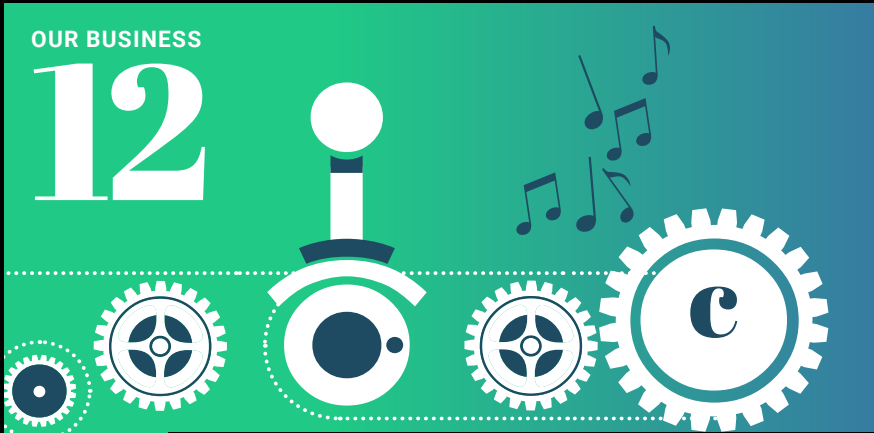


Together for...

STIM://



**... the music industry
of the future**



Together, we’re building the music industry of the future

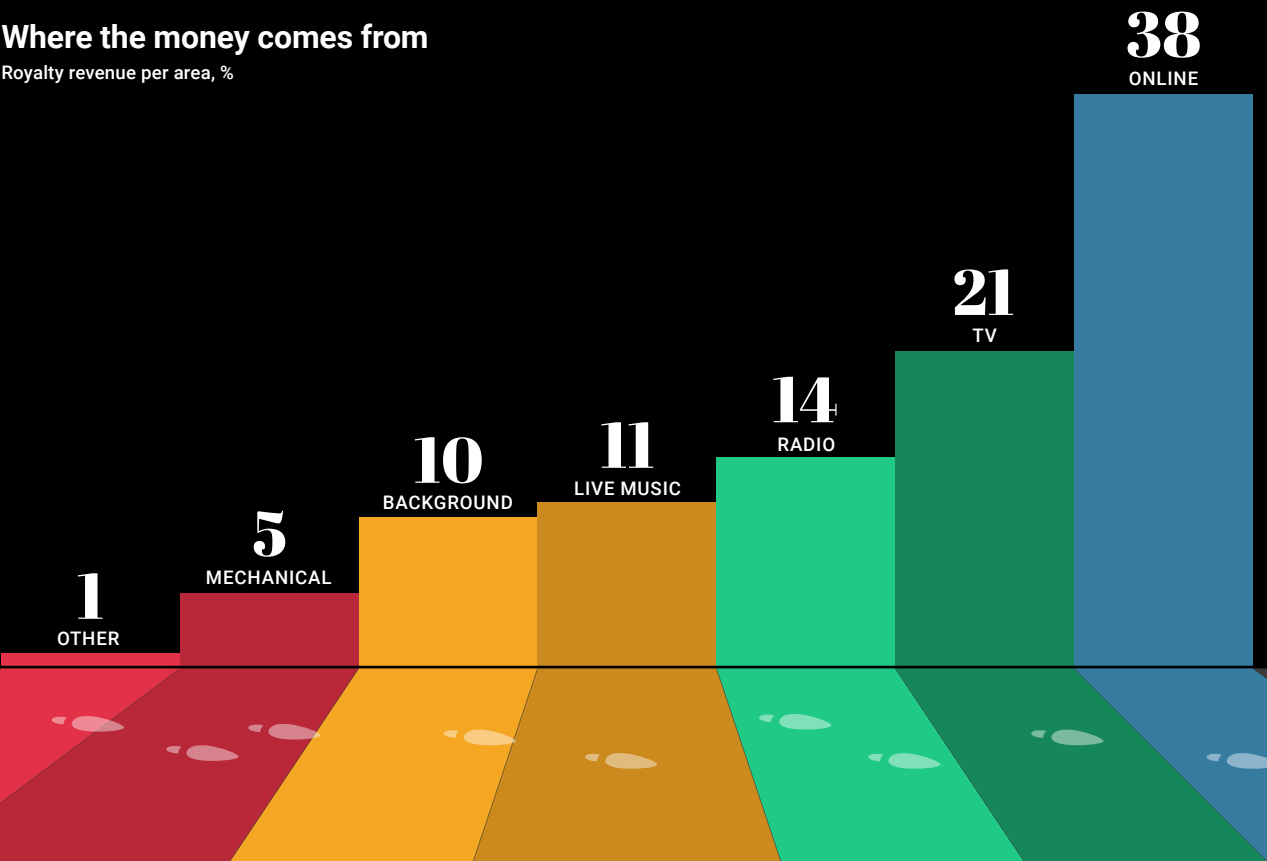
STIM is a non-profit member organisation tasked with ensuring that its 92,401 affiliated rightsholders and music publishers get paid when their music is used. We provide the conditions for creativity and regrowth in the Swedish music industry. It’s why STIM strives to ensure that there are strong copyright laws in place. Which is exactly what we’ve always done, since 1923.



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Where the money comes from
Royalty revenue per area, %





STIM Music Room opens

In June 2019, STIM opened a new venue for songwriters to collaborate on creating new music. All STIM affiliates may, free of charge, use the 200 sq. m. of workspace, meeting rooms and studios. Read more about it on page 18.

The year in brief

In many ways, 2019 was an eventful year for STIM in regards to progress with copyrights, awards and new affiliates. Here are some of our highlights.

50,000
SEK to the winner



EU Parliament approved the Copyright Directive

The controversial Copyright Directive was passed by the EU Parliament. The new Directive aims to strengthen songwriters' rights and create a competitive market where digital platforms must, just like every other forum, pay for the use of copyrighted material. It is anticipated that the Directive will be implemented into Swedish legislation during 2021.

SWEDISH
CHAMBER
GAMES

SWEDISH CHAMBER GAMES AIMS TO SPREAD SWEDISH CHAMBER MUSIC IN EUROPE

STIM announces Swedish Chamber Games, a composition competition in collaboration with Gothenburg Symphony Orchestra, Gagego! and the Swedish Composers Association. The prize amount is SEK 50,000 in each category and the winning entries will be performed at the Stenhammarsalen in the Gothenburg Concert Hall on October 10, 2020. The theme is: The Art of Conversation.

TOBIAS FORGE WAS AWARDED STIM'S PLATINUM GUITAR 2019

Tobias Forge, from the hard rock band, Ghost, was awarded the STIM Platinum Guitar 2019 for his wide-ranging and successful songwriting repertoire. In addition to STIM's representatives, the jury also included music journalists Jan Gradvall and Ika Johannesson.



Framework agreement with SKR

STIM signed a new framework agreement with the Swedish Association of Local Authorities and Regions (SKR) on music use.

3 126
new affiliates

3,126 NEW AFFILIATES

In 2019, there was a strong flow of new affiliates to STIM. During the year, 3,031 rightsholders and 95 music publishers became affiliated with STIM. Accordingly, the total number of affiliates at year-end was 92,401.



SCANDIC HOTEL WINS STIM GUITAR 2019

The hotel chain, Scandic, was awarded STIM Guitar 2019 for its work to make music a key part of the experience at its 270 hotels. The music is used strategically in all parts of operations. Throughout the day, the music varies as well, in terms of its intensity and energy.



"SYSTRAR 1968" – WON THE AWARD FOR BEST MUSIC

The TV series, Systrar 1968, won the newly established award for "The year's best music in a series (scripted)" when the TV industry celebrated at the 2019 Ria Awards. The songwriters behind the music are: Irya Gmeyner and Martin Hederö, together with Filip Bekic and Nils Erik "Nille" Sandberg.

131

HAPPY SONGWRITERS RECEIVED SCHOLARSHIPS

Of the 2,216 applicants, a total of 131 happy songwriters, composers and authors received scholarships of either SEK 25,000 or SEK 50,000. We had a record-high number of applicants and nearly 50% of the scholarships were awarded to women.

Without You won the award for most played song

At the Swedish Music Publishers Gala, the team behind "Without You" received STIM's award for Most Played Song. Copyright holders: Salem Al Fakir, Vincent Pontare, Tim Bergling, Dhani Lennevald, Sandro Cavazza and Carl Falk.

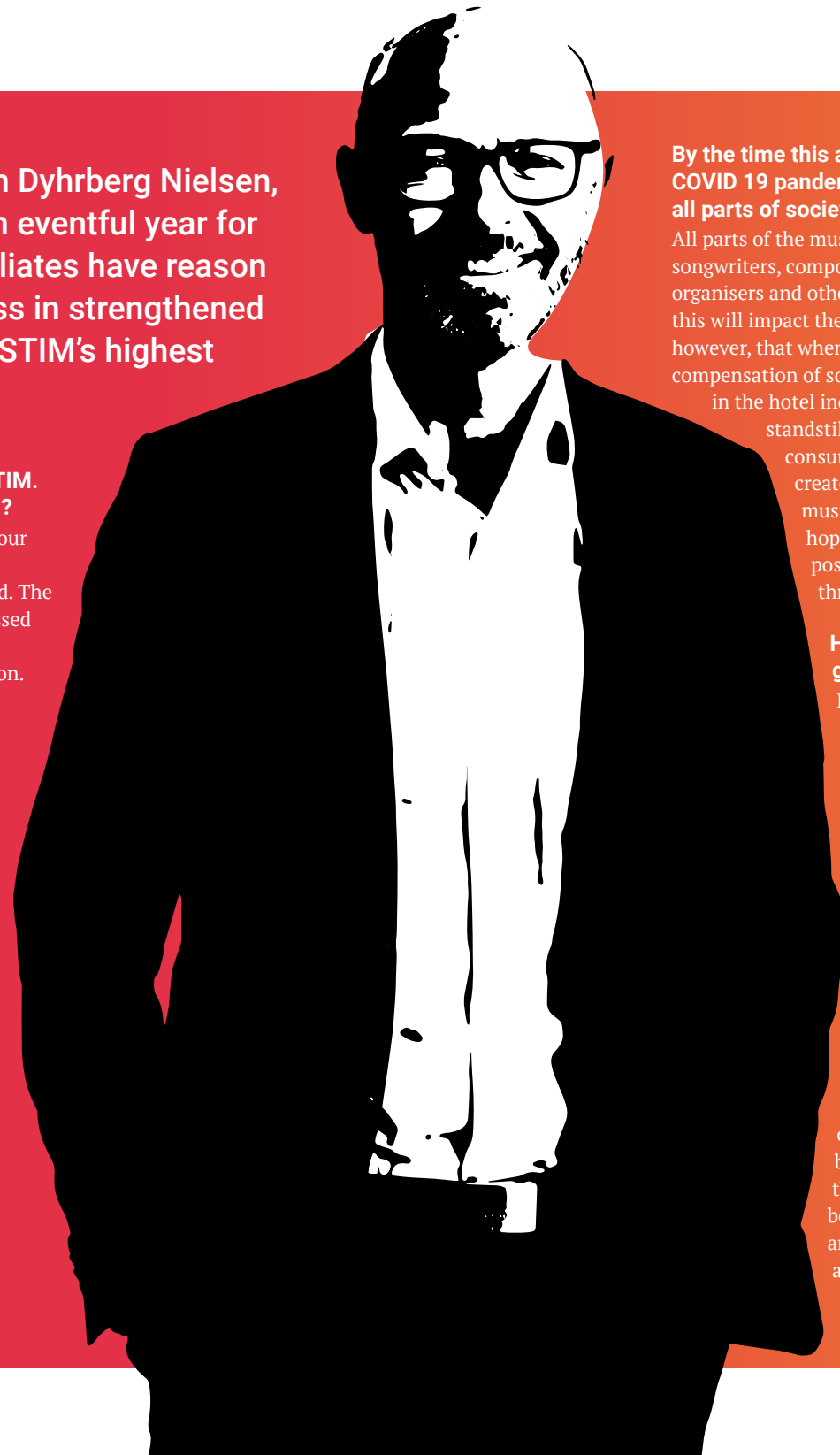


2019 was an important milestone

STIM's CEO, Karsten Dyhrberg Nielsen, sums up 2019 as an eventful year for STIM, where it's affiliates have reason to celebrate progress in strengthened copyright laws and STIM's highest revenues to date.

It was an eventful year for STIM. How would you sum up 2019?

It was a good year for STIM and our affiliates. We ended the year in a stronger position than we started. The new Copyright Directive was passed by the EU Parliament, which has strengthened copyright protection. It provides the foundation upon which we stand and the decision was an important milestone for songwriters and composers. Music created in Sweden is very popular internationally and there were many successes in 2019. It led to record-high revenues and growth of 15 per cent. Because we were able to keep costs at approximately the same level as before, we have been able to pay out more money than ever to our affiliates.



By the time this annual report was released in 2020, the COVID 19 pandemic had already had an enormous impact on all parts of society. How has it impacted STIM affiliates?

All parts of the music value chain have been affected, from songwriters, composers and music publishers to artists, concert organisers and others. At present, it is difficult to assess exactly how this will impact the revenue they receive via STIM. We do know, however, that when live performances are cancelled, it affects the compensation of songwriters and composers. Furthermore, activity in the hotel industry and restaurants has essentially come to a standstill, which affects the amount of music that they consume. This, too, impacts the revenue of those who created the music. Customers are at the centre of the music ecosystem, after all. Like everyone else, we hope that things will return to normal as quickly as possible so that the music industry can once again thrive and grow.

How did STIM achieve such high revenue growth in 2019?

Revenue growth has been positive in most areas. Online stands out, in particular. It was also positive that we did not experience the downturn in the TV category that we had anticipated. We also received more revenue from overseas, which in part has to do with the success of Swedish music along with a weaker SEK and the retroactive revenue we received from prior years. We had a situation in Germany where revenue had been withheld due to complicated tax rules. This has now been resolved and the money could finally be released.

What was your most important news to affiliates in 2019?

Our most important news in 2019 was that STIM, once again, was able to prove that we obtain the best possible agreements with those who use the music. Our agreement with Facebook at the beginning of the year was the first of its kind in the area of collective administration of copyrights. We also engaged in several other negotiations during

the year, which has improved the position of our affiliates and given our customers a simple way of spreading as much good music as possible.

I'm also very proud of the continual improvement work that my STIM colleagues pursue on behalf of our affiliates. In 2019 for example, we opened STIM Music Room. It is a new venue that gives all of our affiliates access to music studios, opportunities for collaborating with other music creators and engaging with those of us who work at STIM. We also developed an app solution and other web functions so that we can develop the services we offer our members and customers. Affiliated songwriters can use the app to view, and gain an understanding of, their distribution data, along with how their music has been used.

It is evident too, that our affiliates seem to appreciate our efforts. During the last two years, satisfaction among our affiliates has steadily increased.

How do you view STIM's role from an international perspective?

Our ability to represent and license the rights of our affiliated members overseas has improved. This is evident in, for example, the successes of our joint venture company, ICE, which we jointly own together with our sister organisations in the United Kingdom and Germany. ICE is to be credited for the successful negotiation of contracts with, for example, Spotify, YouTube, Facebook and Apple.

The new Copyright Directive was a hot topic in 2019. What are your thoughts on that?

It's been a long journey, with plenty of headwinds. At times, too, I felt like the discussions went a bit too far. What we're always trying to achieve is healthy competition, where platforms take responsibility for paying for the copyrighted content that they earn money on. The market was becoming distorted, with some acting honourably and others continuing to pursue activities in the legal grey zone. The last thing we want is to limit access to music. And, all the new, exciting services that keep popping up are definitely important. It is necessary, however, to create business models that function, where the creators get paid for their work.

Support for the new Directive demonstrates that our affiliates are closely aligned in these efforts. Our member surveys show that our affiliates are very satisfied with how we are working with copyrights. We're proud to have been able to win their confidence.



What are the challenges you see going forward?

Well, the first thing that comes to mind of course is the Corona pandemic, which has also hit the cultural and creative industries so hard. It is difficult right now to predict exactly what impact this will have on STIM's revenue and our affiliates. We can be sure, however, that it will be noticeable.

For STIM, focusing on our core business and ensuring that payments function as usual will become even more important, since it provides stability and security during these highly uncertain times. Ending 2019 on such a high is also comforting, too, as we cope with the current crisis. The revenue we collected in 2019 is, to a certain extent, what payments in 2020 will be derived from.

It is also important that implementation of the new Copyright Directive into Swedish legislation goes well. Things can change, every step of the way until the Directive enters into force in 2021. So, we must keep our focus on these efforts.

We must, overall, remain competitive in a market that is becoming increasingly global, internationalised and challenged as regards both customers and collective rights management. They are the same challenges as always. But the forces now fuelling change are more powerful than they were before. We exchange expertise and adapt our business to the market, which is always an ongoing process. We managed to strengthen our role in 2019 and will continue doing so in the future.

”

I am proud of the continual development efforts that all of my colleagues here at STIM pursue on behalf of our affiliates. In 2019 for example, we opened STIM Music Room. It is a new venue that gives all of our affiliates access to music studios, opportunities for collaborating with other music creators and engaging with those of us who work at STIM.

Music has a value

Music is an essential part of our existence. Music fills us with energy and power. It evokes beautiful feelings and creates a sense of peace. It establishes bonds between us, as human beings. Quite simply, it makes us feel good! Through STIM, our members and customers, people gain access to a wide selection of music. Furthermore, the music industry creates growth and is an important part of the economy. Music has a value. For those who listen, those who create, for society in general and for Sweden, as a country of music.

