the usual subjects to be examined. Preliminary results support the assumption that the increase in working from home has reduced the amount of copying on paper and printing.

TARGETED SURVEYS

A break in conducting surveys provided an opportunity to focus on research development.

A common challenge in surveys is the low response rate. In our development work, we focused, among other things, on developing the content of our surveys and the ease of use of the questionnaire, as our analytics show that up to half of those who start responding leave our survey unfinished.

Our goal is to make the questionnaire as easy to use and attractive as possible so that respondents would complete the whole questionnaire.

EFFICIENCY FROM SOFTWARE

By analysing the chain of use of the research data, we found steps related to the application of data that can be made more efficient.

By utilising a R tool specially designed for statistical analysis and modelling, we are able to automate, among other things, the processing of open answers to the survey and perform repetitive calculation tasks with the help of pre-made code. The benefit is faster data processing and reduced probability of errors related to manual calculation.

R software enables the making of learning solutions: for example, it can be taught to bundle together answers that have the same content but are expressed in different ways. R could therefore interpret such open answers as "Kopiosto", "www.kopiosto.fi" and "Kopisto" as the same source of copying.

Visualisation of the survey results and the development work of the questionnaire will continue during 2021.

DEVELOPMENT WORK CONTINUES

Visualisation of the survey results and the development work of the questionnaire will continue during 2021. The revised questionnaire will be tested in the spring and is expected to be utilised in the autumn surveys. New surveys will be carried out at least in municipalities and on the use of audiovisual works in teaching.

Development work will also continue with a new pilot project to improve data collection on Internet copying. Plans include a reporting form that the copier could use to report the source immediately upon copying. The aim is to get additional and more accurate information about copying websites. ●

Kotipuutarha magazine received help from ©-info on its website

In May 2020, Kotipuutarha magazine added a ©-info icon to its website. By clicking on the icon, the user of the kotipuutarha.fi website can conveniently view the author and usage information of the content on the website.

“©-info was put on the website as a reminder to readers of garden articles and potential instructors of educational institutions and leisure circles, so that they would report their use and so that Kopiosto money would also be directed to purposes that benefit our suppliers,” says Editor-in-Chief of Kotipuutarha **Maija Stenman**.

The copying licence of Kopiosto also covers website contents, which may be used in accordance with our licence conditions, for example in teaching and students' school assignments.

By using the ©-info icon, the user can easily report content copied for teaching and other work purposes to Kopiosto, which provides us with valuable information

about the content copied with our licence. Reporting via the ©-info tells us exactly the article or subpage that the user has copied and used. This helps us distribute copying remunerations in a proportionate manner to content creators and publishers.

The open kotipuutarha.fi website for active garden enthusiasts contains a lot of images and information about different plants. After logging in, the users also find the digital magazines meant for the subscribers. The Kotipuutarha magazine also continues to publish a physical magazine 10 times a year.

The Kotipuutarha website has nearly half a million visitors annually. Website users are interested in copyright and licence information. During 2020, the ©-info icon on the Kotipuutarha magazine website was clicked more than 2,000 times.

AUTHOR AND LICENCE INFORMATION OF ONLINE CONTENT ON DISPLAY

The free of charge ©-info provided by Kopiosto is an icon that, when clicked, displays copyright and licence information for content on the site.

By clicking on the icon, the user of the website can find out who made and produced the content: images, articles, videos and other material. The information also tells whether the content and material on the website can be used or copied in e.g. teaching or other work-related use with Kopiosto's copying licence.

If so desired, it is also possible to link the site's own terms of use to the ©-info icon, or mark free terms of use or terms of use under a specific CC licence. ●



Authorship belongs to the author



Respecting copyright



Easy to use

c-info.fi



REMUNERATIONS AND FUNDING



Those dealing
in controversial
humour should
learn to put up
with some people
not finding them
funny.

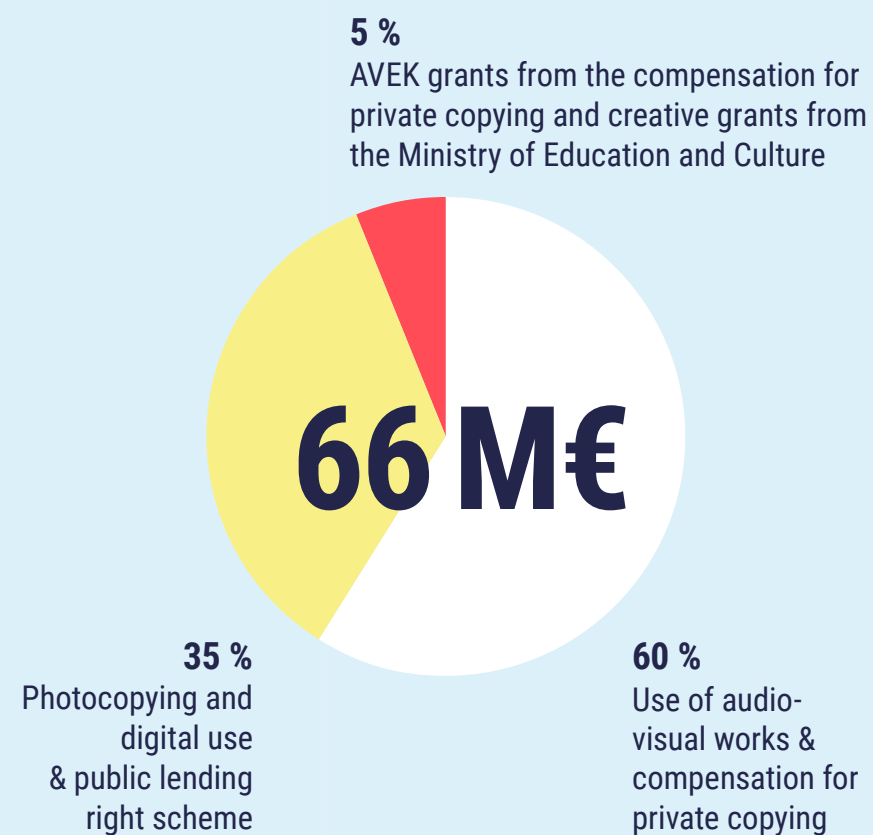
– Atte Järvinen,
screenwriter and director

