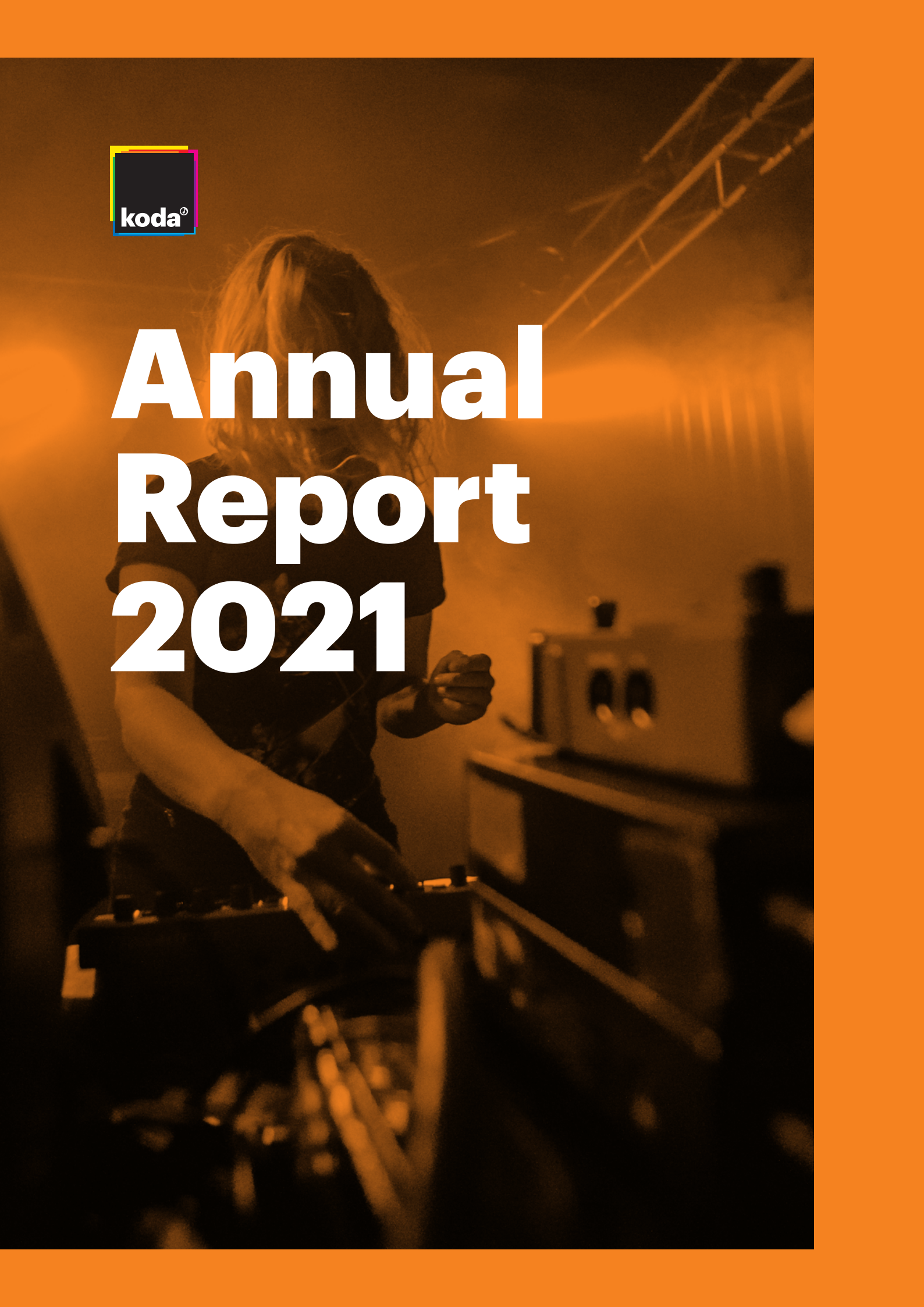




# Annual Report 2021



Koda is a non-profit music rights organisation which ensures that composers, songwriters and publishers get paid when their music is used in public – meaning in contexts that go beyond private use. The revenues come from music being played in cafés and restaurants, at concerts and public events, and on TV, radio and streaming services in Denmark, as well as from the use of Koda members’ music abroad. All the revenues collected, less approximately 10 per cent for administration, are distributed to the rightsholders whose music generated this income. After the administration costs have been deducted, up to 10 per cent of the revenues are allocated to cultural contributions.

