



# Koda's Annual Report 2022





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## **Koda – working for a stronger music scene**

Koda is a music rights organisation whose 50,000 members comprise composers, songwriters and music publishers. We work to ensure our members receive reasonable payment from those using their music and to create a more sustainable music industry – socially, environmentally and economically.

## **Cover photo**

Andreas Odbjerg and Tobias Rahim hold the rights to several songs on Koda's list of the highest-earning tracks in 2022. Both were involved in the making of the no. 1 hit on the chart, 'Stor Mand'.

*Photo: Sebastian Stigsby*

## **Koda**

Lautrupsgade 9  
2100 Copenhagen Ø, Denmark  
Tel: +45 33 30 63 00  
info@koda.dk  
www.koda.dk

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# Launching Koda with a renewed perspective



**By Loui Törnqvist**

Chairperson of Koda's Board of Directors

In many ways, 2022 was a pivotal and defining year for the development of tomorrow's Koda. It was also an impressive year, in terms of both Koda's turnover and our distributions to rightsholders. We are proud and delighted to have generated these results after the extended difficulties experienced on the music scene during the COVID-19 pandemic.

At Koda we aim to create an economically fair music market and a stronger music scene that can benefit everyone, and this ambition naturally played a prominent role in the past year. A key tool for achieving this aim is our strategy for Koda's funds for cultural purposes. The latest version took effect in 2022 and applies for the following three-year period.

Setting the overall direction for the use of Koda's funds for cultural purposes, the strategy for these funds covers three themes: gender balance, talent pipeline and international perspective. Gender balance is the top priority, because the figures speak for themselves: Koda's gender statistics have repeatedly documented that women make up only 20% of our members and receive a mere 10% of rights payments.

To learn more about the reasons for this imbalance, we joined a number of other organisations on the music scene to have a survey conducted entitled 'Why are there so few women in the music industry?' Interest in participating was overwhelming, with almost 6,000 performing and creative musicians responding to the survey questionnaire.

The results were presented in 2022 and revealed, among other things, the widespread sexism in the Danish music industry, which makes it considerably more difficult for women than for men to pursue a music career. The survey also showed that women in the music industry are under a greater psychological burden, have poorer legal rights and are subject to more stereotypical views about their skills than their male colleagues.

It made for disturbing reading, as it is totally unacceptable that women should find the music industry so much harder than men do. We cannot live with this as an industry, as employees, as colleagues or as organisations, and the situation calls for solutions and efforts on multiple levels and by multiple stakeholders.

We are fully aware that we cannot improve gender equality and well-being overnight. Sustained long-term efforts will be required, for which reason in 2022 we launched a number of initiatives that will extend far into 2023, and some for even longer. These initiatives included laying the groundwork for a partnership for sustainable development in music, developing a code of conduct for equal access and launching a large-scale survey of mental health among performing and creative musicians.

However, equality is not the only area facing big challenges in need of far-reaching solutions. A look at the music streaming market shows its development has ground to a halt, with no indications that it can redress the clearly existing imbalances on its own. Naturally, this is a source of enormous frustration – not only among our members but also among the musicians and artists facing many of the same challenges.

For this reason, in 2022 we established a broad partnership with a number of key organisations on the music scene, our aim being to secure reasonable music streaming revenues and propose specific ways to achieve this. This has proved a fruitful forum in many ways, and I truly appreciate the opportunity to meet across organisations and collaborate on finding joint solutions to one of the music industry's biggest challenges.

2022 was one of the more unusual in Koda's history, and I started this report by writing that the year was pivotal and defining for Koda, because this was hopefully the year that the seeds of a renewed Koda were sown. A Koda that takes a new approach to establishing central partnerships and builds a vital platform for creating a stronger, more sustainable and more equal music scene that will benefit future generations of music creators. And I write 'hopefully' because only the future will tell whether we will succeed. However, the ambition is there, and in this context, I would like to thank the board and the employees of Koda for their support in achieving this objective.