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66 MILLION EUROS FOR THE CREATIVE INDUSTRY

In 2020, we distributed almost 66 million euros of copyright remunerations for performing artists, authors, publishers and producers. The amount of remuneration increased exceptionally by EUR 20 million from the previous year.

Remuneration and funding paid in 2020



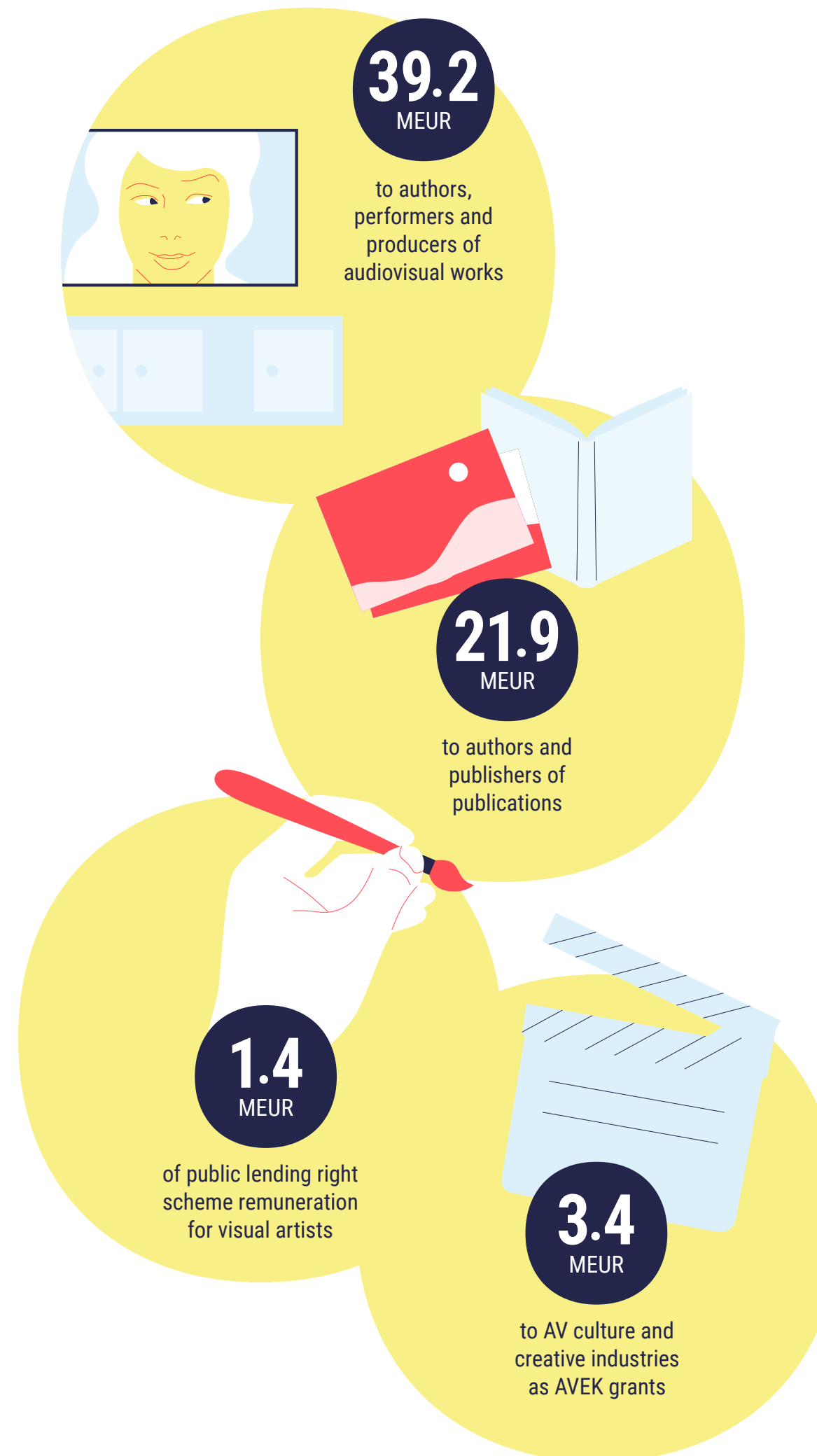
The increase in distribution was due to the fact that last year we distributed, among other remunerations, a multi-year accumulation of remunerations to APFI, which represents audiovisual producers.