*Cover photo*

*Composer and artist: SØS Gunver Ryberg*

*Photographer: Krists Luhaers*

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# Investing in the diversity of music



**By Niels Rønsholdt**

Chair of the Koda Board of Directors

2021 was yet another year marked by lockdown and restrictions. At the time of writing, hope is rekindled as the clouds seem to be lifting, not least for the cultural scene and, thus, for those large sections of our industry and income which are based on people coming together with music as a key part of their experience.

In Koda, we have focused firmly on ensuring the best possible conditions for members and rightsholders. This has resulted in a very good result in 2021, we once again passed the one billion kroner revenue mark, achieving the best result in Koda's history. This success contrasts starkly with the realities and conditions experienced by many music creators on the music market in 2021. However, that fact in itself says much about the importance of music in our culture. Music does not simply disappear, music does not shut down: it appears in a vast array of different contexts and is of crucial significance

wherever one finds it. Money is made out of and with music – and that money should go to those who create the music. Koda sees to that.

The collective rights management system is old, however Koda's activities prove that the system is by no means outdated. Based on fundamental principles of solidarity and on the bargaining power of our community, we strive to be a leading example of how rights should be managed in a global cultural economy. We do this by optimising our business, by being transparent and by collaborating with partners who want the same thing as us: to be the best at what we do. One example is our collaboration with the Norwegian and Finnish collective rights management societies under the auspices of Polaris: together we hold a stronger position when conducting licensing negotiations with streaming services, and together we can share the cost of necessary investments.

But we also do it by insisting that our ambitions rest on a sustainable basis: music grows wild and free; it does not thrive in conditions of uniformity and monoculture. That is why we invest in upholding the diversity of music. Music is made by human beings, and so it should unfold in a just and fair industry. Music is part of the world, and so we must shoulder our share of the responsibility for going green. We want to be at the forefront – in terms of efficiency, earnings and systems, but also, and emphatically, in terms of cultural, human and climate-related sustainability.

During the year, we have articulated these ambitions for Koda in a new business strategy that sets the course ahead until the year 2025. The strategy includes a range of initiatives and infrastructure investments to support our future work. At the same time, we launch our efforts to determine how and where the music industry can contribute to achieving the UN Sustainable Development goals.

We have also articulated the ambitions of our cultural strategy, in which gender equality and cultural diversity are core elements. Our industry has a long way to go in this regard. As a profession, equality is still far out on the horizon in the creation of music – this inequality is a major challenge, and one which we have an obligation to do something about. For the second time now, Koda has published a study of gender statistics, and it reaffirms the overall picture from the previous year: 20% of all Koda members are women, and 10% of the earnings distributed by Koda are paid out to women. Things are even worse in market areas where the really

big money is typically made. Koda has joined forces with others in the industry to launch an investigation into the underlying causes of this gender imbalance. Based on the results of the study, we will launch a range of concrete initiatives in the coming years.

This illustrates what we can achieve with the aid of our cultural contributions and the Koda community. We can drive real change, and we can support developments by and in our industry and in our shared music culture. Our entire industry benefits when our common resources form, shape and unfold potentials – whether artistic, cultural and/or commercial.

This will be my last report as chair for Koda. Koda occupies a very strong position today and is well prepared for the years ahead, facing them on the basis of excellent foundations in terms of strategy and values. This is not my doing, but the result of the efforts made by an outstanding team.

