

STIM

Anniversary Year Annual Report
2023

For the love
of music

(and an acceleration towards the
music scene of the future)



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Photo:

Pau Duell pp. 1, 3, 5, 9.

Melina Häggglund pp. 10, 4, 5, 12, 13, 23, 26, 27, Eyeem pp. 14–20.

Illustrations: Johan Isaksson, pp. 6–7

Total royalty revenue (SEK million)

3,095

Administrative cost percentage*

6.9%

Paid to rightsholders (SEK million)

2,573

STIM affiliates, total

105,994

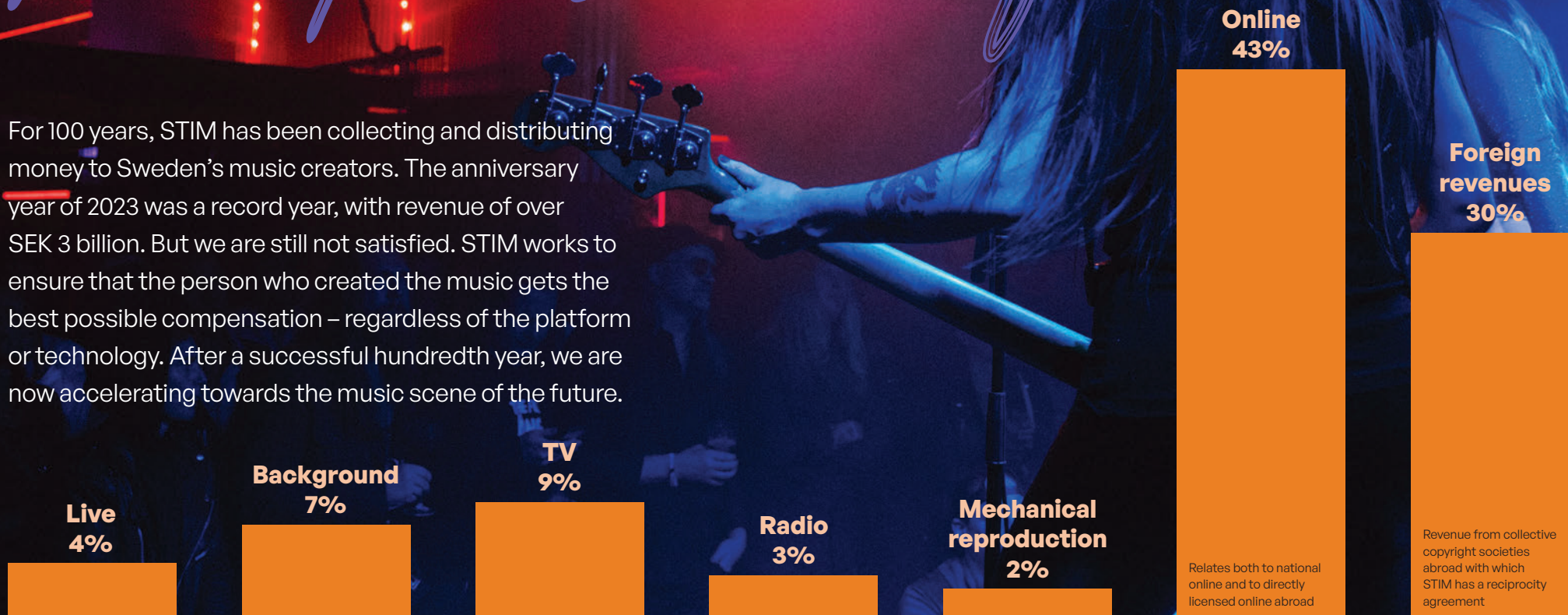
New affiliates during the year

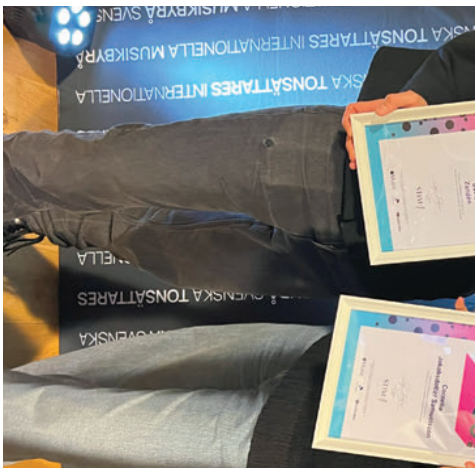
3,695

*See note 26.

For the love of music

For 100 years, STIM has been collecting and distributing money to Sweden's music creators. The anniversary year of 2023 was a record year, with revenue of over SEK 3 billion. But we are still not satisfied. STIM works to ensure that the person who created the music gets the best possible compensation – regardless of the platform or technology. After a successful hundredth year, we are now accelerating towards the music scene of the future.





First STIM royalties from HBO and Disney

After long drawn-out negotiations, we have finally been able to pay out several years of accumulated royalties from streaming giants Disney+ and HBO to STIM affiliates whose music has been used in global hit films and TV series.

23,000

original works of sheet music are now fully archived at STIM's subsidiary Svensk Musik.

Long-awaited live performance deal

After many years of negotiations, STIM and Svensk Live have agreed on a new price list for live performances. The new price list will be introduced in its entirety in January 2025.

+100!

For the second year running, this year STIM presented a list of Sweden's fastest growing songwriters. It lists 53 music creators, including Cornelia Jakobs, Anton "Litens" Nilsson and Moonica Mac.



STIM initiative – guitar lending at libraries

STIM marked its 100th anniversary with an initiative to donate 187 guitars to public libraries across Sweden. The purpose behind this was to give anyone – regardless of their circumstances – the chance to try playing a musical instrument, as a gateway to a life filled with music.



720

The number of bookable sessions we had at STIM Music Room studios in 2023.

Continued success for STIM's pop-up studios

STIM's touring studio concept continued in 2023, with stops in Umeå, Gothenburg and the newly opened space The Node in Stockholm. As well as providing free studios, the events included breakfasts with acclaimed songwriters and events for our customers.



Burgers, beers and beats – Bastard Burgers wins the STIM Guitar

What is it that makes restaurant guests feel comfortable, hang around and, importantly, come back? Music. That was the realisation that Bastard Burgers came to, so they made a specially developed radio channel, invited DJs and organised live gigs. This impressive work on the music side won them the 2023 STIM Guitar.

STIM releases report on AI and the music industry

AI was on everyone's lips in 2023. The risks and opportunities of this new technology were hotly debated, and STIM raised the issue through panel discussions, seminars and the report "Music, AI and Copyright".



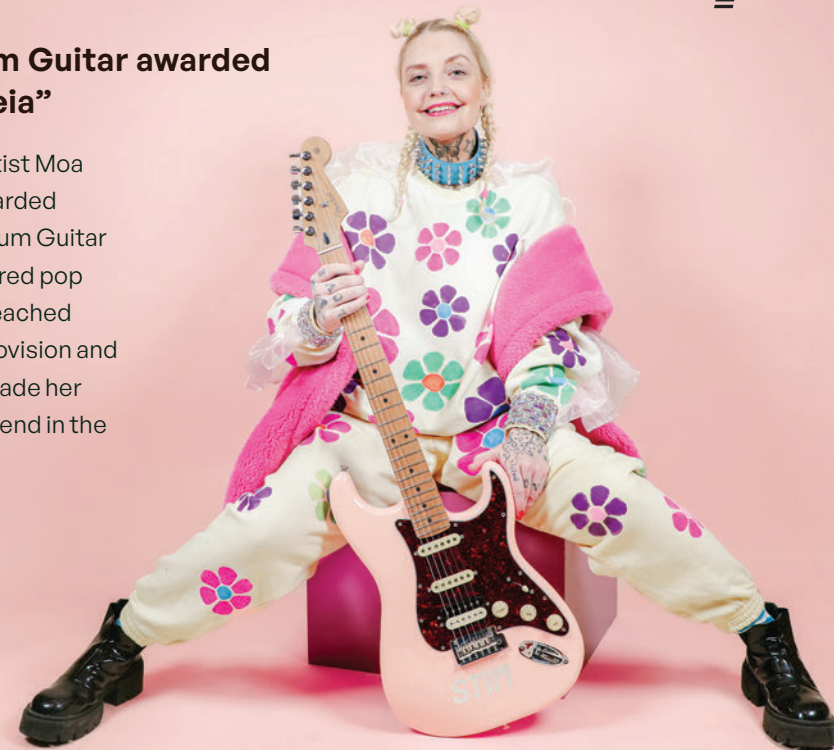
The year's most played song was...

Few parents of young children in Sweden will be surprised to learn that the most played song was "Babblarnas vaggvisa", written by Anneli Tisell, Johan Rask and Hasse Sjölander. The award was presented by STIM at the Musikförläggarna Gala.



STIM Platinum Guitar awarded to "Cazzi Opeia"

Songwriter and artist Moa Carlebecker is awarded STIM's 2023 Platinum Guitar award for her inspired pop melodies, which reached number one in Eurovision and on Billboard and made her something of a legend in the world of K-pop.



6 October 2023 – STIM turned 100!

Specially written 100th anniversary fanfare

The Swedish Society of Composers (FST) gave the distinguished task of composing a fanfare for the anniversary to Stefan Johnsson. The piece was a gift from FST and premiered during the opening of the 100th anniversary celebration.

At the festivities, **15 live acts** took the stage, including Little Jinder, The Gems, Lars Winnerbäck, Waterbaby and Vargas & Lagola.

Over 1000 guests came to the large, music-filled event to celebrate 100 years of STIM. Everything from 1920's jazz and art music to hard rock and hip-hop embellished the evening, which ended with an iconic karaoke crescendo joined by both affiliates and employees.

Happy winners of two full days at Spotify Studios

The duo Sötnos drew the longest straw and were congratulated during the evening's festivities when STIM's partner Spotify presented the prize to the lucky winners.

Award from Musikförläggarna

The biggest surprise may have been the presentation of a very special award from Musikförläggarna, the Swedish Music Publishers Association, to STIM for its achievements through 100 years of music.

STIM100



For 100 years, we have been collecting and distributing billions in STIM royalties to Sweden's music creators – and we plan to keep doing so for at least another 100 years. Since its inception in 1923, STIM has focused its work on two main characters: the music creator – the creator affiliated with STIM – and the music listener – the customer who pays to use the music. This cycle is entirely dependent on the STIM royalties that are paid out, and on the copyright that makes this compensation possible. In our anniversary magazine *STIM: 100 Years of Music History*, you can read about STIM's role in music history through a changing century. Here is a small taste.



1923

A Swedish music agency is born

It all began in 1923 when a handful of composers trudged around to restaurants and cinemas to convince them to sign a contract with the newly formed International Music Agency of Swedish Composers. In that first year, the organisation had a turnover of SEK 15,000. In our rundown of 1923 you can read more about radio sets, gramophones and how the Swedish Society of Composers, FST, got the ball rolling and founded STIM.

Records and television

In the post-war period, society was characterised by a bright belief in the future. Things were going well. Old-fashioned 78s, which held no more than a few minutes of music, were giving way to LPs, bringing more music and more revenue for STIM and for music creators. Around this time, television also came into the home and popular music became more and more widespread. This was also when Skap, the Swedish Society of Songwriters, Composers and Authors, came in and stirred things up at STIM.

Public parks and new styles of music

In the late 50s, many people spent their Saturday evenings at one of Sweden's 256 "people's parks" – a network of live performance venues that allowed STIM to collect and pay out compensation to its members from both large and small venues. Read more about the "pirate" who challenged the radio monopoly from a ship in the Baltic Sea and when Lill-Babs got to sign autographs for The Beatles.

More channels and portable music

Perhaps this was the year when synth pop fans and hard rock fans chased each other on mopeds along gravel paths brandishing rolled-up Okej magazines. In any case, Sweden in the 80s was a time of innovation and new musical styles, when people identified strongly with their favourite genre. Read more about how state radio and TV monopolies were consigned to history and tough negotiations over the right to use copyrighted music began.

Disco and background music

In the 70s, discotheques had begun to compete with dance bands for audiences, and concerned voices were warning that live music was in danger of extinction. The conflicts in society were reflected in the music of the time. Read more about how background music came to the fore, how STIM raised money through licences, the success of ABBA and how music claimed a growing place in society.

The CD and a Swedish miracle

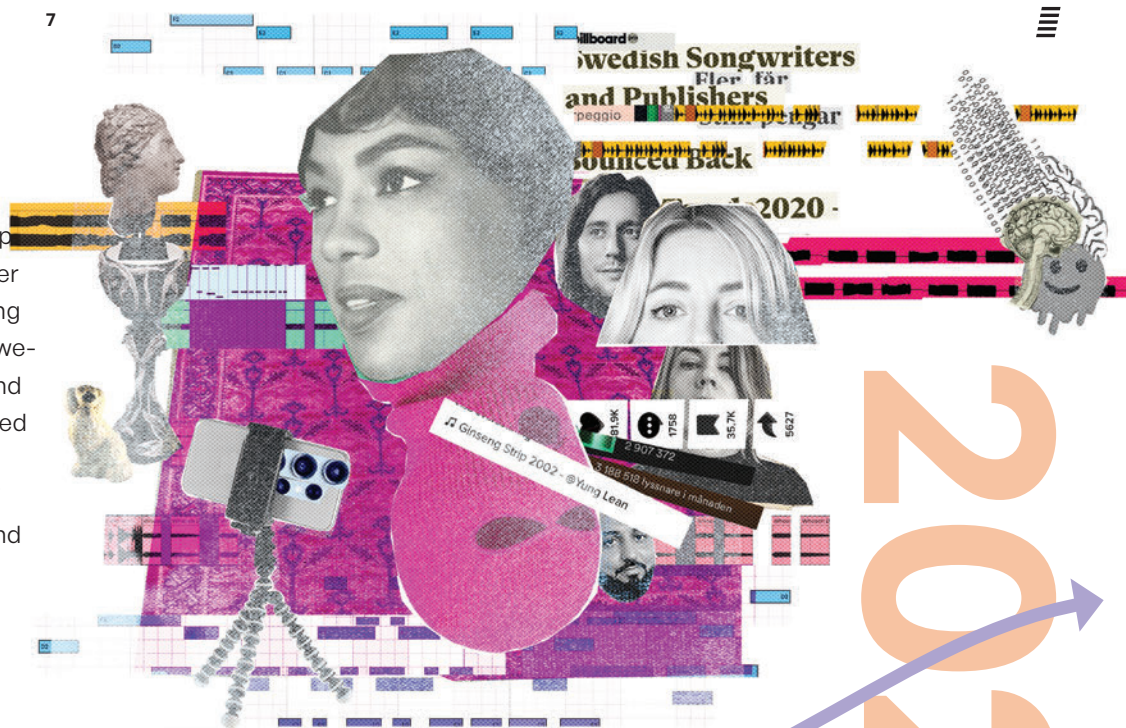
During the 90s, the Swedish music industry entered a golden age in which Swedish music benefited from openness and globalisation. STIM kept track of the increasing income generated by performances of Swedish music abroad, including music from the pop hit factory Cheiron productions and trendsetting death metal tracks from the studio Sunlight. Read more about how bright things were for music in the 90s and how the "recorder generation" took what they had learned in municipal music schools straight to the global charts.

Streaming takes over

The development of illegal online music downloading as something of a popular sport in the 2000s threatened the entire model of compensation for mechanical reproduction. For the first time in the history of STIM, revenue from recorded music declined. In spite of the challenges, however, and thanks to STIM's efforts to digitise and streamline music use reporting, revenue exceeded the billion-krona mark. Read more about mp3s, file sharing pirates and ringtones, and the music industry's toughest years.

New platforms and changes in the law

So STIM's 100th year has come to an end too. All in all, we can look back on a year of successes. But even so, we are still not satisfied. There are many challenges ahead and the industry is once again being tested by technological developments. Despite the changes in the music landscape and consumption, however, the basic premise is the same as it was 100 years ago. Just like back then, STIM continues to fight for music creators to be compensated for their work – no matter where, how or why the music is played. Music is helping to set the tone for the present, and it will take us into the future too.





STIM invests in the future – for everything we value in music

The value we create

STIM is the connection between those who create music and those who use it in their work.

Rightsholders get paid when the music is used – and STIM, in turn, can offer customers access to all the world's music in order to create vibrant and inspiring experiences.

At the same time, STIM invests in music promotion initiatives under the brand STIM Forward Fund in collaboration with FST, Skap and Musikförläggarna, providing fertile ground for regeneration and diversity on Sweden's music scene.

Every part of this musical ecosystem in turn relies on copyright – the very basis of a creative society.

Copyright

Affiliates

The best possible compensation, regardless of where in the world the music is played. Over SEK 2.5 billion is paid out to affiliates during the year so that they can keep creating music.


Society

A sustainable, accessible, flourishing and diverse music scene generates value for people, promotes culture, boosts Sweden's position internationally and benefits the economy in general.

Customers

Music creates value for services, boosts sales, increases customer and employee satisfaction, and strengthens brands. Customers are an important part of a vibrant music scene.