**Loui Törnqvist**

**Chairperson of Koda's Board of Directors**

# Ambitions for a stronger music scene



**By Gorm Arildsen**  
Koda's CEO

After a couple of tough COVID-plagued years, 2022 was the year in which the music industry started returning to normal. Festivals made a strong comeback and venues re-opened their doors – with the effects reflected in Koda's financial performance for the year. In 2022, we not only generated turnover amounting to EUR 150 million, we also paid the highest amount ever to rightsholders.

The result was better than expected at the beginning of the year. This testifies to the importance and power of music, because an industry that has literally been set back at least a decade rarely returns so swiftly to normal.

The importance of music and its conditions is also the driving force of our day-to-day activities. An example in point is the work of drawing up Koda's new five-year business strategy, which took up much of 2022. In the context of this strategy, one of our key focus areas is to help create a more sustainable music industry – in terms of the climate, economy and social issues alike.

Although incorporating these issues in every aspect of our business has not always been such a prominent concern, it will be crucial in future. Not only because many members demand it and we want to secure sustainable conditions for them, but also because it will help make the organisation more efficient and innovative, and thus a catalyst for ensuring that the Koda of the future commands a stronger position in an increasingly competitive market.

The first step was to hire a sustainability manager whose tasks – in addition to identifying more sustainable solutions in the organisation internally – include driving this agenda forward through a number of new initiatives and partnerships across the music industry. A concrete result of this is the Partnership for Sustainable Development in Music, of which we were an instigator. The partnership's purpose is to work for a more sustainable music scene – for economic, environmental and social sustainability alike. The groundwork was laid in 2022, but the partnership was publicly introduced in January 2023, along with the Code of Conduct for Equal Access in Music, to which the partners commit themselves.

Many of our members will probably have noticed that, over the years, we have taken a more active part in the social sustainability debate, persistently spotlighting the gender imbalance on the Danish music scene. However, our members' economic conditions are equally important to us, not least in relation to the streaming market, where rightsholders unfortunately remain underpaid. The advance in TV and film streaming was therefore a welcome development, contributing to a 12% higher turnover in 2022 than in the previous year. After lengthy, complex negotiations, we also signed an agreement with TikTok, which positively impacted the result for the year as well.

A large portion of Danish music consumption takes place through music streaming services, but the growth in customer numbers has stagnated. This merely further highlights the fundamental structural flaws of the music streaming market, which were created when the market was established. Since these market flaws will not just rectify themselves, importantly, in 2022 we were able to announce a broad collaboration with a number of music organisations all precisely looking to ensure that streaming services generate reasonable revenues for songwriters and performing musicians. The collaboration partners are expected to present their recommendations in the course of 2023.

Another aspect of economic sustainability that we started working on in 2022, and which will unfold even further in 2023, relates to metadata – in other words, 'data about data'. Koda members require the metadata for their works to be correct, otherwise

they risk missing out on revenues. The industry has yet to properly solve this problem – particularly as regards older works. Accordingly, to help find a solution to this problem, we set up a department at Koda tasked solely with optimising the way we work with metadata. At the same time, we are collaborating internationally with other rights organisations and partners to find common, global solutions.

The year was also used to lay the foundation of our agreement with an Irish software company, Spanish Point, about one of the most important IT development projects in Koda's history. The project is aimed to modernise the systems we use for such purposes as distributing rights revenues and reporting music consumption. I am greatly looking forward to the realisation of this project so we can gear our business-critical IT systems for the future as soon as possible.

We achieved good results in 2022, but this does not mean we can or want to rest on our laurels – rather the opposite. We spent the year creating the framework and direction for the Koda of the future, and must now devote the upcoming period to realising our ambitions and helping to create a stronger music scene that benefits present and future members.

**Gorm Arildsen**  
CEO



# Turnover exceeding EUR 150 million

After two years marked by the societal lockdowns resulting from the COVID-19 pandemic, 2022 saw the re-opening of society and cultural life. The opportunities for staging concerts and using music in shops, coupled with growth in the areas for streaming music, films and series, had a highly favourable impact on Koda's total revenues in the year under review. Lastly, revenues from KulturPlus enjoyed significant growth, an increase due to a new compensation scheme for private copying.