As members, we have every reason to be proud of our collective rights management. A focus on cultural strategies, an agenda of sustainability and a sustained attention to efficiency, technology, strategic collaborations and business development are all traits that have characterised my time as chair of the board. I would like to thank the board, Koda's staff and management and not least CEO Gorm Arildsen for their excellent cooperation.

**Niels Rønsholdt**  
Chair of the Koda Board of Directors



# We must play an active role nationally and internationally



**By Gorm Arildsen**  
CEO

Like the preceding year, 2021 was strongly affected by the COVID-19 pandemic. For the first five months of the year, Denmark was largely in lockdown, and the year ended with another shutdown of the Danish cultural scene. Adapting to the constraints required by the anti-pandemic measures has posed many challenges for Koda's members and customers.

For Koda, the lockdown resulted in a loss of revenues. If we compare Koda's revenues in 2021 with 2019, the most recent pandemic-free year, Koda has missed out on a total of EUR 22 million over the course of the two-year pandemic period; revenues that would have been generated by concerts, cinema and background music in shops, hotels and restaurants in Denmark.

Even so, Koda achieved a good total result for 2021. This is partly due to the successful conclusion to negotiations on a number of agreements with other groups of

rightsholders, resulting in Koda receiving arrears payments for music use in previous years. So even though our members lost substantial revenues as a result of the lockdowns during the two years of COVID-19, Koda has achieved a very good result in relation to overall revenues in 2021.

In order to obtain more in-depth knowledge of our members' wishes and what they would like to see from us in the years ahead, we launched a membership survey in 2021. The results showed great general satisfaction with Koda, but also that we can become even more relevant to our members in certain areas. Accordingly, the survey will serve as important input in the development of Koda's future business strategy.

## **Digitisation is crucial for the future management of rights**

There can be no doubt that utilising the potential offered by digitisation is crucial for the future management of rights. The efforts to

future-proof Koda's infrastructure continued in 2021 with the completion of a tender process inviting bids for the development of a new IT platform. A platform that will form the backbone of the core systems that ensure that customers pay for the music and that the money flows to those whose music has been played.

Realising the potential of digitisation also depends on having strong operational international collaborations that can nurture and make use of the new business opportunities created by digitisation. We believe that Koda should be among the most active in terms of contributing to the development of partnerships, both nationally and internationally. This will be reflected in Koda's upcoming business strategy, which will set the course for Koda's development in the years ahead.

## **The culmination of a policy effort**

In 2021, the Danish parliament adopted an amendment to the Danish Copyright Act, thereby putting an end to long-term efforts made by Koda and others to ensure that online platforms where users upload content must enter into agreements in relation to the use of music. Koda continued its efforts to safeguard the fundamental conditions of our members and our industry by working to ensure that the Danish government's proposal to levy VAT on royalties does not have detrimental effects on the Danish copyright industries.

## **Our ambitions and our responsibility for the world around us**

At Koda, we want to be among the best col-

lective rights management societies in both five and ten years from now.

We have an excellent starting point. Our management practices are 'best in class' in relation to international rules and recommendations, and we are, on that basis, a benchmark for other collective rights management societies. However, what is good today is not necessarily good enough tomorrow.

In the future, we must not only work for the continued development of Koda – we must also play an active role, nationally and internationally, in the efforts to resolve challenges with metadata, new business models, new technologies and not least sustainability.

2021 was the year in which Koda embarked on assessing how we can shoulder our share of the responsibility for implementing the UN Sustainable Development goals. The objective is to help ensure that Koda and the Danish and global music industry engage in sustainable business development that considers economic, social and environmental parameters alike.

The future development of Koda shall ensure that we continue to have members who are satisfied with Koda's services – and that new members continue to join Koda.