Who we are

STIM is a non-profit membership organisation that has been in existence since 1923. With nearly 100 years of experience and the insights of more than 90,000 rightsholders and music publishers, we are Sweden's foremost copyright organisation for music creators. We provide the conditions for creation and regrowth in the Swedish music industry.

AFFILIATES
92,000

EMPLOYEES
130

MEMBERS:

Prerequisites for creating music

SOCIETY

A sustainable music industry and musical diversity for all

STIM EMPLOYEES ARE:

Courageous – Reliable – Inclusive – Competent

What we offer

We ensure that all affiliated rightsholders get paid when their music is used and we fight for strong copyright protections. All of it provides the foundation for STIM's value creation. STIM signs licenses with customers and provides them with the freedom to access the world's widest range of music.

MEMBERS:

Best possible compensation

SOCIETY:

Strong copyright protection that promotes regeneration in the Swedish music industry

CUSTOMERS:

The largest library of music in the market – where money flows to the music creators

How we do it

We represent our members' rights across all areas of use and markets, providing them with the prerequisites for creating and operating in the ever-changing music industry. We have some of the sharpest talent in the industry, with leading edge expertise in, for example, law, accounting & finance and negotiations. We also have collaborations in place throughout the world. It makes us the obvious choice for our members.

We provide customers with easy access to the market's widest range of music, so that they can create vibrant and inspiring experiences.

MEMBERS:

Are compensated for all use of their music, worldwide

SOCIETY:

Striving for increased access to music

CUSTOMERS:

Via one license, without a profit motive, customers obtain access to music from all parts of the world.

The value we create

With just over 23,000 customers and nearly 40,000 licences, STIM serves as the link between those who use music and the ones who created it. Through STIM, rightsholders and their publishers obtain payment when their music is used. STIM, in turn, is able to offer customers access to music from all parts of the world.

As part of the ecosystem, the organisation also invests in music promotion activities that are carried out in collaboration with other societies and stakeholders. Together with our members and customers, STIM puts the prerequisites in place for regeneration and diversity in the Swedish music industry.

MEMBERS:

SEK 1.5 billion paid out to our members, so that they can keep creating music.

SOCIETY:

A sustainable and diverse music industry that creates value for people and the economy at large.

CUSTOMERS:

Higher sales, more satisfied customers & employees and a strong brand. Becoming an important part of the music ecosystem and the value that music creates for the whole of society.



From the top:
Ilya Salmanzadeh – photo: Ana Sky
Tebogo Monnakgotla – photo: Axlundfoto
Karin Rehnqvist – photo: Christian Gustavsson
Patrik Jean and Melanie Wehbe – photo: Lisa-Rut Sandbladh
Victor Thell – photo: Axlundfoto
Lena Willemark – photo: Mats Lefvert
Irya Gmeyner – photo: Christian Gustavsson
Ale Möller – photo: Thron Ullberg
Jonnali “Noonie Bao” Parmenius – photo: Molly Pan

”

Music is my truth-teller. Through music, I process and explore questions. I dive deep, looking for truths I've not previously been successful in discovering via my active thought processes.

Karin Rehnqvist



Music is my truth-teller

INTERVIEW

Text: Therese Johansson
Photo: Christian Gustavsson

She goes where the music takes her and can lull the entire concert hall audience into a trance. Karin Rehnqvist, is one of Sweden's composers whose works are most frequently performed internationally. She strives to create exciting music that touches the soul and takes listeners by surprise. Early in the year, she was awarded Sweden's most prestigious chamber music scholarship for her composition, “Blodhov”.

Karin Rehnqvist's music lies at the interface between folk and art music. One of the signature features of her work is integrating ancient Swedish herdcalling with modern classical music. She describes her compositions as journeys between darkness and light, strength and weakness. They are uncompromising contrasts and timbres that guide listeners into depths previously unknown.

“For me, music is not entertainment. Its purpose is to provide us with insights and ways of expanding our senses, reaching new depths. It's a different language, which has other qualities than those with spoken words. It is, however, just as important. “Blodhov” is a perfect example and audiences were very affected by it. Many were moved to tears, which was a tremendous thing to experience,” she says.

“Blodhov” is based on a suite of poems by the Icelandic author, Gerður Kristný and translated into Swedish by John Swedenmark. The poems relate Old Norse tales of violence and abuse, told from a woman's perspective. For this composition, Karin won the 2019 Järnåker scholarship of SEK 100,000.

“I was very proud and happy, because ‘Blodhov’ is so special to me and close to my heart. Musically, it stands out and there really is nothing quite like it. I composed it specifically for Ensemble Recherche, which is a German classical music ensemble and Lena Willemark, one of our foremost folk singers. Besides having worked with her in the past, we were students together at the Royal College of Music,” she says.

AN EXPLORATORY JOURNEY

For Karin Rehnqvist, the act of composing is like an exploratory journey. For her, the creative process is like diving into deep water, exposing herself to truths and allowing the music to guide her.

“Music is my truth-teller. Through music, I process and explore questions. I dive deep, looking for truths I've not previously been successful in discovering via my active thought processes. Suddenly, an opening in the music appears and it's as though the composition

simply flows forth, emerging on its own. It's magical. Nothing else brings me quite this level of satisfaction,” she says.

Karin Rehnqvist has a long, prestigious career behind her. Her broad portfolio of chamber, orchestral and vocal music has been performed for large audiences at international composer festivals and more intimately, in portrait concerts, for example. She has, however, always had a special place in her heart and extra passion for choir music. With power and precision, she has been a force of creation and renewal in the world of choral music.

“Our choir traditions in Sweden are some of our most beautiful treasures. Choirs provide a forum where people of all ages and from all parts of the country can meet to create something wonderful together. I've written many compositions for girls' choirs. Giving young women opportunities to sing raw and powerfully is an innovative force for choir music,” she says.

As a female composer, Karin Rehnqvist has always been a pioneer. She was the first woman to study composition at the Royal College of Music and in 2009, she became Sweden's first female Professor of Composition. She is also one of the founders of the Association of Swedish Women Composers (KVASt).

You've chosen a career in an area dominated by men. How has that affected you?

“No doubt, it has had a tremendous impact on me. I didn't think about it very much during the time when I was studying composition, other than sometimes feeling a bit lonely when the guys would take off on their

own. But, when I started having children, my gender perspective widened,” she says.

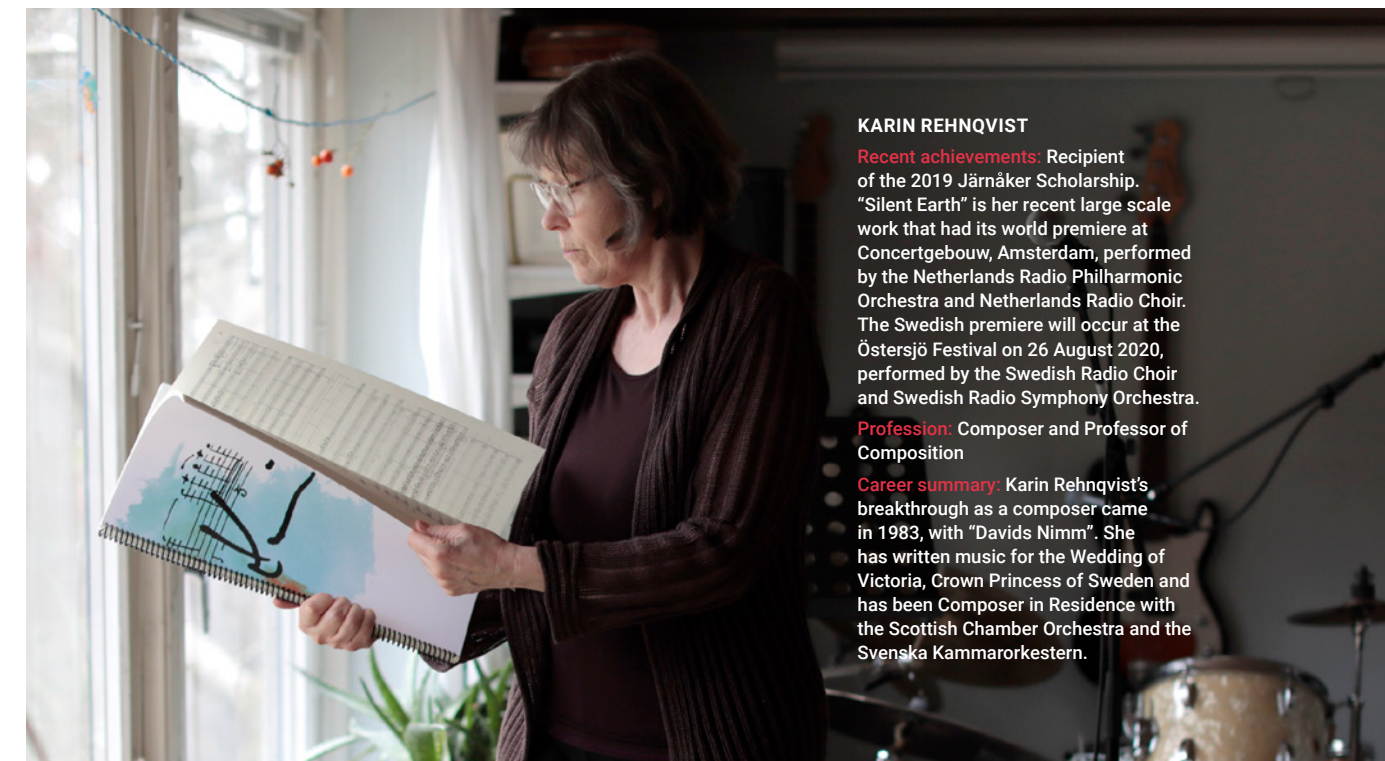
“KVASt has made a major contribution to the Swedish music industry. Women are more visible these days. Nevertheless, there are still far more men applying to composition programmes than women. I find it rather disappointing,” she says.

As Professor of Composition, Karin Rehnqvist has opportunities for influencing the next generation of composers. She's humble though, when it comes to seeing herself as a role model.

“I'm frequently asked whether I see myself as a role model for students. I suppose I am, but it's nothing I go around thinking about. It's wonderful, though, having colleagues and being able to closely follow young people in their development. I have the privilege of working in a stimulating environment where I can both inspire and be inspired. It's like a huge commune for people with a passion for music!” she says.

What advice would you like to give to young people wanting to pursue a career as a composer?

“Invest in a thorough education! There are many excellent adult education programmes and other courses you can take before applying to a music college. Make sure, too, that you are motivated by passion. Only then will you be able to achieve something meaningful. Another tip is to find your own avenues for expression and creating things on your own, without questioning whether there's value in it. You can't always know that in advance, you see,” she says.



KARIN REHNQVIST

Recent achievements: Recipient of the 2019 Järnåker Scholarship. “Silent Earth” is her recent large scale work that had its world premiere at Concertgebouw, Amsterdam, performed by the Netherlands Radio Philharmonic Orchestra and Netherlands Radio Choir. The Swedish premiere will occur at the Östersjö Festival on 26 August 2020, performed by the Swedish Radio Choir and Swedish Radio Symphony Orchestra.

Profession: Composer and Professor of Composition

Career summary: Karin Rehnqvist's breakthrough as a composer came in 1983, with “Davids Nimm”. She has written music for the Wedding of Victoria, Crown Princess of Sweden and has been Composer in Residence with the Scottish Chamber Orchestra and the Svenska Kammarorkestern.

Trends that are changing the musical landscape

Music is an integral part of all levels of society and technological innovation. Music creators work individually and in teams. Some also use computers and other tools. Here are STIM's picks on what will be the some of the strongest music trends for the future.

1

THE INTERNATIONAL MARKET IS BECOMING INCREASINGLY IMPORTANT

There are indications that the Nordic streaming market is becoming saturated and that growth here at home will slow down in the years ahead. However, there appear to be plenty of opportunities for breaking through in markets outside Europe. There is still enormous potential the USA, Asia, South America and Africa are also exciting growth markets for Swedish songwriters. Some countries, however, lack an organisation that serves the same purpose as STIM and it typically results in weaker copyright protection and more difficulty getting paid when the music is used.

STIM's contribution

STIM is involved in many international collaborations aimed at collecting royalties when the music of STIM affiliates is used overseas. For quite some time, we have had agreements in place with the copyright societies of other countries and are involved in activities to develop our relationships with them, while stipulating higher requirements on their processes and market coverage. STIM licenses global digital services via ICE and APRA AMCOS, represents composers, lyricists and music publishers in Australia and New Zealand.

2

DO-IT-YOURSELF PATH

Thanks to smart digital services and lower costs for music production, it has becoming increasingly common for creators to take responsibility for their own work, without any help from, or reliance on, the traditional middlemen in the music industry. Independent music creation is a growing trend worldwide. On this path though, there is a risk that the administrative tasks overwhelm. Furthermore, it is nearly impossible to monitor how copyrighted works are spread and used on the global market.

STIM's contribution

STIM affiliates can rest assured that we are always monitoring their copyrighted works and ensuring that royalties are correctly administered. STIM also provides networks and forums for creative collaboration. STIM Music Room is a recent example of this. It was set up in 2019 and it is available, free-of-charge to all of our affiliates. It is a place where they can book meeting rooms for collaboration, obtain advice, test new ideas and, above all, create music.

3

MORE SONGWRITERS FOR EACH INDIVIDUAL WORK

One clear trend that has emerged in recent years is growth in the number of rightsholders for each piece of work. It is not uncommon for there to be six, seven or even more songwriters involved in the process of creating a major hit. As the payment flows become increasingly complex, it also becomes necessary to develop the systems and processes for ensuring that copyright protection functions as intended.

STIM's contribution

STIM is the protector and guarantor for creating orderliness out of the complexity of rights and payment streams across the world. With global collaboration, increasingly advanced data administration and investments in AI, songwriters can rest assured that every usage of their work is monitored and that they will be correctly compensated.

4

MORE DIGITAL TRANSPARENCY

The major digital platforms have had nearly 100% control over global data flows. Transparency, however, has been lacking. The dominance of tech companies is, however, starting to be questioned from a variety of directions. The new EU Copyright Directive is possibly the first step towards achieving a more transparent market. Discussions about integrity, data protection and democracy will be integral to their efforts in the coming years as well.

STIM's contribution

Together with our affiliates, STIM has succeeded in keeping copyright protection high on the political agenda. It was thus a major success when the EU Copyright Directive was finally approved by the European Parliament.

5

WHEN AI TAKES OVER AS COMPOSER

AI is already being used as an aid and tool in many creative processes. In the future, it is not inconceivable that AI might even be able to be programmed such that, on its own, it is able to create and register an infinite number of works in almost no time at all. How should this be handled, from a copyright perspective? And, who should own the rights to the creative value that arises, the one who designed, programmed or owns the AI?

STIM's contribution

To some, it might all still sound like science fiction. But for STIM, these are issues we are already encountering and starting to tackle. Developing AI that assists music creators lies in everyone's interest. But the path beyond that requires careful technical and legal analysis and expertise. The discussion continues.

What music creators are entitled to, by law

Copyright protection lies at the very core of STIM's work to administer payments on behalf of our Swedish music creators. In the digital era, it has become more critical than ever to safeguard this important democratic tradition.



The dynamic and democratic forces of the Internet serve as the very lifeblood of the network economy. But, they also raise many unavoidable questions. Who ensures that the songwriter will get paid when the music is spread?

2019 was a milestone year in regards to progress with copyrights. After much debate, the EU Parliament finally voted in favour of the proposal for a new Directive on copyright in the digital single market, aimed at improving the rights of content creators.

STIM acts on behalf of its 90,000 affiliated music creators to ensure that they get paid when their works are used in Sweden and internationally. Strong copyright protection is a prerequisite, now and in the future, for the licensing and administration of payment flows to work in a reliable and correct way.

In our rapidly changing digital, global world, it is possible for music to travel across the planet in just a few seconds. The technological developments have been astounding, opening up new avenues for creativity and innovation.

There are, however, challenges associated with having immediate access to all the world's music. It has become easier than ever to use copyrighted material at will, regardless of whether it is to add sound to a presentation, make new interpretations and remixes or pay tribute to your favourite performers by posting videos of their latest concert taken on your mobile phone.

The dynamic and democratic forces of the Internet serve as the very lifeblood of the network economy. But, they also raise many unavoidable questions. Who ensures that the songwriter will get paid when the music is spread? The answer, when copyright law has been watered down and set aside, is simply an ambivalent shrug.

With stronger copyright protection however, responsibility for this is clarified. And, the creative effort obtains the status it deserves.

An important year for copyright protection

After intensive debates in Europe and Sweden, the new EU Directive on Copyright in the Digital Single Market was passed by the European Parliament. In the end, France and Germany carried the torch, ensuring that the proposal got the required number of votes for approval. Sweden, however, changed it's position at the last minute, voting against the Directive.

The debate, online, was at times, toxic. Critics claimed that the Directive would bring about the demise of a free internet. Others, including STIM, emphasized the importance of digital platforms taking responsibility and paying for the copyrighted material that they earn money from, just like everyone else. At STIM, we find it very odd that a platform like YouTube should have different rules than those that apply for Spotify. A competitively neutral market is important for the future.

Music creators joined forces

Why has this been described as the most lobbied EU proposal ever? Possibly, because it has been strategically important for the existing platforms to oppose the Directive, since it is the first in a string of other legislative proposals demanding

more responsibility from them. For creators, it has been more like a matter of life and death. Many have wondered if it would even be possible to keep creating in a digital world. Now, however, we can achieve more balanced and transparent relationships with the digital services. Doing so, helps put the prerequisites in place for creating music in the future, too. Not only does it benefit rightsholders, but everyone who wants access to what is created.

Support from Swedish music creators, and the entire creative sector has been strong. Music creators across the entire spectrum, from newcomers just embarking on their careers to the likes of Max Martin and Shellback, joined forces in a single voice, to emphasize the importance of stronger copyright protection for future generations.