Casper Bjørner's message to music creators:

Thanks to all our affiliates for 36,525 days of success

Music creators have had the ability to be paid for their work through STIM for 100 years – that in itself is a success we can celebrate. The fact that our first century is being rounded off with new highs and new records makes me feel we should address our anniversary fanfare – FST's centenary gift to STIM – to you for joining us on our journey so far. It is thanks to our more than 100,000 affiliated creators and publishers that 2023 was such a successful year. When it comes to STIM's first 36,525 days, though, why were the 365 days that made up last year particularly impactful?

First of all, we have broken two records: largest single royalty distribution and highest ever sales. It is nothing short of amazing to see the effects of Swedish music creation, and nothing short of terrific to see Swedish songwriters, music creators, composers, lyricists, music publishers and managers succeed time and time again in making and spreading music that is loved all over the world. At STIM, we are proud to be trusted not only to collect your money, but also to distribute it fairly, transparently and cost-effectively. Regardless of whether we are paying out hundreds or thousands of kronor to a rightsholder, we do our utmost to ensure that all our affiliates receive their royalties.

The result of this year's creator satisfaction survey was the second highest ever, a wonderful acknowledgment of all of STIM's efforts. It means everything to us to know that you are satisfied.

Another success in 2023 was our rise to the highest ranks worldwide in terms of fair payouts. There was a time in STIM's history when too much foreign revenue lacked any data on what works it was meant for by the time it reached us. However, with the increased volume of digitised services and thanks to more stringent demands from STIM on music users as well as a stream-



**In 2023,
3,572 STIM
affiliates received
their first
royalties.**

lined administration, we have made great progress over the year. As a result, STIM is now among the best rights societies in the world at ensuring that rightsholders get exactly their fair share of the pie.

Another success close to my heart is that STIM's commitment to its staff is the highest it has ever been, as shown by our annual survey. In other words, the people who are working for you, from our streaming specialists to our legal experts, view their jobs as very important and rewarding. Perhaps it is the love of music that all of us at STIM share. This commitment is evident from the energy that has been put into initiatives over the year – from a wide range of music promotion activities throughout STIM's sphere of influence, to investments in our digital services, to groundbreaking agreements. Here is a selection of highlights.

STIM Music Room has made several pop-up visits to events all over the country, from Brännbollsyran in Umeå to Way Out West in Gothenburg. In the Stockholm area the studio has also visited The Node,

and more studio hours have been made available at STIM Music Room in Stimhuset. With over 750 bookable sessions at our studios, in 2023 there were more bookings than ever. The communal area in the Music Room, as we call our co-working space, has also been used for industry lectures and is now a natural place for affiliates to meet. We are continuing to develop the STIM Music Room space as a meeting place, while also turning Stimhuset into an even better place to gather for creativity and collaboration. Because of the appreciation that STIM Music Room has received, we aim to visit even more places across the country.

STIM's initiative to donate 100 guitars to libraries all over Sweden created so much demand that we ended up giving out 187. Having the opportunity to borrow a guitar gives more people, and especially the next generation, the chance to take their first step into the world of music. We also celebrated music creators even more this anniversary year by handing out an extra half a million kronor in STIM scholarships.

On the digital front, the music publisher payment service has been completely redesigned with many smart additions, and the STIM app has gained a unique feature that allows songwriters to analyse the perfor-

mance of their works over a longer period. Has your song been played most in Poland? What percentage of your royalties come from streaming?



Last but definitely not least, we have a strategy in place to take us into 2030. The Board of Directors, management, employees and CEO, with input from affiliates, customers and the world at large, have been working

on it since I started as CEO two and a half years ago. The strategy gives us a clear compass for the future so we can be and remain one of the world's foremost music associations through insight, partnership and innovation. It focuses on giving you and your musical creativity the best possible opportunity to thrive.

Of course, no summary of the year and all our activities would be complete without mentioning the anniversary celebration itself, which was held exactly 100 years to the day after STIM was founded on 6 October 1923. We had of course already marked the anniversary in various ways over the course of the year: a magazine, a

digital timeline, an exhibition and communications woven into many other activities. It all culminated, though, in an evening that reflected what STIM is and aims to be: a unique hub for the Swedish music scene that welcomes everyone from the biggest to the smallest, the oldest to the youngest, the most famous to the most obscure. We are here for you. We listen to you. And we thank you for letting us be part of your journey.

We will work for at least another hundred years to raise you the creators and everything that is valuable about music up, and to stand up for you. We have naturally looked back at our history for much of the past year, but our centenary and all the things we did in 2023 were above all a starting point, a fertile field, the oiling of an already highly advanced machine to accelerate us even faster into the future. All aboard – full speed ahead.

Meet our affiliates



Annika Norlin on when she registered her first song with STIM on 28 May 2004:

“I remember thinking it felt powerful; the second you register a song, it exists. It’s real. Because I write almost all my songs alone, I feel like it’s only when someone else comes into the process that I realise that it’s a song and not just something sitting in my brain. There’s something nice about having confirmation from STIM that it exists, so it’s clearly a song.”



PHOTO: MELINA HÄGGLUND

Scan your way through to our nerdy interviews with exciting music creators. Personal details about the craft, the secrets of songwriting, the creative process, the demands and being successful.



PHOTO: MELINA HÄGGLUND

Hooja, the duo from Gällivare, on breaking through:

“We’ve never gone in with the mindset that we’re going to write a hit or something that’s perfect for radio. You quickly get out of your depth that way. I mean, Banan Melon Kiwi & Citron, who the hell would have believed it would be such a huge deal?”

Sofia Jannok on daring to “joik in the moment”:

“For me, joik is in its true element when it sneaks up on you. When you’re doing the dishes or, like me a lot of the time now, at home with my kid and changing nappies. Joik should be able to be where the person is, and not be lost because it’s too sacred or holy and reserved for the stage. You have to dare to joik in the moment, too.”



PHOTO: MELINA HÄGGLUND



PHOTO: MELINA HÄGGLUND

Moe “Cazzi Opeia” Carlebecker on her years of struggle before she found success:

“There were many situations when I was doing very badly but still refused to give up. I’ve seen colleagues with the same dreams let go of them along the way, in favour of studies and more stability. For me, it was just: no left or right – just straight ahead. I just have to have this experience. I have to live my dream. Even though I sometimes had to squeeze every penny I had so I could pay the rent.”



PHOTO: MELINA HÄGGLUND

+100 composer Sofia Hallgren on writing music for films, advertisements and games:

“I ask a lot of questions so I can understand what they’re looking for, and I depend on feedback from them. ‘We like this bassline.’ Good, we’ll keep that. ‘But we don’t like this other thing we can hear there.’ Okay, is that because you don’t like the violin? Or is it the timbre? Or the melody? You’re always making small changes in response to feedback. It’s like sculpting in clay: it takes a long time.”



PHOTO: MELINA HÄGGLUND

Rock musician Dregen on not losing the playful side of music in production:

“If you work on the song too much at the start, you’ll get tired of it quickly. So you have to be a bit sloppy.”



PHOTO: ANNELI JOHANSSON

Loulou Lamotte on the Melodifestivalen entry “Inga sorger”:

“It has a bit of an anthem feel, with lots of lovely strings, among other things. Melodifestivalen is the absolute best forum for that.”



PHOTO: MELINA HÄGGLUND

Christian Wannerwall on the hit song that has made him into one of the fastest growing songwriters:

“I was determined to quit music, but I still wanted to make one last attempt, a kind of last scream before falling into the abyss. A farewell song to my own music.”

Madeleine Isaksson on seeing her work performed for the first time:
 “Seeing a musician on stage fully engage in bringing the music out by listening and playing their instrument is of course a magical and highly emotional experience, but above all it is a moment of intense concentration: an experience of a handover, through the musician to the audience, when the music is allowed to ring out acoustically, when it’s released.”



PHOTO: ANNA COKORILLO



Trends in the music market

The songwriting landscape is changing along with the world around it

Since 2006, streaming has grown to form the economic backbone of the modern music industry. The number of new songs available to listeners continued to grow in 2023, and more than 100,000 songs were uploaded to streaming services like Spotify every day. This is all part of a far-reaching trend made possible by increased access to music production tools and simplified distribution, which is now accelerating further with the rapid developments in AI.

The fact that more people are creating music and that more people are creating more can be seen as a positive thing – a creative outlet for everyone from hobby songwriters to established producers. Of the songs uploaded to streaming services in 2023, just over 95 per cent were outside of the major labels' distribution pipelines. Independent music creators, or **DIYs**, now make up a substantial share of the overall music industry – and they write and perform their music outside of traditional structures.

At the same time, music listeners are now more drawn to songs that they recognise,

which can be seen from the phenomenon known as **catalogue listening**, or listening to songs that were released more than 18 months ago. Of all the songs currently available on streaming services, not all of them will break through the noise. About a quarter of all songs on streaming services have not been played even once, and just under 14 per cent were streamed more than 1,000 times in 2023.

With a seemingly endless supply of music, more people are relying on (often algorithmic) **curation** through social media and streaming apps, which has led to more

passive and laid-back listening habits. At the other end of the spectrum, 2023 saw a growing number of engaged music consumers who, with the help of new tools (often AI services), have been given the ability to not only play music, but play with music. This category of forward-thinking, curious listeners who are committed to finding music and deepening their love for performing artists is what the music industry has come to call **superfans**.

To deepen their relationship with this category of fans – and to encourage them to spend money – a number of new distribution and streaming services, blockchain and NFT solutions, and social media and metaverse companies were launched in 2023. These could create new sources of revenue for established songwriters and artists, but also give DIYs the opportunity to start and grow their careers by receiving more revenue from a smaller number of more committed fans.

Somewhat paradoxically, in 2023 we have seen a degree of **“glocalisation”** (a combination of global and localisation), where the charts in Sweden, for example, have had a larger share of Swedish artists, often singing in Swedish. This insight paves the way for strong local music scenes, giving stakeholders in the industry a stronger argument for a national presence

for their creative business so they can find and develop talent.

Criticism of the (low) **compensation for music on streaming services** has grown into a key issue in the music industry in 2023, and the prevailing pro rata distribution model seems to have reached breaking point. A series of experiments with different models were tested on smaller streaming services in 2023, and major players such as Spotify and Apple Music signalled that they would start to implement new models from 2024. At the same time, the growth of music streaming services is beginning to slow in established markets such as Europe and the United States, and instead is seeing high growth in Africa and South America, for example.

The term **“funflation”** also took off in 2023. Despite rising prices and interest rates and the resulting tightening of household finances, consumers still spent a lot on entertainment such as live music. This is believed on the one hand to be a consequence of the pent-up demand caused by the pandemic, and on the other hand to confirm the importance of music for well-being and self-fulfilment.





“Transparency, traceability and legally compliant source management are absolutely crucial keys to enable the copyright system to handle the development of AI. If rightsholders are to receive fair compensation when their work is used in the future, licensing agreements are the most feasible option in both legal and market terms. However, this requires legislators, courts, law enforcement agencies and market operators to take responsibility and work together for an infrastructure that makes this possible.”

Lina Heyman
Head of Legal Affairs, STIM

Music creation, AI and copyright

In today’s world, artificial intelligence is an integral part of our everyday lives. AI tools have long been used in many areas of music production, but are rapidly having an increasing impact on how we create and listen to music and on the entire music industry in general. To contribute to a nuanced and forward-looking discussion of AI and music, STIM has compiled a report that describes the use of AI in music creation in four typical cases and how well those can be handled by today’s legislation.

If Swedish music is to continue to have a strong international position in the future and if Sweden is to continue to be a leader in music creation and copyright, the country’s politicians and society at large need to get actively involved. Another important element is the AI Regulation currently being developed at European level, which regulates the development and use of AI. STIM stands ready to continue playing a central role in this development.



Use of AI in music creation based on four categories

A AI is being used as a tool in human music creation

AI functions that aid human creativity are widely used in music production today as a natural part of the creation process. Logic Pro, FL Studio and AI Mastering are examples of tools with plug-ins or web interfaces that can be used to process music more or less automatically, for example through mixing or mastering. These kinds of tools are widely used and help to lower the threshold for creating new music, which is good for musical diversity.

Relationship to existing legislation:

- The use is handled in a good way within the framework of existing copyright laws.
- Any conflicts are resolved through existing laws or contracts.

B AI-generated music is inspired by existing works

A type of AI tool that is trained by listening to and reading music that has already been created can then generate new music. This type of generative AI is found in tools such as Boomy and Audiocraft (Meta). The tool uses the input to gain an understanding of the structures of music theory, choices of instruments and phrasing, for example. The final product can then be presented as sheet music, midi files or pure audio files containing finished music. The connection between the music used to train the tool and the new music that it produces is often very difficult to discern, and the more works are used as input data, the more difficult it becomes.

Relationship to existing legislation:

- A person wanting to generate new music is carrying out a “reproduction” as the AI tool is supplied with input data, and that person therefore requires authorisation from the person with the rights to the underlying material.
- For rightsholders to enforce their copyright as intended by the legislation, there must be transparency with regard to the input data used and the authorities must have strong powers of oversight.
- Without transparency, copyright will lose its power and become pointless.

C AI-generated music is based on existing works

In tools such as Jukebox (OpenAI) or MusicLM (Google), AI acts as a kind of mixer, which can mix different components of musical works and lyrics. These tools can handle a concrete and detailed instruction, such as: create a three-minute song with Olivia Rodrigo’s vocals from “Vampire”, with the strings and melody from Mozart’s Ninth Symphony and the drums from Docent Död’s “Solglasögon”. In these cases, AI goes beyond just being trained on copyrighted material – the material itself is also used as an identifiable component of the final product.

Relationship to existing legislation:

- As far as input is concerned, the legal situation is similar to that in category B – copyright holders are entitled to compensation when reproductions are carried out.
- When it comes to the material that results from the process, the legal situation is unclear, and there are problems with determining exactly who owns the rights to the result and what proportion should be considered to be based on the creation of each person.
- Transparency and traceability are essential if copyright and licensing agreements are to work.

D AI-generated music without human intervention

In this last category, the use of AI goes all the way. With AI tools such as Endel, Brain.fm and Lifescore, users can press start and then watch as the tool creates music on its own, for example based on an emotion or genre.

Relationship to existing legislation:

- In the same way as for cases B and C, training the tool causes a reproduction to be carried out, which carries a right to compensation for the copyright holders.
- In practice, however, it will be difficult to provide sufficient evidence – once again, transparency is absolutely central to allowing copyright to function as intended.

A review of the four typical cases shows that different degrees of AI involvement raise different copyright issues and challenges. Historically, copyright law has proved strong enough to cope with technological changes. However, this requires basic copyright principles to be applied, infringements to be prosecuted and the parties to be given real opportunities to negotiate the commercial terms.





From hamburger joints in northern Sweden to streaming all over the world

– How our customers contributed to a richer music scene in 2023

In 2023, Swedish composers, songwriters and lyricists saw more support than ever from businesses and organisations choosing to have a STIM licence. STIM has seen a great deal of commitment from our more than 23,000 customers with more than 40,000 licences taken out, which have helped to keep Sweden's musical cycle turning.

Thanks to customers of all kinds in every corner of the world, the Swedish music wonder continues to gain ground. STIM royalties mean that more good music can be created, which in turn offers our customers and their target groups an even better experience. Obtaining a STIM licence means that the money goes directly to music creators in a cost-effective way, while also enabling investments in music

promotion initiatives for current and future music creators.

The year 2023 was characterised by increased dialogue and exceptional collaboration as well as relationship-building across industries and national borders. We will keep going on this path, and together we can continue to keep Sweden's music scene sustainable for at least another 100 years.

Highlights of the year with our customers – Nationally

Communication: Where the money goes

Our digital "Sounds Like" initiative was released just before the New Year, making it clear to customers where the money they paid for a licence in 2023 went: to more music. It was also our chance to thank our customers for the important part they play in promoting Sweden's musical cycle, which received a lot of positive feedback from customers and industry colleagues.

Investigation: Satisfaction that spreads satisfaction

Our annual customer service survey showed a high level of customer satisfaction. One of the questions we asked was whether they had received help and support with what they had asked about; our target for positive responses was 80 per cent and the final result was 92 per cent. This in turn supports us in continuing to develop our customer service to achieve even higher levels of satisfaction.

Podcasts: A lot of talk and a lot of action

The podcast market continues to flourish, and a well functioning system for licensing music for use in podcasts has been germinating for some time. This complex licensing issue received even more attention in 2023, and may well sprout in 2024.

Live: New price list ready for the stage

A key milestone for the year was the finalisation of the new pricing model for the live market together with Svensk Live. The negotiations, which had been ongoing for a decade, were finally concluded and will be implemented in 2024. As well as this win, there was even more to celebrate in 2023 as revenue from live performances exceeded pre-pandemic levels. This is believed in part to be due to pent-up demand as many big acts finally go on tour again. The effect is welcome for all the fans of live performances out there.

Uses of music: **creative new services, creative new licences**

In today's changing world, new creative services are constantly being created and packaged. This is especially true on VOD and gaming platforms, where many different rights are often combined. During the year, there has been a clear focus on meeting this challenge by continuing to develop licences and pricing models to match these new uses of music.