**Gorm Arildsen**  
CEO

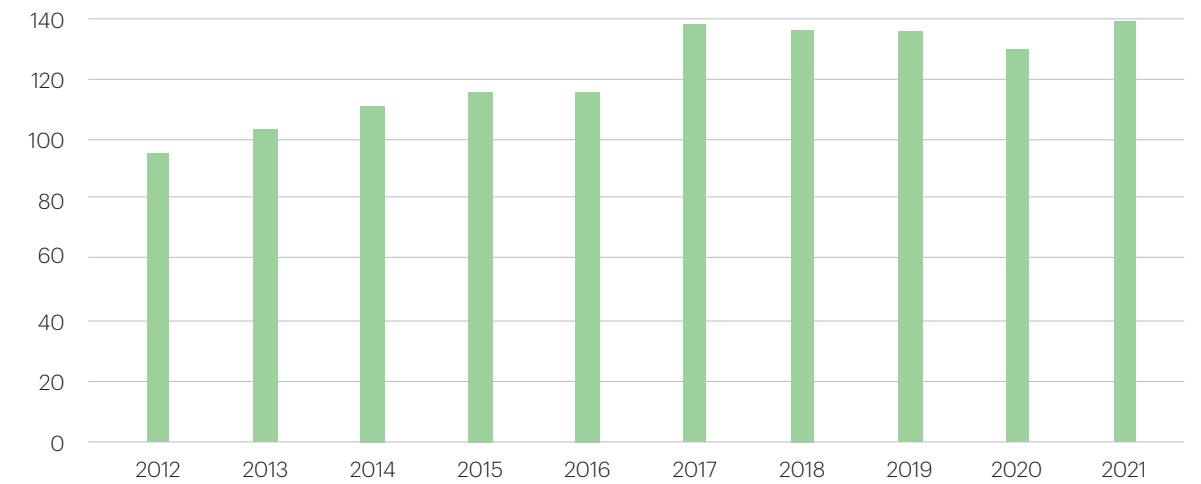
# Highest turnover ever despite significant COVID losses

In 2021, the COVID pandemic continued to have significant financial consequences for Koda and for music creators. Even so, Koda saw growth of seven per cent and the highest-ever overall turnover in our history. This is primarily due to the conclusion of negotiations with other groups of rightsholders pertaining to music performances in previous years as well as to growth in the streaming market.

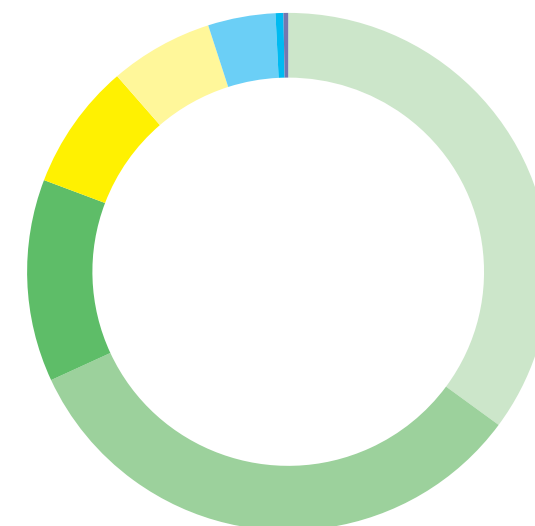
## High turnover



Turnover – last ten years  
in million EUR



## Turnover – by area



In million EUR	2021	2020
Online	49	36
Tv	46	43
Radio	17	19
Background	11	12
Abroad	9	11
Concert	6	7
Cinema	1	1
KulturPlus	0.4	0.4



# Positive figures from 2021

↑ **7%**

## Total revenue

Although the COVID pandemic adversely affected Koda's revenue, the total revenue increased due to a major arrears payment for performances in previous years as well as positive growth in the streaming market.



↑ **64%**

## Interactive TV services

Revenues from interactive television services increased significantly as this area included a substantial arrears payment for music used in previous years.



↑ **26%**

## Video streaming

The Danes took out more subscriptions to film and series services in 2021.