What happens now?

The EU Directive will be implemented into Swedish law during summer 2021. The Ministry of Justice is drafting the legislation in collaboration with rightsholders, streaming services and users. The European Commission is, simultaneously, working to publish guidelines that can be widely accepted. At STIM, our efforts will enter a new phase, where focus is on how to best implement the Directive in practice.

Myths and misconceptions

Below are some of the main arguments put forth by opponents of the new EU Copyright Directive.

1. "There will be less material available. We've already seen it happening with the takedowns!"

Rightsholders want their work to reach the widest possible audience. But, in doing so, they also want to collect a reasonable share of the revenues. The platforms also have an interest in offering the widest possible selection, since that is what users want.

STIM currently has agreements in place with most of the existing platforms and wants its library to be used as much as possible. It's important to note, too, that the Directive has not yet entered into force. Accordingly, if YouTube is taking down content, the reason is most likely because a specific company or songwriter has requested it because their material is being used without permission.

2. "Copyright protection stifles creativity and free debate!"

Modernising copyright protection is essential to the knowledge industry and for a well-functioning digital single market in the EU. It provides the foundation of the ecosystem that makes it possible for music creators to get paid, without being dependent on public subsidies. It offers security to those who invest their time, talent and money in the cultural sector.

Copyright protection does though, actually help in keeping free debate alive. With its roots in the Age of Enlightenment, copyright protection arose in Europe during the 1700s. It was a counter-movement to the prevailing problem of censorship, authoritarian governments and dogmatic church propaganda. John Locke, an Englishman and philosopher, is widely regarded as the "Father

of Liberalism". He advocated for people's right to co-determination, freedom of speech and ownership of what they themselves created. Censorship was eventually abolished and in 1710, England became the first country in the world to establish copyright laws. France was next, followed by a long list of other countries.

Copyright protection is thus a prerequisite for free debate, not an obstacle. In fact, non-profit copyrights are what help ensure the authenticity of the message sender, and that the message has not been distorted or manipulated. Copyright is thus essential to a well-functioning democratic society. This is why copyright protection has the status of a constitutionally protected right.

3. "Songwriters just want to earn more millions!"

These days, it is difficult to earn a living by creating music. Many of the existing platforms already have agreements in place with STIM. It has given us considerable experience in negotiating with large, multinational stakeholders. Although the Directive strengthens opportunities for putting reasonable agreements in place, the path forward and associated negotiations will not be easy. It does, however, ensure that there will be competition on equal terms, which is important.

Furthermore, the Directive contains other important rules for strengthening the position of songwriters and composers. They are aimed at correcting the imbalance that typically exists in contractual agreements. Critics tend to focus on the most successful copyright holders and what they earn. For most, though, the situation is something else entirely. Each of them, too, was once an unknown newcomer.

An important year for rightsholders

2019 was, in many ways, a very eventful year. It was a year when we were able to harvest many of the fruits of our labours. It was a year when STIM paid record-high compensation to a record-high number of rightsholders.

Trying to monitor how your music is used and collect the revenue from that use, on your own, is a nearly impossible task. That’s why STIM’s role has become more important than ever. Our mission is to ensure that music creators obtain the best possible compensation for their music, which is why we constantly pursue negotiations, collaborations and not least, activities that will ensure that there is strong copyright protection.

Revenue increase from abroad

During the year, STIM paid out SEK 1.8 billion to rightsholders, of which SEK 1.5 billion was to STIM-affiliated rightsholders and publishers.

The substantial increase is largely attributable to STIM having resolved a conflict in Germany. In Germany, during the autumn of 2017, our sister organisation, GEMA, was forced to suspend payments to STIM when the German tax authorities passed a decision to levy a tax on the payments. After many rounds of negotiations, STIM was finally able to prevail. Accordingly, in 2019, we were thus able to retroactively pay out these funds to the rightsholders.

Another success has been the collaboration we’ve had with our joint licensing and processing venture, ICE, which was set up 2016. Since that time, ICE has paid out more than EUR 1 billion to affiliated music creators and publishers for digital music use (read more on page 16). Thanks to ICE, we have also been able to sign successful agreements with major customers like Facebook and YouTube. And, in December 2019, we were finally able to make our first compensation payments for music that has been played on Facebook, Instagram, Messenger and Oculus.

Legislation and studio time

2019 was, as already mentioned, an important year for music creators. The controversial Copyright Directive was passed by the EU Parliament in 2019. It aims to strengthen songwriters’ rights and create a competitive market where digital platforms must, just like every other forum, pay for the use of copyrighted material. It is an important step forward for copyright law.

It was also a year of new initiatives, one of which is STIM Music Room, which opened its doors for the first time in June. STIM Music Room is an entire floor, 200 sq. m., at Stimhuset where a new space has been created as a venue where songwriters can meet in a creative environment to collaborate, network and obtain advice. The workspace quickly became very popular and our two studio rooms have been fully booked from the start. For STIM, the initiative is an important step towards establishing closer ties with our affiliates, who are the very foundation of our business.

Together, we are building the music industry of the future

One of STIM’s most important activities is promoting regrowth and diversity in the Swedish music industry. The most tangible example of this is by making regular payments to rightsholders. However, we also set aside earmarked funds for social, cultural and educational purposes. Examples of this are scholarships, sheet music publication subsidies, travel grants, advice and advocacy efforts.

In 2019, we awarded scholarships of either SEK 25,000 or SEK 50,000 to 131 talented songwriters and composers. SPN, which is STIM’s council for the promotion of Swedish music became involved in 16 projects aimed at strengthening the Swedish music industry.

One example is our collaboration with El Sisterna, where we collaborated to set up a national youth symphony orchestra, It was the first national El Sisterna orchestra in Europe. The orchestra, for children from 9 to 19 years old, met for the first time during the autumn school holidays in 2019. The goal is to ensure regrowth of orchestral music and that, already from a young age, children have a venue for meeting each other and playing new compositions.

As part of the K-POP Music Exchange project, we invited Swedish female rightsholders to participate in a forum where they could collaborate with South Korean producers and artists who were visiting Sweden. Several of the collaborations have continued after the project ended and we hope that we’ve been successful in helping achieve a higher level of equality for the Swedish music export successes to South Korea.

For the third year in a row, we also collaborated with the Huddersfield Contemporary Music Festival. The 2019 festival was a huge success for Swedish music, with sold-out concert halls and several radio broadcasts on BBC. Radio Sweden was also there, reporting on the event.

More than 3,000 new affiliates

In 2019, there was a strong flow of new affiliates to STIM: in total, STIM acquired 3,031 new affiliates, which is an increase of 10 per cent compared to last year. The gender distribution among new affiliates is approximately the same as last year: 27 per cent women and 73 per cent men (gender distribution among STIM’s 88,718 rightsholders is 21 per cent women and 79 per cent men).

We still have a long way to go before there will be full equality in the music industry. Nevertheless, we can see that female music creators are gaining ground. We hope that our collaborative efforts with the industry will be successful in achieving even more progress.

Women who rock

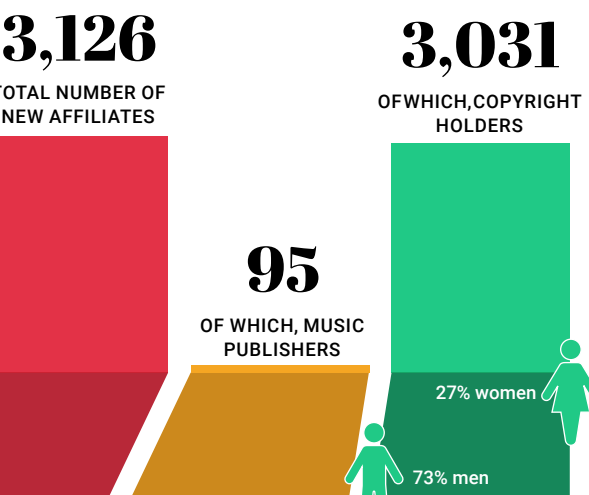
Here is a list of the 10 most successful female songwriters in 2019:

1. Jonnali “Noonie Bao” Parmenius – EMI Music Publishing
2. Tove “Tove Lo” Nilsson – Wolf Cousins, Warner Chappell
3. Robin “Robyn” Carlsson – Robynsongs, Universal Publishing
4. Maria Jane Smith – Sony/ATV Music Publishing
5. Karin Dreijer Andersson – Universal Music Publishing
6. Laleh Pourkarim – Lost Army
7. Lykke “Lykke Li” Zachrisson
– EMI Music Publishing Scandinavia
8. Klara Söderberg (First Aid Kit) – Jagadamba, Kobalt Music
9. Johanna Söderberg (First Aid Kit)
– Jagadamba, Kobalt Music
10. Zara Larsson – Publishing company TEN

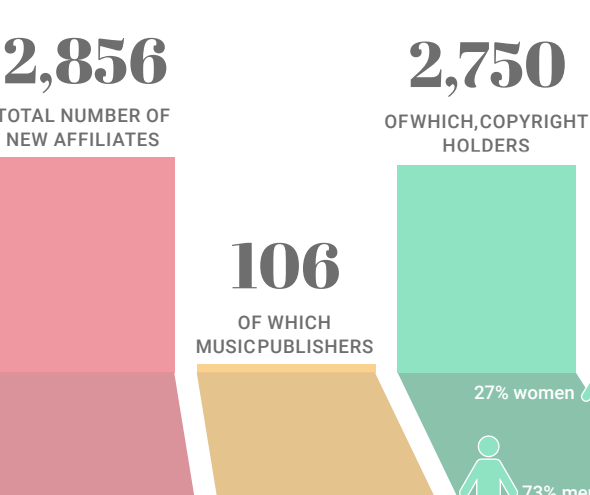
The list is based on STIM’s data on earnings in 2019 and it covers the earnings from services like Spotify and Apple Music, as well as radio, TV, music played in stores, etc. in Sweden and internationally.

“The controversial Copyright Directive was passed by the EU Parliament in 2019. It aims to strengthen songwriters’ rights and create a competitive market where digital platforms must, just like every other forum, pay for the use of copyrighted material.

New affiliates in 2019



New affiliates in 2018



“I definitely feel that it is an incredibly important award. As a composer, your name is typically last in the list of credits at a movie premiere, or down there somewhere in the fine print. Unless you’re already super famous, of course. It’s such a shame, since music plays such an important role in the overall experience that a movie creates for the audience. This award helps put the spotlight on film composers and raise the status of our profession.

Systrar 1968, won the newly established award for “The year’s best music in a series (scripted)” at the 2019 Ria Awards.



“Even if none of the songs had ever been released, I’d still have spent my time composing, every single day. It’s just so satisfying and fun.

Jonnali “Noonie Bao” Parmenius, tops the list of the most successful female Swedish songwriters in 2019.

92,401
Affiliated rightsholders and music
publishers

3,031
Affiliated rightsholders in 2019

Collaboration that creates synergies

As one of our rightsholders, perhaps you're aware that STIM is joint owner in a company called ICE (International Copyright Enterprise)? We'd love to tell you more about what goes on there, and the opportunities it creates! So, we sat down for a chat with Thorsten Sauer, CEO of ICE.

Managing all the data in an increasingly fragmented, globalised and digitised world is both complicated and time consuming. Copyright societies and music publishers are in a constant race against time to adapt costly IT systems and processes. Already 13 years ago, when these trends were just starting to take off, STIM took the initiative to set up ICE, which it jointly owns together with our sister organisations in the United Kingdom (PRS) and Germany (GEMA).

CORRECT ADMINISTRATION OF STREAMING

ICE manages three important components of the value chain: correct registration of music rights in the ICE database, licensing and processing of reports from the international online services. For STIM, it means that all STIM-affiliated works are registered with ICE and matched against the nine billion online plays that have been processed by ICE since 2016. At present, 25% of the revenue to STIM affiliates is derived from ICE's activities. The company's CEO, Thorsten Sauer, explains that there are many distinct advantages for STIM-affiliated rightsholders.

"In Sweden, where so much music is exported, it's particularly important to keep track of how the music is being used overseas. With ICE, we've been able to capture a cohesive and correct under-

standing of how copyrighted material is being spread and used throughout the world. And that, has provided security and clarity for everyone involved," he says.

WITH THE MUSCLE TO MAKE A DIFFERENCE

At the negotiating table, ICE has been the one taking on the major digital platforms. ICE, with the force of three strong music countries behind it, comes to the table with a voice that cannot be ignored. Taking into account the administration agreements with the major international music publishers, ICE manages two-thirds of all the music streamed in Europe. Licensing, and the ability to process such an enormous amount of data is thus one very important aspect of what ICE does. Currently, ICE has issued licenses to more than 50 online services in more than 160 countries.

"We have a good understanding of the music, market and how stakeholders in the digital world operate. By combining the libraries of three strong copyright organisations, we've become a global partner to reckon with," he says.

What would it be like if ICE didn't exist?

Well, without ICE, each country and rights society would need to manage things on their own, which is no easy task. Synchronising our data flows in this way saves an enormous amount of time and money. That, in turn, makes a difference to the bottom line and what we can distribute to our rightsholders," he says.

What plans do you have for the future?

"We will, above all, focus on developing CUBE, which is our automated, cloud-based copyright platform. We will use AI to manage music rights in a transparent, quick and secure way, which will also lower the risk of conflicts over rights. Everyone in the ecosystem will benefit from faster, more efficient administration in the future," he says.

≈270

employees work at the offices in the UK and Germany

INTERVIEW

Digital platforms made Maher's dream career possible

He may not be a household name in Sweden, yet. But in the Middle East, Malaysia and Indonesia, he most definitely is. Digital platforms have made it possible for Maher Zain to establish a career beyond the borders of Sweden and, thanks to ICE, he is also able to earn a living from it.

Born in Lebanon, Maher Zain immigrated to Sweden with his family when he was eight years old. Music has always been very important to the family and Maher got his first keyboard when he was ten years old. Today, his music has reached nearly 500 million people via YouTube and he has 26 million followers on Facebook. His fans mainly reside in Muslim countries.

At his home in Huddinge, a suburb of Stockholm, he has nearly completed work on his own studio and is working on his fourth album. Music, however, wasn't an obvious choice.

"I didn't take it 100% seriously. Nobody was pushing me in the right direction prior to high school," he says.

But, during a music bootcamp in France, Maher made a new group of friends, which included Nano and Mohombi, both of whom have competed in Melodifestivalen, the annual song competition to represent Sweden at Eurovision.

"A few years after the bootcamp, I got an SMS from Rodrigo, who had been in charge of the whole thing. He had a friend who needed some help at their recording studio at Hornstull and thought I was the right guy for the job," he says.

That friend, turned out to be Nadir "RedOne" Khayat, or Nadde, as Maher Zain calls him. Later, Maher was invited to go with Nadir and work in New York.

"I loved Nadde for giving me that opportunity. But after a while, it felt like something was missing in the life I was living in New York. Working with Nadde and music was great. It's not that. It's just that everything else felt wrong," he says.

Thought about giving it up

Maher decided to move back to Sweden, thinking that it was time to pursue something else, rather than a career in music. He started going to the mosque and making new friends. During that time, of deepening his religious beliefs, he started writing music again. Friends liked what they heard and encouraged him to keep going.

"I felt like I could use music, which is an international language, as a means of sharing my beliefs and who I am. That's why I wanted to compose and produce music. Being an artist and performing on stage was never anything I dreamed of," he says.

Then, a record company contacted him. They liked Maher's music and his life story. The record company also convinced him to test his talent as an artist. After that, things really took off. In Malaysia, Maher soon acquired half a million followers on Facebook. In 2009, he was invited by the royal family of Brunei to tour there, at which time he also toured Malaysia.

"People liked what I was doing. So I just accepted it and kept going," he says.



His popularity on Facebook exploded and Maher added 100,000 new followers a week.

Via YouTube, his fans and followers could easily access Maher's music and today, at the request of his fans, he performs his songs in seven different languages.

"I didn't become affiliated with STIM until 2009. At the start of my career, my focus wasn't on registering my songs. And, in the countries where my music was being played, there wasn't any structure for royalties either," he says.

But, once Maher had registered his songs, he started collecting some revenue. It wasn't, however, at all in proportion to the amount that his music was being played worldwide. Over the last two years, however, he started seeing a difference.

"Things changed. Noticeably. At first, I didn't understand why, but revenue from the downloads started growing. I later learned that it was because STIM had signed agreements with the digital platforms," he says.

Most of Maher's songs are inspired by his beliefs and his messages are global. Over the years, they have come to be greatly appreciated not only by those who share his faith, but many others as well.

"I want my songs to have a meaning. Without the digital platforms, I never would have achieved success through music. I never would have had the same opportunities for reaching and inspiring others," he says.

Text: Alexandra Carmback, Publik
Photo: Art by Esse

”

... At first, I didn't understand why, but revenue from the downloads started growing. I later learned that it was because STIM had signed agreements with the digital platforms," he says.

STIM MUSIC ROOM

Open house for free music creation

Our objective with STIM Music Room is to strengthen relationships with our affiliates and provide them with a forum for developing and utilising their creative talents. Artist Adam Tensta, has used STIM Music Room to run FRAMÅT, which is the training programme he has set up for young songwriters to give them knowledge of the music industry.

Medra Tito and Aram Hassan Reza are two of the music creators who have participated in FRAMÅT. For two weeks, students had access to the STIM Music Room's two studios. They used the time to write, record and produce songs.

"Having a place that is solely devoted to music creation is a great advantage. Working from a home studio, you can easily get distracted by other things. STIM Music Room is a great meeting place. It's fun interacting with other songwriters. We can create music and have the freedom to do what we want," says Aram Hassan Reza.