Behind the scenes: **Big pricing project kicks off**

One of our most important initiatives in 2023 was our pricing project, which kicked off during the course of the year. Its aim is to create more value for music creators from the national market. A first step was to complete and present an insight platform analysing knowledge, views and perceived needs.



Radio, TV everywhere & video on demand: **Negotiations bear fruit**

A lot of exciting things have happened in these areas over the year. After five years of negotiations, we reached an important milestone agreement with a commercial radio operator. We began establishing a new tariff model for TVE services. We also reached an agreement with Viaplay to settle past B-SVOD claims.

Background music: **The welcome return of chains and a welcome to new customers**

A fantastic highlight of the year is that a number of chains once again chose STIM as a partner for their background music. This was after testing royalty-free music. We extend them a warm welcome back. We also welcome new background segment customers from very different areas – from the Swedish Prison and Probation Service to the Stureplansgruppen hospitality group to the Granit interior design chain. Last but not least, background revenue is higher this year than it was before the pandemic, a great sign that people are really starting to come back and enjoy activities like going shopping again.

Communication: **Dialogue to achieve common goals**

New types of relationship-building initiatives have been launched in the past year, centred on dialogue and the exchange of knowledge. For example, a meeting was held to establish dialogue with a major player in the radio sector, allowing us to share clear customer values and efficiency improvements that resulted in savings. This new way of working together has both broadened and deepened the relationships between customers and STIM, facilitating creativity and the pursuit of common goals.





Multiterritorial, online and international

ICE: Pioneering ICE breaks new ice

As far back as 2016, STIM launched an initiative together with its sister societies PRS (UK) and GEMA (DE) to create the international hub ICE. ICE was one of the first multiterritorial licensing organisations of its kind in the world. Over the years, growth has increased exponentially along with digital developments, and in 2023, STIM's revenue from ICE will break the billion-krona mark.

Direct licensing: New horizons with global UGC platforms

An increasing share of music consumption is taking place on UGC (user-generated content) platforms. Therefore, in 2023 focus was devoted to capturing greater value via these services. A new agreement was signed with Snapchat in 2023, and negotiations with the even bigger YouTube are nearing completion.

Direct licensing: New agreement with Spotify

After a long negotiation, a willingness to collaborate paved the way for a new agreement with one of the world's biggest streaming giants. The agreement will have an impact on many negotiations in the coming years and create new opportunities for similar collaborations with other players.

Sister societies: More people than ever join forces with STIM

In 2023 we continued to forge ties with new, similar societies and other players in different countries and in new markets. The figures from our international colleagues are now stronger than they were before the pandemic, continuing to confirm that STIM is a major exporter to the international music market. A record number of companies from around the world took the opportunity to visit STIM for our 100th anniversary, further strengthening STIM's position and promoting global cooperation.

Live revenue

SEK 133 million
+ 13%

Radio & TV revenue

SEK 382 million
+ 8%

Foreign income

SEK 942 million
+ 8%

Background income

SEK 227 million
+ 13%

Online & VOD revenue

SEK 257 million
+ 6%

Multi-territorial online revenue

SEK 1,086 million
+ 27%

Award: The STIM Guitar goes to Bastard Burgers

The STIM Guitar is our way of drawing attention to the ways music can successfully interact with different businesses. With 70 restaurant openings in seven years, Bastard Burgers has established itself in record time all over Sweden.

Since opening their first restaurant in Luleå, they have worked intensively on their music strategy to build their brand and enhance the guest experience.

STIM went to the hamburger chain's hometown to throw a party. It was a great pleasure to present the 2023 STIM Guitar to Bastard Burgers in Luleå, where they surprised us with an evening special: the "STIM Burger".



"We put a lot of passion and thought into everything, from the burgers to how the restaurants look and feel and all of that. And the music has been such an obvious part of everything we've done, and we've always worked so carefully on it. But we never dreamed we'd get an award for it."

*Malin Hansegård,
Bastard Burgers*





A message from the Chair:

The time has come to take bigger steps more quickly

There is no doubt that 2023 was a record year for STIM on many fronts. All those who contributed to our success should be proud of the part they have played in giving Sweden's first copyright society a worthy first 100 years.

In 2023, STIM celebrated 100 years by reaching the milestone of a record high SEK 3 billion in royalty revenue and payments of SEK 2.6 billion, both fantastic results. We note with pride the continued successes of Swedish songwriters, composers, lyricists and publishers through streaming services and international partner societies. In addition to this, our co-ownership and involvement in ICE, a joint venture with PRS for Music and GEMA, has substantially benefited our rightsholders. Over a four-year period, ICE has distributed close to SEK 50 billion to

its owners and customers and currently accounts for 30% of STIM's total royalty revenue.

It is gratifying that royalty revenue from areas such as Live, Background, Radio and TV also increased. This is partly due to the continued recovery after the pandemic and partly to the fact that the value of music is increasing in all parts of society. Although the music industry is doing well, there is still a lot of work to be done to achieve a more accurate and fair allocation of payments, with increased transparency and faster distribution.

The year 2023 brought a new technological leap, with the major breakthrough of AI in all areas of society. The rapid development of generative AI is creating challenges and opportunities for the cultural and creative industries, where the music sector is at the forefront. In December 2023 the European Parliament and EU member countries agreed on a regulation, the AI Act, the proposal for which was voted through the

European Parliament in March 2024. This is an important signal and a first step towards protecting human creativity as well as intellectual property rights.

We are now facing new paradigm shifts and we need to adapt to remain relevant and to continue to be a strong partner for our songwriters, composers, lyricists and publishers. Record-high royalties and payments, together with positive results in satisfaction surveys of affiliated rightsholders, publishers, customers and employees, give us a strong platform from which to take new steps and strengthen STIM for the future.

STIM's purpose extends beyond mere financial success, and music promotion has become more prominent in recent years. In 2023, a total of SEK 52 million went to promoting diversity of musical expression, regeneration, copyright and an inclusive music industry for all. This work is done by STIM, FST, Skap and Musikförläggarna, both individually and, sometimes,

in collaboration. We will be developing our music promotion activities further over the next few years, which the Board of Directors and management see as a central part of showcasing the value created by STIM's mission and core values as a collective music society.

During the year, the management and Board of Directors finalised work on a new strategy aimed at presenting STIM as one of the world's leading music societies by 2030. To achieve this, we need to be more innovative and increase our pace in order to keep moving forward. STIM's Board of Directors fully supports the management in the view that the changes and rapid developments that are happening now in the music industry will require us to rethink and dare to challenge ourselves in all areas in order to remain relevant and attractive to rightsholders, publishers, customers, partners and employees.

By actively listening to and collaborating with our rightsholders, publishers and oth-

er creators, as well as by building strong networks, we can maximise our creative potential and open the doors to new opportunities. All music creators deserve to be recognised and appropriately compensated for their music when it is performed.

STIM has now entered its next century and the value of music is perhaps more significant than ever before. The idea and purpose of the collective music society lives on, and the key to the future lies in real proximity and symbiosis with creators and artists.

We are ready to take bigger steps more quickly!

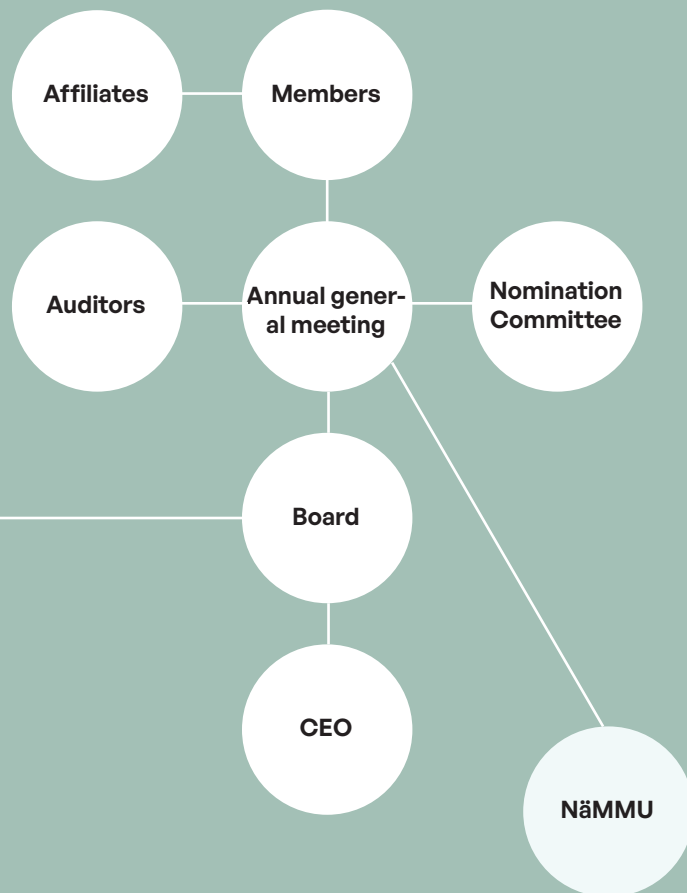




How STIM is governed

105,000 affiliates

STIM is a non-profit rightsholders' association with more than 100,000 affiliated songwriters, composers and music publishers. STIM affiliates can also apply for membership with voting rights and STIM currently has around 1,000 members who, each year, are able to have a say in what STIM does by voting at the Annual General Meeting.



Rightsholder organizations

The Swedish Society of Composers (FST), the Swedish Society of Composers and Lyricists (Skap) and the Swedish Music Publishers Association (Musikförläggarna) represent the different parts of STIM's rightsholder collective: authors and music publishers. Members of these organisations are represented on STIM's Board of Directors. They also collaborate on STIM's music advocacy work.



STIM's governance

STIM is governed by several bodies, each of which has a specific mandate and responsibilities. The AGM is the highest decision-making body and this is where STIM members can exert direct influence over STIM's activities.

STIM entities and its music promotion activities

Promoting copyright law, copyright-protected music and musical diversity are important aims for STIM. STIM pursues them through its music promotion activities under the STIM Forward Fund brand, in collaboration with these three associations, FST, Skap and Musikförläggarna plus STIM's

subsidiary, Svensk Musik. NÄMMU is STIM's committee for promoting musical diversity and copyrights. It decides on funds that will be used in various ways to promote affiliates' interests.



STIM Group

The STIM Parent Company has several wholly-owned and partly-owned subsidiaries responsible for running specific activities. ICE (which stands for International Copyright Enterprise) is co-owned by the UK company PRS for Music and the German company, GEMA. ICE consists of the following companies: ICE Int. Copyright Enterprise Services Ltd and ICE operations AB with the subsidiary ICE Int. Copyright Enterprise Germany GmbH. Through STIM Fastighetsholding, STIM owns the property in which it conducts its operations. Cora Music AB gives video creators the ability to access copyrighted music.



Board of Directors and management

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.*



*For a full description of the Board's commitments, see page 58



Board

Board members elected at the Annual General Meeting



Johan Blixt
Member, representing FST



Carina Broman
Chair, independent



Filiz Erat Edhlund
Member, representing Musikförläggarna



Hans Fahlin
Member, independent



Ylva Fred
Member, representing FST



Martin Jonsson Tibblin
Member, representing FST



Alfons Karabuda
Member, representing Skap



Lars Karlsson
Member, representing Musikförläggarna



Kerstin Mangert
Member, representing Musikförläggarna



Linda Portnoff
Member, independent



Management



Ayeshah Quraishi
Member, representing Skap



Eric Sjöström
Member, independent



Anders Wollbeck
Member, representing Skap

Employee representatives



Eva Botmar
Employee representative



Susan Roberts
Employee representative

Deputy members

Viktor Sellgren
First deputy member
(until May 2023)
Employee representative

Stefan Bergström
First deputy member
(starting June 2023)
Employee representative

Mikael Alenmark
Second deputy member
Employee representative



Casper Bjørner
CEO

Theres Annerstedt
HR

Lina Heyman
Legal

Peter Lindström
Members & Markets

Claudia Salazar
Operations

Jan-Christer Stoppel
Finance

Sofie Marin
Music promotion (until April 2023)

Eleonor Otterdahl
Communication (until May 2023)

Jenny Möllberg
IT

Nils Bergel
Strategy



Administration Report

The Board of Directors and the Chief Executive Officer of Föreningen Svenska Tonsättares Internationella Musikbyrå (STIM) u.p.a., corporate ID no. 702002-3524, hereby present the annual report and consolidated financial statements for the 2023 financial year.

Description of operations

STIM is a non-profit members' organisation that advocates for strong copyright protection and for music creators and publishers to be paid for their music. We aim to promote the regrowth and diversity of the Swedish music industry, a socially beneficial mission which differentiates us from others in the market. STIM licenses music from throughout the world and distributes the revenue collected to the individual rightsholders, both Swedish and international. By taking out a licence with STIM, anyone who wants to use music can get easy access to millions of musical works. This allows the rightsholders of the music to receive compensation for their creation, which in turn means that new music can be created. In this way, STIM plays an absolutely central role in the music ecosystem. STIM was founded in 1923 and celebrated its hundredth year in the service of music creators on 6 October 2023.

On the basis of copyright legislation, STIM manages the financial rights of its affiliates. When a rightsholder becomes affiliated, they transfer the task of collectively managing the right to compensation to STIM. In 2023, the number of affiliated creators increased by 3,606 and

of publishers by 96, to reach 101,982 affiliated authors and 4,012 publishers by the end of the year. Our mutual agreements with other societies around the world ensure the licensing of rights to both domestic and foreign music in Sweden and the rights of STIM affiliates abroad. When it comes to global digital music services, STIM licenses them directly in many territories with the help of ICE Services Ltd, which is part of our international music licensing and copyright cooperation. ICE's work includes the licensing of rights, the administration of work documentation, music use reports and distribution services. The collaboration is run as a joint venture through which STIM, together with the UK's PRS for Music and Germany's GEMA have ownership shares in ICE Operations AB, along with the wholly owned German subsidiary International Copyright Enterprise GmbH and the UK company ICE Services Ltd. ICE licenses the rights on behalf of STIM, PRS for Music, GEMA and other societies and music publishers, which together provide a very strong repertoire that is attractive to the major international music services. For music services, this facilitates a simple multi-territorial licensing solution, while at the same time allowing for economies of

scale in data processing and work documentation for the societies and publishers that are customers of ICE.

For a number of years, STIM has been directly licensing online rights in certain territories in Asia. This is being done through a collaboration with the Australian society APRA AMCOS. The same applies to non-published mechanical reproduction rights in the North American market, where a few years ago STIM started direct licensing through our partner MUSERK. Both of these initiatives are now fully operational, and the first payments from these revenue streams were made over the course of the year. STIM also has a long-standing collaboration with other Nordic copyright organisations in Nordisk Copyright Bureau, which manages the licensing and administration of music when recorded on physical products such as vinyl records, CDs and DVDs.

Through its subsidiaries STIM Fastighets Holding AB and STIMHuset KB, STIM owns the property in which it conducts its own operations. Of the almost 10,000 m² that the property covers, STIM currently uses 4,000 m² itself; the remaining 6,000 m² is leased to external tenants. Other wholly owned subsidiaries are Svensk Musik Swedmic AB, which is tasked with documenting and providing information about copyright-protected music and with selling and hiring out sheet music, and Cora Music AB, which enables video creators to access a catalogue of copyrighted music.

Changes on the Board of Directors and in the management team

The Board of Directors consists of 13 members elected at the Annual General Meeting, as well as two ordinary members and two deputies representing the employees. At the 2023 Annual General Meeting, in accordance with the Nomination Committee's proposal, the following members were elected: Carina Brorman (Chair, independent, term 2 years), Martin Jonsson Tibblin (representing FST, term 2 years), Alfons Karabuda (representing Skap, term 2 years), Lars Karlsson (representing Musikförläggarna, term 2 years) and Hans Fahlin (independent, term 2 years). The other members currently in office are: Johan Blixt (representing FST), Ylva Fred (representing FST) Anders Wollbeck (representing Skap), Ayesha Quraishi (representing Skap), Kerstin Mangert (representing Musikförläggarna), Filiz Erat Edhlund (representing Musikförläggarna), Linda Portnoff (independent) and Erik Sjöström (independent).

During the year, the following changes took place in STIM's management team. Sofie Marin, Director of Cultural Affairs, left STIM in April and Ellenor Otterdal, Director of Communication, left in May. In March 2024, Anna Furuberg was recruited to STIM in the role of CMCO (Chief Marketing and Communications Officer) with responsibility for communications, marketing and cultural affairs.

Significant events during the financial year

On January 1, 2023, the new Copyright Act



came into force and markedly advanced the position of music creators regarding fair remuneration for their music from the major media platforms.

After many years of negotiations, STIM and Svensk Live have agreed to introduce a completely new price tariff for one-day live events. Parts of the new tariff will be introduced in 2024 and will be fully implemented in 2025. With the new tariff model, STIM is moving away from a complicated price list where smaller organisers pay more per ticket, and towards a simpler model where the tariff is a percentage of the total ticket price. The new model is expected to have a positive impact on the growth of live revenue going forward.