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

The remunerations were collected according to the licences sold to educational institutions, public administration and companies. We also distribute compensation for private copying to authors of audiovisual works from the appropriations based on the state budget and public lending remunerations to visual artists.

In 2020, we paid a total of EUR 39.2 million to the copyright holders of audiovisual works and EUR 21.9 million to the authors and publishers of publications. A total of EUR 1.4 million was paid to visual artists as public lending remunerations.

AVEK, a part of Kopiosto, distributed a total of EUR 3.4 million to the Finnish audiovisual culture and creative industries in 2020. AVEK's funds are primarily based on the compensations 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. ●



AVEK: INTERACTION AT HOME AND AROUND THE WORLD

The coronavirus pandemic is crippling the audiovisual industry, but AVEK has been able to increase its visibility significantly thanks to virtual interaction. This is directly reflected in the increase of the number of applications.

Despite the pandemic, our operations continued fairly normally in 2020. However, we cancelled the talent development programme planned for the spring and directed approximately EUR 120,000 to personal grants to support audiovisual workers affected by the coronavirus pandemic.

At the beginning of the year, in order to increase the transparency of our operations, we introduced our grant decision-making process and the decision criteria to our applicants in more detail. Defining our decision criteria internally guarantees equal treatment of applicants.

APPLICATIONS ON THE RISE

The number of applications increased significantly in 2020 – by 17% – compared to the previous two years. The increase was significant in that the applications for training support and support for international promotion fell sharply due to the coronavirus pandemic. The main reason for the increase in the number of applications is the increased visibility of AVEK and the sharpening of the profile thanks to continuous and active communications. In addition, entrepreneurs in the creative industries sought significantly more support for corona-related innovations.

MORE INTERACTION

We wanted to increase contact with applicants, and here the effects of the coronavirus pandemic have even been an advantage. We have met more people virtually than we would have been able to meet face to face. The number of short remote meetings has increased considerably, and we have pointed out that those in need can always contact us.

In our *Iltapäivä AVEKin kanssa* podcasts we meet audiovisual professionals and discuss current topics.

➔ kopiosto.fi/avek/podcast

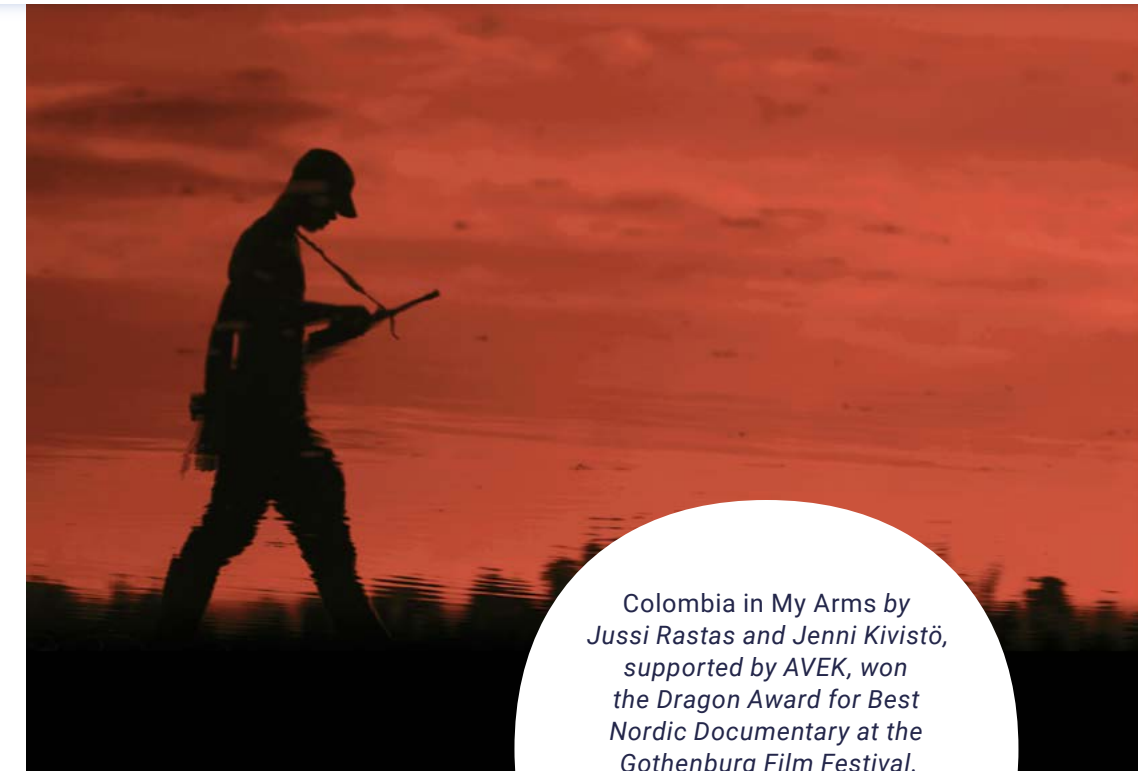
We have also participated in more events virtually than we would normally have been able to attend.