Medra Tito has always been very interested in music. When she was accepted to the FRAMÅT programme, she decided to start seriously pursuing a career in music. She says that the studios are very high quality.

"Both of the rooms are very easy to use. All you need to do is hook up your computer and you're good to go. It takes all of about two minutes. The simplicity of it creates an excellent atmosphere for fostering creativity," she says.

FRAMÅT – for a better understanding

Adam Tensta started FRAMÅT two years ago. He wanted to give young people an overall understanding of how the music industry works. He primarily focuses on copyright protection and marketing. But many other topics are covered as well. It's a tough industry.

"Young people living in Järva, the part of Stockholm where I come from, are tremendously interested in music. But, they have very little knowledge of how the industry actually works. They're good at creating music, but need to learn how to survive on it. Very few are affiliated with STIM, either," he says.

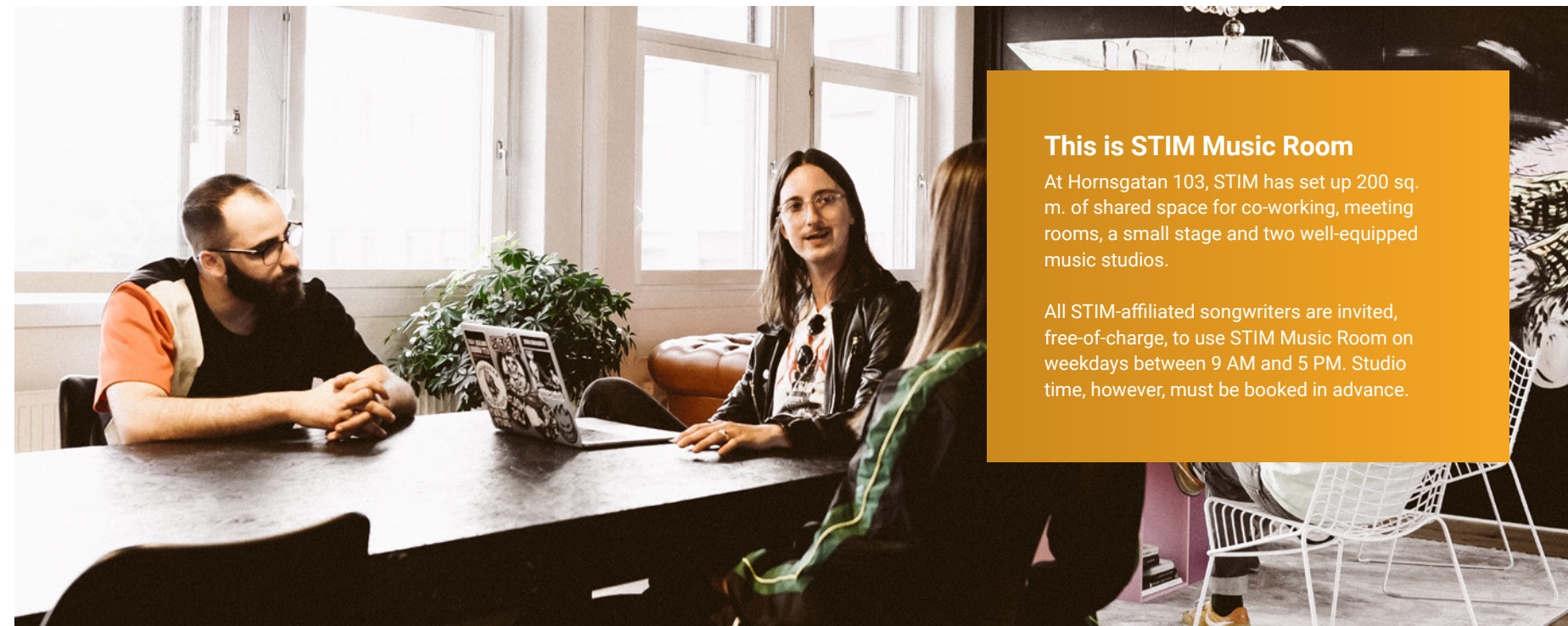


Adam Tensta runs the FRAMÅT training programme from STIM Music Room
Text: Alexandra Carmback Publik Photo: ArtbyEsse

This is STIM Music Room

At Hornsgatan 103, STIM has set up 200 sq. m. of shared space for co-working, meeting rooms, a small stage and two well-equipped music studios.

All STIM-affiliated songwriters are invited, free-of-charge, to use STIM Music Room on weekdays between 9 AM and 5 PM. Studio time, however, must be booked in advance.



Adam heard about the plans to create STIM Music Room last winter. That was when he contacted STIM to set up a meeting. The most important factor for the collaboration has been access to free studio time.

"Being able to book studio time at STIM Music Room, free of charge is both important and good. It creates unique opportunities for all youth, in regards to both music creation and access to information," he says.

Adam Tensta says that very few of his students have ever been in a real studio environment before. Most have been sitting at home creating their music.

"Here, they're thrown into a professional situation, with time pressure. It is something that can really add fuel to the creative process. STIM Music Room is amazing," he says.

Big plans

Aram plans to continue spending time there and he has big plans for STIM Music Room.

"We've entered a new era with music. This, could really become a legendary studio. Who knows how many hits will be created here in the future? STIM Music Room will become an iconic place.

Interest in the venue for both collaboration and studio time has been huge and there have been many visitors each day – both young music creators and more established ones.

"I want to keep hanging out here after I've completed all my studio time during the summer. And, since I'm now affiliated with STIM, I can come whenever I like!" says Medra Tito.



Revenue increase and new customers

2019 was a successful year for Swedish music, on many levels. STIM's revenue was nearly SEK 2.4 billion, which is an increase of 15 percent compared to last year, with healthy growth in most revenue categories. In some areas, growth was particularly high. A large portion of STIM's revenue from overseas that was collected by other foreign collecting societies, was retroactive revenue from prior years. There was also a positive impact on revenue in 2019 from foreign currency fluctuations between the SEK and other currencies in markets where STIM has significant revenues. The positive currency impact is also evident in the Online category and with STIM's pan-European licensing, where a significant portion of the revenue is in EUR.

15%

Revenue increased by 15 percent in 2019

Revenue Live

STIM's revenue from live music increased by 3 percent. Although we're pleased that it has risen, it is still low in relation to the overall robust growth in the live market in recent years. This strong performance has primarily been driven by the big players, i.e. arena concerts. The situation has been quite different for those running smaller venues. It's an area where STIM will be reviewing its processes to make them more efficient. We will also be reviewing and assessing contracts in the market.

3%

Revenue from live music increased by 3 percent.

Higher revenue from Radio and TV

Linear TV viewing has continued to decline, as expected. However, in 2019, STIM received retroactive revenue that helped compensate for the fall. We're also happy to report strong continued growth for commercial radio.

5%

Total growth of radio/TV

Growing Background segment

We are very pleased to report that there has been growth in the Background segment, despite the tough conditions in retail and higher competition from works without copyright protection. Here, STIM is working continuously with product development and ways to simplify licensing. Ambitious development efforts in close collaboration with the Swedish Artists' and Musicians' Interest Organisation (SAMI) have had a successful impact on the market.

8%

Background revenue increased by 8 percent.

Revenue from foreign collecting societies

Revenue from foreign collecting societies increased by 19% in 2019. The increase is primarily attributable to favourable exchange rates in 2019 and retroactive revenue received from GEMA in Germany, now that a tax dispute has been resolved. After a long, drawn-out process, STIM prevailed and was able to collect the revenue in 2019.

19%

Increase in revenue from other societies in 2019

Sharp increase in Online revenue

The Online segment, with music and video streaming has increased sharply, from SEK 555 million to SEK 635 million, which corresponds to 14 percent.

In the Online category, multi-territorial direct licensing has contributed the most and it now accounts for almost 25 percent of STIM's total revenue. (Read more about it on page 41). The direct licensing, which is managed via our joint venture company, ICE, has gone well and the ICE segment increased by 18 percent, much of which is attributable to our successful negotiations with customers like Facebook, Youtube, Apple and Amazon.

Within Sweden's borders, revenue from the Online segment fell slightly compared to last year (it was expected, since the 2018 figures included retroactive revenue from Viaplay and CMore). We have, however, witnessed an underlying, sharp growth in the VOD market (Video On Demand). We have new customers on the way in, too, with Disney+ leading the pack. Several negotiations are underway in the area that we expect to conclude in 2020, which will put the prerequisites for growth in place for the years ahead.

14%

Increase in online revenue

STIM & all of Sweden's municipalities

One of the highlights of 2019 was that STIM was able to agree with the Swedish Association of Local Authorities and Regions (SKR) on a new framework agreement for the municipalities. We will now pursue the very big task of signing separate agreements with all of the 290 Local Authorities of Sweden's municipalities. All of the music played in the lobbies of the public administrative offices, healthcare centres, schools and nursing homes will finally generate revenue for Swedish songwriters.

Non-stop music

STIM's customers are part of an ecosystem that ensures future growth in the Swedish music industry. The licences granted by STIM provide access to music from all parts of the world, while ensuring that the music creators get paid when their works are used.

Our lives are full of music. When we exercise to the energizing beat of techno at the gym, raise the volume when our favourite 80's tunes are played on the car radio, create the perfect atmosphere for a dinner-for-two or shriek when our favourite rock band is performing at the nightclub, we're actually participating in an ecosystem for ensuring that hundreds of songwriters are appreciated and paid for their efforts.

We know this, because at STIM, we're constantly monitoring how all music flows through the ecosystem so that we can ensure that the right compensation reaches those who are entitled to it. Customers are the cornerstone of this complex system.

Competitors to STIM are popping up all the time and in an era of disruptive digital business models, that's perhaps not so surprising. It's worth asking, however, what their contracts with the songwriters look like and, which music library customers actually get access to.

When stores, restaurants, workplaces and nightclubs obtain a license from STIM, it creates value in the form of vibrant experiences for their customers. At the same time, it enables creators to continue pursuing their craft.

MEET OUR CUSTOMERS

Live music, tireless warriors

Annelie Telford, CEO of Debaser, has contributed to the Stockholm live scene ever since the popular concert and club venue at Slussen first opened its doors in 2002. Running such a business however, is like a constant tug-of-war to demonstrate the important role that live music has to a vibrant, thriving city.

Debaser’s journey is closely correlated with how live music has developed since the turn of the millennium. Dozens of medium-sized live concert halls closed down in Stockholm during the 1990s, which opened up new market opportunities.

At the time, Annelie Telford was working at Tantogården, together with several other music enthusiasts. When they learned that a Salsa club in Stockholm, between Slussen and Gamla Stan was going out of business, they formed a team and pooled their resources to take it over. That’s how Debaser was born.

“Already on opening night, long lines had formed along the street and we started to understand how successful this could be,” explains Annelie Telford during our interview with her at Debaser Strand, Hornstull.

Live music fuelled record sales

And yes, it did become a huge success. As the outdoor dining gradually expanded, the business was able to operate year round. During the first decade of the 2000s, there was a steady flow of rock bands eager to perform live, and payment for the gigs was at a reasonable level.

“Before streaming services started popping up, bands earned their living from record sales and merchandise. Because of that, they all wanted to be on stage as much as possible. It was pretty easy to sign up a medium-sized band for a gig on our stage, with audiences of around 350 people,” she says.

Four years later, Debaser Medis opened up, followed by, a few years later, Debaser in Malmö as a summer bar at Humlan. Then, in 2013, yet another venue at a former garage facility at Hornstull strand was set up. At one point, Annelie and her colleagues were running three live venues simultaneously in Stockholm.



Battle with the city

After many challenging yet successful years, Debaser Strand is the only remaining venue of the three. And, the battle for its survival is still an open question. When the city wanted to tear down the premises to investigate whether the roadway overhead needed to be renovated, it created a major outcry. Various compromises were eventually reached and at the time this article was written, Debaser had signed a new lease running through January 2021.

It’s noticeable that Annelie Telford’s pulse starts to rise as we touch on this controversial topic.

“We can’t have a city with a thriving music scene without live music as an integral part of it all. We need to have more venues, reasonable rents and long-term leases,” she says.

As for the lease issue, Annelie has always known that, sooner or later, the premises at Slussen would be demolished. But, the city officials haven’t been able to offer any other alternative downtown location either. One option that was being discussed was Medborgarplatsen, but the city opted to turn that into a library instead. Another option was suggested in the old slaughterhouse area, near Globen.

“It’s important to understand that you can’t just take a empty building and immediately get things going. An investment of around SEK 20 million is required to put everything in place and comply with all the regulations on such things as sound-proofing, food service, ventilation, grease separators and other equipment,” she says.

More difficult booking bands

But, let’s get back to the topic of music and the trends. The situation, compared to 18 years ago, is now entirely different. Bands are earning less on streaming and smaller venues don’t have deep enough pockets to pay the sums required for booking gigs.

“Yes, it’s great that music is available for everyone, 24/7. The flipside of that however, is the risk in its value becoming eroded. One positive aspect, however, is how quickly an artist can go viral. We book gigs around 3-12 months in advance and we’ve frequently needed to move a gig from our smaller stage for an audience of 250, to the bigger one for 750 when an artist’s popularity quickly rises,” she says.

As a STIM customer, Debaser has two different licenses. One is for the background music played in the restaurant. The other is for events involving ticket sales (for the live performances and DJ sets). Swedish bands report their own song lists to STIM, but Debaser is responsible for submitting reports on music they use from foreign artists.

Further development possible

Despite all the trials and tribulations, Annelie Telford is remarkably satisfied with how Debaser is currently operating, with two restaurants that are able to stand on their own feet.

“We’ve learnt a lot from running our other venues. We know, for example, that it’s important to keep different areas of operations separate. When guests visit our

restaurants, we take the opportunity to tell them about the clubs. Typically, they are pleasantly surprised and decide to stay longer. When I was working as head waiter at Debaser Slussen, guests were frequently shocked at what they saw printed on the receipt. WHAT?! Is this DEBASER?!!!!”, she says, with a smile.

The death of clubs for live music is a hot topic of debate and Annelie sees it as a forum for making the voice of club owners heard: cities are loud places!

“If people complain about noise, they’re actually complaining about living close to others. City’s aren’t quiet places! That’s just how it is. A quiet city, is a dead city,” she concludes.

FACTS

Debaser

Debaser Slussen first opened its doors in 2002. Other Debaser clubs followed.

Today, Debaser Strand at Hornstull is the only one remaining. It has two restaurants and two stages, for total capacity of 1,150 guests, making it also the largest thus far. The lease constantly under negotiation. Debaser has plans for opening another venue in Stockholm in the future.

Read more at debaser.se

MEET OUR CUSTOMERS

Scandic wins STIM Guitar 2019

Hotel music can be so much more than just elevator tunes. It can transform the atmosphere, injecting it with life. The hotel chain, Scandic, was awarded STIM Guitar 2019 for its work to make music a key part of the experience at its 270 hotels.

How does it feel to have won the award?

Amazing! It's a tremendous acknowledgment from the music industry and confirmation that all our efforts to create an inspiring, welcoming and exciting music and hotel environment, have mattered. We've already gotten a lot of great feedback from our guests. Winning STIM Guitar 2019 is further acknowledgment that what we are doing is right. It feels great!" says Robert Wilhelmsson, Head of Product Development at Scandic.

For several years, Scandic has been working to create a centralized music solution for its 270 hotels. Scandic takes music seriously, carefully tailoring its multitude of music channels and thousands of songs to each hour and the special circumstances of every single day.

"A hotel stay is an experience. When you enter a room and spend time there, all of your senses should be engaged. Sound, is an integral part of it all. That cannot be ignored. Music plays a tremendously important role. It enhances the atmosphere of a room and can be used to create a pulse. We strive to create harmony between the music we play and experience of our guests," says Robert.

Scandic collaborated with Jean-Paul Wall, music designer and composer, to create a dynamic, ever-changing library of music that surprises, delights and engages Scandic's guests. His role was to design the concept for the various music channels, which meant defining each specific niche, how to use them over time and the atmosphere that each niche should help create, along with the feelings it should evoke.

"A hotel performs so many functions, where music can be an integral part, such as the recreational areas, work spaces and entertainment that is offered. Music is a way of taking your guests by the hand and guiding them into a flow that will lead them into each small world. Morning exercises at the gym followed by breakfast. Later, lunch, then mingle after work, dinner at the restaurant and finally, the nightclub. The pulse of it all shifts over the course of the day and we do that, via the music," explains Jean Paul.

Scandic actively collaborates with several music editors on the music selection to ensure that it is as inclusive



Text: Therese Johansson
Photo: Christian Gustavsson



Robert Wilhelmsson (Scandic), Jean-Paul Wall (Music Designer and Composer) and Hugo Perlskog (Music in Brands)

as possible, without it being boring and lacking character. Robert explains that it is quite challenging, requiring a great deal of finesse.

"Everyone should feel welcome. Nobody should feel excluded by the music. It should reflect our brand and enhance the Scandic experience. Our guests should be able to relate to the music. The music should inspire and encourage them to explore new areas. Guests frequently ask us the name of the song that is playing, which we love! It's confirmation that the music has made an impression," he says.

Is there any type of music that you exclude?

"I suppose so. Like the most edgy techno or complicated jazz. It depends on the context, however. The deciding factor is that the music must be consistent with Scandic's welcoming and inclusive profile. It should never be disruptive," says Jean Paul.

Robert explains that, for Scandic, which has an advanced music system and a large library of copyrighted music, doing right by the music creators via collaboration with STIM is an obvious choice.

"We take our approach to, and investments in, music very seriously. It's obvious to us and totally right that everyone who contributes to our success should be compensated. What's really great about this model is the opportunity it offers for supporting young, Swedish and Nordic artists who are trying to become established. Via STIM, we can give them the credit they deserve. It feels totally fair!" he says.