Significant events after the end of the financial year

In 2020, Copyswede came to an agreement with the Swedish Electronics Trade Association that the private copying levy for the previously disputed product areas of mobile phones, tablets, computers, game consoles and mobile hard drives would be paid. The compensation was for a retroactive period running from 2009 to 2020. The money was collected by Copyswede in 2021, and negotiations began in the autumn of the same year between moving image and audio representatives on how the funds would be distributed. The negotiations ran during 2022 and 2023 and the parties' positions were far apart for quite some time. However, in 2024 an agreement was finally reached for funds

relating to the period 2009–2023, and was implemented by Copyswede's Board of Directors in March 2024. Copyswede intends to pay these funds to the parties during the first half of 2024.

During the autumn of 2023, ICE Ltd held negotiations with Google on a new licence agreement for YouTube for the new licence period starting after the end of 2023. No agreement had yet been reached by the end of the year, and the negotiation period was therefore extended. On 12 March 2024, the parties finally came to an agreement on the commercial terms to be applied until the first quarter of 2026, and STIM looks forward to another two years of improved terms for one of our highest-revenue licences.

On 13 March, the European Parliament voted through the AI Regulation, an EU-wide regulatory framework for the use of AI systems based on their risk level. The AI Regulation entered into force in the spring of 2024 and the framework began to take effect in stages. With certain exceptions, the Regulation will be fully effective two years after its entry into force.

Significant risks and uncertainties

In a world of constant and ever-accelerating change, the ability to develop is crucial to success. STIM must constantly adapt to new consumption patterns and needs among rightsholders and music users. This places great demands on development, with a constant need for investments in new ways of working, processes and IT systems. Every year, STIM invests significant sums in new IT systems,

both in its own development projects and in collaborations with other societies or partners. These investments entail some financial exposure together with partners in the form of intangible assets and shareholdings in, and loans to, businesses where such development takes place. It is of the utmost importance that these development projects and activities run according to plan.

System availability in the IT environment and access to data are crucial for maintaining functional operations. The extent of data breaches and attempted intrusions is increasing all the time, a lesson that Swedish companies and organisations have not been spared in the past year. The ability to defend against intrusions, which have consequences such as downtime and/or loss of data, is just as critical to STIM as developing new systems. Cybersecurity work on the continuous and systematic identification and evaluation of IT-related risks is a top priority in STIM's overall risk work. This work covers the development of procedures and frameworks, investments in technology, applications for increased security and tools to monitor the IT environment.

The rate of development of various AI tools is accelerating and the combined investments in technology in the field are enormous. At the same time, discussions are under way at all levels about what technology may mean for us, in terms of both opportunities and risks. On one level, AI technology has long been used in many areas of music production, but it is rapidly hav-

ing an increasing impact on how we create and listen to music and on the entire music industry in general. There is uncertainty about how this will affect the future, not least in the area of copyright. To contribute to a nuanced and forward-looking discussion of AI and music, STIM has produced a report that describes the use of AI in music creation in four typical cases and how well those can be handled by today's legislation, as well as what STIM sees as possible ways forward. If Swedish music is to continue to have a strong international position in the future and if Sweden is to continue to be a leader in music creation and copyright, the country's politicians and society at large need to get actively involved. STIM stands ready to continue playing a central role in this development.



Sales and performance

The Group's revenue during the financial year was SEK 3,119.8 (2,732.7) million and operating expenses were SEK 303.9 (260.8) million. Profit/loss from participations in associates was SEK 31.0 (65.9) million. The Group's profit totalled SEK 39.9 (59.6) million.

The Parent Society STIM's total sales for the financial year were SEK 3,102.0 (2,716.1) million, corresponding to an increase of 14.2 (25.7) per cent compared with the previous year.

The Parent Society STIM's distributable income (distribution cost) was SEK 2,830.5 (2,439.7) million, corresponding to an increase of 16.0 (27.7) per cent compared with the previous year.

Financial position

The Group

The Group's total equity at year-end was SEK 361.8 (315.0) million of which SEK 318.1 (270.9) million 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 1,969.8 (1,749.1) million.

Liquidity

Cash and cash equivalents, including short-term investments, totalled SEK 1,427.6 (1,326.6) million for the Parent Society and SEK 1,483.6 (1,364.0) million for the Group. During the year, excess

liquidity was invested in interest-bearing assets in SEK in the form of fixed income funds. Investments have been made in accordance with regulations given by the Board of Directors for investments with a focus on low interest rate, credit and liquidity risk.

Group contributions

During the financial year, subsidiaries made Group contributions totalling SEK 9.7 (8.7) million to the Parent Society, and subsidiaries received Group contributions totalling SEK 13.0 (0.0) million from the Parent Society.

Five years at a glance

Consolidated profit/loss (SEK thousand)	2023	2022	2021	2020	2019
Operating income	3,119,812	2,732,732	2,175,695	1,930,968	2,390,549
Management costs	-303,935	-260,831	-235,698	-225,738	-244,306
Costs of music promotion activities	-52,232	-44,754	-36,715	-39,618	-46,979
Profit/loss from participations in associates	31,001	65,878	44,313	14,655	3,496
Distribution costs	-2,830,541	-2,439,696	-1,909,802	-1,672,582	-2,106,190
Interest and other financial items	76,151	6,334	2,469	5,478	6,230
Tax	-307	-86	120	-15	29
Profit/loss for the year	39,948	59,577	40,381	13,149	2,829

Parent Society's profit/loss (SEK thousand)	2023	2022	2021	2020	2019
Operating income	3,102,042	2,716,088	2,161,098	1,916,565	2,376,460
Management costs	-295,220	-248,332	-226,955	-219,774	-239,856
Costs of music promotion activities	-52,232	-44,754	-36,715	-39,618	-46,979
Distribution costs	-2,830,541	-2,439,696	-1,909,802	-1,672,582	-2,106,190
Interest and other financial items	79,596	8,049	3,291	6,300	7,017
Appropriations and taxes	-3,645	8,644	9,083	9,108	9,548
Profit/loss for the year	0	0	0	0	0



Sustainability Report 2023

In this report, we describe how STIM works with sustainability issues. Our reporting focuses primarily on areas where we as an organisation can influence and make a difference based on our industry and conditions, but also specifically addresses the environment, social conditions, personnel, respect for human rights, diversity and anti-corruption.

Environmental impact

STIM is constantly working to become even better at using resources efficiently and minimising our environmental impact. It is an integral part of our choice of products, services and suppliers, as well as a priority when we develop our operations.

STIM's business model is such that our operations themselves do not have a substantial environmental impact. No physical products are produced and our operations are run from a single geographical location. Most of the contacts and information exchange we have with our stakeholders are done digitally and the work to continue digitizing the business is constantly ongoing.

Reduced travel and encouragement of public transport

Limiting travel to essential meetings has long been a focus, and travel has decreased radically in recent years. The national and international trips that took place in the past have largely been replaced by video conferences.

One important initiative is the subsidised SL (public transport) cards that we have offered to staff, and which many of them have used. They lower the environmental impact of commuting to and from the office. We also have a courtyard with bicycle parking, changing rooms and showers to make life easier for employees who cycle to and from work, which many do.

Property, premises and consumables

STIM owns the property at Hornsgatan 103 and is also the landlord for about 15 tenants. STIM is the largest organisation there in terms of both number of employees and total area. As an employer and landlord, we strive to offer well managed and appropriately equipped premises that offer a good, pleasant work environment. This applies not only to those working in the building, but also to our partners for services and products. We continuously strive to environmentally adapt our property and prioritise sustainable solutions.

The property has two cooling units, of which one was replaced some time ago and the other

was replaced in the summer of 2023. Cooling units are among the biggest culprits when it comes to environmentally harmful emissions. Older cooling units have a higher risk of leakage of environmentally harmful gases. With new units, the risk of leakage is reduced and the gas used is less harmful to the environment. Newer ones are also more efficient and therefore consume less electricity. STIM uses green electricity consisting of at least 10 per cent wind power and we lower the heat during weekends. In 2024 we will be improving the efficiency of our heating system. We are in the process of converting all our lights to LEDs.

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" enabled, which means that you get your printout only after identifying yourself at the printer. Paper consumption is decreasing all the time, but we have no data on exactly how much.

The fruit, coffee and milk that we offer to our employees bears the KRAV label and we sort waste by category (glass, metal, cardboard, plastic, electronics and paper). From 2023, food waste will also be sorted separately.

Digitised communication

STIM strives to have as high a degree of digital communication as possible, which applies to our affiliates, customers and other stakeholders. STIM typically sends out around 60,000 customer invoices per year, the majority of

which were previously postal invoices. Our goal is for all invoices to be sent by e-mail. In 2023 we increased the percentage of digital invoices to 75 per cent, compared to 68 per cent in 2022 and 61 per cent in 2021. Our work to digitise communication continues.

Environmentally certified suppliers

STIM chooses suppliers who, like us, care about the environment, for example by requiring environmental certificates. Strategic suppliers must, in their cooperation with us, have environmental considerations in focus.

IT infrastructure and energy consumption

STIM's IT infrastructure consists of two data centres, cloud-based IaaS (infrastructure as a service) and STIM's headquarters. We primarily rely on our own staff for operations. A major transition is under way as many old applications are being replaced and more and more of our infrastructure is moving to the cloud. We aim to use all our infrastructure in a resource- and cost-effective way, and we work continuously to achieve this.

High ambitions for STIM as a workplace

STIM employees are passionate about music creators getting paid for their music and about ensuring that new, amazing music will continue to be created in Sweden. There is enormous pride in our mission and employees are extremely dedicated. Our task as an employer is to keep it that way by creating the best conditions to enable our employees to do



a good job, thrive and develop. That is how we build a strong organisation, with the power to make a difference for music creators. We have well established HR processes, in recruitment, introduction, development and retention of employees, that support the development of employees and the organisation as a whole. We have a healthy staff turnover: 6% in 2023.

Secure terms of employment

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). These provide our employees with secure terms of employment as regards such things as insurance, pensions, paid holidays, parental leave, sick pay and the regulation of forms of employment.

Transparency, influence and openness

STIM needs to offer a pleasant and stimulating work environment in order to be attractive to our affiliates, customers and employees. Open communication with a large, relevant flow of information is an important parameter for us at STIM. Our employees must have a good knowledge of STIM as an organisation and the decisions that are made. Furthermore, we always strive for a high degree of participation and influence in the work. We have been using pulse surveys for a number of years, regularly investigating how employees feel about various issues, then following up and acting on them. There is a well established and development-oriented cooperation between STIM as an employer and the local club of the employee organisation, Unionen.

A good work environment

Work environment management at STIM aims to create conditions that promote a positive atmosphere at work. A hybrid way of working was established during the pandemic, and employees are now able to work remotely up to two

days a week. The majority see this arrangement as providing the best of both worlds because it promotes collaboration and creativity while also giving employees time for undisturbed, focused work and helping them to arrange their lives the way they want. STIM has normal levels of absence due to sickness: 3.9% in 2022 (including both long-term and short-term absence).

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 also offer massage and naprapathy treatment to all of our employees.

Diversity 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 gender expression, ethnicity, religion, disability, sexual orientation and age. The distribution of men and women is relatively equal: 46% of employees are women and 44% of managerial positions are held by women. Among the management team, 56% are women and 44% are men.

STIM does not tolerate employees being subjected to any form of harassment – these types of violations are prohibited in the workplace. For us, it is very important that our employees are able to combine parenting and work. We also strive to have a discrimination-free recruitment process so that everyone, based on their skills, actual knowledge and abilities, has the opportunity to apply and be considered for available positions.

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, and the majority of our affiliates are men. The trend is nevertheless positive, with more and more women joining, although progress is slow.

We work on a broad front to create better conditions in the industry, both in the form of our own initiatives and projects, within the overall STIM sphere and our brand, STIM Forward Fund. One concrete example is our scholarship activities where, in addition to quality, we strive for and achieve a high degree of gender equality in the awarding of scholarships. We also work actively with the issues of gender equality and equal opportunities in the industry organisations, where we are very actively involved. Musiksverige is just one example.

Musical diversity is another important topic. STIM strives to promote musical diversity and regeneration of the Swedish music scene. We closely collaborate with rights holder organizations, which is also the purpose behind STIM Forward Fund.

Copyright is a human right

STIM’s mission is to represent and protect the music creator’s right to compensation when their music is performed. It is a great and honourable mission, to say the least. Copyright is enshrined in, among others, the United Nations Charter of Human Rights and the Swedish Constitution. Strong copyright protection helps promote growth in society and ensure everyone’s right to, in exchange for com-

penensation, add to our cultural heritage of music. The remuneration of the creators ensures that new music continues to be created and that is also STIM’s overall purpose and goal.

All of STIM’s activities should be characterised by respect and protection for human rights. STIM has not encountered any problems with child labour or violations of other social rights in conjunction with its operations or those of its collaborative or business partners.

Clear policy on 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 an 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. We expect the same from the companies, organisations and individuals with whom we do business and collaborate. The policy is based on the precautionary principle and means that in the event of the slightest uncertainty, there must always be a check with the immediate manager or decision-maker so that the person or persons representing STIM act correctly and in accordance with the policy guidelines. We have a code of conduct within STIM’s operations that clarifies the expectations placed on STIM’s employees, consultants and Board members. There is also a code of conduct for STIM’s members.

KPIs	2023	2022	2021	2020	2019
Employee turnover	6%	13%	12%	6%	10%
Sickness absence (total)	3.9%	3.4%	2.9%	4.2%	3.4%

Income statement

Operating income (SEK thousand)	Note	Group		Parent Society	
		2023	2022	2023	2022
Royalty revenue		3,095,216	2,710,437	3,095,158	2,710,384
Other revenue		24,596	22,295	6,885	5,704
Total operating income	1, 3	3,119,812	2,732,732	3,102,042	2,716,088
Operating expenses					
Personnel costs	2, 4, 5	-148,550	-133,764	-145,858	-130,598
Other management costs	2, 3, 6	-141,628	-106,935	-144,795	-107,447
Capitalised development costs	2, 9	11,863	9,347	11,863	9,347
Depreciation/amortisation	2, 9-11	-25,620	-29,480	-16,430	-19,634
Total management costs		-303,935	-260,831	-295,220	-248,332
Profit/loss from participations in associates	14	31,001	65,878	-	-
Distribution costs	7	-2,830,541	-2,439,696	-2,830,541	-2,439,696
Costs of music promotion activities		-52,232	-44,754	-52,232	-44,754
Earnings before financial items		-35,895	53,329	-75,951	-16,693
Interest income		12,128	3,021	15,573	4,736
Other financial items	8	64,024	3,314	64,024	3,314
Interest expenses		-1	-	-1	0
Earnings after financial items		40,256	59,664	3,645	-8,644
Appropriations	24	-	-	-3,342	8,726
Tax on earnings for the year	23	-307	-86	-303	-82
Profit/loss for the year		39,948	59,577	0	0



Balance sheet

Assets (SEK thousand)	Note	Group		Parent Society	
		31/12/2023	31/12/2022	31/12/2023	31/12/2022
Intangible assets					
Ongoing new investment in IT systems	9	11,676	1,897	11,023	1,897
Capitalised expenditure on system development	10	30,695	41,937	26,765	36,188
Total intangible assets		42,371	43,834	37,788	38,084
Property, plant, and equipment					
Buildings and land	11	327,370	333,046	–	–
Equipment	12	6,167	6,197	6,013	5,934
Total property, plant and equipment		333,537	339,243	6,013	5,934
Financial assets					
Participations in Group companies	13	–	–	10,200	10,200
Participations in associates	14	128,817	125,280	7,069	41,319
Receivables from Group companies	13	–	–	108,387	105,095
Receivables from associates	14	140,864	132,431	140,864	132,431
Other non-current assets		–	56	–	56
Other non-current financial assets	2	4,495	5,679	4,495	5,679
Total non-current financial assets		274,177	263,445	271,016	294,780
Deferred tax assets	23	1,151	1,454	1,151	1,454
Total non-current assets		651,236	647,976	315,968	340,252



Assets (SEK thousand)	Note	Group		Parent Society	
		31/12/2023	31/12/2022	31/12/2023	31/12/2022
Current assets					
Current receivables					
Trade receivables		89,482	118,610	87,663	116,986
Receivables from Group companies	13	–	–	16,317	11,834
Receivables from associates	14	13,374	3,766	13,374	3,766
Other receivables	15	38,642	25,312	38,451	25,122
Tax assets		4,793	4,997	4,550	4,780
Prepaid expenses and accrued income	16	600,419	427,572	599,891	427,036
Total current receivables		746,709	580,256	760,246	589,523
Short-term investments		1,274,533	1,228,736	1,274,533	1,228,736
Cash and bank balances		209,096	135,220	152,727	97,859
Total current assets		2,230,337	1,944,212	2,187,506	1,916,118
Total assets		2,881,573	2,592,188	2,503,474	2,256,370