↑ **16%**

## Music streaming

The transition to direct payment from streaming services when Koda members' music is streamed abroad resulted in revenue growth.



↑ **8%**

## TV

New agreements with other rightsholders prompted arrears payment for music used in previous years.

# Negative consequences of COVID-19

The figures below show the total loss of income in a number of areas in 2020–2021, compared to revenue levels in 2019, the most recent pandemic-free year.

## Total decline in revenues over two years

↓ **EUR 22 million**

The years 2020 and 2021 saw a marked drop in revenues from the areas concert, cinema and background music in e.g. shops and restaurants, all of which were affected by lockdown measures.



## Concerts and festivals

↓ **EUR 13 million**



## Mega concerts

↓ **EUR 3 million**



## Background music

↓ **EUR 4 million**



## Cinemas

↓ **EUR 2 million**

## Fewer concerts abroad

Registered concerts outside Denmark featuring at least one Koda member.

2019 – the most recent pandemic-free year

2020

2021

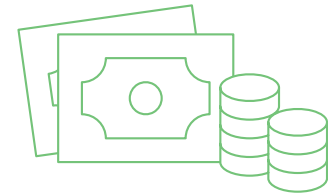
**3,400**

**753**

**733**

## Large distributions

In 2021, Koda distributed EUR 113 million to rightsholders in Denmark and abroad for music performed throughout the world in 2021 and previous years. This represents an increase of EUR 15 million compared to 2020.



**EUR 113 million**  
to **rightsholders**



**EUR 52 million**  
to **Koda members**

## Breakdown of distributions to Koda members

A total of **28,196 members** received distributions from Koda, totalling **DKK 385,831,869**

The table below provides an overview of the distributions received by Koda members, listed by income bracket and member type.

Income, DKK DKK 1 = EUR 0.13	Authors		Publishers	
	Total	Total amount	Total	Total amount
1 - 1,000	19.721	3,490,475	186	34,413
1,001 - 5,000	4.280	9,973,474	79	203,184
5,001 - 10,000	1.235	8,806,737	44	310,672
10,001 - 30,000	1.303	22,870,126	41	735,851
30,001 - 50,000	335	12,903,470	17	681,714
50,001 - 100,000	354	24,874,059	29	1,992,382
100,001 - 400,000	380	76,091,905	47	9,468,357
400,001 -	117	101,921,650	28	111,473,400
<b>Total</b>	<b>27,725</b>	<b>260,931,895</b>	<b>471</b>	<b>124,899,974</b>

<p><b>1,547</b> new members</p> <p>Total <b>48,799</b></p>	<p><b>71,298</b> new works by Koda members</p> <p>Total <b>1,559,573</b></p>	<p><b>3,058,184</b> new works in the global work database for which Koda collects royalties in Denmark</p> <p>Total <b>31,796,107</b></p>
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**1%** of the distributions went to

**19,907**

**members**

who receive less than DKK 1,001 a year in Koda distributions.

**76%** of the distributions went to

**572**

**members**

who receive more than DKK 100,000 a year in Koda distributions.



# Koda Kultur

Every year, Koda allocates up to 10 per cent of our net earnings to cultural causes, the so-called cultural contributions. The funds are distributed partly through the many grant schemes that accept applications from Koda's members and industry actors, and partly benefit the entire music scene in the form of activities within the realm of business and culture politics.

In 2021, the cultural strategy that sets the direction for the use of Koda's cultural contributions had four main focus areas:

- Gender balance, diversity
- Future users and creators of music
- Talent and elite programme
- Export and exchange

**EUR 8.7 million**

were allocated to Koda's cultural contributions in 2021



**8,661**

applications were received



**4,023**

received a grant



For a detailed account of the allocation of cultural contributions, see the annual report on Koda Kultur 2021

**[www.koda.dk/kulturreport21](http://www.koda.dk/kulturreport21)**

# Gender balance

In 2021, Koda published its second gender statistics survey. Once again, the survey documented an imbalance between men and women, both in terms of gender ratios in general and in terms of earnings. However, closer inspection of the statistics does reveal minor improvements in certain areas. For example, the total group of female members received a larger share of the distributions made within the fields of concert and radio compared to the previous year. Gender imbalance continues to be a high-priority focus area in Koda's cultural strategy.