In the spring, we held the *Iltapäivä AVEKin kanssa* (Afternoon with AVEK) meeting as a public event and online, but due to the abundant supply of virtual events of the corona era, we expanded our interaction to podcasts. In them, we meet audiovisual professionals and discuss current topics.

INTERNATIONAL VISIBILITY

We were able to increase our participation in international activities online and bring AVEK forward to the world in line with our goals.

Towards the end of the year, we directed the funds set aside for internationalisation to the awarding of international prizes through various actors. In this way, we wanted to bear our global responsibility as funding for documentary filmmakers in developing countries has shrunk due to the pandemic. After



Colombia in My Arms by Jussi Rastas and Jenni Kivistö, supported by AVEK, won the Dragon Award for Best Nordic Documentary at the Gothenburg Film Festival.

all, the vision of documentary filmmakers is needed now more than ever.

We also funded, among other things, the Nordisk Panorama Festival's New Nordic Voice Award for a new Nordic actor and the Finnish Film Affair documentary award for promoting international marketing.

FUNDING MUST BE SECURED FOR THE FUTURE

Our decision-making criteria were renewed at the end of the year. From the beginning of 2021, applicants will already know at the time of application what amount they can apply from AVEK.

At the same time, we are able to increase equality between applicants. In media art, for example, smaller sums have been applied at the design stage than in the making of a film, even though the work is practically similar.

The talent development programme to promote new ways of making and distributing media art and film, which has been shelved due to the coronavirus pandemic, will be launched in 2021.

For 2021, AVEK's funding for private copying remuneration has already been determined from the state budget. However, the reform of the compensation system mentioned in the government programme was not carried out due to the coronavirus pandemic. It is important to get the reform up and running quickly so that the basis and scope of funding for our activities are clear in 2022 and beyond. ●

AVEK promotes diverse Finnish audiovisual culture

We promote audiovisual culture by supporting the works, productions and projects of the professionals in the field. Our funds come from compensation for private copying within the State budget as well as profits obtained from gaming operations.

MEUR

3.4

in support to authors in the creative and audiovisual industry

Support from AVEK is for the authors by the authors. When a director or screenwriter receives support from copyright remunerations, it generates work and financial activity.

– Virpi Suutari

In 2020

- we processed 1,151 applications
- we made 373 positive decisions
- we supported the script of 31 documentary or short films and the production of 37 films
- we supported 75 media art projects
- we also supported the organisation of training, courses, events and festivals
- we awarded €2.2 million in compensation for private copying
- we awarded a total of €1.2 million in CreaDemo, CreMa and DigiDemo support to 97 projects

32%

of applications approved

The
€15,000

AVEK Award for media art was presented to Jenna Sutela



Approximately 140 film projects and works of media art throughout Finland receive support each year.

Works supported by AVEK:

- Virpi Suutari: *Aalto* (2020)
- Jonna Kina: *After Life followed by Red Impasto Jar* (2021)
- Jenni Kivistö and Jussi Rastas: *Colombia in My Arms* (2020)
- John Webster: *Donner – Privat* (2021)
- Suvi West: *Eatnameamet – Hiljainen taistelumme* (2021)
- Maija Blåfield: *The Fantastic* (2020)
- Anu Kuivalainen: *Lauluja rakkaudesta* (2020)
- Joonas Neuvonen and Sadri Cetinkaya: *Lost Boys* (2020)

LOST BOYS, DIRECTED BY JOONAS NEUVONEN & SADRI CETINKAYA, HELSINKI-FILMI & TEKELE PRODUCTIONS, 2020

THE FANTASTIC, DIRECTED BY MAIJA BLÅFIELD, HÄIVEKÜVA, 2020

AALTO, DIRECTED BY VIRPI SUUTARI, EUPHORIA FILM, 2020

54 MILLION EUROS OF REVENUE FROM REMUNERATIONS

In 2020, Kopiosto's remunerations amounted to 54.1 million euros, 3.6% more than the previous year.

The remunerations came primarily from the use of audiovisual works and from photocopying and digital use of publications. In addition to these, the remunerations include the compensation for private copying and public lending right scheme as well as grants to AVEK from the Ministry of Education and Culture.

The expenses of our operations were 5.1 million euros in total. The previous year, expenses were 5.6 million euros. The decrease in costs is mainly explained by the fact that the previous year's costs were exceptionally large due to legal proceedings in the Market Court concerning a dispute related to the retransmission of Finnish television channels via cable networks. Additionally, the restrictions caused by the COVID-19 pandemic on normal operations reduced costs in many respects.

Remuneration funds are invested according to the investment policy approved by Kopiosto's Board of Directors for the period between collecting licensing revenue and paying our remunerations. In 2020, the returns of investments and financing were in all 0.6 million euros, when the previous year the corresponding figure was 1.0 million euros.