Equity and liabilities (SEK thousand)	Note	Group		Parent Society	
		31/12/2023	31/12/2022	31/12/2023	31/12/2022
Equity					
Restricted equity					
Contributed capital		14	13	14	13
Capitalised expenditure for development work		42,371	42,870	37,788	37,121
Other restricted equity		1,226	1,226	1,226	1,226
Total restricted equity		43,611	44,110	39,029	38,360
Unrestricted equity					
Accumulated profit		271,406	211,259	-37,784	-37,116
Adjustment of opening balance for associates	14	6,404	4,808	-	-
Translation difference	14	383	-4,737	-	-
Profit/loss for the year		39,948	59,577	-	-
Total unrestricted equity	17	318,141	270,907	-37,784	-37,116
Total equity		361,753	315,016	1,245	1,244
Provisions					
Provisions for pensions	2, 22	5,586	7,056	5,586	7,056
Total provisions		5,586	7,056	5,586	7,056



Equity and liabilities (SEK thousand)	Note	Group		Parent Society	
		31/12/2023	31/12/2022	31/12/2023	31/12/2022
Non-current liabilities					
Non-current liabilities	18	500	1,075	-	-
Total non-current liabilities		500	1,075	-	-
Current liabilities					
Trade payables		17,931	14,154	16,595	12,443
Distribution liabilities	19	1,969,765	1,749,113	1,969,765	1,749,113
Liabilities to Group companies	13	-	-	13,066	695
Tax liabilities		193	193	-	-
Other liabilities	20	219,395	168,154	216,550	168,029
Accrued expenses and prepaid income	21	306,451	337,425	280,667	317,789
Total current liabilities		2,513,735	2,269,040	2,496,643	2,248,069
Total equity and liabilities		2,881,573	2,592,188	2,503,474	2,256,370



Change in equity

Parent Society (SEK thousand)	Contributed capital	Reserve for development costs	Other restricted equity	Retained earnings	Profit/loss for the year	Total equity
Amount at the beginning of the year 01/01/2022	12	42,108	1,226	-42,104	-	1,242
Change in contributed capital	1	-	-	-	-	1
Allocated to reserve for development costs	-	-4,988	-	4,988	-	-
Amount at the end of the year 31/12/2022	13	37,121	1,226	-37,116	-	1,244
Amount at the beginning of the year 01/01/2023	13	37,121	1,226	-37,116	-	1,244
Change in contributed capital	1	-	-	-	-	1
Allocated to reserve for development costs	-	668	-	-668	-	-
Amount at the end of the year 31/12/2023	14	37,788	1,226	-37,784	0	1,245



Group (SEK thousand)	Contributed capital	Reserve for development costs	Other restricted equity	Retained earnings	Profit/loss for the year	Total equity
Amount at the beginning of the year 01/01/2022	12	49,872	1,226	164,018	40,381	255,509
Adjustment of opening balance for associates*	–	–	–	–4,808	–	–4,808
Adjusted opening balance 01/01/2022	12	49,872	1,226	159,210	40,381	250,701
Appropriation of profits	–	–	–	40,381	–40,381	–
Change in contributed capital	1	–	–	–	–	1
Allocated to reserve for development costs	–	–7,002	–	7,002	–	–
Currency translation difference	–	–	–	4,737	–	4,737
Profit/loss for the year	–	–	–	–	59,577	59,577
Amount at the end of the year 31/12/2022	13	42,870	1,226	211,330	59,577	315,016
Amount at the beginning of the year 01/01/2023	13	42,870	1,226	211,330	59,577	315,016
Adjustment of opening balance for associates*	–	–	–	6,404	–	6,404
Adjusted opening balance 01/01/2023	13	42,870	1,226	217,733	59,577	321,420
Appropriation of profits	–	–	–	59,577	–59,577	–
Change in contributed capital	1	–	–	–	–	1
Allocated to reserve for development costs	–	–499	–	499	–	–
Currency translation difference	–	–	–	383	–	383
Profit/loss for the year	–	–	–	–	39,948	39,948
Amount at the end of the year 31/12/2023	14	42,371	1,226	278,193	39,948	361,753

*Difference between the preliminary and final year-end results for associated companies. At the time of adoption of STIM's annual report, the final year-end results of its associated companies are not yet available.



Cash flow statement

(SEK thousand)		Group		Parent Society	
		2023	2022	2023	2022
Operating activities	Note				
Payments from customers		2,879,729	2,647,082	2,855,422	2,637,045
Payments to rightsholders	19	-2,573,026	-2,154,477	-2,573,026	-2,154,477
Payments to suppliers and employees		-277,681	-245,607	-267,640	-231,230
Cash flow from operating activities before interest and income taxes paid		29,022	246,998	14,756	251,338
Interest received		12,128	3,023	15,573	4,736
Other financial items		64,024	3,314	64,024	3,313
Interest paid		-1	-	-1	-
Income taxes paid		-4	-4	-	-
Cash flow from operating activities		105,169	253,331	94,352	259,387
Investment activities					
Investments in property, plant and equipment and intangible non-current assets	9,11,12	-10,738	-3,631	-16,213	-11,332
Investments in financial assets		-25,169	-52,405	-27,886	-56,362
Disposal of non-current financial assets		16,161	5,073	16,161	5,073
Change in short-term investments of excess liquidity		-45,797	-161,468	-45,797	-161,468
Investments in associates	14	34,250	-	34,250	-
Cash flow from investment activities		-31,293	-212,431	-39,485	-224,089
Cash flow for the year		73,876	40,900	54,867	35,299
Cash and cash equivalents at beginning of year		135,220	94,320	97,860	62,561
Cash and cash equivalents at year-end		209,096	135,220	152,727	97,860



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.

At the start of each contract period, STIM receives forecasts from ICE on the music usage of STIM-represented repertoires. Based on forecasts, STIM also receives payments on account for all or part of the period. Based on that information, STIM recognises income for each period primarily based on historical data, if no other information is available. The remaining amount is capitalised. During the contract period, reports are then regularly received about actual music usage and the amount of revenue that can thus be recognised.

Distributions

STIM is a non-profit organisation and, according to the Swedish Act on the Collective Administration of Copyrights (2016:977), the deduc-

tions must not exceed the costs of managing the rights. So that all deductions can be made during the current year in order to maintain ongoing accounts and distribute the revenue from the current year, the levels of the deductions are determined at the start of the financial year. Decisions on the deduction levels for both management and music promotion activities are made by the STIM Board of Directors at the time when they set the operating budget for the coming year. Note however that the deductions may need to be adjusted during the year to close any gaps between budgeted and actual revenue and/or expenses. The need to change the deduction levels is evaluated when the interim financial statements and updated forecasts for the year are drawn up. The difference between the actual costs and deductions made is reported as an accrued settlement item in the annual accounts. When establishing the deduction levels for the year ahead (when the budget is set), consideration is given to whether there was a surplus or deficit the year before in order to maintain a balance between costs and deductions over time.

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 entitlement 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. Depreciation is made on a straight-line basis over the estimated useful life of the assets. The residual values and useful life of the assets are tested once a year and adjusted as necessary.

The following depreciation periods are applied: *Components in buildings*

Shell, roof and windows	50 years
Tenant adaptations	5 years
Facade and lifts	30 years
Overhead walkways	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 and 10 years respectively
Plant and machinery	4 and 5 years respectively
Computers	3 years

In the case of the property Stockholm Kruk-omakaren 17, 54 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.

Currency exposure

STIM receives a not-inconsiderable part of its revenue in foreign currencies. When a collection

takes place, the amount is immediately converted to Swedish kronor at the prevailing exchange rate at the time of exchange. Cash and cash equivalents in bank accounts are held in Swedish kronor. Excess liquidity is invested only in securities and funds that are not exposed to foreign currencies or interest rates, and the currency exposure with respect to assets and liabilities on the balance sheet is therefore limited. If there are significant amounts of receivables or liabilities in foreign currencies, this risk is limited by means of currency forward contracts or equivalent instruments.

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

Note 1 Operating income

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Royalty revenue	3,095,216	2,710,437	3,095,158	2,710,384
Live	132,515	116,793	132,515	116,793
Concerts and festivals	122,563	107,437	122,563	107,437
Church concerts and musical church services	6,926	6,327	6,926	6,327
Other	3,026	3,030	3,026	3,030
Background	226,786	200,576	226,786	200,576
Cinemas	13,510	14,991	13,510	14,991
Shops & retail premises	41,090	38,691	41,090	38,691
Discos, DJ	19,129	10,812	19,129	10,812
Hotels	40,900	31,964	40,900	31,964
Sports and fitness	35,886	35,355	35,886	35,355
Music at work	25,463	22,485	25,463	22,485
Restaurants	37,445	34,405	37,445	34,405
Other	13,363	11,872	13,363	11,872
Radio	101,236	95,889	101,236	95,889
Public service radio	54,374	52,117	54,374	52,117
Advertising radio	39,600	39,600	39,600	39,600
Other	7,262	4,172	7,262	4,172
TV	281,109	259,000	281,109	259,000
Public service TV	47,830	52,303	47,830	52,303
Swedish TV	164,006	132,888	164,006	132,888
Foreign TV	26,466	31,612	26,466	31,612
Copyswede TV	16,630	17,206	16,630	17,206

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Other	26,177	24,990	26,177	24,990
Online	1,342,701	1,098,110	1,342,642	1,098,057
Online ICE	1,048,766	807,609	1,048,766	807,609
Online S-VOD	206,219	166,147	206,219	166,147
Online A-VOD	15,463	38,436	15,463	38,436
Online T-VOD	5,847	9,903	5,847	9,903
Online EST	4,347	3,292	4,347	3,292
Other	62,058	72,723	61,999	72,670
MEK	69,069	70,767	69,069	70,767
NCB	66,569	68,267	66,569	68,267
Other*	2,500	2,500	2,500	2,500
By agreement with other rights societies	941,799	869,302	941,799	869,302
Other revenue	24,596	22,295	6,885	5,704
Rental income	16,266	14,672	–	–
Exchange gains	448	194	443	190
Other	7,882	7,429	6,442	5,514
Total operating income	3,119,812	2,732,732	3,102,042	2,716,088

* Including private copying levy & library levy



Note 2 Operating expenses

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Personnel costs				
Salaries and other remuneration	90,915	80,433	89,010	78,161
Social security contributions	28,476	25,014	27,911	24,376
Pension costs	11,850	11,664	11,709	11,442
Fees for hired staff	15,630	15,236	15,630	15,236
Other personnel costs	1,678	1,416	1,598	1,383
Total personnel costs	148,550	133,764	145,858	130,598
<i>Of which Board of Directors and CEOs</i>				
Salaries and other remuneration	5,125	4,947	4,984	4,802
Social security contributions	1,610	1,554	1,566	1,509
Pension costs	763	1,041	763	1,041
Invoiced fees included in external costs	–	1,080	–	–
<i>Of which Board of Directors</i>				
Salaries and other remuneration	1,930	1,907	1,789	1,762
Social security contributions	606	599	562	554

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

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Other management costs				
Office and administration	121,050	87,480	121,432	86,334
Rental costs	991	737	13,911	12,759
IT operations	10,299	9,439	9,452	8,354
Property costs	9,288	9,279	–	–
Total other management costs	141,628	106,935	144,795	107,447
Capitalised development costs	-11,863	-9,347	-11,863	-9,347
Depreciation/amortisation				
Capitalised expenditure on system development	13,528	17,168	12,159	15,662
Equipment	4,379	4,084	4,271	3,972
Buildings	7,712	8,227	–	–
Total depreciation/amortisation	25,620	29,480	16,430	19,634
Total management costs	303,935	260,831	295,220	248,332

Gross remuneration including holiday pay and benefits to STIM's Chief Executive Officer amounted to SEK 3.2 (3.0) million in 2023.

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 2023 was SEK 76 (75) 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 December 2023 was SEK 4,495 (5,679) thousand.


Note 3 Intragroup transactions (SEK thousand)

Parent Society		
	2023	2022
Sales to Group companies		
Licensing revenue	44	31
Invoiced cost for personnel	812	866
Invoiced cost for IT	320	333
Other revenue	164	212
Total	1,341	1,442
Share of total operating income	0.04%	0.05%

Parent Society		
	2023	2022
Operating costs from Group companies		
Cost of premises	13,489	12,543
Other cost	217	–
Total	13,706	12,543
Share of total operating costs	4.6%	5.1%

Parent Society		
	2023	2022
Sales via associates		
Direct licensing revenue	1,048,993	807,856
Consulting services	501	1,279
Total	1,049,494	809,136
Share of total operating income	33.8%	29.8%

Parent Society		
	2023	2022
Operating costs from associates		
Remuneration for licensing and distribution services	63,250	49,612
Documentation and reporting	13,523	12,980
Consulting services	–	–
Total	76,773	62,592
Share of total operating costs	26.0%	25.2%

Note 4 Average number of employees

Average number of employees	2023		2022	
	Average number of employees	Of which men	Average number of employees	Of which men
Parent Society	136	55%	127	55%
Subsidiaries	10	59%	13	54%
Group	146	55%	140	55%

Board members and senior executives	2023		2022	
	Number on balance sheet date	Of which men	Number on balance sheet date	Of which men
Parent Society				
Board members, including employee representatives	15	47%	15	47%
Deputy Board members, including employee representatives	2	100%	2	100%
Chief executive and other senior executives	8	38%	9	33%
The Group *				
Board members, including employee representatives	25	60%	24	54%
Deputy Board members, including employee representatives	3	67%	3	67%
Chief executive and other senior executives	8	38%	9	33%

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



Note 5 Terms of employment for Chief Executive Officer

Parent Society

An agreement has been reached with the CEO on severance pay equal to 6 months salary if notice is issued by STIM for reasons other than gross negligence on the part of the CEO in accordance with Swedish law, when employment has lasted between 12 to 24 months. When

employment has been more than 24 months, the severance pay will be 12 months salary, as described above. Severance pay is not non-deductible, i.e. if the CEO receives any other income, it must be deducted from the severance pay. The mutual period of notice is six months.

Note 6 Auditors' fees

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
KPMG AB				
Audit	500	525	405	440
Tax	–	–	–	–
Other non-auditing services	75	75	75	75
Auditors appointed by STIM				
Auditing	40	39	40	39
Total auditors' fees	615	639	520	554

Note 7 Distribution cost (SEK thousand)

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Distribution rights categories				
Live	109,701	88,907	109,701	88,907
Background	187,059	151,421	187,059	151,421
TV	236,922	203,734	236,922	203,734
Radio	83,763	72,424	83,763	72,424
Mechanical	69,069	70,767	69,069	70,767
Online	1,202,228	983,140	1,202,228	983,140
Total STIM-licensed revenue¹⁾	1,888,742	1,570,393	1,888,742	1,570,393
Other Societies ²⁾	941,799	869,302	941,799	869,302
Total distribution	2,830,541	2,439,696	2,830,541	2,439,696

¹⁾ Also includes amounts distributed by STIM but licensed by other rights organisations such as Copyswede and NCB

²⁾ Other Societies means royalty revenue via other collective copyright societies through mutual agreements.


Note 8 Other financial items

(SEK thousand)	Note	Group		Parent Society	
		2023	2022	2023	2022
Exchange gains/losses on financial assets/liabilities denominated in foreign currencies					
Revaluation of receivables from loans to associates before currency hedging		9,211	9,936	9,211	9,936
Revaluation of receivables from loans to associates after currency hedging		-10,203	-	-10,203	-
Revaluation, foreign exchange forwards	14, 15	9,677	-	9,677	-
Currency effect, foreign exchange swaps		46	-	46	-
Total exchange gains/losses		8,731	9,936	8,731	9,936
Changes in value of invested surplus liquidity		57,583	-4,584	57,583	-4,584
Other financial items		-2,290	-2,038	-2,290	-2,038
Total other financial items		64,024	3,314	64,024	3,314

Note 9 Ongoing new investment in IT systems

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Opening cost of acquisition	1,897	13,371	1,897	13,371
Costs for the year	12,516	9,347	11,863	9,347
Capitalisations during the year	-2,737	-20,821	-2,737	-20,821
Closing cost of acquisition	11,676	1,897	11,023	1,897

Note 10 Capitalised expenditure on system development

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Opening cost of acquisition	176,237	157,427	164,741	143,920
Capitalisations during the year	2,737	21,085	2,737	20,821
Disposal	-15,632	-2,275	-15,632	-
Closing accumulated cost of acquisition	163,342	176,237	151,846	164,741
Opening depreciation/amortisation	-134,300	-118,635	-128,554	-112,892
Depreciation/amortisation during the year	-13,978	-17,940	-12,159	-15,662
Disposal	15,632	2,275	15,632	-
Closing accumulated depreciation/amortisation	-132,647	-134,300	-125,081	-128,554
Closing residual value	30,695	41,937	26,765	36,188



Note 11 Buildings and land	Group		Parent Society	
	2023	2022	2023	2022
(SEK thousand)				
Buildings				
Opening cost of acquisition	291,806	291,544	-	-
Acquisitions during the year	2,036	262	-	-
Closing accumulated cost of acquisition	293,842	291,806	-	-
Opening depreciation/amortisation	-87,905	-79,678	-	-
Depreciation/amortisation during the year	-7,712	-8,227	-	-
Closing accumulated depreciation/amortisation	-95,617	-87,905	-	-
Closing residual value, buildings	198,225	203,901	-	-
Land				
Opening cost of acquisition	129,145	129,145	-	-
Closing cost of acquisition, land	129,145	129,145	-	-
Closing residual value, buildings and land	327,370	333,046	-	-

In the case of the property Stockholm Krukamakaren 17, 54 per cent of the building is held for investment purposes.