**20%**

of all Koda **members** are women

**10%**

of all **distributions** are made to women



The gender statistics survey and more information are available at:

**[www.koda.dk/kstat21](http://www.koda.dk/kstat21)**



# The greatest hits in 2021



## The Koda Charts 2021 Denmark

For the first time ever, Christopher tops the list of the ten highest-earning Danish tracks with the song 'Leap of Faith'. Christopher also appears in third place, and other than that the list contains several familiar faces who also graced the list in previous years. They include Lord Siva, who topped the list in 2020 and who, like Christopher, has no less than two tracks on this year's list. For the first time since these charts began, more than one female songwriter appears on the list – in fact, no less than four out of the ten songs on the 2021 chart feature female songwriters. The chart lists the top-ten music tracks, created by at least one Koda member, which have generated the highest earnings in Denmark in 2021.

### Leap Of Faith 1

Christopher

**Composer/Writer/Publisher**Christopher Lund Nissen/Alexander Hauer/Thuy My Pham  
Universal Music Publishing

### Ghost 3

Christopher

**Composer/Writer/Publisher**Christopher Lund Nissen/Neil Richard Ormandy/Martin  
Lars Wiklund/David James Harvey Gibson  
BMG/Universal Music Publishing/Ultra Music Publishing

### Share That Love 5

Lukas Graham, G-Eazy

**Composer/Writer/Publisher**Neil Richard Ormandy/Edgar Machuca/Lukas Graham/Gerald  
Earl Gillum/Morten Ristorp/Nicholas Gale/Dave Gibson  
Warner Chappell Music/Sony Music Publishing/Universal  
Music Publishing/BMG/Ultra Music Publishing

### I Wanna Be Dancing 7

Drew Sycamore

**Composer/Writer/Publisher**Fridolin Nordsø Schjoldan/Lasse Boman/Frederik Tao  
Nordsø Schjoldan/Drew Sycamore  
Sony Music Publishing

### Blå Himmel 9

Kesi, Hans Philip

**Composer/Writer/Publisher**Oliver Kesi Chamuso/Henrik Bryld Wolsing/  
Hans Philip/Sery Lagui

### Burnout 2

Calby

**Composer/Writer/Publisher**Mik Thybo/Magnus Larsson/Mark Falgren Petersen/  
Morten Ristorp Jensen  
Warner Chappell Music

### Solhverv 4

Lord Siva

**Composer/Writer/Publisher**Brian Sivabalan/Søren Affelou Schou/Peter Lützen/  
Chang Il Kim/Christian Kroman Andersen  
PanAm Publishing

### Girl Like You 6

Clara

**Composer/Writer/Publisher**Clara Toft Simonsen/Ole Bjørn H Sørensen  
SoulJAM Publishing

### Nudes 8

Jada

**Composer/Writer/Publisher**Emilie Molsted Nørgaard/Malthe Rostrup/Hilda Ellen  
Viktoria Stenmalm/Gustav Måns Nyström  
The Very Good Music Publishing/Warner Chappell Music

### Nobody's Lover 10

Clara, Lord Siva

**Composer/Writer/Publisher**Clara Toft Simonsen/Frederik Skjærbæk Carstens/  
Brian Sivabalan  
Tigerspring



## The Koda Charts 2021 Abroad

For the fourth year in a row, Lukas Graham's '7 years' is in the top-two on this year's Top Five of the highest-earning music tracks abroad in 2021, and this time the band reclaims the top spot. Three of the remaining four songs are also repeats from previous years. Most notable, then, is this year's third place, 'Dolphin', which is performed by the South Korean group Oh My Girl but created by three Danish songwriters. The chart lists the top five tracks, created by at least one Koda member, which generated the greatest earnings abroad in 2021.