Transfer to funds distributable to copyright holders was 49.6 million euros in total, 5.6% more than the previous year. In 2020, remunerations and grants paid amounted to a total of 65.3 million euros (43.7 the previous year). The considerable increase in the amount of remunerations paid is mainly due to a multi-year dispute between authors and producers about the division of profit from online recording services being settled.

Revenue and expenses

THOUSAND EUROS	2020	2019	CHANGE %
REVENUE			
Use of audiovisual works	23 432	22 612	3.6 ↑
Photocopying and digital use	21 739	20 726	4.9 ↑
Compensation for private copying	5 737	5 612	2.2 ↑
Public lending right scheme and brokerage services	1 672	1 644	1.7 ↑
Creative grants to AVEK from the Ministry of Education and Culture	1 354	1 554	-12.9 ↓
Service revenue	193	85	127.5 ↑
TOTAL REVENUE	54 127	52 231	3.6 ↑
EXPENSES			
Personnel expenses	3 301	3 278	0.7 ↑
Depreciation	420	396	6.1 ↑
Other expenses	1 407	2 578	-45.4 ↓
TOTAL EXPENSES	5 128	6 252	-1.0 ↓
OTHER REVENUES			
Financial income and returns from investments	636	1 037	-38.7 ↓
Membership fees	3	3	0.0
TOTAL OTHER REVENUES	639	1 040	-38.6 ↓
TRANSFER TO DISTRIBUTABLE FUNDS	49 637	47 019	5.6 ↑

Revenue from licences

THOUSAND EUROS

	2020	2019	CHANGE %
PHOTOCOPYING AND DIGITAL USE			
Educational institutions	14,827	13,858	7.0 ↑
Businesses	2,756	2,825	-2.4 ↓
Municipalities	2,537	2,438	4.0 ↑
State administration	871	959	-9.2 ↓
Church administration	419	436	-3.9 ↓
Revenue from abroad	180	120	50.8 ↑
Other revenue	149	91	63.8 ↑
TOTAL	21,739	20,726	4.9 ↑
USE OF AUDIOVISUAL WORKS			
Online recording services	16,969	16,127	5.2 ↑
Educational use	3,370	3,526	-4.4 ↓
Retransmission	2,542	2,134	19.1 ↑
Remunerations from abroad	531	786	-32.4 ↓
Other revenue	20	38	-47.3 ↓
TOTAL	23,432	22,612	3.6 ↑

Remuneration and funding paid

THOUSAND EUROS

	2020	2019	CHANGE %
Remunerations for photocopying and digital use to member organisations	20,774	16,011	29.7 ↑
Remuneration for the copying of foreign works paid to sister organisations abroad	1,269	1,287	-1.5 ↓
Remuneration for the use of the Elektra service for the authors and publishers of scholarly articles	75	45	69.6 ↑
Public lending right scheme remuneration for visual artists	968	866	11.8 ↑
Remuneration for the educational use of audiovisual works and online recording services as well as compensation for private copying for creators	9,982	11,354	-12.1 ↓
Remuneration for the educational use of audiovisual works as grants and rewards through the KOURA educational fund	322	567	-43.3 ↓
Online recording service remunerations for Gramex, Teosto, and APFI	26,334	8,091	225.5 ↑
Remuneration for the retransmission of foreign TV channels, paid to sister organisations abroad, producers, and broadcasting companies	1,836	2,087	-12.1 ↓
Funding awarded by AVEK from the compensation for private copying and from creative culture funds	3,770	3,402	10.8 ↑
TOTAL	65,330	43,711	49.5 ↑

encounters



With AR, you can provide the fans with something unique that they can't find anywhere else.

– Emmi Jouslehto, CEO, Arilyn

[Read more](#)

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- 23** There are stories that must be told out loud

Visual culture builds our perception of the world

Artist Aliina Kauranne gets new ideas for her work on everyday events, current topics and feelings of anxiety or frustration.

The versatile artist has done illustrations, graphic design, animations, music videos and 3D modelling, among other things.

Kauranne emphasises the role of visual artists in stimulating social debate.

“Visual culture builds our perception of the world. We creators are responsible for the kind of imagery and culture we are developing,” Kauranne concludes.

The question of the future of the visual arts in Finland raises many thoughts in her. Kauranne hopes that the appreciation of the creators of the field will increase.

“While we are privileged to work in such a field, I feel that we creators still have to struggle a lot with the legitimacy of doing our own thing and the compensation we earn for our work,” the artist ponders.

She also longs for more appreciation for creators coming from different backgrounds. Kauranne graduated from the Aalto University School of Arts, Design and Architecture in 2019 with a bachelor’s degree in art, but reflection on the role of education in the field, for example, has emerged in the experiences of friends and colleagues.



We creators are responsible for the kind of imagery and culture we are developing.

– Aliina Kauranne, artist

“It would be great if the notion changed that a creator of the field should be backed by an academic art school in order to be a serious or respected artist,” Kauranne says.

Digitalisation and social media platforms can provide self-taught artists with the opportunity to gain visibility and to network, which is important in the field, and a platform to get their voice heard.

“Digitalisation also offers new insights into the visual arts and brings art from the galleries and museums available to everyone.”