## Koda's performance in 2022

Turnover  
**EUR 150.4 million**

2021: EUR 138.8 million

Costs  
**EUR 15.4 million**

2021: EUR 15 million

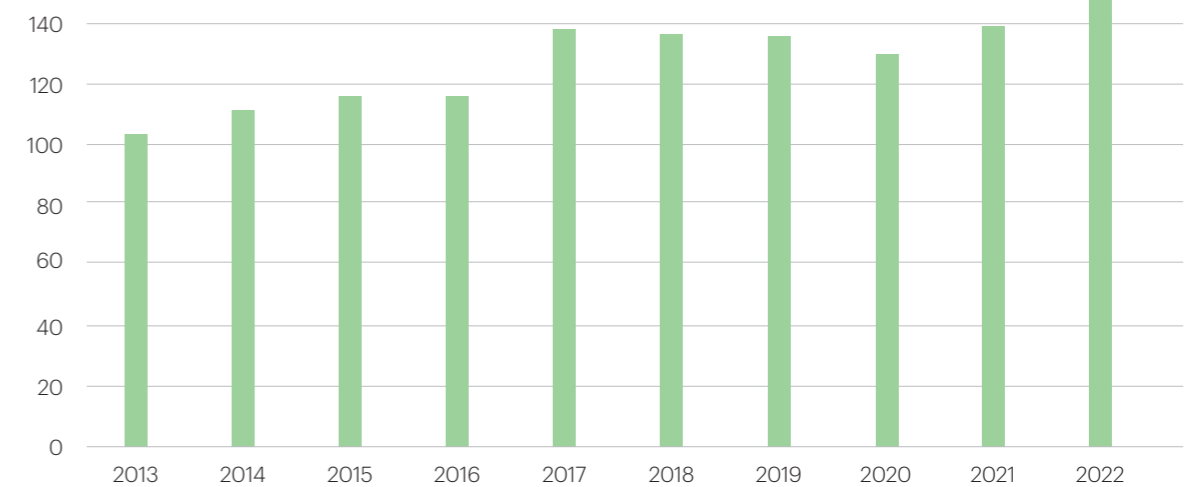
Administration cost ratio: **10.6%**

Paid to rightsholders  
**EUR 130.1 million\***

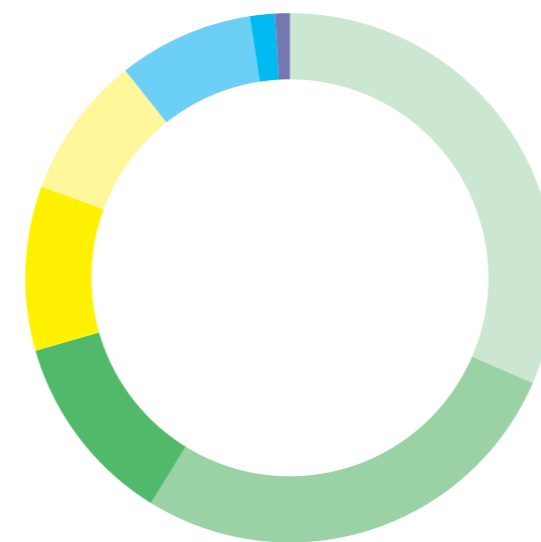
EUR 123.3 million

For distribution: **EUR 120.4 million**  
Funds for cultural purposes to be used in 2023: **EUR 9.6 million**

Turnover - last ten years  
in million EUR



## Turnover by area



In million EUR	2022	2021
Online	47	46
TV	42	46
Radio	18	17
Background	15	11
Concerts	13	6
International	12	9
KulturPlus	2	0.4
Cinema	1	1

\* The amount is the result of turnover less costs and an interest expense of EUR 5 million.



# Positive figures from 2022

↑ **8%**

## Total revenues

After two years marked by the societal lockdowns resulting from the COVID-19 pandemic, 2022 saw the re-opening of society. This helped ensure a high revenue level for Koda.