Lukas Graham tops the list of the Koda members' highest-earning tracks abroad.

Photo: Anders Berg

- 1 **7 Years**  
Lukas Graham  
**Composer/Writer/Publisher**  
Charlie Brown/David LaBrel/Lukas Forchhammer/  
Morten Pilegaard/Morten Ristorp/Stefan Forrest  
Warner Chappell Music
- 2 **Barbie Girl**  
AQUA  
**Composer/Writer/Publisher**  
Rene Dif/Claus Norreen/Søren Rasted/Lene Crawford Nystrøm/  
Karsten Dahlgaard/Johnny Mosegaard Pedersen  
Warner Chappell Music/Universal Music Publishing
- 3 **Dolphin**  
OH MY GIRL  
**Composer/Writer/Publisher**  
Jeppe London Bilsby/Celine Svanbäck/Lauritz Emil Christiansen/  
Ryan Sewon Jhun/Latimer Chloe Anne/Jeong A Seo  
Official Music/Sony Music Publishing/Marcan Publishing/  
Warner Chappell Music
- 4 **Love Someone**  
Lukas Graham  
**Composer/Writer/Publisher**  
David Labrel/James Alan/Jaramye Daniels/Lukas Forchhammer/  
Morten Pilegaard/Morten Ristorp/Stefan Forrest  
Warner Chappell Music/MXM Music
- 5 **Solo Dance**  
Martin Jensen  
**Composer/Writer/Publisher**  
Peter Bjørnskov/Mads Dyhrberg Hjerl-Hansen/  
Martin Jensen/Lene Dissing  
No Cigar/Warner Chappell Music/One Seven Publishing

## The Koda Charts 2021 Foreign hits in Denmark

The Weeknd is heavily featured on the list of the highest-earning foreign tracks in Denmark in 2021. The Canadian hitmaker is behind no less than three out of five tracks on the list, all taken from his album After Hours, which went number one in more than 20 countries worldwide. In addition, last year's number one, 'Dance Monkey' by Australian songwriter and singer Tones and I, has stayed in the Top Five – this time as number three. The chart lists the tracks created by non-Koda members that have yielded the highest earnings in Denmark in 2021.



The Weeknd holds number one and two on the list of the highest-earning foreign hits in Denmark.

Photo: Brian Ziff

- 1 **Blinding Lights**  
The Weeknd  
**Composer/Writer/Publisher**  
Max Martin/Abel Tesfaye/Jason Quenneville/  
Ahmad Balshe/Oscar Thomas Holter  
Warner Chappell Music/Universal Music Publishing/  
MXM Music/Kobalt Music Publishing
- 2 **In Your Eyes**  
The Weeknd  
**Composer/Writer/Publisher**  
Max Martin/Abel Tesfaye/Ahmad Balshe/Oscar Thomas Holter  
Warner Chappell Music/Kobalt Music Publishing/MXM Music
- 3 **Dance Monkey**  
Tones And I  
**Composer/Writer/Publisher**  
Toni Watson  
Warner Chappell Music
- 4 **Save Your Tears**  
The Weeknd  
**Composer/Writer/Publisher**  
Max Martin/Abel Tesfaye/Jason Quenneville/Ahmad  
Balshe/Oscar Thomas Holter  
Warner Chappell Music/Universal Music Publishing/  
Kobalt Music Publishing/ MXM Music
- 5 **Don't start now**  
Dua Lipa  
**Composer/Writer/Publisher**  
Emily Warren Schwartz/Ian Eric Kirkpatrick/  
Dua Lipa/Caroline Ailin  
Warner Chappell Music/Prescription Songs/  
Waterfall Music/BMG/Tap Music Publishing