Note 12 Equipment	Group		Parent Society	
	2023	2022	2023	2022
(SEK thousand)				
Opening cost of acquisition	27,206	25,221	26,042	24,056
Acquisitions during the year	4,349	1,985	4,349	1,985
Sales and disposals	-1	-	-1	-
Closing accumulated cost of acquisition	30,594	27,206	29,535	26,042
Opening depreciation/amortisation	-21,009	-16,925	-20,108	-16,135
Depreciation/amortisation during the year	-4,379	-4,084	-4,271	-3,972
Sales and disposals	1	-	1	-
Closing accumulated depreciation/amortisation	-24,428	-21,009	-23,522	-20,108
Closing residual value	6,167	6,197	6,012	5,934


**Note
13**
Participations and receivables in group companies (SEK thousand)

Subsidiaries	Corporate identity number	Reg'd Office	Share of equity, %	Number of shares, thousands	Parent Society	
					Carrying amount 31/12/2023	Carrying amount 31/12/2022
Svensk Musik Swedmic AB	556754-1338	Stockholm	100	1	100	100
Cora Music AB	556884-6371	Stockholm	100	50	10,050	10,050
STIM Fastighets Holding AB	556842-4880	Stockholm	100	50	50	50
Total participations in Group companies					10,200	10,200

Subsidiaries, indirectly owned	Corporate identity number	Reg. Office
Stimhuset KB, part ownership	969696-4361	Stockholm

Receivables from Group companies (SEK thousand)	Parent Society	
	2023	2022
<i>Financial assets</i>		
Interest-bearing loans to Group companies*	108,387	105,095
<i>Current receivables</i>		
Interest-bearing loans to Group companies*	533	516
Accrued performance revenue	208	543
<i>Other receivables from Group companies</i>	15,577	10,775
Total receivables from Group companies	124,705	116,929

Liabilities to Group companies (SEK thousand)	Parent Society	
	2023	2022
<i>Current liabilities</i>		
Trade payables to Group companies	66	368
Other liabilities to Group companies	13,000	327
Total liabilities to Group companies	13,066	695

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


**Note
14**
Participations and receivables in associates (SEK thousand)

Associates	Corporate identity number	Reg'd Office	Share of equity and votes, %	Number of shares, thousands	Parent Society	
					Carrying amount 31/12/2023	Carrying amount 31/12/2022
ICE Operations AB	556723-5907	Stockholm	33	33	5,746	39,997
International Copyright Enterprise Services Ltd	08983089	London	33	100	1,322	1,322
Total participations in associates					7,068	41,319

	Group	
	Carrying amount 31/12/2023	Carrying amount 31/12/2022
Opening balance	125,280	59,472
Adjustment of opening balance for associates*	6,404	-4,808
Translation difference	383	4,737
Repayment of shareholder contributions	-34,250	-
Share of profit from associates	31,001	65,878
Closing balance	128,817	125,280

*Difference between the preliminary and final year-end results for associated companies. When STIM compiled its annual report, the final year-end results of its associated companies were not yet available.

Receivables from associates	Note	Group		Parent Society	
		2023	2022	2023	2022
Financial assets					
Interest-bearing loans to associates		140,864	132,431	140,864	132,431
Current receivables					
Interest-bearing loans to associates		13,374	3,766	13,374	3,766
Total receivables from associates	8, 15	154,238	136,196	154,238	136,196

Loans in EUR to International Copyright Enterprise Germany GmbH are subject to interest at a rate linked to EURIBOR6M.


Note 15
Other receivables

(SEK thousand)	Note	Group		Parent Society	
		2023	2022	2023	2022
VAT receivable		20,434	16,763	20,257	16,586
Advances on royalties		8,168	7,968	8,168	7,968
Currency forwards ¹	8, 14	9,677	-	9,677	-
Other receivables		363	581	350	568
		38,642	25,312	38,451	25,122
¹ Currency forward contracts have been signed in order to hedge loans issued in EUR.					
Currency forwards, sales of EUR at forward rate		-154,740	-	-154,740	-
Forward amount at the closing rate on the balance sheet date		164,416	-	164,416	-
		9,677	-	9,677	-

Note 16
Prepaid expenses and accrued income

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Accrued royalty revenue				
<i>directly licensed STIM*</i>	216,260	180,116	216,260	180,116
<i>directly licensed via ICE</i>	368,587	226,480	368,587	226,480
<i>foreign rights societies</i>	3,188	16,377	3,188	16,377
Prepaid expenses	11,602	4,214	11,088	3,929
Other	781	386	769	135
Total prepaid expenses and accrued income	600,419	427,572	599,891	427,036

Note 17
Appropriation of profit or loss

(SEK thousand)	Parent Society	
	2023	2022
The following funds are at the disposal of the society's annual general meeting:		
Retained earnings, SEK	-37,784	-37,116
Profit/loss for the year, SEK	-	-
Total	-37,784	-37,116
The Board of Directors proposes that any profit be carried forward, SEK	-37,784	-37,116

Note 18
Non-current liabilities

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Deposit, tenants	500	1,075	-	-
Total non-current liabilities	500	1,075	-	-

Note 19 Distribution liabilities

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Distributions				
Unpaid revenue at the beginning of the year	1,749,113	1,463,800	1,749,113	1,463,800
Adjustment of unpaid revenue	–	94	–	94
Recognised revenue for the year, after deductions	2,830,541	2,439,696	2,830,541	2,439,696
Payment to STIM-affiliated rightsholders	–2,116,511	–1,766,940	–2,116,511	–1,766,940
Payment to foreign rights societies	–456,515	–387,537	–456,515	–387,537
Provision for music promotion activities fund	–36,864	–	–36,864	–
Total distribution liability at year-end	1,969,765	1,749,113	1,969,765	1,749,113

For more information about STIM's distribution liability, see the transparency report on page 64.

Note 20 Other liabilities

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Music promotion activities	160,761	120,230	160,761	120,230
Other liabilities	58,634	47,924	55,790	47,799
Total other liabilities	219,395	168,154	216,550	168,029

Note 21 Accrued expenses and prepaid income

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Prepaid royalty revenue	154,826	139,652	154,826	139,652
Prepaid advances ICE	111,436	161,719	111,436	161,719
Accrued costs for music promotion activities	50	2,870	50	2,870
Prepaid rental income	7,553	1,147	–	–
Accrued holiday pay liability	4,335	4,866	4,157	4,638
Accrued social security expenses and payroll tax	6,712	6,420	6,450	6,106
Other accrued expenses	21,539	20,751	3,748	2,803
Total accrued expenses and prepaid income	306,451	337,425	280,667	317,789

Note 22 Contingent liabilities and pledged assets (SEK thousand)

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 2023 to SEK 5,586 (7,056) thousand.

Conditional Shareholder contribution has been given by the Parent Society to Cora Music AB.

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.


**Note
23** Tax

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Tax on earnings for the year				
Current tax for current year	-4	-5	-	-
Current tax attributable to previous years	-	1	-	-
Change in deferred tax for the year	-303	-82	-303	122
Total tax as per the income statement	-307	-86	-303	122
Difference between reported tax and estimated (theoretical) tax expense				
Profit/loss before tax	40,256	59,664	303	82
Adjustment for profit/loss of subsidiaries	-9,614	5,634	-	-
Adjustment for profit/loss from participations in associates (after tax) included in the amounts above	-31,001	-65,878	-	-
Profit/loss before tax – adjusted for taxed associates' participations	-359	-580	303	82
Estimated tax on profit before tax for the year	74	119	-62	-17
Tax effect of non taxable and non deductible items – permanent	-1,160	-1,002	-1,156	-997
Tax effect of non taxable and non deductible items – temporary	-56	-31	80	106
Estimated tax to be paid on taxable profit	-1,142	-913	-1,138	-908
Less deduction for foreign taxes paid (not recorded, revenue reported net)	1,138	908	1,138	908
Reported taxes that are not attributable to the current year	-303	-81	-303	-82
Reported tax expense	-307	-86	-303	-82

Pension commitments

As at 31 December 2023, the Group's temporary difference with respect to pension commitments amounted to SEK 5,586 (7,056) thousand, corresponding to a deferred tax asset of SEK 1,151 (1,454) thousand.

(SEK thousand)	Group		Parent Society	
	2023	2022	2023	2022
Other provisions for pensions	1,151	1,454	1,151	1,454
Total deferred tax	1,151	1,454	1,151	1,454

**Note
24** Appropriations

(SEK thousand)		Group		Parent Society	
		2023	2022	2023	2022
Group contributions	STIM Fastighets Holding AB	-	-	9,658	8,726
Group contributions	Cora Music AB	-	-	-13,000	-
Total Group contributions		-	-	-3,342	8,726

**Note
25** Significant events after the end of the financial year

In 2020, Copyswede came to an agreement with the Swedish Electronics Trade Association that the private copying levy for the previously disputed product areas of mobile phones, tablets, computers, game consoles and mobile hard drives would be paid. The compensation was for a retroactive period running from 2009 to 2020. The money was collected by Copyswede in 2021, and negotiations began in the autumn of the same year between moving image and audio representatives on how the funds would be distributed. The negotiations ran during 2022 and 2023 and the parties' positions were far apart for quite some time. However, in February 2024 an agreement was finally reached for funds relating to the period 2009–2023, and was implemented by Copyswede's Board of Directors in March 2024. Copyswede intends to pay these funds to the parties during the first half of 2024.

During the autumn of 2023, ICE Ltd held negotiations with Google on a new licence agreement for YouTube for the new licence period starting after the end of 2023. No agreement had yet been reached by the end of the year, and the negotiation period was therefore extended. On 12 March, the parties finally came to an agreement on the commercial terms to be applied until the first quarter of 2026, and STIM looks forward to another two years of improved terms for one of our highest-revenue licences.

On 13 March, the European Parliament voted through the AI Regulation, an EU-wide regulatory framework for the use of AI systems based on their risk level. The AI Regulation entered into force in the spring of 2024 and the framework began to take effect in stages. With certain exceptions, the Regulation will be fully effective two years after its entry into force.



Note 26 Administrative cost percentage

	Parent Society	
	2023	2022
Administrative cost percentage	6.9%	8.3%

STIM is a non-profit membership organisation. Prior to distribution and payment to the members, a deduction is made from rights royalties 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:

$$\frac{\text{Operating expenses} + \text{Other revenue} + \text{Net financial items} + \text{Group contributions}}{\text{Royalty revenue}}$$



Auditors' report

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

Report on the annual accounts and consolidated accounts

Opinions

We have audited the annual accounts and consolidated accounts of Föreningen Svenska Tonsättare Internationella Musikbyrå (STIM) u.p.a. for the year 2023. The annual accounts and consolidated accounts of the society are included in the printed version of this document on pages XX–XX.

In our opinion, the annual accounts and consolidated 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 and the Group as at 31 December 2023 and of their 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 and consolidated accounts.

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

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 and the Group 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.

Information other than the annual accounts and consolidated accounts

This document also contains information other than the annual accounts and consolidated accounts and this can be found on pages [x–y]. The Board of Directors and the Chief Executive Officer are responsible for this other information.

Our opinion on the annual accounts and consolidated 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 and consolidated accounts, our responsibility is to read the information identified above and consider whether the information

is materially inconsistent with the annual accounts and consolidated 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 consolidated 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 and consolidated accounts that are free from material misstatement, whether due to fraud or error.

In preparing the annual accounts and consolidated accounts, the Board of Directors and the Chief Executive Officer are responsible for the assessment of the society's and the group'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 and consolidated 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 and consolidated 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 and consolidated 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 overriding of internal control.

- obtain an understanding of the society's internal control relevant to our audit for the purpose of designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the internal control.
- evaluate the appropriateness of the 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 and consolidated 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 and the Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in the auditor's report to the related disclosures in the annual accounts and consolidated accounts or, if such disclosures are inadequate, to modify our opinion about the

annual accounts and consolidated accounts. Our conclusions are based on the audit evidence obtained up to the date of the auditor's report. However, future events or conditions may cause a society and a group to cease to continue as a going concern.

- evaluate the overall presentation, structure and content of the annual accounts and consolidated accounts, including the disclosures, and whether the annual accounts and consolidated accounts represent the underlying transactions and events in a manner that achieves fair presentation.
- obtain sufficient and appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the consolidated accounts. We are responsible for the direction, supervision and performance of the group audit. We are solely responsible for our opinions. 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 and consolidated accounts have been

prepared in accordance with the Swedish Annual Accounts Act and that the annual accounts and consolidated accounts present fairly the financial position and results of the society.

Report on other legal and regulatory requirements

Opinions

In addition to our audit of the annual accounts and consolidated 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 2023 and the proposed appropriations of the society's profit or loss. We recommend to the society's Annual General Meeting that it appropriate the profits in accordance with the proposal in the statutory administration report 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 and the Group 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 is responsible for the proposal for appropriations of the society's profit or loss. At the proposal of a dividend, this includes an assessment of whether the dividend is justifiable considering the requirements which the society's and the group's type of operations, size and risks place on the size of the parent society's and the group's equity, consolidation requirements, liquidity and position in general.

The Board of Directors is responsible for the society's organisation and the administration of the society's affairs. This includes among other things continuous assessment of the society's and the group's financial situation and ensuring that the society's organisation is designed so that the accounting, management of assets and the society's financial affairs otherwise are controlled in a reassuring manner.

The Chief Executive Officer shall manage the ongoing administration according to the Board of Directors' guidelines and instructions and among other matters take measures that are necessary to fulfil the society's accounting in accordance with law and handle the management of assets in a reassuring manner.

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 on the part of the society, or
- in any other way has acted in contravention of the Swedish Economic Associations Act, the Annual Accounts Act or the Articles of Association.

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 a reasonable degree of assurance whether the proposal is in accordance with the Swedish Economic Associations Act.

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 on the part of the society, or that the proposed appropriations of the society's profit or loss are

not in accordance with the Swedish Economic Associations Act.

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 Swedish Economic Associations Act.

Stockholm, on the date of our electronic signature

KPMG AB

Håkan Olsson Reising
Authorized Public Accountant

Ragnar Grippe
Elected auditor





The income statements and balance sheets will be presented to the Society's Annual General Meeting to be held on 28 May 2024 for adoption.

Stockholm, 20 May 2024

Carina Brorman
Chair of the Board

Casper Bjørner
Chief Executive Officer

Johan Blixt

Eva Botmar

Filiz Erat Edhlund

Hans Fahlin

Ylva Fred

Martin Jonsson Tibblin

Alfons Karabuda

Lars Karlsson

Kerstin Mangert

Linda Portnoff

Ayesha Quraishi

Susan Roberts

Eric Sjöström

Anders Wollbeck

Our audit report was submitted on 20 May 2024

Håkan Olsson Reising
Authorised Public Accountant
KPMG AB

Ragnar Grippe
Association auditor



Transparency report 2023

The transparency report provides an insight into the financial flows that are characteristic of a collective rights management society like STIM, and was drawn up in accordance with the Swedish Act on the Collective Administration of Copyrights (2016:977). It contains additional information on the management of rightsholders' funds – where the money comes from, the process for administering funds that have not yet been paid out and deductions that have been made from revenue in order to finance operations.

STIM is a non-profit organisation tasked with managing music creators' funds. This is a tremendous responsibility, which is why this report is so important, both for STIM as an organisation and for the affiliated rightsholders.

Legal structure

STIM is a collective rights management organisation for copyrighted music. The business is operated as a not-for-profit financial association. On behalf of music creators and music publishers, STIM grants licences and collects remuneration for the use of the music. This remuneration is then disbursed to rightsholders, in accordance with STIM's distribution rules. Through its agreements with sister organisations in other countries, STIM also represents the rights to the world repertoire of music. STIM also promotes diversity and regrowth in the Swedish music scene, through special music promotion activities.

For the Group's structure and a list of members of STIM's management in 2023, see page 24.

Board

As at 31 December 2023

Board members elected at the Annual General Meeting

Johan Blixt

Member since 2022. Representing FST. Composer. Board member of FST and Samtida Musik Kammarmusikförening. Auditor at KVASt and Sound of Stockholm.

Carina Brorman

Chair since 2017. Independent. CEO of CB Consulting AB, Chair of the Board and Board member of Orienteatern AB, Skåne Stadsmission and AB Konsthall Tornedalen. Chair of the Board of Vesna W Stockholm. Board member of CMG Connect Management Group, ICE Operations AB and ICE International Copyright Enterprise Germany GmbH. Senior Advisor at Prime Weber Shandwick.