## Music use in Denmark



↑ **125%**

### Concerts

In 2022, sales of concert tickets re-started, and total revenues in this area more than doubled compared to the previous year.



↑ **12%**

### Video streaming

Danes took out more subscriptions to series and film services. Together with payments from previous years, this generated growth in the area.



↑ **38%**

### Background music

Koda signed agreements with an unprecedented number of new enterprises in the shop, restaurant and hotel area.



↑ **15%**

### Music streaming

Payments from previous years' music use and a new agreement with TikTok helped drive growth in the music streaming area.



## Top Koda stories in 2022

### Music organisations join forces to ensure reasonable streaming revenues

The rightsholders that create content for music streaming services are not properly paid for their work, and the market shows no signs of being able to correct these flaws itself. A number of music organisations thus decided to join forces with the aim of ensuring that music creators and performers receive reasonable revenues from music streaming.

### New survey shows widespread sexism in the music industry

Sexism is widespread in the music industry, which is why women come up against significantly more work- and career-related obstacles than men. Such was the conclusion of the survey entitled 'Why are there so few women in the music industry?'

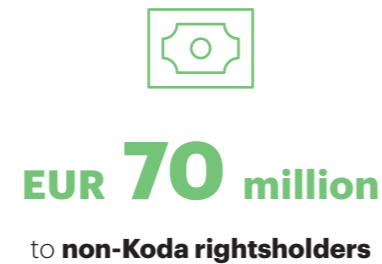
### Koda's contribution to a more sustainable music scene

New demands are now being made on organisations and enterprises, and Koda is no exception. Sustainability has become an important agenda item, and, as a key stakeholder on the Danish music scene, Koda will actively address the agenda and contribute to resolving some of the social, economic and environmental sustainability challenges confronting the music industry. bæredygtighedsudfordringer, som musikbranchen står overfor.



## Distributions of EUR 146 million

In 2022, Koda paid EUR 146 million to rightsholders in Denmark and abroad for music played worldwide. By comparison, this figure was EUR 33 million higher than in 2021. This historically high amount is largely due to Koda's optimisation of its distribution speed. This refers to the period between the performance of a piece of music and Koda's payment for this use to the rightsholders.



**1,541**  
new members

Total **50,117**

**77,103**  
new works by  
Koda members

Total **1,636,676**

**2,909,406**  
new works in the global  
works database for which  
Koda collects payment in  
Denmark

Total **34,705,513**

## Breakdown of payments to Koda members

A total of **28,995 members** received payments amounting to **DKK 563,377,368** from Koda.

Payments to Koda members by author and publisher income bracket:

Income, DKK DKK 1 = EUR 0.13	Authors		Publishers	
	Total	Total amount	Total	Total amount
1 - 1,000	19,958	3,392,093	215	40,880
1,001 - 5,000	4,411	10,235,606	88	223,719
5,001 - 10,000	1,342	9,547,419	53	373,404
10,001 - 30,000	1,369	23,915,519	50	848,462
30,001 - 50,000	397	15,120,667	20	751,544
50,001 - 100,000	390	27,550,100	32	2,148,363
100,001 - 400,000	417	82,078,062	48	11,269,742
400,001 -	130	123,907,511	35	251,974,278
<b>Total</b>	<b>28,414</b>	<b>295,746,976</b>	<b>541</b>	<b>267,630,392</b>

**1%** of payments went to

**20,173**

**members**  
receiving less than  
DKK 1,001 a year from Koda.

**83%** of payments went to

**630**

**members**  
receiving more than  
DKK 100,000 a year from Koda.



# Koda Kultur

Each year Koda earmarks up to 10% of net earnings for cultural purposes, the so-called funds for cultural purposes. The funds are distributed partly via the many pools for which Koda members and industry stakeholders can apply, and partly via a number of business and cultural policy activities that benefit the music scene as a whole.