Kauranne was chosen as the Illustrator of the Year in the spring of 2020. The recognition, awarded by the Finnish Illustration Association and financed by copyright remunerations collected by Kopiosto, is given annually to an illustrator or group of illustrators who has promoted and represented the visual arts industry in a significant way. According to the award jury, Kauranne has created a unique visual language that cannot be compared to anything else.

“It feels great to have this kind of appreciation for your own work, and an award that allows for a unique opportunity to focus on your own work and its development,” she rejoices. ●


 ENCOUNTERS

Sports journalist Kaj Kunnas wants to spread out goodness

In the summer of 2020, sports journalist and commentator Kaj Kunnas was supposed to be a Discovery journalist at the Tokyo Olympics, but COVID-19 changed his plans. The calendar was almost empty.

"I had some withdrawal symptoms, when there were no results, and no live sports and the excitement connected to it," says sports enthusiast Kunnas.

Kunnas worked for Yle, the Finnish Broadcasting Company for 28 years before becoming a freelancer three years ago. As a freelancer, he has been able to calm his pace of life and scale back working. In 2016, Kunnas suffered a cerebral infarction that changed his entire life.

"Before the cerebral infarction, the most important thing in life was work, followed only then by wife, children, money and health. Now the most important things are health, wife and children. Although I still like working!"

In his profession, Kunnas is fascinated by the roller coaster of emotions related to sports. You experience triumphs and the joy associated with them, but on the other hand, you also experience losses. Memorable moments in his career have been the Finnish Ice Hockey World Championship victories and Finland's qualification for the European Football Championship Finals Tournament for the first time.

"Still, in some ways you experience the losses more profoundly. The feeling is stronger than in a victory and has more symbolism. One such moment of loss, which has turned into a really great golden moment, is the 1996 Atlanta Olympic finals in the two-hundred-metre medley," Kunnas says.

Kunnas equates copyrights to justice. "It's important that copyrights exist. Otherwise, anyone could hijack and own the work you have created."

Kunnas was chosen as the most positive Finn of the Year in 2016. His positivity stems from gratitude.

"The longer I live, the more I realise how much life has given me. There are nice people around me and I have had a rewarding work life. Finland has clean water, food and nature, no wars and no refugees. I was born under lucky stars."

Kunnas also wants to spread positivity around: On Twitter, his goal is to spread out goodness. This active tweeter has nearly 46,000 followers.

"I believe that when you spread out goodness, you get goodness back." ●

I believe that when you spread out goodness, you get goodness back.

– Kaj Kunnas,
journalist and commentator

There are stories that must be told out loud

Screenwriter and director Suvi West is motivated by a sense of duty. “I usually get a strong feeling, a type of image or vision about a story or topic, that won’t leave me alone. It’s as though it nests inside me until I can let it out in the form of a story.”

Sámi film director and screenwriter **Suvi West** is well-known from works such as the documentary *Sparrooabbán (Minä ja pikkusiskoni, Me and My Little Sister, 2016)*, which she directed, and for the TV series *Njuoska bittut (Märät säpikkäät, Wet Reindeer Fur Leggings, 2012–2013)*.

West’s newest documentary, *Eatnameamet – Hiljainen taistelumme (Our Silent Struggle, Vaski Filmi)*, premiered at the 2021 DocPoint film festival. The work was conceived because of a need to give a voice to the Sámi. West noticed that even highly educated Finns knew next to nothing about the Sámi. Many had a depreciative attitude towards them.

“With this film, I want to bring to light the colonialism practised by the Finnish government against the Sámi and the human rights violations of which Finns are completely unaware. I hope that we can turn Finns into allies who will support the right of the Sámi people to exist now and in the future.”

As a filmmaker, West feels a sense of responsibility for seeing to it that certain stories are told. Telling some stories may be a heavy process, but on the other hand, the sense of duty also provides strength for her work.

“I simply had no other choice but to start recording the events. I believe that if I hadn’t made the film, I would have felt unbearably anxious and desperate.”

According to West, not all art has to aim for social change, but works springing from such starting points should be valued. She calls for space for different types of works and creators, such as artists with different educational backgrounds.

“We need works that can only be understood by experts in art, but we also need works that are understandable to the great masses. I don’t understand the belittling going on both sides, but I guess it’s somehow part of an artist’s life – how making a living from art is very difficult and the competition is all too tough.”

West feels that the support from AVEK has both financial and symbolic value. Without support, making films would be difficult, as creators are already working with small budgets.

“Additionally, creators appreciate where AVEK is coming from in supporting professional work, so if you receive support from AVEK, it’s also a sign that the project is high quality from a professional perspective.” ●



We need works that can only be understood by experts in art, but we also need works that are understandable to the great masses.

– Suvi West,
screenwriter and director

➔ Read more



ENCOUNTERS



Films have enormous unrealised potential for different narrative techniques outside the mainstream.