Filiz Erat Edhlund

Member since 2022. Representing Musikförläggarna. CEO of Gehrmans Musikförlag AB, Carl Gehrmans Förvaltnings AB, Notpoolen AB and Notfabriken Music Publishing AB. Board member of Musikförläggarna and Bonus Copyright Access.

Hans Fahlin

Member since 2016. Independent. Consultant for HFA Finansiell modellering HB. Board member of Stiftelsen för Finansforskning, Artis Projects and Development AB and Sven Stenbäck's stiftelse.

Ylva Fred

Member since 2022. Representing FST. Composer. Board member and Vice-Chair of FST. Board member of Samtida Musik Kammarmusikförening. Second deputy of KLYS (the Swedish Joint Committee for Artistic and Literary Professionals).

Martin Jonsson Tibblin

Member since 2015. First Vice-Chair. Representing FST composers and Chair of the Board and

Operations Manager of FST. Board member of ICE Services Ltd, Musiksverige Samlad Svensk Musikbransch (a non-profit financial association) and Stiftelsen Saltö. Member of KLYS AU (the Swedish Joint Committee for Artistic and Literary Professionals). Deputy Board member of Bonus Copyright Access (a non-profit financial association).

Alfons Karabuda

Member since 2005 (with a hiatus in 2014). Representing Skap. Composer, board member and CEO of Naomi Musikförlag AB. Chair of the Board of Skap, President of the International Music Council (IMC) (until November 2023), Internet Media Foundation and Musiksverige Samlad Svensk Musikbransch (a non-profit financial association), Honorary President of the European Composer & Songwriter Alliance (ECSA) and President of its committee the Alliance of Popular Music Composers of Europe. (APCOE). Board member of the Royal College of Music in Stockholm (until April 2023), Kaffe Diktatorn AB, Global Music Vault and the Polar Music Prize Music Committee (Chair of the Prize Committee).

Lars Karlsson

Member since 2022. Representing Musikförläggarna. Board member of Musikförläggarna. Board member and CEO of Warner Chappell Music Scandinavia AB, Aktiebolaget Nordiska Musikförlaget, Aktiebolaget Ehrling & Löfvenholm, Intersongförlagen AB, Notservice AB, Chappell Nordiska AB, Aktiebolaget Nordic Songs, Bolero Records AB, Warner Chappell Music Denmark



AS, Megason Publishing AS, Warner Chappell Music Norway AS, Steinar Fjeld Musikk AS, Warner Chappell Music Finland Oy, Warner Chappell Music Germany GmbH, Chappell Musikverlag GmbH, Hanseatic Musikverlag GmbH, Neue Welt Musikverlag GmbH, Rondo-Verlag GmbH, HAPPY MUSIC Verlag GmbH, Harmonie Verlagsgesellschaft für Litteratur und Kunst GmbH, Warner Chappell Production Music GmbH, Cress Publishing GmbH and F.A.M.E Recordings Publishing GmbH. Board member and Chair of BRF Ramis 1 (a housing cooperative).

Kerstin Mangert

Member since 2020. Representing Musikförläggarna. Vd Arctic Rights Management. Chair of the Board of Musikförläggarna SMFF (a non-profit financial association), Board member of ICE Operations AB, ICE International Copyright Enterprise Germany GmbH and ICE Services Ltd. Deputy of Musiksverige Samlad Svensk Musikbransch (a non-profit financial association)

Linda Portnoff

Member since 2020. Independent. Board member and CEO of Riteband AB. Board member of Swedish Label Rights (a non-profit financial association) Board member and Vice Chair of the Royal College of Music. Deputy Board member of Alicess AB.

Ayesha Quraishi

Member since 2022. Representing Skap. Composer. Owner of Asystemq AB. Board member of Skap.

Eric Sjöström

Member since 2022. Independent. Board member and CEO of Erda Konsult AB. Chair of the Board of Cirkus Cirkör AB and the Cirkus Cirkör non-profit association.

Anders Wollbeck

Member since 2022. Representing Skap. Composer. Board member of Skap, Wollbeck Produktion AB and Export Music Sweden. Chair of The Global Node Stockholm.

Employees

Eva Botmar

Employee representative since 2012. Deputy Board member of Mattias Silvell AB. Works at STIM's publishing service.

Susan Roberts

Employee representative since 2019. Works in STIM's distribution department. Board member of BRF Plogen 7.

Viktor Sellgren

First deputy member (until May 2023), employee representative

Stefan Bergström

First deputy member (starting June 2023), employee representative

Mikael Alenmark

Second deputy member, employee representative

Organisationen runt Stim

As at 31 December 2023

NCB, Nordisk Copyright Bureau

NCB, Nordisk Copyright Bureau, is tasked with upholding the rights of authors and music publishers in the recording, copying and distributing of protected music and lyrics on CD, vinyl, DVD and similar media. NCB is governed by STIM and its counterparts in Denmark (Koda), Finland (Teosto), Norway (TONO) and Iceland (STEF). NCB has agreements with copyright associations abroad to administer mechanical rights in a corresponding manner in their countries. NCB's operations have been managed by Koda since 1 April 2017.

Board of Directors

Risto Salminen, Teosto, Chair
Karl Vestli, Tono
Guðrún Björk Bjarnadóttir
STEF, Vice-Chair
Casper Bjørner, Stim
Gorm Arildsen, Koda

NMP, Network of Music Partners

NCB is a co-owner of NMP A/S alongside the UK society PRS for Music. NMP supplies NCB, PRS for Music, Koda, Teosto, TONO, STEF and Buma/Stemra with various back office services.

Board of Directors

Gorm Arildsen, Koda
Lina Heyman, Stim
Lisa von Bosch, PRS for Music

Andrea Martin, PRS for Music
Simon Platz, Bucks Music Group
Risto Salminen, Teosto
Katja Manley Østergaard, personalrepresentant

Cora Music AB

The organisation's purpose is to provide music services for audiovisual licensing products aimed at professional video creators on video platforms.

Board of Directors

Peter Lindström, STIM, Chair
Jan-Christer Stoppel, Stim
Lina Heyman, Stim

STIM Fastighets Holding AB

(including the wholly owned subsidiary Stimhuset KB)
Owns and manages the property Stockholm Krukomakaren 17, where STIM's own business is located and the other approximately 6,000 m² of which is rented out to external tenants.

Board of Directors

Casper Bjørner, Stim
Jan-Christer Stoppel, Stim
Lina Heyman, Stim, suppleant

Svensk Musik Swedmic AB

Svensk Musik Swedmic AB is a wholly owned subsidiary of STIM since 2008. The task of the company is to document and provide information about copyright-protected Swedish music. This is achieved by, for example, cataloguing



and archiving art music and older popular music and producing music scores for, among other things, orchestral works and works for larger jazz ensembles. Svensk Musik also administers STIM grants and travel contributions to STIM affiliated authors.

Board of Directors

Casper Bjørner, STIM, Chair
Johan Blixt, FST
Örjan Klintberg, Musikförläggarna
Anna Wedin, SKAP
Patrik Sventelius, Stim

ICE

Together with the UK's PRS for Music and Germany's GEMA, STIM owns ICE Operations AB, ICE Germany GmbH and ICE Services Ltd.

The aim is to offer joint administration and joint pan-European licensing.

Board of ICE Operations AB

Dr Rainer Minz, independent, Chair
Casper Bjørner, Stim
Carina Brorman, Stim
Kerstin Mangert, Stim
Andrea C Martin, PRS for Music
John Minch, PRS for Music
Mark Krajewski, PRS for Music
Michael Ohst, GEMA
Lorenzo Colombini, GEMA
Dr Ralf Weigand, GEMA

Styrelse ICE International Copyright Enterprise Germany GmbH

Dr Rainer Minz, independent, Chair
Casper Bjørner, Stim
Carina Brorman, Stim
Kerstin Mangert, Stim
Andrea C Martin, PRS for Music
John Minch, PRS for Music
Mark Krajewski, PRS for Music
Michael Ohst, GEMA
Lorenzo Colombini, GEMA
Dr Ralf Weigand, GEMA

Board of ICE International Copyright Enterprise Services Ltd.

Dr Rainer Minz, independent, Chair
Casper Bjørner, Stim
Martin Jonsson Tibblin, Stim
Kerstin Mangert, Stim
Andrea C Martin, PRS for Music
Julian Nott, PRS for Music
Mark Krajewski, PRS for Music
Tobias Holzmüller, GEMA
Stefan Waggershausen, GEMA
Dr Ralf Weigand, GEMA

Elected bodies

As at 31 December 2023

NäMMU, STIM's committee for promoting Musical Diversity and Copyrights

STIM's committee for promoting Musical Diversity and Copyrights is an important body with a long name, which is why we often refer to it by its Swedish acronym, NäMMU. STIM's special music promotion activities are focused on ensuring musical diversity, regrowth and strong copyright protection in the music industry. Ways that this is done include awarding scholarships to music creators, providing travel grants, supporting various initiatives and projects to develop the music scene and financing activities that promote copyright protection. As an independent body, NäMMU has a central role in deciding on the use of the funds that go to these social, cultural and educational purposes, a mission and mandate granted by STIM's annual general meeting.

NäMMU's members are proposed by the Nomination Committee and appointed by the AGM.

Ordinary members

Kerstin Brunnberg, Chair, independent
Mats Bernerstedt, nominated by Musikförläggarna
Cecilia Langemark, oberoende
Jonas Forssell, nominated by FST
Rasmus Lindvall, nominated by Skap

Deputy members

Hans Desmond, nominated by Musikförläggarna
Katarina Henryson, nominated by Skap
Marie Samuelsson, nominated by FST
Douglas Carr, oberoende
Sara Norell Murberger, independent

Nomination Committee

The Nomination Committee is responsible for making proposals to the AGM on members of the Board of Directors, NäMMU, the Nomination Committee itself and the auditors. It also proposes fees for the Board of Directors, committees and subsidiary boards.

Erik Peters, FST, Chair
Elise Einarsdotter, Skap
Rebecca Edwards, Musikförläggarna
Martin Q Larsson, oberoende
Jan Sandred, oberoende



Groups and committees subordinate to the Board of Directors

As at 31 December 2023

Grading Committee

The Grading Committee assesses and evaluates STIM's system for grading of works. It also reexamines past decisions on grading of works, based on requests for a reassessment. Works are graded as a means of compensating composers of works that have required an excessive amount of time and effort, with limited opportunities to perform the composition. The grading of works has involved assessing things like form and structure.

At STIM's Extraordinary General Meeting in December 2022, the meeting voted in favour of a decision to phase out the grading system in favour of a new, more accurate system that encourages musical diversity. This decision enters into force on 1 January 2024.

Ordinary members

Jonas Valfridsson, FST, Chair
Anders Annerholm, Musikförläggarna
Ylva Q Arkvik, FST
Vacant, Skap
Vacant, Skap

Deputy members

Joakim Milder, Musikförläggarna
Marcus Wrangö, FST
Leo Correia de Verdier, FST

Vacant, Skap
Vacant, Skap

Distribution Committee

The Distribution Committee is appointed by the Board and it is tasked with preparing matters that will be decided by the Board concerning distribution issues.

Casper Bjørner, STIM, Chair
Martin Jonsson Tibblin, FST
Chrیشان Larson, FST
Monica Ekmark, Musikförläggarna
Kerstin Mangert, Musikförläggarna
Alfons Karabuda, Skap
Örjan Strandberg, Skap

STIM's Working Committee:

Carina Brorman, Chair
Casper Bjørner, Stims vd
Alfons Karabuda, Skap
Kerstin Mangert, Musikförläggarna
Martin Jonsson Tibblin, FST
Eva Botmar, employee representative (adjunct)

ICE Governance Group:

Carina Brorman, Chair
Casper Bjørner, Stims vd
Alfons Karabuda, Skap
Anders Wollbeck, Skap adjunct

Kerstin Mangert, Musikförläggarna
Martin Jonsson Tibblin, FST
Hans Fahlin, oberoende

Financial information

Information on refusals of licence issuing requests

During 2023, STIM did not refuse any requests from music users for the issuance of a licence. If STIM chooses not to offer a licence, this is usu-

ally because the use of music does not require a licence because it does not involve an act that is relevant to copyright law, or because the licence request pertains to something other than the use of the music creator's rights.

Information on remuneration of the Board of Directors, CEO and management

Below is a summary of the total remuneration and royalties paid to members or deputies of

Table 1a – Remuneration and benefits	Sum, SEK thousand
Board fees to STIM's Board of Directors	1,789
Fees to the Boards and committees of the Group	1,210
Salary and benefits paid to the management team and CEO	12,380
Pension provisions (premiums) to the management team and CEO	2,281
Social security contributions on remuneration and pensions of the Board of Directors, management team and CEO	5,359
Total remuneration and benefits 2023	23,019
Tabell 1b – Royalties	Sum, SEK thousand
Copyright remuneration directly to copyright holder	18
Remuneration via a company/publisher on behalf of the copyright holder	278
Remuneration to publishers that are wholly or partly owned to senior executives	613
Remuneration to publishers where senior executives are employed or have a similar affiliation	155,548
Total royalties from STIM in 2023 (excl. VAT)	156,457



STIM's Board of Directors, the CEO and members of the management in 2023. The summary also includes royalties paid to music publishers in which such a person is an owner or has a senior position.

Information on rights revenue, cost of management and other services, as well as information on deductions from royalty revenue

Each rightsholder is able to decide on the scope of the management assignment. The copy-right society divides the rights it manages into categories. The rightsholder then chooses which category or categories of rights they would like the organisation to manage on their behalf. This gives them the freedom to decide the scope of the management assignment. Each society decides how it categorises rights and thereby on how it offers its services. The rights categories that STIM offers its rightsholders are decided by STIM members at the Annual General Meeting.

STIM's current rights categories are as follows:

- Public performance – live
- Public performance of background music
- Public transmission on television (broadcasting, including simulcasting)
- Public transmission on radio (broadcasting, including simulcasting)
- Reproduction on physical sound formats – mechanical
- Public transmission online – interactive

– Public transmission online – non-interactive

STIM is a non-profit membership organisation. The costs of running the business are financed by making a management deduction on the revenue equivalent to those costs, without any additional margin added. The cost to be covered by the management deductions also includes other income in addition to rights revenue, net financial items and surpluses (and deficits if applicable) from the other companies in the STIM Group. The funds remaining after deduction of administrative costs and costs for special music promotion activities belong to the rightsholder collective. They are reported as distribution cost in the income statement and as a distribution liability in the balance sheet, representing the outstanding amount owed to rightsholders in advance of paying out those funds.

The deductions to royalty revenue differ for each specific area. The size of the deductions that need to be made in each area are based on what may be considered reasonable in order to cover the costs for that area. Several areas have an established international industry practice for deduction levels. So that all deductions can be made during the current year in order to maintain ongoing accounts and distribute the revenue from the current year, the levels of the deductions are determined at the start of the financial year. Decisions on the deduction levels for both management and music promotion activities are made by the STIM Board of Directors at the time when they set the operating budget for the coming year. Note, however, that the deductions may need to be adjusted during the

year to close any gaps between budgeted and actual revenue and/or expenses. The need to change the deduction levels is evaluated when the interim financial statements and updated forecasts for the year are drawn up. The difference between the actual costs and deductions made is reported as an accrued settlement item in the annual accounts. When establishing the deduction levels for the year ahead (when the budget is set), consideration is given to whether there was a surplus or deficit the year before in order to maintain a balance between costs and deductions over time.

The deductions made in 2023 were SEK 41 million greater than the total costs. This relatively large difference is explained by the fact that income significantly exceeded the set budget and by net financial items of SEK +80 million. From 1 July 2023, the levels of some of the deductions were reduced in order to make up the difference. To avoid large fluctuations in deduction levels from year to year and to keep deduction surpluses or deficits to a minimum, STIM will be re-evaluating its current financial model starting in 2024. The current model, whereby net financial

items are included in the net cost financed by management deductions, is sensitive to large fluctuations on the capital and foreign exchange markets. During the autumn of 2023, STIM signed a currency forward in order to hedge receivables in foreign currency (EUR) on the balance sheet against future exchange rate movements.

Table 2 shows the revenue for the year and the deductions made from it. STIM's rights revenue for 2023 and outstanding funds as at the end of December 2023 have been categorised on the basis of STIM's revenue areas and deduction areas. Cases where STIM does not have reliable information about the type of right involved are reported as not processed/categorised. Income from other societies is reported as a separate category. We believe that a coherent picture of STIM's own licensing in relation to the revenues collected from other territories through agreements with other societies provides better and clearer information to the reader.