In 2022, the cultural strategy that guided the application of Koda's funds for cultural purposes comprised three action areas:

- **Gender balance** - the strategy's highest priority area
- **Talent pipeline**
- **International perspective**

**EUR 10 million**  
applied for **cultural purposes** in 2022

 **8,714**  
applications sent

 **4,124**  
received a **grant**

See a detailed summary of the use of the funds for cultural purposes in the annual report on the use of Koda's funds for cultural purposes in 2022

[www.koda.dk/cultural22](http://www.koda.dk/cultural22)

# Gender balance

In 2022 Koda published its third annual gender statistics report. The overall gender balance showed the same disparity as in the two previous years, namely, that 20% of Koda members are women, who collectively receive 10% of the total amount paid out. Despite the overall gender balance, however, small signs of greater equality were visible among newer Koda members, with women's share of the amount paid to this group having more than doubled in the radio area compared with the first year the report was published.

**20%**  
of Kodas **members**  
are women

**10%**  
of **payments** go to  
women

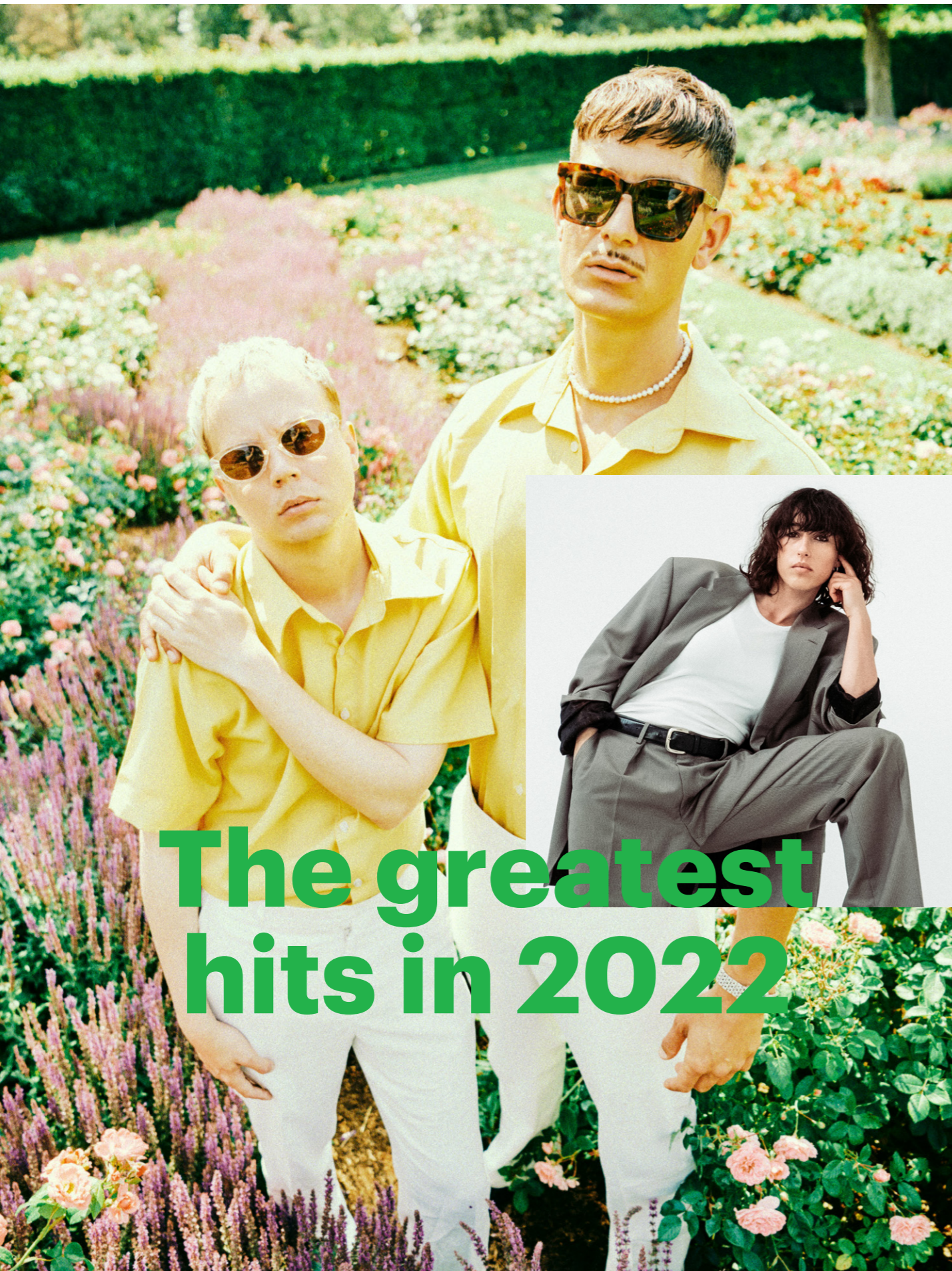
**34%**  
of payments from radio  
went to **women in the  
group of more recent  
members**