So how will you display your award...
this gorgeous Fender guitar?

"We're going to hang it in the café lounge at our office. We have so many employees who, in their private lives, are very engaged in music. We hope that the award can help inspire them to pick up their own guitars, and keep creating music!" he says.

”

A hotel should be experienced. When you enter a room and spend time there, all of your senses should be engaged. Sound, is an integral part of it all. That cannot be ignored. Music plays a tremendously important role. It enhances the atmosphere of a room and can be used to create a pulse.



Board of Directors and CEO

As of 31 December 2019.

STIM's board of directors is tasked with continuously monitoring how the business is managed and making decisions on matters delegated by the AGM. The board of directors consists of representatives from the rightsholder categories that STIM represents, i.e. members who are active in FST, SKAP or Musikförläggarna, as well as independent members. The Chair of the board is independent. In addition, the board of directors includes STIM employee representatives.*

- 1

Karsten Dyhrberg Nielsen
CEO of STIM
- 2

Eva Botmar
Employee Representative
- 3

Hannah Gullander
Member. Independent.
- 4

Carina Brorman
Chair. Independent.
- 5

Hans Fahlin
Member. Independent.
- 6

Douglas Carr
Member. Active in SKAP.
- 7

Eric Hasselqvist
Member. Active in Musikförläggarna.
- 8

Anette Hökengren
Deputy member Active in Musikförläggarna.
- 9

Martin Jonsson Tibblin
Second Vice-Chair. Active in FST.
- 10

Dror Feiler
Member. Active in FST.
- 11

Alfons Karabuda
Member. First Vice-Chair Active in SKAP.
- 12

Susan Roberts
Employee Representative



Deputies

Annika Delläs
First Deputy, Independent.

Kerstin Mangert
Second Deputy,
Musikförläggarna.

Jenny Hettne
First Deputy, FST.

Alexandra Nilsson
Second Deputy, SKAP.

Linda Portnoff
Second Deputy, Independent.

Marie Samuelsson
Second Deputy, FST.

Anders Wollbeck
First Deputy, SKAP.

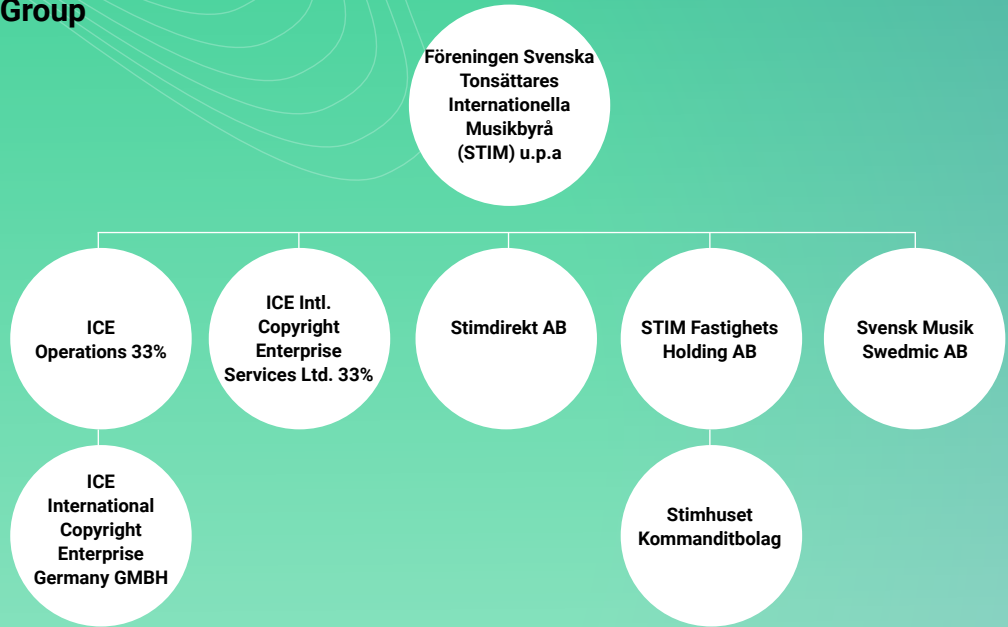
Viktor Sellgren
Employee Representative.

Mikael Alenmark
Employee Representative..

*For a full description of the Board's commitment, see STIM's 2019 Transparency Report, at stim.se

Group, management and committees

Group



Boards and committees*

Assessment committee for music and copyright
Committee within Stim that, on request from rightsholders, can give an opinion on similarities between musical works. The opinion is only indicative and not a legally binding decision.

Grading committee
Committee within STIM that assesses and evaluate STIM's praxis for grading and deals with grading complaints.

Distribution committee
Committee appointed by the Board that prepares a basis for the Board's decision on distribution issues.

NäMMU, STIM's committee for promoting Musical Diversity and Copyrights
Has been mandated by the Annual General Meeting to decide on the use of funds for social, cultural and training related purposes. Through the committee, STIM contributes to musical diversity and strengthens copyright, via such things as grants, support for music projects and financing activities that promote copyright.

Nomination Committee
The organ of the Annual General Meeting, which proposes appointments to the Board, NäMMU, Nomination Committee and Auditors, as well as proposals for remuneration of the Board, committees and the boards of subsidiary companies.

Management



SPN, Stim's council for the promotion of Swedish music
Committee, appointed by NäMMU, which prepares proposals for decisions by NäMMU, concerning projects aimed at making new Swedish music more accessible and known – both nationally and internationally. Committee appointed by NäMMU with external independent management meetings. Prepares proposals for decisions by NäMMU.

Scholarship committee
Prepares scholarship applications and makes proposals for decisions to the Board of Stim.

*For a full description of STIM's committees and board members' participation, please see the 2019 Transparency Report, on stim.se.

Administration Report

The Board of Directors and the Chief Executive Officer of Svenska Tonsättares Internationella Musikbyrå (STIM) u.p.a., corporate Id. No. 702002-3524, hereby present the annual report and consolidated financial statements for the 2019 financial year.

Description of operations

STIM is a financial association and copyright organisation for music creators and music publishers. STIM administers and licenses economic rights to music and lyrics on their behalf. Through its international network, STIM also represents rights to the worldwide repertoire of music. STIM is a not-for-profit organisation that also aims to promote regrowth and diversity in the Swedish music scene. It is a socially beneficial mission which differentiates STIM from other actors in the market.

At the end of 2019, STIM had 88,718 affiliated rightsholders and 3,683 music publishers for which it was monitoring and protecting their economic rights based on copyright legislation. Based on inter-governmental agreements and reciprocal agreements with STIM's counterpart organisations abroad, rights to both domestic and international music in Sweden are protected. The right to Swedish music abroad is covered by mutual agreements with other parties and, in the case of multi-territorial digital music services, directly by STIM via ICE.

When a rightsholder joins STIM, they transfer their legal rights to recompense in connection with public performance, recording and mechanical reproduction to STIM. STIM ensures that anyone who plays music in public or who records, downloads or streams music has a valid licence and pays a fee. STIM licenses music from throughout the world and allocates the revenue to the individual rightsholders, both Swedish and international, later on paying out those funds to them. This means that those who want to use music through a licence from STIM can easily access millions of musical works, and that the rightsholder of the music receives compensation for the use of the music.

Since 2010, STIM has collaborated at the European level on licensing of rights and administration of works' documentation, music use reports and some distribution services. Collaboration is in the form of a joint venture, where STIM, together with the UK's PRS for Music and Germany's GEMA have equal ownership shares in ICE Operations AB, ICE Germany GmbH and ICE Services Ltd. This cooperation gives STIM a strong bargaining position in comparison with large international players in the market and enables a smooth licensing solution that covers several territories and creates economies of scale with efficient data processing and documentation of works. Together with other Nordic copyright organisations, STIM also controls the Nordisk Copyright Bureau, which manages the licensing and administration of music when recorded on physical products, such as CDs and DVDs.

Through its subsidiary Stimhuset KB, STIM owns the property Stockholm Krukomakaren 17. STIM has its offices there and the remaining 6,000 sq.m. of space is leased to external tenants.

Changes on the Board of Directors and in the management team

At the 2019 AGM, the nomination committee presented a proposal for a re-election of Carina Brorman as Chair for a mandate period of 2 years and Hans Fahlin, Elisabet Widlund Fornelius, Alfons Karabuda and Martin Jonsson Tibblin as members, each for a mandate period of 2 years. Jenny Hettne, Anette Hökengren and Anders Wollbeck, were elected as deputy members, each for a mandate period of 2 years. Linda Portnoff was newly elected as a deputy

member for a mandate period of 2 years and Kerstin Mangert was elected for a mandate period of one year. Elisabet Widlund Fornelius resigned from the STIM Board of Directors at her own request on 15 November 2019.

Significant events during the financial year

2019 was a milestone year as regards progress with copyrights. After an intense debate in Europe and Sweden, the new EU copyright directive was adopted in April, which includes digital platforms taking responsibility and paying for the copyrighted material from which they make money.

In early 2019, ICE Ltd signed a new license agreement with Spotify. The agreement is valid until 30 June 2020 and provides, among other things, for improved minimum warranty conditions with extended product offerings and territories.

After many years of negotiations, STIM was able to agree with the Swedish Association of Local Authorities and Regions (SKR) at the end of the year on a new framework agreement for the municipalities. The agreement improves tariffs for several license areas. Work on signing separate agreements with the individual municipalities within the framework agreement with SKR has started and is expected to be completed in 2020.

At the beginning of 2019, a new and positive decision was received in an ongoing tax case concerning the right to withholding tax exemption in Germany. This meant that the collection of royalty revenue from Germany could be resumed and that retroactive revenues for the whole of 2018 could be collected.

Significant events after the end of the financial year

Subsequent to year end, negotiations got underway with YouTube for a new licensing agreement for 2020. Agreement in principle has now been reached on the overall financial terms. The same has occurred with Facebook, where contract negotiations are underway concerning a renewal of the license as of 31 March 2020.

In January, STIM reached agreement with SVT on the terms for a new contract. Efforts are now underway to negotiate the details for the terms so that a final agreement can be signed. It will cover both the linear and SVTPlay broadcasts.

The impact of the COVID 19 pandemic on the world economy, industry and individuals is extensive. The situation for the entire culture sector has rapidly and radically deteriorated and all parts of the music value chain have been affected, from songwriters, composers and music publishers to artists, concert organisers and others.

When a live event is cancelled, it impacts the revenue of songwriters and composers. Whenever possible, concert organizers have tried to reschedule concerts but overall, there are still fewer events being held. Furthermore, activity in the hotel industry and fitness chains has essentially come to a standstill, which affects the amount of music that they consume. This, too, impacts the revenue of those who created the music.

We have already seen the immediate and wide-ranging impact on activity in the Live and Background customer segments and can already predict that there will be a substantial decrease in revenue in those segments in 2020. The extent, however, is directly dependent on the measures that authorities take to prevent the spread of infection and, not least, how long such measures will be in place. It is clear, however, that lower revenue over time means that STIM will have less money that it can pay to its affiliated music creators and publishers.

Lower revenue, in turn, means that there are fewer resources for financing STIM's management costs and, because STIM is a not-for-profit organisation, it is unable to cover those costs from its own equity (retained earnings). We are thus carefully monitoring and analysing the situation and preparing to take whatever measures may be necessary. For example, we will review our financial situation and cost deduction levels in order to lower our administrative costs wherever it is possible to do so.

Significant risks and uncertainties

STIM's markets continue to be characterised by rapid and radical change, both nationally and internationally. This applies both to music distribution and consumption as well as to the management of music rights. STIM is no longer licensing exclusively in Sweden. Besides that, music users in the Swedish market, must, in many cases obtain licenses from other rights managers than STIM. Rapid technological development places considerable demands on the adaptation of STIM's activities, in terms of not only new pricing models for licensing, but also suitable systems for rights administration and thereby continued investments in the development of existing and new systems. The ever-changing conditions lead to uncertainty over STIM's future revenue, along with the expected return on investments it has made. The investment in the co-owned associated companies, ICE AB and ICE Ltd is the largest single investment where repayment is dependent upon having them grow as intended and for the development projects they are running to be carried out as planned. Today, ICE has licensing agreements with some 50 online services in over 160 countries and processes reporting from online services for several of the European market's leading copyright companies and music publishers.

2019 was a milestone year as regards progress with copyrights. After an intense debate in Europe and Sweden, the new EU copyright directive was adopted in April, which includes digital platforms taking responsibility and paying for the copyrighted material from which they make money.

92,401

affiliated rightsholders and publishers

Sales and performance

The Group's revenue during the financial year was SEK 2,390.5 (2,082.3) million and operating expenses were SEK 244.3 (233.9) million. Profit/loss from participations in associates was SEK 3.5 (8.9) million. Distributable income in the Group totalled SEK 2,156.0 (1,860.1) million.

Consolidated profit	2019	2018	2017	2016	2015
Operating income	2,390,549	2,082,274	2,042,666	1,884,248	1,886,713
Operating costs	-244,306	-233,910	-221,900	-199,402	-209,078
Profit/loss from participations in associates	3,496	8,917	5,602	-10,255	-25,073
Impairment of non-current receivables from other companies	–	–	–	–	4
Distributions	-2,153,169	-1,851,853	-1,826,053	-1,689,324	-1,677,448
Interest and other financial items	6,230	2,736	4,553	3,863	-976
Tax	29	86	62	-25	224
Profit/loss for the year	2,829	8,251	4,930	-10,896	-25,633

Parent Society's profit	2019	2018	2017	2016	2015
Operating income	2,376,460	2,071,687	2,024,124	1,874,222	1,811,008
Operating costs	-239,856	-227,266	-214,031	-183,268	-187,261
Impairment of non-current receivables from other companies	–	–	–	–	4
Operating profit/loss before distribution	2,136,604	1,844,421	1,810,093	1,690,954	1,623,751
Interest and other financial items	7,017	3,271	5,076	4,519	-203
Appropriations and taxes	9,548	8,262	9,215	7,910	19,812
Distributable income	2,153,169	1,855,954	1,824,384	1,703,382	1,643,359

Financial position

Group

The Group's total equity at year-end was SEK 204.8 (202.9) million of which 176.8 (177.6) was non-restricted equity.

Parent Society

At year-end, STIM's equity amounted to SEK 1.2 (1.2) million or 0.1 per cent (0.1) of the balance sheet total. Liabilities to rightsholders at year-end totalled SEK 1 819.6 (1 492.0) million.

The Parent Society STIM's total sales for the financial year were SEK 2,376.5 (2,071.7) million, corresponding to an increase of 14.7 (2.4) per cent compared with the previous year's adjusted sales. Royalty revenue has increased by SEK 302.8 (50.3) million.

The Parent Society STIM's net distributable income totalled SEK 2,153.2 (1,856.0) million, corresponding to an increase in royalty payments to rightsholders equal to SEK 297.2 (31.6) million.

Liquidity

Cash and cash equivalents, including short-term investments, totalled SEK 1,349.0 (928.2) million for the Parent Society and SEK 1370.2 (944.5) million for the Group. Surpluses are invested in interest-bearing assets in Swedish kronor in the form of interest funds or directly-owned interest-bearing financial instruments issued by Swedish issuers. The investment policy focuses on managing interest, credit and liquidity risk.

Group contributions

During the financial year, the Parent Society received group contributions from subsidiaries totalling SEK 9.5 (8.2) million.

Sustainability Report 2019

The aim of the report is to describe in a transparent manner how STIM works with sustainability issues relating to the environment, social conditions, personnel, respect for human rights and anti-corruption.

Our sustainability report focuses primarily on areas where we, as a copyright organisation, can influence and make a difference based on our industry and abilities.

Environmental impact

STIM's business model is designed to have marginal environmental impact. No physical products are produced and our business activities are run from a single geographical location. Most of the contacts and exchange of information we have with our stakeholders is via data transfers and on our website.

Caring for the environment is important to us at STIM. We are constantly working to become even better at efficient use of resources and challenging ourselves to minimise our environmental impact. It is an integral part of our choice of products, services and suppliers, as well as a priority when we review our own processes. STIM's environmental objectives are constantly being revised.

Travel and employee benefits

Whenever possible, video or telephone conferencing is used so that we can lower our carbon dioxide emissions. We have modern, efficient equipment and provide training and support for our employees. To encourage travel by public transport, we offer subsidised public transport cards to all our employees. The fruit, coffee and milk offered to our employees have the KRAV label (good environmental choice).

Energy

STIM uses green electricity consisting of at least 10% wind power. We shut off computers and turn off lights at the end of the day. During weekends we lower the heat.

Supplies

When purchasing office supplies, we choose alternatives with as little environmental impact as possible. Printers and copiers are set to double-sided printing by default and have "Follow me print", which means that you get your printout only when entering your ID number at the printer. We also put information for our customers and members on our website so that we can reduce paper mailings as much as possible. We sort glass, metal, cardboard, plastic, waste and paper in the office. In 2020, we will be setting up food composting stations as well.

STIM aims to work in a more climate-smart way and we therefore strive to ensure that digital communication is used to the greatest extent possible with customers. STIM typically issues approximately 60,000 customer invoices per year, most of which are letter invoices sent out by mail. In the spring of 2019, a fee for letter invoices was introduced to increase the incentives for customers to choose digital invoicing instead. Doing so lowers our costs and the environmental impact.

Suppliers

STIM chooses suppliers who, like us, care about the environment, which can be demonstrated by, for example, environmental certificates. Strategic suppliers must, in their cooperation with us, prioritise environmental efforts and engage in mutual follow-up with us.

IT Infrastructure

STIM's IT infrastructure is located in a computer centre, but most aspects of operation are handled by STIM's own staff. We work continuously to consolidate, modernise and streamline IT operations.