– Mika Taanila, Director and Producer

[Read more](#)

WE ARE KOPIOSTO

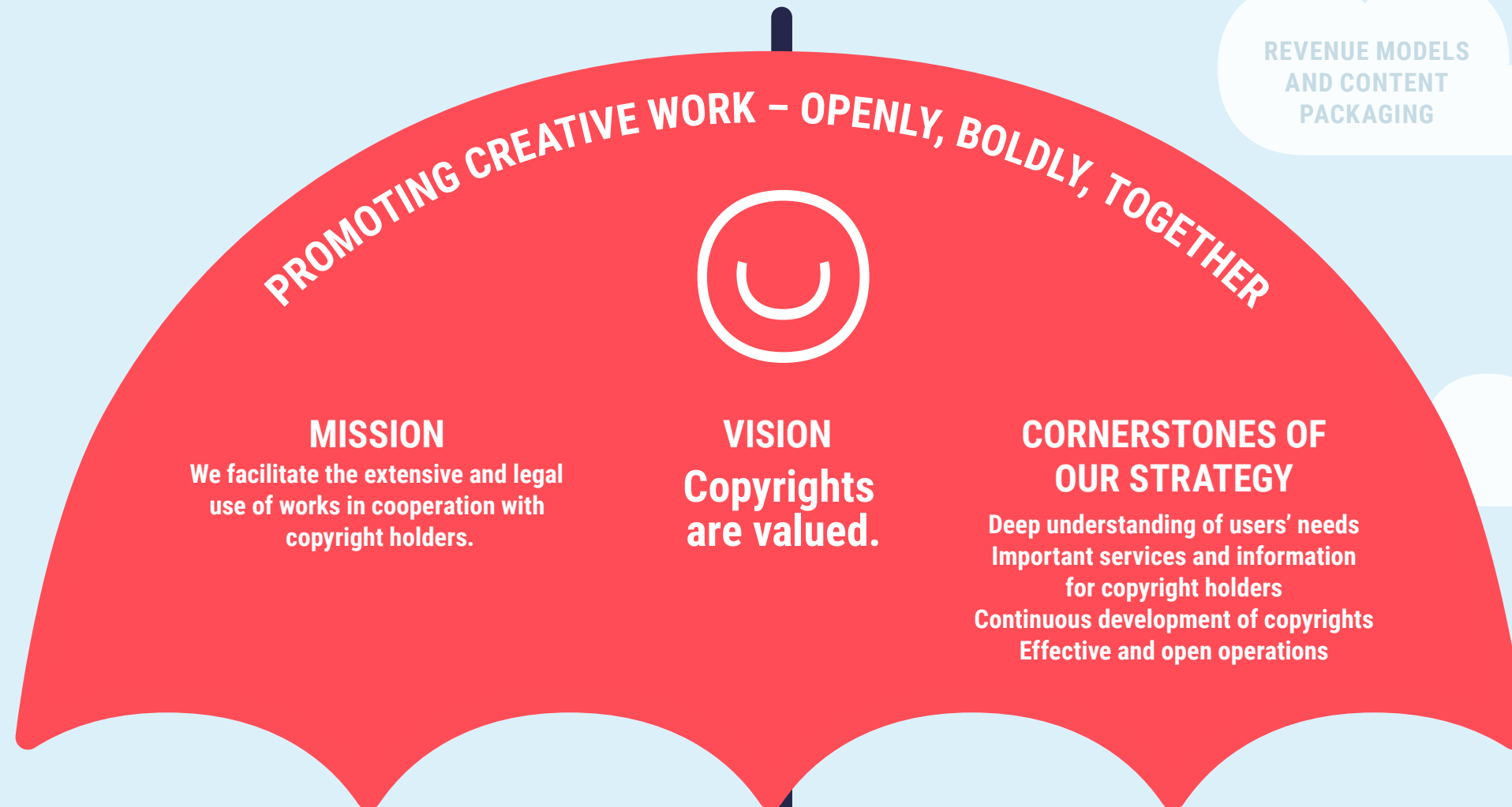
- 25** We look after well-being in the creative industry
- 26** Organisation and member organisations
- 27** Work that Matters

We look after well-being in the creative industry

We at Kopiosto 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

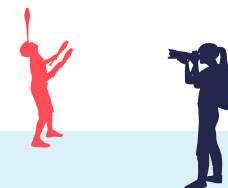
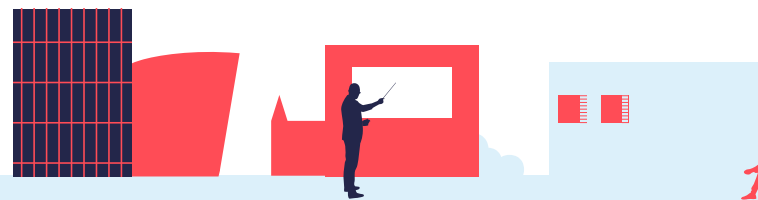
educational institutions, the Finnish state administration, municipalities, religious communities, companies, communities

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 use of copyrighted publications and audiovisual works easily and responsibly

We make sure that professionals in the creative industry receive fair remuneration for the use of their works



ORGANISATION AND MEMBER ORGANISATIONS

Employees

In 2020, Kopiosto employed 43 persons. The average age of employees was 47 years and the average length of employment 13 years. Of the employees, 67% were women and 33% men.