## Koda Charts 2022 Denmark

Andreas Odbjerg dominates the Koda Chart 2022 Denmark, which includes no fewer than four songs written and performed by him or written by him. The other Koda member topping the chart is Tobias Rahim, who takes first place alongside Andreas Odbjerg and fifth with 'Mucki Bar'. Men have more tracks than women in the annual chart, which feature only two women: Drew Sycamore's '45 Fahrenheit Girl' comes in ninth, while Celine Svanbäck, who wrote the lyrics to Christopher's 'Fall So Hard', takes sixth place. The chart is compiled on the basis of the tracks, created by at least one Koda member, that were the biggest earners in Denmark in 2022.

- 1 **Stor Mand**  
Tobias Rahim, Andreas Odbjerg  
**Composer/Writer/Publisher**  
Tobias Rahim/Fridolin Nordsø/Andreas Dyre Odbjerg/  
Arto Louis Alan Eriksen  
PanAm Publishing
- 2 **Hjem Fra Fabrikken**  
Andreas Odbjerg  
**Composer/Writer/Publisher**  
Mads W Møller/Thor Nørgaard/Rune Borup/  
Andreas Dyre Odbjerg/Daniel Thorup  
Warner Chappell Music
- 3 **Under Din Sne**  
The Minds Of 99  
**Composer/Writer**  
Niels Brandt/Louis Barnholdt Clausen/Asger Wissing/  
Anders Folke Larsen/Jacob Holde Bech
- 4 **I morgen er der også en dag**  
Andreas Odbjerg  
**Composer/Writer/Composer/Writer/Publisher**  
Andreas Dyre Odbjerg/Emil Gemmer/  
Daniel Scheffmann/Ole Bjørn H Sørensen
- 5 **Mucki Bar**  
Tobias Rahim  
**Composer/Writer/Publisher**  
Tobias Rahim/Arto Louis Alan Eriksen  
Ditzel Musik
- 6 **Fall So Hard**  
Christopher  
**Composer/Writer/Publisher**  
Jeppe London Bilsby/Mads Lundegaard/  
Celine Svanbäck/Christopher Lund Nissen  
Universal Music Publishing/Official Music/Stoej Rock
- 7 **Ibiza**  
Benny Jamz, Gilli, KESI, B.O.C  
**Composer/Writer/Publisher**  
Benjamin Jacob Small/Kian Rosenberg Larsson/  
Oliver Kesi Chambuso/Nicki Pooyandeh  
MX3 Publishing
- 8 **House On Fire**  
Jonah Blacksmith  
**Composer/Writer/Publisher**  
Simon Alstrup/Thomas Alstrup/Frederik Tao Nordsø/  
Fridolin Nordsø/Jon Bisgaard Kjeldsen  
Jonah Blacksmith Forlag
- 9 **45 Fahrenheit Girl**  
Drew Sycamore  
**Composer/Writer/Publisher**  
Drew Sycamore/Andreas Dyre Odbjerg/Fridolin Nordsø/  
Frederik Tao Nordsø  
Sony Music Publishing
- 10 **Stjernerne**  
Lord Siva  
**Composer/Writer**  
Henrik Bryld Wolsing/Brian Sivabalan