We measure and monitor that the energy consumption of the data centre is constantly decreasing as a result of our work. In addition, virtually all maintenance and development of the platform is handled remotely, which has reduced the number of trips and overtime hours connected to service and similar tasks.

Property

STIM owns the property called Hornsgatan 103 and besides running our own operations from there, STIM is also the landlord for about 15 tenants. STIM is the largest, as regards both number of employees and total space (area). As a landlord, we strive to offer well-managed and appropriately equipped premises that offer a good, pleasant working environment. This applies not only to those working in the building, but also our partners for services and products. We have a long-term management plan that we follow, but we are also keen to quickly resolve any matters reported to our property service team.

In 2020, we will be replacing an outdated cooling system with one that has a much lower environmental impact. We also have several other smaller activities planned for managing the property with a main focus on sustainability.

Social conditions and employees

STIM is a non-profit, advocacy organisation. Our employees are passionate about copyrights and protecting the interests of rightsholders. STIM's employees are covered by collective agreements from Almega AB (the Employers' Organisation for the Swedish Service Sector) and Medieföretagen (Almega subcategory for Media companies). It provides our employees with secure terms of employment as regards such things as insurance, pensions, vacation, parental leave, sickness compensation and the regulation of forms of employment. STIM also has excellent collaboration established with the local trade union, Unionen.

STIM must offer a pleasant and stimulating working environment in order to be attractive to our members and employees alike. Open communication with a large flow of information is an important parameter for us at STIM. We want our employees to have good knowledge of STIM as an organization and workplace as we are convinced that it affects everyone's commitment and results in higher job satisfaction.

KPIs	2019	2018	2017
Employee turnover	9.5%	8.2%	10.6%
Sickness absence (total)	3.4%	4.3%	5.5%
Sickness absence (short-term, 1-13 days)	1.8%	1.7%	1.8%
Sickness absence (long-term, >14 days)	1.6%	2.6%	3.7%

Work environment

Work environment management at STIM aims to create conditions that favour a positive atmosphere and environment at work. We achieve this by creating a physically and psychosocially healthy workplace where all employees thrive and where risks of workplace injuries and work-related ill-health are prevented. Our managers and employees work together to identify and implement improvements for creating a work environment that is consistent with STIM’s goals. We carry out systematic work environment activities to investigate, assess risks and collaborate with local safety representatives. Our Health and Safety Committee regularly meets, develops policies and processes, and educates managers and employees. We collaborate with occupational health care services on rehabilitation for those suffering from burn-out. Much effort is also put into preventive measures.

Wellness

Health and wellness are an important component of STIM’s work environment. We want to make it easier for employees to maintain or improve their physical, mental and social health. We do this by offering STIM employees subsidies for wellness activities or memberships at the nearby gym, including one hour off (with pay) per week for such activities. We want our employees to have all the prerequisites for a balanced life, which is why we, for example, offer massage and Naprapath services at work, regular meditation sessions, flu vaccinations, social activities and joint exercise races.

Equality and equal treatment

STIM works to ensure that all employees have equal rights and opportunities in the workplace as regards working conditions, terms of employment and career development through training and skills development, as well as promotion at work regardless of gender; transgender identity or expression, ethnicity, religion, disability, sexual orientation or age. 42% of our employees are women and 57% of management positions are held by women. Among the senior executives, 43% are women and 57% are men.

Our documentation of salaries in 2019 revealed that women earn 100% of men’s salaries. In 2018, the corresponding figure was 98%. STIM does not tolerate that employees are subject to sexual harassment or any other form of harassment. Every type of infringement or violation is prohibited in the workplace. For STIM, it is very important that our employees are able to combine parenting and work. STIM thus strives to have a non-discriminatory recruitment process so that candidates with the right skills are given the opportunity to apply for available positions.

Ways in which we do this include:

- Annual salary survey
- Transparent recruitment process
- Equality and equal treatment policy
- Information and guidelines in the employee handbook and

manager handbook

- Annual goal-setting and appraisals
- Zero tolerance of harassment
- Parental pay as per collective agreements
- Extended flex hours for parents

STIM’s payments to its affiliates are based on the works that have been produced, which ensures that they are unbiased and fair. However, it is still clearly, a male-dominated industry, where 78% of our affiliates are men. STIM thus works with various projects aimed at encouraging more women to become songwriters. Promoting diversity is another important task, and it is thus one of the benchmarks for the scholarships and grants awarded by STIM.

Respect for human rights

STIM’s mission is to represent and protect the music creator’s right to compensation when their music is performed – as a human right. Copyright is enshrined in, among others, the United Nations Charter of Human Rights, the Constitution of the United States and the Swedish Constitution. It has been a strongly protected area for many decades. Strong copyright protection helps promote growth in society and ensure everyone’s right to, in exchange for compensation, add to our cultural heritage of music. Compensation for use of copyright protected works is what ensures a continual creation of new music.

All of STIM’s activities should be characterised by respect and protection for human rights. STIM’s work on equality issues is reflected in the good situation that prevails in terms of both distribution of salaries and assigned work tasks, where it is the employees’ actual knowledge and abilities that are always the point of departure and deciding factor. There is good cooperation between STIM (in its role as employer) and the trade unions. Employees’ satisfaction with conditions and work situation is measured regularly through employee surveys.

STIM has not encountered any problems with child labour or violations of other social rights in conjunction with running the business or in its collaborations with partners.

Ethics and anti-corruption

STIM’s reputation, ethical behaviour and reliability are of paramount importance to STIM as an organisation, our affiliates, members and customers. The organisation’s governance pertaining to anti-corruption is detailed in a anti-corruption policy that serves as ethical guidance to counteract actions in contravention of Swedish bribery legislation.

All STIM employees and others acting on behalf of STIM must behave ethically and in accordance with applicable laws and regulations. The same is expected of the companies, organisations and individuals we do business and cooperate with. The very suspicion of STIM being involved with offering and/or receiving unfair benefits would be very harmful to our reputation and besides that, bribery is a criminal offense in Sweden. STIM’s anti-corruption policy is based on the precautionary principle, which means that even the slightest suspicion should be reported to the closest supervisor or decision-maker to ensure that all individuals representing STIM always act in accordance with the policy’s guidelines.

Income statement

(SEK thousand)	Note	Group		Parent Society	
		2019	2018	2019	2018
Operating income					
Royalty revenue		2,366,382	2,059,521	2,366,382	2,063,622
Other revenue		24,167	22,753	10,078	8,065
Total operating income	1.3	2,390,549	2,082,274	2,376,460	2,071,687
Operating expenses					
External costs	2.3,6	-104,302	-108,513	-110,017	-111,793
Personnel costs	2.4,5	-113,648	-105,199	-112,426	-103,782
Depreciation/amortisation	2, 9-11	-26,357	-20,198	-17,413	-11,691
Total operating expenses		-244,306	-233,910	-239,856	-227,266
Profit/loss from participations in associates	13	3,496	8,917	–	–
Distribution	7	-2,106,190	-1,805,749	-2,106,190	-1,809,850
SCE funds		-46,979	-46,104	-46,979	-46,104
Operating profit/loss		-3,430	5,428	-16,564	-11,533
Interest income		2,693	2,533	3,468	3,056
Other financial items		3,568	238	3,568	238
Interest expenses		-31	-35	-19	-23
Profit/loss before tax		2,800	8,165	-9,548	-8,262
Appropriations	21	–	–	9,513	8,170
Profit/loss before tax		2,800	8,165	-35	-92
Tax on earnings for the year	20	29	86	35	92
Profit/loss for the year		2,829	8,251	–	–

2,390,549

Total operating income, SEK thousand, Group

2,829

Profit/loss for the year, SEK thousand, Group



Balance sheet

Assets (SEK thousand)	Note	Group		Parent Society	
		31/12/2019	31/12/2018	31/12/2019	31/12/2018
Non-current assets					
Intangible assets					
Current investment in new IT systems	8	7,453	10,870	7,453	9,272
Capitalised expenditure on system development	9	29,993	32,724	26,154	30,558
Total intangible assets		37,446	43,594	33,607	39,830
Property, plant, and equipment					
Buildings and land	10	355,189	358,539	–	–
Construction, extensions and redevelopment in progress		175	2,605	–	–
Equipment	11	3,061	3,478	2,940	3,338
Total property, plant and equipment		358,424	364,623	2,940	3,338
Financial assets					
Participations in Group companies	12	–	–	200	200
Participations in associates	13	3,337	722	41,319	41,319
Receivables from Group companies	12	–	–	101,387	100,387
Receivables from associates	13	56,026	62,823	56,026	62,823
Other non-current assets		209	206	209	206
Other non-current financial assets	2	5,199	4,954	5,199	4,954
Total non-current financial assets		64,772	68,705	204,341	209,889
Deferred tax asset	20	1,421	1,354	1,421	1,354
Total non-current assets		462,063	478,276	242,310	254,412
Current assets					
Current receivables					
Trade receivables		85,973	95,462	83,038	94,232
Receivables from Group companies	12	–	–	14,150	13,535
Receivables from associates	13	38,358	32,925	38,358	32,976
Other receivables		29,937	24,568	29,832	23,479
Tax assets		9,353	10,216	8,569	9,978
Total prepaid expenses and accrued income	14	255,583	341,606	255,126	340,738
Total current receivables		419,203	504,775	429,074	514,939
Short-term investments		1,277,295	819,335	1,277,295	819,335
Cash and bank balances		92,908	125,161	71,681	108,880
Total current assets		1,789,407	1,449,271	1,778,049	1,443,155
Total assets		2,251,470	1,927,547	2,020,359	1,697,566

Equity and liabilities (SEK thousand)	Note	Group		Parent Society	
		31/12/2019	31/12/2018	31/12/2019	31/12/2018
Equity					
Restricted equity					
Invested capital		10	10	10	10
Capitalised expenditure for development work		26,800	24,021	26,800	24,021
Other restricted equity		1,226	1,226	1,226	1,226
Total restricted equity		28,037	25,258	28,037	25,258
Accumulated profit/unrestricted equity					
Accumulated profit/unrestricted equity		173,063	169,211	-26,795	-24,016
Adjustment of Opening Balance for associated companies		873			
Translation difference		8	142	–	–
Profit/loss for the year		2,829	8,251	–	–
Total accumulated profit/unrestricted equity	15	176,773	177,604	-26,795	-24,016
Total equity		204,810	202,861	1,242	1,241
Provisions					
Provisions for pensions	2, 19	6,461	6,156	6,461	6,156
Total provisions		6,461	6,156	6,461	6,156
Non-current liabilities					
Non-current liabilities	16	500	500	–	–
Total non-current liabilities		500	500	–	–
Current liabilities					
Trade payables		18,204	10,202	17,155	8,496
Distribution liabilities	17	1,819,573	1,492,042	1,819,573	1,492,042
Liabilities to Group companies		–	–	–	–
Tax liabilities		233	1,073	–	–
Other liabilities		7,211	20,816	5,465	19,617
Accrued expenses and prepaid income	18	194,477	193,896	170,465	170,013
Total current liabilities		2,039,699	1,718,030	2,012,657	1,690,169
Total equity and liabilities		2,251,470	1,927,547	2,020,359	1,697,566

Change in equity – the Group

Parent Society (SEK thousand)	Invested capital	Reserve for develop-ment costs	Other restricted equity	Retained earnings	Profit/loss for the year	Total equity
Amount at the start of the year, 01/01/2018	10	23,625	1,226	-23,620	–	1,241
Change in contributed capital	–	–	–	–	–	–
Allocated to reserve for development costs	–	396	–	-396	–	–
Amount at the end of the year, 31/12/2018	10	24,021	1,226	-24,016	–	1,241
Amount at the beginning of the year 01/01/2019	10	24,021	1,226	-24,016	–	1,241
Change in contributed capital	–	–	–	–	–	–
Allocated to reserve for development costs	–	2,779	–	-2,779	–	–
Amount at the end of the year, 31/12/2019	10	26,800	1,226	-26,795	0	1,242

Group (SEK thousand)	Invested capital	Reserve for develop-ment costs	Other restricted equity	Retained earnings	Profit/loss for the year	Total equity
Amount at the start of the year, 01/01/2018	10	23,625	1,226	164,962	4,930	194,753
Appropriation of profits	–	–	–	4,930	-4,930	–
Change in contributed capital	–	–	–	–	–	–
Allocated to reserve for development costs	–	396	–	-396	–	–
Translation difference	–	–	–	-142	–	-142
Profit/loss for the year	–	–	–	–	8,251	8,251
Amount at the end of the year, 31/12/2018	10	24,021	1,226	169,353	8,251	202,861
Amount at the beginning of the year 01/01/2019	10	24,021	1,226	169,353	8,251	202,861
Adjustment of Opening Balance for associated companies	–	–	–	-873	–	-873
Adjusted opening balance 01/01/2019	10	24,021	1,226	168,480	8,251	201,988
Appropriation of profits	–	–	–	8,251	-8,251	–
Change in contributed capital	–	–	–	–	–	–
Allocated to reserve for development costs	–	2,779	–	-2,779	–	–
Currency translation difference	–	–	–	-8	–	-8
Profit/loss for the year	–	–	–	–	2,829	2,829
Amount at the end of the year, 31/12/2019	10	26,800	1,226	173,944	2,829	204,810

Cash flow statement

(SEK thousand)	Note	Group		Parent Society	
		31/12/2019	31/12/2018	31/12/2019	31/12/2018
Operating activities					
Payments from customers		2,470,058	2,061,416	2,462,289	2,050,678
Payments to rightsholders	17	-1,778,659	-1,556,908	-1,778,659	-1,559,663
Payments to suppliers and employees		-268,468	-254,972	-265,289	-247,276
Cash flow from operating activities before interest and income taxes paid		422,931	249,536	418,341	243,739
Interest received		2,693	2,533	3,468	3,056
Other financial items		3,568	238	3,568	238
Interest paid		-31	-34	-19	-23
Income taxes paid		-38	-6	–	–
Cash flow from operating activities		429,123	252,267	425,358	247,010
Investment activities					
Investments in property, plant and equipment and intangible non-current assets	8, 10,11	-10,227	-7,484	-10,392	-4,636
Disposal of property, plant and equipment	10,11	14	166	–	136
Investments in non-current financial assets		-19,986	-15,613	-20,988	-15,748
Disposal of non-current financial assets		26,783	25,098	26,783	25,098
Current financial investments		-457,960	-198,341	-457,960	-198,341
Cash flow from investment activities		-461,376	-196,174	-462,557	-193,491
Cash flow for the year		-32,253	56,094	-37,199	53,519
Cash and cash equivalents at beginning of year		125,161	69,067	108,880	55,361
Cash and cash equivalents at year-end		92,908	125,161	71,681	108,880

Accounting and valuation policies

Accounting policies

The accounting and valuation policies applied conform to the Swedish Annual Accounts Act and the general recommendations of BFNAR 2012:1 as issued by the Swedish Financial Accounting Standards Council. The applied policies are unchanged compared with the previous year unless otherwise stated below.

Consolidated accounts

The consolidated accounts include subsidiaries where the parent company, directly or indirectly, controls more than 50 per cent of the votes or otherwise exercises a controlling influence. The consolidated financial statements are prepared in accordance with the acquisition method, whereby the equity of the subsidiaries at acquisition – calculated as the difference between the fair values of assets and liabilities – is eliminated in its entirety. As such, consolidated equity includes only that portion of the equity of the subsidiaries that has arisen after acquisition.

Accounting of associates

Associates are those companies in which the Group has a significant but not controlling influence, which in general means holdings encompassing 20 to 50 per cent of the votes. Holdings in associates are reported in accordance with the equity method. When applying the equity method, the investment is initially valued at acquisition value. The carrying amount is then increased or decreased by the holding company’s share of the associate’s profit or loss. Any dividends that are received reduce the carrying amount.

Revenue recognition

Operating income includes – after the deduction of value-added tax – rental revenue throughout the term of the lease and royalties in accordance with the economic implications of the current agreement. Business grants and library levies are requested annually from the Swedish Arts Council and Sweden’s Legal, Financial and Public Procurement Agency respectively. Interest income is reported using the effective return.

Revenue via ICE is reported at the gross amount, which means that it is reported prior to the administrative cost deduction that ICE makes and the administrative cost deduction is reported in external costs.

Distributions

The Society’s documented and reasonable costs are deducted from the annual revenue from the Society’s collective administration of income and other income generated by the Society. In addition to the deduction for management costs, deductions may also be made for social, cultural and educational purposes. The deductions for social, cultural and educational purposes may not exceed 10 per cent of what remains of the total royalty revenue, after management

costs have been deducted. What remains constitutes payment due to members of the Society and affiliates, who assigned their rights to the Society, and is distributed in accordance with the Society’s distribution rules. The Board of Directors determines how these rules are to be applied and continually reviews the system. Regarding changes to the distribution rules, the stipulations of the Articles of Association on changes to said Articles apply.

Intangible non-current assets and property, plant and equipment

Intangible non-current assets, such as computer software, are recognised at cost less deductions for accumulated depreciation according to plan. “Off-the-shelf” software is expensed directly. Costs related to software developed or substantially modified on STIM’s behalf are capitalised as an intangible asset if said software is deemed to lead to probable economic benefits that after a year exceed the costs incurred. Capitalised costs for acquired software are depreciated on a straight-line basis over the estimated useful life, although subject to a maximum of 10 years. Depreciation is applied as of the time at which the asset is ready to be placed in service. As such, no depreciation is applied to investments in progress. Property, plant and equipment are recognised at cost less deductions for accumulated depreciation according to plan. Expenditure to improve the performance of assets, above their original level, is added to the carrying amount of the asset. Expenses for repairs and maintenance are recognised as costs. Property, plant and equipment are systematically depreciated over the estimated useful life of the asset. A straight-line method of depreciation is applied to all categories of property, plant and equipment and intangible assets.