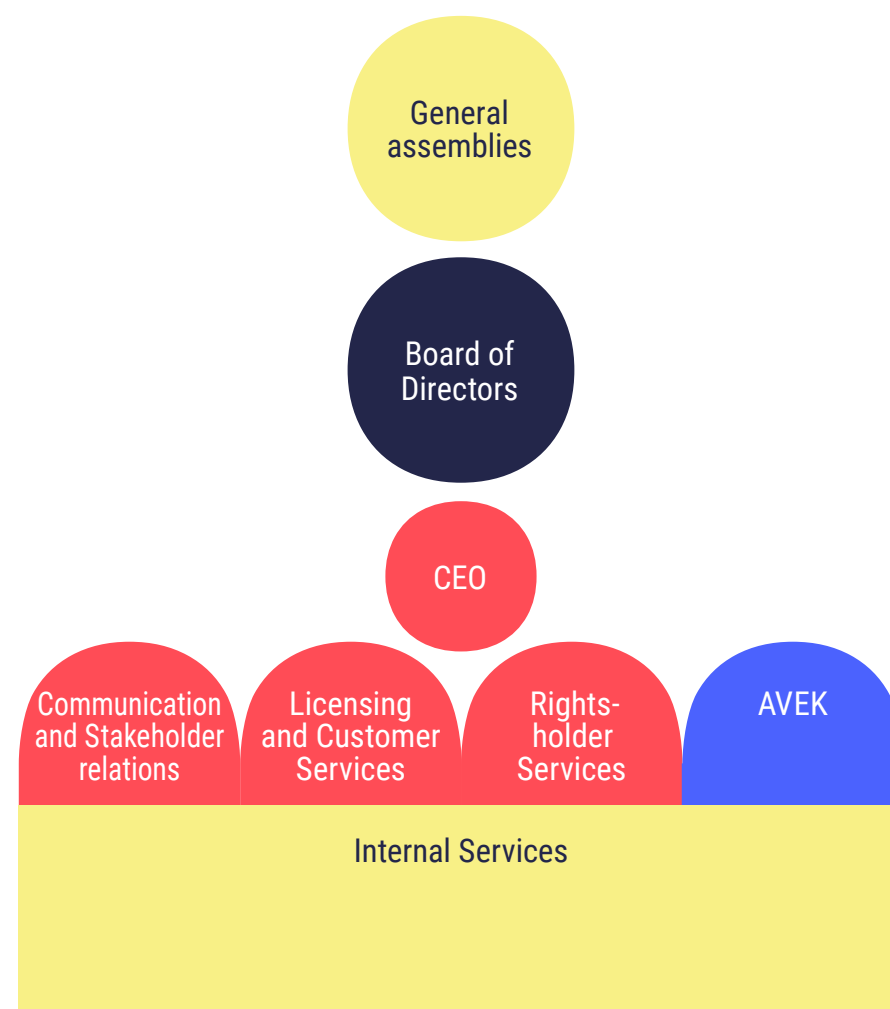
PHOTO: SUVI-TUULI KANKANPÄÄ

Not in the picture: Aku Toivonen.



PHOTO: SUVI-TUULI KANKANPÄÄ

Organisation



Board of Directors 2020

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

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

Anna-Liisa Haavikko, radio and television journalist, Union of Finnish Radio and TV Journalists

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

Mikko Hoikka, CEO, FPPA

Heikki Karjalainen, translator, Finnish Association of Translators and Interpreters

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, Executive Director, The Union of Finnish Writers

Aku Toivonen, Executive Director, Finnish Music Creators

Management Group

Valtteri Niiranen, CEO

Sari Ahonen, Senior Vice President, Copyright Holder Services

Maria Bregenhøj, Communications Manager

Juha Jukkara, Senior Vice President, Customer Relations

Petri Kauste, CFO

Ulla Simonen, Director of AVEK

Arto Tamminen, Senior Vice President

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

Member organisations

There were no changes to our membership base in 2020. Through our 45 member organisations we represent over 50,000 copyright holders. Furthermore, in accordance with the reciprocal agreements made with our sister organisations abroad, we also represent foreign operators in the creative industry.

➔ www.kopiosto.fi/organisations

Work that Matters



**I work for a purpose:
I am privileged to be able to see
support from AVEK help create
and provide works for the public.**

– Ulla Simonen, Director of AVEK



**Books, magazines, opera,
film, musicals, theatre,
exhibitions, events, festivals,
concerts, experiences
– culture. Heartfelt work.**

– Juha Kallanranta, Inspector



**The creative industry and all the
moments of happiness it brings
give me joy and strength.**

– Tuula Viitanen, Executive Assistant



**Copyright remunerations are part of
the pay for creative work. Working for
these remunerations has been especially
important during this exceptional year.**

– Riikka Kero, Coordinator



**The best thing about working for
the creative industry is constantly learning
new things. The revolution within the digital
content market requires that we arrive at
flexible and bold copyright solutions.**

– Matias Anttonen, Development Manager



**What I like most about Kopiosto
is that I get to work for the
creative industry together
with my colleagues.**

– Laura Valkama, Royalties Administrator



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IMAGE FROM THE MEREN TUOMAT FILM SUPPORTED BY AVEK
AND DIRECTED BY ANNA ANTSALO, TUFFI FILMS OY, 2021
IMAGE: TUFFI FILMS OY