# The greatest hits in 2022





## Koda Charts 2022 International

Some of the tracks on the chart are repeats from previous years and decades. For example, it features 'Barbie Girl', 'Move Your Feet' and '7 Years', but newer names also appear. Producer and songwriter Sylvester Sivertsen ranks third as co-author of the Dua Lipa hit 'We're Good'. Another striking achievement is the South Korean success of songwriters Celine Svanbäck, Jeppe London Bilsby and Lauritz Emil Christiansen. They are songwriters on the tracks ranking fifth and eighth on the chart, both tracks performed by South Korean artists – the group known as Oh My Girl and the artist IU, respectively. The chart is compiled on the basis of the tracks, created by at least one Koda member, that were the biggest earners outside of Denmark in 2022.

- 1 7 Years**  
Lukas Graham  
**Composer/Writer/Publisher**  
Christopher Steven Brown/Lukas Forchhammer/  
Morten Ristorp Jensen/Stefan Forrest/David James Labrel/  
Morten Pilegaard  
Warner Chappell Music
- 2 Barbie Girl**  
AQUA  
**Composer/Writer/Publisher**  
Johnny Mosegaard Pedersen/René Dif/Claus Norreen/  
Søren Rasted/Lene Crawford Nystrøm/Karsten Dahlggaard  
Warner Chappell Music/Universal Music Publishing
- 3 We're Good**  
Dua Lipa  
**Composer/Writer/Publisher**  
Scott Harris Friedman/Emily Warren Schwartz/Dua Lipa/  
Sylvester Willy Sivertsen  
Warner Chappell Music/Prescription Songs/  
TaP Publishing/Tigerspring
- 4 Solo Dance**  
Martin Jensen  
**Composer/Writer/Publisher**  
Peter Bjørnskov Jensen/Mads Dyhrberg Hjerl-Hansen/  
Martin Jensen/Lene Dissing  
No Cigar/Warner Chappell Music/One Seven Publishing
- 5 Dolphin**  
OH MY GIRL  
**Composer/Writer/Publisher**  
Chloe Anne Latimer/Ryan Sewon Jhun/Seo Jeong A/  
Jeppe London Bilsby/Lauritz Emil Christiansen/  
Celine Svanbäck  
Sony Music Publishing/Marcan Entertainment/Official  
Music/Warner Chappell Music
- 6 Love Someone**  
Lukas Graham  
**Composer/Writer/Publisher**  
James Alan Ghaleb/Jaramye Jael Daniels/  
Lukas Forchhammer/Stefan Forrest/David James Labrel/  
Morten Pilegaard/Morten Ristorp  
Warner Chappell Music/MXM Music
- 7 Move Your Feet**  
Junior Senior  
**Composer/Writer/Publisher**  
Jesper Mortensen  
Crunchy Tunes
- 8 Celebrity**  
IU  
**Composer/Writer/Publisher**  
Jeppe London Bilsby/Lauritz Emil Christiansen/Celine  
Svanbäck/Chloe Anne Latimer/Ryan Sewon Jhun/  
Ji Eun Lee  
Marcan Entertainment/Apop Entertainment/Official Music/  
Warner Chappell Music
- 9 Superstar**  
Jamelia  
**Composer/Writer/Publisher**  
Remee Sigvardt Jackman/Joseph Belmaati/Mich Hansen  
Universal Music Publishing/Joe Belmaati Publishing/  
Cutfather Publishing
- 10 Lean On**  
Major Lazer feat. MØ  
**Composer/Writer/Publisher**  
Karen Marie Ørsted/Thomas Wesley Pentz/Steve Guess/  
Philip Meckseper/William Sami Etienne Grigahcine  
Prescription Songs/BMG/Reservoir Media/Kobalt Music  
Publishing/Grigahcine Edition

Jeppe London Bilsby/Lauritz Emil Christiansen/Celine Svanbäck Photo: Daniel Overbeck – Lukas Graham Photo: Anders Berg



**Koda**

Lautrupsgade 9

2100 Copenhagen Ø, Denmark

Tel: +45 33 30 63 00

[info@koda.dk](mailto:info@koda.dk)

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