The following depreciation periods are applied:

Components in buildings	
Shell, roof and windows _____	50 years
Tenant adaptations _____	5 years
Façade _____	30 years
Overhead walkways and lifts _____	25 years
Passages, locks and fibre _____	15 years
Plumbed facilities and plumbing _____	10 years
Building facilities _____	10 years

Other non-current assets

System development _____	2, 3, 5 or 10 years
Plant and machinery _____	5 years
Computers _____	3 or 4 years

In the case of the property Stockholm Krukomakaren 17, 59 per cent of the building is held for investment purposes.



Current assets

Financial instruments

Financial instruments are classified in the following categories: financial assets measured at fair value through profit or loss, available-for-sale financial assets, loan receivables and trade receivables, as well as loans payable and trade payables. Classification depends on the purpose for which the instrument was acquired. Financial assets measured at fair value through profit or loss

This class of financial instrument comprises financial assets held for trading. A financial asset is classed in this category if it is acquired with the primary purpose of selling it in the near future. Derivative instruments are always included in this category, except in cases where the derivative instrument is part of a hedge transaction. The society has classified endowment insurance linked to pension commitments as financial assets measured at fair value through profit or loss.

Available-for-sale financial assets

This class includes financial instruments that are available for sale and that are not derivatives. Financial instruments in this category are valued at fair value.

Loan receivables and trade receivables

Loan receivables and trade receivables have established payments and are held with no intention of trading. They are included under current assets with the exception of items with a due date more than one year after the balance sheet date, which are classified as non-current assets. Valuation after the acquisition date is at amortised cost with the application of the effective interest method, with

deductions for any decline in value. Impairment of trade receivables and loan receivables is recognised in the income statement under Other external costs.

Loans payable and trade payables

Loans payable and trade payables are recognised after the acquisition date at amortised cost with the application of the effective interest method.

Purchases and sales of financial instruments are recognised on the transaction date, i.e. the date on which a binding agreement is entered into. All financial instruments that are not measured at fair value are initially valued at cost, adjusted for transaction costs.

Provisions

A provision is recognised in the balance sheet when the Group has a present legal or constructive obligation as a result of past events, settlement of the obligation is expected to result in an outflow of resources and the amount to be settled can be estimated reliably. If the point in time at which settlement is made has a significant effect, the provision is calculated by discounting the anticipated future cash flow. Discounting is applied at a pre-tax interest rate that reflects current market assessments of the time value of money.

Contingent liabilities

A contingent liability is reported when there is a possible obligation arising from past events and its presence will be confirmed by one or more uncertain future events or when there is an obligation that has not been reported as a liability or provision due to it not being probable that an outflow of resources will be required.

Employee benefits

The Group’s plans for benefits once employment has ended encompass both defined benefit and defined contribution pension plans. With a defined benefit pension plan, the pension is based on final salary and the number of years of membership in the plan. The Group bears the risk of the established benefits being paid. Certain defined benefit pension plans are secured with an insurance plan from Alecta and this is a multi-employer defined benefit plan. The company has not had access to such information as is necessary to report this plan as a defined benefit pension plan. As such, Swedish ITP pension plans secured with insurance from Alecta are reported as a defined contribution plan. With defined contribution plans, the company pays set contributions to a separate legal entity. Once the contribution is paid the company has no further obligations.

The company has pension commitments with values linked to separate endowment insurance policies held by the company. The value of the endowment insurance always covers the obligation to pay pensions, but not the obligation to pay special employer’s contributions in conjunction with the pension being disbursed. The company’s obligation is limited to the amount for which the endowment insurance was acquired. Benefits to employees such as salary and pension are reported as costs in the period in which the employee performed the services the benefits cover.

Income taxes

Income tax reporting includes current tax and any deferred tax. Deferred tax is calculated in accordance with the balance sheet method for all significant temporary differences. A temporary difference exists when the book value of an asset or a liability differs from the value for tax purposes. Such a difference can arise, for example, in the event of the appreciation or depreciation of an asset or when applied accounting policies differ between an individual group company’s accounts and the consolidated accounts. Deferred tax is calculated using the tax rate that has been decided or announced as at the balance sheet date and that is

expected to apply when the deferred tax asset is realised or the deferred tax liability is settled.

Deferred tax assets are reported to the extent it is probable that future taxable surpluses will exist against which temporary differences can be offset.

Cash flow statement

The cash flow statement is prepared in accordance with the direct method. The reported cash flow consists only of the transactions that involve incoming or outgoing payments. Cash and cash equivalents comprise cash at bank and cash in hand.

Foreign currency

The Group receives a not-inconsiderable part of its revenue in foreign currencies. The amounts are reported in Swedish kroner, calculated at the exchange rate prevailing on the date of conversion. Purchases and sales are essentially conducted in the same currency and as such currency exposure is limited. Receivables and liabilities in currencies other than the functional currency are translated using the closing rate on the balance sheet date (unrealised).

Leasing

Non-current assets obtained via leasing are classified in accordance with the leasing agreement’s economic implications. Items leased via finance leasing are reported as non-current assets and future leasing fees are reported as interest-bearing liabilities. In the case of leased items classified as operating leases, the leasing cost is reported as an operating cost in the income statement. The Group has no significant finance leases. As such, all lease agreements are reported as operating leases, which means that the leasing fees, including additional initial charges but excluding costs for services such as insurance and maintenance, are reported as costs on a straight-line basis throughout the term of the lease.

Notes

1 Operating income

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Royalty revenue	2,366,382	2,059,521	2,366,382	2,063,622
Live	270,914	258,500	270,914	258,500
Concerts and festivals	107,109	94,708	107,109	94,708
Church concerts and musical church services	3,910	10,955	3,910	10,955
Theatre, variety and cabaret	3,469	3,363	3,469	3,363
Foreign Rights Societies	150,783	142,195	150,783	142,195
Other	5,643	7,279	5,643	7,279
Background	245,765	232,258	245,765	232,258
Cinemas	16,451	12,775	16,451	12,775
Shops & retail premises	36,826	41,088	36,826	41,088
Discos, DJ	19,288	19,127	19,288	19,127
Hotels	35,026	28,726	35,026	28,726
Sports and fitness	27,712	23,919	27,712	23,919
Municipalities and County Councils	9,757	8,695	9,757	8,695
Music at work	16,845	15,701	16,845	15,701
Restaurants	35,732	35,249	35,732	35,249
Foreign Rights Societies	35,190	36,952	35,190	36,952
Other	12,939	10,027	12,939	10,027
Radio	340,671	288,242	340,671	288,242
Public service radio	52,860	52,860	52,860	52,860
Advertising radio	43,105	33,077	43,105	33,077
Foreign Rights Societies	229,432	186,956	229,432	186,956
Other	15,274	15,348	15,274	15,348
TV	499,463	476,398	499,463	476,398
Copyswede-TV	22,988	20,937	22,988	20,937
Public Service TV	55,601	46,275	55,601	46,275
Swedish TV	130,856	136,723	130,856	136,723
Foreign TV	24,726	19,846	24,726	19,846
Foreign Rights Societies	224,059	210,676	224,059	210,676
Other	41,234	41,942	41,234	41,942
Online	844,050	706,913	844,050	711,014
Online ICE	508,304	430,896	508,304	430,896
Online VOD	96,306	117,875	96,306	117,875
Online A-VOD	8,157	7,409	8,157	7,409
Foreign Rights Societies	211,473	154,481	211,473	154,481
Other	19,810	-3,748	19,810	353
Online not int	57,732	31,853	57,732	31,853
Foreign Rights Societies	55,235	29,586	55,235	29,586
Other	2,497	2,267	2,497	2,267
MEK	107,787	65,358	107,787	65,358
NCB	101,116	58,679	101,116	58,679
Foreign Rights Societies	2,073	1,338	2,073	1,338
Other*	4,598	5,341	4,598	5,341
Other revenue	24,167	22,753	10,078	8,065
Rental income	14,047	13,662	–	–
Exchange gains	2,000	2,089	1,994	2,005
STIM/Svensk Musik government grant/subsidy	1,600	1,600	–	–
STIM/Svensk Musik, sheet music hire and recorded media sales	881	1,098	–	–
Reminder fees	1,237	1,543	1,237	1,543
Administrative services	754	915	754	915
Intra-group invoicing	–	–	2,694	3,036
Other	3,649	1,846	3,399	566
TOTAL OPERATING INCOME	2,390,549	2,082,274	2,376,460	2,071,687

* Including private copying levy & library levy



2 Operating expenses

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
External costs				
Office and administration *	88,910	93,850	91,388	94,296
Of which capitalised development costs	-8,359	-3,717	-8,359	-3,717
Rental costs	691	614	11,901	11,562
IT operations	6,683	5,920	6,592	5,811
Property costs	8,019	8,128	136	123
Total external costs	104,302	108,513	110,017	111,793
<i>* In addition to the above amounts, additional external costs have been reported as SCE funds</i>	3,831	3,962	422	531
Personnel costs				
Salaries and other remuneration	77,932	70,654	73,590	67,166
Social security contributions	24,638	22,304	23,177	21,234
Pension costs	12,540	11,580	11,908	11,093
Other personnel costs *	-1,463	661	3,751	4,288
Total personnel costs	113,648	105,199	112,426	103,782
<i>*In addition to the above amounts, additional personnel costs have been reported as SCE funds</i>	5,408	4,955	1,229	1,182
Of which Board of Directors and CEOs				
Salaries and other remuneration	4,833	4,492	4,664	4,345
Social security contributions	1,519	1,411	1,466	1,365
Pension costs	1,281	1,044	878	1,044
<i>Invoiced fees included in External costs</i>	–	382	–	382
Of which Board of Directors				
Salaries and other remuneration	1,835	1,552	1,666	1,405
Social security contributions	576	488	523	441
<i>Invoiced fees included in External costs</i>	–	382	–	382
Depreciation/amortisation				
Capitalised expenditure on system development	15,403	9,243	14,581	8,242
Equipment	2,851	3,486	2,831	3,449
Buildings	8,089	7,469	–	–
Disposal	14	–	–	–
Total depreciation/amortisation	26,357	20,198	17,413	11,691
<i>* In addition to the above amounts, additional external costs have been reported as SCE funds</i>	616	386	–	–
Total operating expenses	244,306	233,910	239,856	227,266

Gross remuneration including holiday pay and benefits to STIM's Chief Executive Officer amounted to SEK 3.0 (2.9) million in 2019.

Defined contribution plans

Pension plans are secured with insurance from Alecta. These are multi-employer defined benefit plans. The company has not had access to such information as is necessary to report this plan as a defined benefit pension plan. As such, Swedish ITP pension plans secured with insurance from Alecta are reported as a defined contribution plan.

Pension commitments secured with endowment insurance

The outcome of certain other pension plans is linked to the development of individually signed endowment policies. The value of the endowment insurance always covers the obligation to pay pensions, but not the obligation to pay special employer's contributions in conjunction with the pension being disbursed. A surplus arises when value growth is better than expected and this surplus falls to the policyholder. The value of the surplus fund as at 31 December 2019 was SEK 61 (59) thousand. The endowment insurance has been pledged as security. No part of the year's provision is covered by the Swedish Pension Obligations Vesting Act. The market value of the endowment insurance is established through the annual statement issued by the concerned bank or equivalent. The value of the endowment insurance as at 31/12/2019 was SEK 5,199 (4,954) thousand.

3 Intragroup transactions

Sales to Group companies	Parent Society	
	2019	2018
Licensing revenue		-2,820
Invoiced cost for personnel	948	1,237
Invoiced cost for IT	1,456	1,538
Other revenue	290	261
Total	2,694	216
Share of total operating income	0.1%	0.0%

Operating costs from Group companies	Parent Society	
	2019	2018
Cost of premises	11,536	11,336
SCE funds	8,205	7,590
Other expenses	67	2
Total	19,807	18,928
Share of total operating costs	8.0%	8.3%

Sales via associates	Parent Society	
	2019	2018
Direct licensing revenue	606,818	374,193
Consulting services	290	-
Total	606,818	374,193
Share of total operating costs	25.5%	18.1%

Operating costs from associates	Parent Society	
	2019	2018
Remuneration for licensing and distribution services	34,715	30,224
Documentation and reporting	12,667	12,785
Consulting services	1,570	2,332
Total	48,952	45,341
Share of total operating costs	19.7%	20.0%

4 Average number of employees

Average number of employees	2019		2018	
	Average number of employees	Of which men	Average number of employees	Of which men
Parent Society	128	58%	122	57%
Subsidiaries	9	67%	9	78%
Group	137	58%	131	59%

Board members and senior executives	2019		2018	
	Number on balance sheet date	Of which men	Number on balance sheet date	Of which men
Parent Society				
Board members, including employee representatives	10	60%	11	55%
Deputy Board members, including employee representatives	10	30%	10	20%
Chief executive and other senior executives	7	57%	7	57%
The Group *				
Board members, including employee representatives	16	63%	17	59%
Deputy Board members, including employee representatives	12	33%	12	25%
Chief executive and other senior executives	8	50%	8	50%

* The calculation at the Group level has been made based on the number of roles. One individual may have several different roles.

5 Terms of employment for Chief Executive Officer

Parent Society

Agreement has been reached with the Chief Executive Officer on severance pay equal to 12 months salary if notice is served by STIM for reasons other than gross negligence on the part of the

Chief Executive Officer under Swedish law. The mutual period of notice is six months.

6 Auditors' fees

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
KPMG AB				
Audit	600	736	508	648
Tax	–	–	–	–
Other non-auditing services	150	127	150	127
Auditors appointed by STIM				
Auditing	39	40	39	40
Total auditors' fees	789	903	697	815

7 Distribution cost

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Distribution rights categories				
Of which				
Public performance – Live	236,969	218,690	236,969	218,690
Public performance – Background	184,237	169,271	184,237	169,271
Public transmission – Radio	310,508	250,884	310,508	250,884
Public transmission – TV	433,707	418,369	433,707	418,369
Public transmission online – interactive	775,729	651,676	775,729	655,777
Public transmission online – non-interactive	57,482	31,615	57,482	31,615
Mechanical revenue	107,558	65,244	107,558	65,244
Total distribution	2,106,190	1,805,749	2,106,190	1,809,850

8 Ongoing new investment in IT systems

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Opening cost of acquisition	10,870	6,068	9,272	6,068
Costs for the year	9,254	5,315	8,359	3,717
Depreciation/amortisation during the year	-12,671	-513	-10,178	-513
Closing cost of acquisition	7,453	10,870	7,453	9,272

9 Capitalised expenditure on system development

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Opening cost of acquisition	160,037	161,568	155,109	154,596
Acquisitions during the year	2,494	–	–	–
Depreciation/amortisation during the year	10,178	513	10,178	513
Sales and disposals	–	-2,044	–	–
Closing accumulated cost of acquisition	172,708	160,037	165,287	155,109
Opening depreciation/amortisation	-127,313	-119,848	-124,551	-116,310
Depreciation/amortisation during the year	-15,403	-9,242	-14,581	-8,241
Sales and disposals	–	1,777	–	–
Closing accumulated depreciation/amortisation	-142,716	-127,313	-139,132	-124,551
Closing residual value	29,993	32,724	26,154	30,558

10 Buildings and land

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Buildings				
Opening cost of acquisition	284,808	284,767	–	–
Acquisitions during the year	4,752	41	–	–
Sales and disposals	-308	–	–	–
Closing accumulated cost of acquisition	289,252	284,808	–	–
Opening depreciation/amortisation	-55,414	-47,945	–	–
Depreciation/amortisation during the year	-8,089	-7,469	–	–
Sales and disposals	294	-	–	–
Closing accumulated depreciation/amortisation	-63,209	-55,414	–	–
Closing residual value, buildings	226,044	229,394	–	–
Land				
Opening cost of acquisition	129,145	129,145	–	–
Closing cost of acquisition, land	129,145	129,145	–	–
Closing residual value, buildings and land	355,189	358,539	–	–

11 Equipment

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Opening cost of acquisition	21,847	21,703	21,009	20,348
Acquisitions during the year	2,433	1,055	2,433	1,055
Sales and disposals		-911		-394
Closing accumulated cost of acquisition	24,280	21,847	23,442	21,009
Opening depreciation/amortisation	-18,369	-15,628	-17,671	-14,480
Depreciation/amortisation during the year	-2,851	-3,486	-2,831	-3,449
Sales and disposals		745		258
Closing accumulated depreciation/amortisation	-21,220	-18,369	-20,502	-17,671
Closing residual value	3,061	3,478	2,940	3,338

12 Participations and receivables in group companies

Subsidiaries	Corporate identity number	Reg'd Office	Share of equity, %	Number of shares, thousands	Parent Society	
					Carrying amount 31/12/2019	Carrying amount 31/12/2018
Svensk Musik Swedmic AB	556754-1338	Stockholm	100	1	100	100
Stimdirekt AB	556884-6371	Stockholm	100	50	50	50
STIM Fastighets Holding AB	556842-4880	Stockholm	100	50	50	50
Total participations in Group companies					200	200
Subsidiaries, indirectly owned						
Stimhuset KB, part ownership	969696-4361	Stockholm			-	-

Receivables from Group companies	Group		Parent Society	
	2019	2018	2019	2018
Financial assets				
Interest-bearing loans to Group companies*	-	-	101,387	100,387
Current receivables				
Trade receivables from Group companies	-	-	1,922	1,532
Interest-bearing loans to Group companies*	-	-	-	1,000
Accrued performance revenue	-	-	-	169
Other receivables from Group companies	-	-	12,228	10,834
Other receivables from Group companies	-	-	115,538	113,922

*Interest-bearing loans to Group companies are subject to interest at the prevailing repo rate +1%. The loans are repaid on demand, which is not expected to happen within 1 year.

13 Participations and receivables in associates

Associates	Corporate identity number	Reg. Office	"Share of equity and votes, %"	Number of shares, thousands	Parent Society	
					Carrying amount 31/12/2019	Carrying amount 31/12/2018
ICE Operations AB	556723-5907	Stockholm	33	33	39,997	39,997
International Copyright Enterprise Services Ltd	08983089	London	33	100	1,322	1,322
Total participations in associates					41,319	41,319

In 2015, STIM together with PRS for Music Ltd (PRS) and Gesellschaft für musikalische aufführungs- und mechanische vervielfältigungsrechte (GEMA) founded a UK-based company, International Copyright Enterprise Services Ltd. During 2015, STIM

sold one third of the holdings in ICE Operations AB and now owns one third, as do both PRS and GEMA. ICE Operations AB established in 2014 a wholly owned German subsidiary, ICE International Copyright Enterprise Germany GmbH (HRB162426B).

	Group	
	Carrying amount 31/12/2019	Carrying amount 31/12/2018
Opening balance	722	-8,053
Adjustment of Opening Balance for associated companies	-873	-
Translation difference	-8	-142
Share of profit from associates	3,496	8,917
Closing balance	3,337	722

Receivables from associates	Group		Parent Society	
	2019	2018	2019	2018
Financial assets				
Interest-bearing loans to associates	56,026	62,823	56,026	62,823
Current receivables				
Interest-bearing loans to associates	38,160	32,677	38,160	32,677
Other receivables from associates	198	248	198	248
Total receivables from associates	94,384	95,748	94,384	95,748

Loans to ICE Operations AB are subject to interest at Stibor6M +2%, with a minimum rate of 2%. The interest rate is set at the beginning of the year.

Loans to International Copyright Enterprise Germany GmbH are subject to interest at EURIBOR6M +2%, with a minimum rate of 2%. The interest rate is set at the beginning of the year.

Loans to International Copyright Enterprise Services Ltd are subject to interest at the UK Base rate +2%, with a minimum rate of 2%. The interest rate is set at the beginning of the year.

14 Total prepaid expenses and accrued income

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Accrued royalty revenue				
Directly licensed STIM	165,880	165,141	165,880	165,142
Directly licensed via ICE	53,182	143,172	53,182	143,172
Mechanical	5,600	8,960	5,600	8,960
Foreign Rights Societies	12,000	12,600	12,000	12,600
Prepaid expenses	14,773	8,114	14,316	7,246
Other	4,148	3,618	4,148	3,618
Total prepaid expenses and accrued income	255,583	341,606	255,126	340,738

15 Appropriation of profit or loss

Receivables from Group companies	Parent Society	
	2019	2018
The following funds are at the disposal of the society's annual general meeting:		
Retained earnings, SEK	-26,795	-24,016
Profit/loss for the year, SEK	–	–
Total	-26,795	-24,016
The Board of Directors proposes that any profit be carried forward, SEK	-26,795	-24,016

16 Non-current liabilities

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Deposit, tenants	500	500	–	–
Total non-current liabilities	500	500	–	–

17 Distribution liabilities

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Distribution, national licensing revenue				
Unpaid revenue at the beginning of the year	681,206	657,498	681,206	657,498
Funds collected during the year	626,115	571,031	626,115	571,031
Payment to STIM-affiliated rightsholders	-299,709	-285,998	-299,709	-285,998
Payment to foreign rights societies	-242,985	-261,324	-242,985	-261,324
Outstanding payments at year-end	764,627	681,206	764,627	681,206
Distribution multi-territorial licensing revenue				
Unpaid revenue at the beginning of the year	466,628	283,737	466,628	282,392
Funds collected during the year	466,798	413,855	466,798	417,956
Payment to STIM-affiliated rightsholders	-256,690	-194,334	-256,690	-197,090
Payment to foreign rights societies	-46,051	-36,631	-46,051	-36,631
Outstanding payments at year-end	630,684	466,628	630,684	466,628
Distribution Foreign Societies' revenue				
Unpaid revenue at the beginning of the year	347,131	304,330	347,131	304,330
Funds collected during the year	912,161	762,184	912,161	762,184
Payment to STIM-affiliated rightsholders	-832,205	-719,382	-832,205	-719,382
Outstanding payments at year-end	427,088	347,131	427,088	347,131
Distribution of mechanical reproduction revenue				
Unpaid revenue at the beginning of the year	-2,922	-2,364	-2,922	-2,364
Funds collected during the year	101,116	58,679	101,116	58,679
Payment to STIM-affiliated rightsholders	-101,019	-59,238	-101,019	-59,238
Outstanding payments at year-end	-2,825	-2,922	-2,825	-2,922
Total distribution liability at year-end	1,819,573	1,492,042	1,819,573	1,492,042

18 Accrued expenses and prepaid income

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Prepaid royalty revenue	118,726	128,882	118,726	128,882
Accrued expenses SCE funds	17,492	18,148	17,492	18,148
Prepaid rental income	7,208	7,088	–	–
Accrued holiday pay liability	4,924	4,147	4,694	3,963
Accrued social security expenses and payroll tax	6,006	5,479	5,727	5,328
Other accrued expenses	40,121	30,152	23,826	13,693
Total accrued expenses and prepaid income	194,477	193,896	170,465	170,013

Contingent liabilities

STIM has endowment insurance policies that have been pledged as security for its pension commitments. See Note 2. The fair value of the endowment insurance, including payroll tax, amounts as at 31 December 2019 to SEK 6,461 (6,156) thousand.

STIM has, together with the other owners, financed investments

in the associates ICE AB and ICE Ltd in order to establish effective cooperation with PRS for Music and GEMA. Further investments remain that STIM is contractually obligated to finance.

This obligation cannot be quantified as the amount has not been established in the agreement.

20 Tax

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Tax on earnings for the year				
Current tax for current year	-6	-6	–	–
Current tax attributable to previous years	-32	–	-32	–
Change in deferred tax for the year	67	92	67	92
Total tax as per the income statement	29	86	35	92
The difference between the reported tax expense and the tax expense based on the current tax rate is explained by:				
Profit/loss before tax	2,801	8,165	-35	-92
Adjustment for Profit/loss from participations in associates (after tax) included in the amounts above	-3,496	-8,917	–	–
Profit/loss before tax - adjusted for taxed associates' participations	-695	-753	-35	-92
Tax based on the current tax rate	149	166	8	20
Tax effect of non taxable and non deductible items - Permanent	-1,651	-1,751	-1,646	-1,726
Tax effect of non taxable and non deductible items - Temporary	-64	-236	79	-109
Estimated tax to be paid on taxable profit	-1,566	-1,821	-1,560	-1,815
Less deduction for foreign taxes paid (not recorded, revenue reported net)	1,560	1,815	1,560	1,815
Reported taxes that are not attributable to the current year	35	92	35	92
Reported tax expense	29	86	35	92

Pension commitments

As at 31 December 2019, the Group’s temporary difference with respect to pension commitments amounted to SEK 6,461 (6,156) thousand, corresponding to a deferred tax asset of SEK 1,421 (1,354) thousand.

Deferred taxes (SEK thousand)	Group		Parent Society	
	2019	2018	2019	2018
Other provisions for pensions	1 421	1,354	1 421	1,354
Total deferred tax	1 421	1,354	1 421	1,354

21 Appropriations

SEK thousand	Group		Parent Society	
	2019	2018	2019	2018
Group contributions	–	–	9 524	8,861
Group contributions	–	–	-11	-691
Total Group contributions	–	–	9 513	8,170

22 Significant events after the end of the financial year

Subsequent to year end, negotiations got underway with YouTube for a new licensing agreement for 2020. Agreement in principle has now been reached on the overall financial terms. The same has occurred with Facebook, where contract negotiations are underway concerning a renewal of the license as of 31 March 2020.

In January, STIM reached agreement with SVT on the terms for a new contract. Efforts are now underway to negotiate the details for

the terms so that a final agreement can be signed. It will cover both the linear and SVTPlay broadcasts.

The impact of the COVID 19 pandemic on the world economy, industry and individuals is extensive. The situation for the entire cul- ture sector has rapidly and radically deteriorated and all parts of the music value chain have been affected, from songwriters, composers and music publishers to artists, concert organisers and others.

When a live event is cancelled, it impacts the revenue of songwriters and composers. Whenever possible, concert organizers have tried to reschedule concerts but overall, there are still fewer events being held. Furthermore, activity in the hotel industry and fitness chains has essentially come to a standstill, which affects the amount of music that they consume. This, too, impacts the revenue of those who created the music.

We have already seen the immediate and wide-ranging impact on activity in the Live and Background customer segments and can already predict that there will be a substantial decrease in revenue in those segments in 2020. The extent, however, is directly dependent on the measures that authorities take to prevent the

spread of infection and, not least, how long such measures will be in place. It is clear, however, that lower revenue over time means that STIM will have less money that it can pay to its affiliated music creators and publishers.

Lower revenue, in turn, means that there are fewer resources for financing STIM’s management costs and, because STIM is a not-for-profit organisation, it is unable to cover those costs from its own equity (retained earnings). We are thus carefully monitoring and analysing the situation and preparing to take whatever measures may be necessary. For example, we will review our financial situation and cost deduction levels in order to lower our administrative costs wherever it is possible to do so.

23 Administrative cost percentage

	Parent Society	
	2019	2018
Administrative cost percentage	9.0%	10.1%

STIM is a non-profit membership organisation. Prior to distribution and payment to the members, a deduction is made royalty re that covers the costs for administration.

As a measure of the cost-effectiveness of management, administrative cost percentage is used. A corresponding measure is also used internationally and by most copyright organisations.

STIM calculates the administrative cost percentage as follows: (Operating expenses + Other revenue + Net financial items + Group contributions)/Royalty revenue.

The income statements and balance sheets will be presented to the Society’s Annual General Meeting to be held on 26 May 2020 for adoption.

Stockholm, 24 April 2020		
Carina Brorman Chair of the Board	Karsten Dyhrberg Nielsen Chief Executive Officer	
Alfons Karabuda	Dror Feiler	Hans Fahlin
Douglas Carr	Hannah Gullander	Eric Hasselqvist
Martin Jonsson Tibblin	Eva Botmar	Susan Roberts
Our auditors’ report was submitted on 11 May 2020		
Håkan Olsson Reising Authorized Public Accountant	Hans Gefors Elected auditor	

Auditors' report

To the Annual General Meeting of Föreningen Svenska Tonsättares Internationella Musikbyrå (STIM) u.p.a., corporate identity number 702002-3524

REPORT ON THE ANNUAL ACCOUNTS Opinions

We have audited the annual accounts of Föreningen Svenska Tonsättares Internationella Musikbyrå (STIM) u.p.a. for the year 2019. The annual accounts of the society are included in the printed version of this document on pages 28-51.

In our opinion, the annual accounts have been prepared in accordance with the Swedish Annual Accounts Act and present fairly, in all material respects, the financial position of the Parent Society as of 31 December 2019 and of its financial performance and cash flows for the year then ended in accordance with the Swedish Annual Accounts Act. The statutory administration report is consistent with the other parts of the annual accounts.

We therefore recommend that the annual general meeting of the society adopt the income statement and balance sheet for the Parent Society.

Basis for opinions

We conducted our audit in accordance with generally accepted auditing standards in Sweden. Our responsibilities under those standards are further described in the Certified Auditor's Responsibility section and the Elected Auditor's Responsibility section.

We are independent of the Parent Society in accordance with professional ethics for accountants in Sweden. As a registered audit firm, we have fulfilled our ethical responsibilities in accordance with these requirements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinions.

Other information

The audit for 2018 was performed by a different auditor than the one who submitted the Auditor's report dated 3 May 2019 with an unmodified opinion on the Report of the annual accounts.

Information other than the annual accounts

This document also contains other information than the annual report and it is found on pages 1-27. The Board of Directors and the Chief Executive Officer are responsible for this other information.

Our opinion on the annual accounts does not cover this other information and we do not express any form of assurance conclusion regarding this other information.

In connection with our audit of the annual accounts, our responsibility is to read the information identified above and consider whether the information is materially inconsistent with the annual accounts. In this procedure we also take into account our knowledge otherwise obtained in the audit and assess whether the information otherwise appears to be materially misstated.

If we, based on the work performed concerning this information, conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Board of Directors and the Chief Executive Officer

The Board of Directors and the Chief Executive Officer are responsible for the preparation of the annual accounts and that they give a fair presentation in accordance with the Swedish Annual Accounts Act. The Board of Directors and the Chief Executive Officer are also responsible for such internal control as they determine is necessary to enable the preparation of annual accounts that are free from material misstatement, whether due to fraud or error.

In preparing the annual accounts, the Board of Directors and the Chief Executive Officer are responsible for the assessment of the society's ability to continue as a going concern. They disclose, as applicable, matters related to going concern and using the going concern basis of accounting. The going concern basis of accounting is however not applied if the Board of Directors and the Chief Executive Officer intend to liquidate the company, to cease operations, or have no realistic alternative but to do so.

The registered audit firm's responsibility

We must conduct my audit in accordance with International Standards on Auditing (ISA) and generally accepted auditing standards in Sweden. Our objective is to obtain reasonable assurance about whether the annual accounts as a whole are free from material misstatement, whether due to fraud or error. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs and generally accepted auditing standards in Sweden will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these annual accounts.

As part of an audit in accordance with ISAs, we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- identify and assess the risks of material misstatement of the annual accounts, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinions. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of the society's internal control relevant to our audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the society's internal control.
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board of Directors and the Chief Executive Officer.

- conclude on the appropriateness of the Board of Directors' and the Chief Executive Officer's use of the going concern basis of accounting in preparing the annual accounts. We also draw a conclusion, based on the audit evidence obtained, as to whether any material uncertainty exists related to events or conditions that may cast significant doubt on the society's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in my auditor's report to the related disclosures in the annual accounts or, if such disclosures are inadequate, to modify my opinion about the annual accounts. Our conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause a society to cease to continue as a going concern.
- evaluate the overall presentation, structure and content of the annual accounts, including the disclosures, and whether the annual accounts represent the underlying transactions and events in a manner that achieves fair presentation.

We must inform the Board of Directors of, among other matters, the planned scope and timing of the audit. We must also inform of significant audit findings during my audit, including any significant deficiencies in internal control that we identified.

The Elected Auditor's Responsibility

I must conduct my audit in accordance with the Swedish Auditors Act and therefore in accordance with generally accepted auditing standards in Sweden. My objective is to obtain reasonable assurance about whether the annual accounts have been prepared in accordance with the Swedish Annual Accounts Act and that the annual accounts present fairly the financial position and results of the society.

REPORT ON OTHER REQUIREMENTS IN ACCORDANCE WITH LAWS, REGULATIONS AND STATUTES Opinions

In addition to our audit of the annual accounts, we have also audited the administration of the Board of Directors and the Chief Executive Officer of Föreningen Svenska Tonsättares Internationella Musikbyrå (STIM) u.p.a. for the year 2019 and the proposed appropriations of the society's profit or loss.

We recommend to the society's annual general meeting that the loss be dealt with in accordance with the proposal and that the members of the Board of Directors and the Chief Executive Officer be discharged from liability for the financial year.

Basis for opinions

We conducted our audit in accordance with generally accepted auditing standards in Sweden. Our responsibility in this respect is further described in the Auditor's Responsibility section. We are independent of the Parent Society in accordance with professional ethics for accountants in Sweden. As a registered audit firm, we have fulfilled our ethical responsibilities in accordance with these requirements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinions.

Responsibilities of the Board of Directors and the Chief Executive Officer

The Board of Directors and Chief Executive Officer are responsible for the proposal for appropriations of the society's profit or loss, as well as for administration.

Auditor's responsibility

Our objective concerning the audit of the administration, and thereby our opinion about discharge from liability, is to obtain audit evidence to assess with a reasonable degree of assurance whether any member of the Board of Directors or the Chief Executive Officer in any material respect has undertaken any action or been guilty of any omission which can give rise to liability to the society. Our objective concerning the audit of the proposed appropriations of the society's profit or loss, and thereby our opinion about this, is to assess with reasonable degree of assurance whether the proposal is in accordance with the statutes.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with generally accepted auditing standards in Sweden will always detect actions or omissions that can give rise to liability to the society, or that the proposed appropriations of the society's profit or loss are not in accordance with the statutes.

As part of an audit in accordance with generally accepted auditing standards in Sweden, the registered audit firm exercises professional judgment and maintains professional scepticism throughout the audit. The examination of the administration and the proposed appropriations of the society's profit or loss is based primarily on the audit of the accounts. Additional audit procedures performed are based on the professional judgment of the registered audit firm and other elected auditors with a starting point in risk and materiality. This means that we focus the examination on such actions, areas and relationships that are material for the operations and where deviations and violations would have particular importance for the society's situation. We examine and test decisions undertaken, support for decisions, actions taken and other circumstances that are relevant to our opinion concerning discharge from liability. As a basis for our opinion on the Board of Directors' proposed appropriations of the society's profit or loss, we examined whether the proposal is in accordance with the statutes.

Stockholm, 11 May, 2020

KPMG AB

Håkan Olsson Reising
Authorized Public Accountant

Hans Gefors
Elected auditor

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Stim.se

At stim.se, you can join STIM or acquire a licence for using music. Also on our website you will find web services for affiliated creators of musical works, music publishers and customers together with more information and news about STIM's operations.
www.stim.se

STIM on social media

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Production and design:
 STIM in collaboration with Narva
Printers: Elanders Sverige AB, 2020.
 Compliant with ISO 14001 and Nordic Swan.
Board photos: Christian Gustavsson
Other photos: page 28: Konstantinos Hasandras/Unsplash
 p.39: Denisse Leon/Unsplash

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