Capitalised surplus/deficit of management deduction	Sum, SEK thousand
Opening balance 01/01/2023	36,218
Complaints for the year	-309
Withdrawal surplus for the year	40,844
Closing balance 31/12/2023	76,753



Table 2 – Rights revenue and deductions							
Category	Royalty revenue, SEK thousand	Management deductions, SEK thousand	Management deductions, %	Deductions for music promotion activities, SEK thousand	Deductions for music promotion activities, %	Deduction surplus (+)/deficit (-) for the year, SEK thousand	Distribution cost for the year, SEK thousand
Live	132,515	-20,903	15.8	-8,781	6.6	6,869	109,701
Background	226,786	-36,092	15.9	-16,993	7.5	13,358	187,059
TV	281,109	-39,952	14.2	-19,120	6.8	14,885	236,922
Radio	101,236	-15,867	15.7	-7,338	7.2	5,732	83,763
Mechanical reproduction	69,069	-	-	-	-	-	69,069
Online interactive	1,342,642	-140,414	10.5	-	-	-	1,202,228
Total STIM-licensed revenue ¹⁾	2,153,359	-253,228	11.8	-52,232	2.4	40,844	1,888,742
Other Societies ²⁾	941,799	-	-	-	-	-	941,799
Total rights revenue and deductions for 2023	3,095,158	-253,228	8.2	-52,232	1.7	40,844	2,830,541

¹⁾ Also includes amounts distributed by STIM but licensed by certain other rights organisations such as Copyswede and NCB

²⁾ Other Societies means royalty revenue via other collective copyright societies through mutual agreements. The revenue shown in table 6 does not include deductions by STIM from sums received from other collective management organisations, which are reported under STIM-licensed revenue

Information on outstanding sums to rightsholders

STIM's distribution liability consists of the recognised revenue, after deductions have been made, that has not yet been paid out to rightsholders. The distribution liability has three components, each of which represents a step in the process from collection to payment:

– A collected, unallocated sum has not yet been

allocated for distribution because the music use report has not yet been received

– An allocated, unassigned sum has been allocated for distribution, but it has not been possible to assign it to a rightsholder because of missing or incomplete information about the work.

– An assigned, unpaid amount is an amount that has been assigned to a rightsholder, but that it has not been possible to pay out because of missing or incomplete information about the payment recipient.

Change in balance sheet distribution liability for the year	Sum, SEK thousand
Opening balance 01/01/2023	1,749,113
Revenue for the year after deductions	2,830,541
Disbursed funds for the year	-2,573,026
Non-distributable funds transferred to the music promotion activities fund	-36,864
Closing balance 31/12/2023	1,969,765



The change in distribution liability in 2023 is specified on the right.

In 2023, four major payments were made for most of the rights categories (March, June,

September and December) and four payments were made for multi-territorial online revenue (February, May, August and November). In addition to those, several smaller payments were

also made. Table 3 below shows the amounts, after deductions, allocated for distribution, assigned to rightsholders and paid during 2023. It should be noted here that the amounts that

have been distributed, assigned and paid include funds from both the current and previous years and thus cannot be added up to total the year's distribution cost. Tables 4a–4c below show the amounts outstanding at each stage of the pro-

Table 3 – Allocation, assignment and payment			
Category, SEK thousand	Allocated distributions this year	Assigned to rightsholders this year	Amount paid during the year
Live	95,269	94,968	94,711
Background	152,407	150,975	149,305
TV	202,119	202,253	199,595
Radio	81,750	81,107	80,922
Mechanical reproduction	69,359	69,370	69,387
Online interactive	1,144,045	1,142,966	1,112,308
Total STIM-licensed revenue	1,744,949	1,741,639	1,706,229
Other Societies	861,037	856,748	851,594
Not processed/categorised	–	8,225	15,203
Total allocation, assignment and payment in 2023	2,605,986	2,606,612	2,573,026



Table 4a – Outstanding sums (category)						
Category, SEK thousand	Collected, unallocated sums	Allocated, unassigned sums	Assigned, unpaid sums	Total outstanding sums as at 31/12/2023	Total outstanding sums as at 31/12/2022	
Live	72,536	4,930	3,698	81,165	64,751	
Background	149,850	11,705	7,950	169,504	131,903	
TV	181,051	12,706	9,508	203,265	166,918	
Radio	54,015	5,850	3,481	63,346	58,919	
Mechanical reproduction	9,319	252	379	9,950	10,031	
Online interactive	949,625	19,183	67,444	1,036,252	948,613	
Total STIM-licensed revenue	1,416,396	54,627	92,460	1,563,483	1,381,136	
Other Societies	377,320	12,279	14,391	403,991	345,842	
Not processed/categorised	–	15,483	–13,192	2,290	22,136	
Total outstanding sums	1,793,717	82,389	93,659	1,969,765	1,749,113	

Table 4b – Outstanding sums (age structure)					
Year, SEK thousand	Collected, unallocated sums	Allocated, unassigned sums	Assigned, unpaid sums	Total outstanding sums as at 31/12/2023	Total outstanding sums as at 31/12/2022
2023	1,374,402	23,732	43,278	1,441,411	
2022	261,672	14,657	28,330	304,658	1,228,702
2021	80,465	10,404	11,702	102,571	225,445
2020 and older	77,178	33,597	10,349	121,125	294,967
Total outstanding sums	1,793,717	82,389	93,659	1,969,765	1,749,113



Table 4c – Outstanding sums (reason for delay)					
Reason for delay, SEK thousand	Collected, unallocated sums	Allocated, unassigned sums	Assigned, unpaid sums	Total outstanding sums as at 31/12/2023	Total outstanding sums as at 31/12/2022
Normal delay due to lead times and STIM's distribution cycles	1,513,000	–	–	1,513,000	1,230,000
Unspecified revenues from other companies	166,000	–	–	166,000	180,000
Periods not finally settled with respect to online licensing via ICE	63,000	–	–	63,000	104,000
New and renegotiated services and customers	25,000	–	–	25,000	37,000
Disputes and uncertainties about rightsholders' shares in works	–	44,197	–	44,197	45,024
Incomplete work information	–	28,362	–	28,362	30,436
Rightsholder unknown or not affiliated with a society	–	–	59,401	59,401	39,831
Author deceased or music publisher no longer exists	–	–	16,111	16,111	16,140
Amounts under investigation	–	–	19,881	19,881	12,828
Missing/incomplete payment information	–	–	8,159	8,159	10,875
Receivables, advances	–	–	-13,351	-13,351	-20,575
Other	26,717	9,830	3,458	40,005	63,555
Total outstanding sums	1,793,717	82,389	93,659	1,969,765	1,749,113

cess broken down by category, age and reason for delay.

To the greatest extent possible, STIM strives to calculate and distribute collected funds based on a music report showing which repertoire has been used. First, music use reports need to be collected from music users; the next step is to process them by checking and performing quality assurance of the use of music against correct work information. This process is carried out mechanically by means of system runs against work

databases. In cases where music use cannot be directly linked to a work in the databases, a manual search of the unmatched transactions is then carried out in order to find a match. The normal lead time between performance and payment varies from one revenue area to another, usually between three and twelve months. Because the distribution liability is reported directly when the revenue is received and there are lead times involved in processing music use reports, the settlement liability largely comprises funds that

have been collected in the past year. This part of the distribution liability is normal and attributable to the time normally taken to collect and process data.

However, in certain circumstances, the lead time from performance to payment may be longer. Funds that, for various reasons, cannot be paid out according to the regular settlement schedule will become subject to STIM's search procedures. Searches and the development

of search procedures are a constant work in progress. With well defined procedures, it is possible to manage the portions of the distribution liability that, for various reasons, could not be paid out at the usual time. If, despite repeated attempts over a long period of time, it is still not possible to obtain the necessary information for distribution and/or payment, the funds will be declared non-distributable. The appropriation of such funds will be subject to a decision at STIM's Annual General Meeting in accordance



with the general principles adopted at the AGM on 29 May 2017 on the use of non-distributable funds. At STIM's Annual General Meeting on 30 May 2023, it was decided that non-distributable funds forming SEK 37 million of the distribution liability would be appropriated as music promotion funds, and these funds were accordingly added to the fund for music promotion activities. STIM's ambition is to continuously, and without sacrificing quality, work to shorten lead times between collection and payment. Different types of search activities require different

lengths of time for continued searching, depending on their nature. A basic rule is that a search for funds must not exceed three years. However, in exceptional cases, more search time may be granted. At the beginning of the year, the balance on funds from 2019 and earlier was SEK 184 million. SEK 123 million of that amount was settled in 2023.

Information on relationships with other collective rights management organisations

The amounts received from other collective management organisations and amounts paid to other collective management organisations are shown below, broken down by category and organisation. All organisations were charged the same percentage deduction applicable at that point in time for each category. Sums paid during 2023 were mainly collected during 2023 and 2022.

There is an international distribution principle adopted by CISAC that means that collected funds for TV and radio channels should be sent

to the society that has a report to settle against. In cases where STIM only provides licensing or distribution, it is common practice to only charge half of the management deduction. In these cases, licensing is thus done by another society and settled by STIM, in exchange for half of the management deduction.

Examples of activities carried out within the framework of this mission are scholarships and prizes, travel grants, financial and legal advice,

Table 5 – Sums received from other collective rights management organisations

Collective management organisation, SEK thousand	Live	Background	TV	Radio	Mechanical reproduction	Online interactive	Online non-interactive	Not processed/categorised	Total
ACAM – Costa Rica	44	–	–	0	0	–	–	8	52
ACUM – Israel	–	–	–	–	–	–	–	2,336	2,336
AGADU – Uruguay	103	–	15	14	–	110	–	–14	228
AKKA/LAA – Lettland	1,978	950	1,142	1,287	–	268	–	–35	5,591
AKM – Österrike	377	797	207	3,639	–	55	–	1,873	6,948
AMRA – USA	–	–	–	–	–	–	–	238	238
APA – Paraguay	–	–	–	–	–	–	–	242	242
APDAYC – Peru	332	28	6	9	–	194	–	22	591
APRA – Australien	2,641	1,176	593	1,399	–	6,085	0	4,571	16,465
ARTISJUS – Hungary	669	537	252	123	40	2	1	0	1,622
ASCAP – USA	3,058	10,365	10,589	36,744	–	53,578	–	4,805	119,140
AUTODIA – Greece	98	692	66	14	–	63	1	80	1,014
BMI – USA	1,461	364	3,944	9,343	–	18,904	1,375	–5,935	29,455



Table 5 – Sums received from other collective rights management organisations, continued										
Collective management organisation, SEK thousand	Live	Background	TV	Radio	Mechanical reproduction	Online interactive	Online non-interactive	Not processed/categorised	Total	
BUMA – Netherlands	3,361	6,959	1,856	2,020	–	1,053	–	–1,914	13,335	
CASH – Hong Kong	290	0	294	23	–	569	–	–380	796	
COMPASS – Singapore	899	5	24	315	–	10	–	49	1,302	
COTT– Trinidad/Tobago	–	–	–	–	–	–	–	196	196	
EAU – Estland	2,790	1,861	830	1,162	–	1,416	80	675	8,814	
ESMAA – United Arab Emirates	–	–	–	–	–	–	–	98	98	
FILSCAP – Philipinerna	74	–	–	–	–	–	–	101	175	
GEMA – Germany	10,728	4,067	10,729	19,530	–	4,402	–	7,230	56,686	
HDS – Croatia	327	–	27	34	–	–	–	422	810	
IMRO – Irland	568	32	203	638	–	129	–	598	2,168	
IPRS – Indien	47	–	25	37	–	0	0	152	261	
JACAP – Jamaica	–	–	–	–	–	–	–	54	54	
JASRAC – Japan	5,384	1,094	3,617	698	–	11,604	–	–2	22,393	
Koda – Denmark	17,930	22,591	43,306	26,575	555	48,887	890	–3,377	157,356	
KOMCA – Sydkorea	690	217	1,533	9	–	6,627	–	4,055	13,131	
LATGA – Litauen	867	507	4,229	3,654	–	–	–	1,094	10,351	
MACP – Malaysia	299	–	45	19	0	372	–	162	897	
MCSC – Kina	478	443	21	22	–	–	–	0	964	
MCT – Thailand	163	116	10	12	–	154	–	178	633	
MESAM – Turkey	–	–	–	–	–	–	–	228	228	
MUST – Taiwan	168	–	0	–5	–	326	–	1,042	1,531	
OSA – Tjeckien	759	80	169	180	–	8	1	763	1,959	
PAMCG – Montenegro	–	–	–	–	–	–	–	13	13	
PRS – Storbritannien	20,861	6,133	5,542	5,980	–	5,455	–	155	44,126	
SABAM – Belgium	380	82	46	14	–	45	1	7,464	8,032	
SACEM – France	4,983	7,519	8,972	3,327	0	166	5,591	–2,562	27,996	
SACM – Mexico	578	28	281	240	–	4,509	2	0	5,638	
SADAIC – Argentina	355	310	73	36	–	290	–	393	1,456	
SAMRO – South Africa	0	–	48	866	–	59	–	1,246	2,219	
SAYCO – Colombia	119	–	10	13	–	122	–	908	1,172	



Table 5 – Sums received from other collective rights management organisations, continued										
Collective management organisation, SEK thousand	Live	Background	TV	Radio	Mechanical reproduction	Online interactive	Online non-interactive	Not processed/categorised	Total	
SAZAS (DSS) – Slovenien	53	234	137	154	–	–	0	–589	–10	
SCD – Chile	77	0	50	184	–	–	–	276	588	
SESAC – USA	0	2	232	354	–	–	–	–168	420	
SGAE – Spanien	1,690	2,179	1,590	617	–	1,329	–	1,847	9,251	
SIAE – Italien	1,891	751	796	363	–	–	–	7,642	11,442	
SOCAN – Kanada	3,071	1	58	4,546	–	9,409	12	1,536	18,633	
SOKOJ – Serbia	0	–	–2	–2	–	–	–	435	431	
SOZA – Slovakien	22	2	98	562	–	1	–	8	693	
SPA – Portugal	321	755	131	140	–	25	0	711	2,084	
STEF – Island	370	209	7,217	3,202	–	84	–	–	11,083	
STEMRA – Netherlands	–	100	–	–	12	147	39	40	338	
SUISA – Schweiz	3,986	36	1,225	4,988	–	188	–	774	11,197	
TEOSTO – Finland	14,150	27,471	59,551	30,421	180	29,048	–	–10,296	150,525	
TONO – Norge	18,993	4,429	33,544	28,848	679	47,453	31	6,053	140,028	
UBC – Brasilien	2,779	233	520	1,388	–	1,908	–	4,973	11,801	
UCMR/ADA - Romania	664	42	247	206	–	0	49	1,172	2,380	
VCPMC – Vietnam	48	163	1	0	–	1	–	0	213	
WAMI – Indonesien	0	–	0	0	–	400	–	339	739	
ZAIKS – Polen	1,994	15	473	297	–	61	–	1,802	4,642	
ZAMP – Macedonia	–	–	–	58	–	–	–	6	65	
Copyswede	–	–	17,193	–	–	–	–	–	17,193	
Of which paid directly to rightsholders										
Nordic Copyright Bureau	–	–	–	–	66,569	–	–	–	66,569	
Network of music partners A/S	–	–	–	–	–	26,773	–	–	26,773	
Total sums received from other collective rights management organisations in 2023	134,038	103,577	221,766	194,295	68,034	282,288	8,073	43,721	1,055,792	



Table 6 – Management fees and other deductions from sums received from other collective rights management organisations in 2023

Collective management organisation	Sum received, SEK thousand	Management deductions, SEK thousand	Management deductions, %	Deductions for music promotion activities, SEK thousand	Deductions for music promotion activities, %	Total deductions, SEK thousand	Total deductions, %
Copyswede							
TV	16,630	-1,123	6.8	-1,247	7.5	-2,370	14.3
Radio	63	-4	6.8	-5	7.5	-9	14.3
Online interactive	500	-68	13.5	-	-	-68	13.5
EAU – Estland							
TV	82	-6	6.8	-	-	-6	6.8
GEMA – Germany							
TV	9	-1	9.8	-	-	-1	9.8
Koda – Denmark							
TV	6,216	-606	9.8	-	-	-606	9.8
Radio	188	-18	9.8	-	-	-18	9.8
LATGA – Litauen							
TV	3	0	6.8	-	-	0	6.8
PRS – Storbritannien							
TV	1,872	-183	9.8	-	-	-183	9.8
SACEM – France							
TV	44	-3	6.8	-	-	-3	6.8
STEF – Island							
Live	370	-37	10.0	-	-	-37	10.0
Background	209	-21	10.0	-	-	-21	10.0
TV	7,217	-722	10.0	-	-	-722	10.0
Radio	3,202	-320	10.0	-	-	-320	10.0
Online interactive	84	-8	10.0	-	-	-8	10.0
SUISA – Schweiz							
TV	37	-2	6.8	-	-	-2	6.8
TEOSTO – Finland							
TV	4,010	-271	6.8	-	-	-271	6.8
TONO – Norge							
TV	6,686	-652	9.8	-	-	-652	9.8



Table 7 – Sums paid to other collective rights management organisations									
Collective management organisation, SEK thousand	Live	Background	TV	Radio	Mechanical reproduction	Online interactive	Not processed/categorised	Other societies	Total
ABRAMUS – Brasilien	6	43	7	13	–	174	2	–	245
AGADU – Uruguay	0	–	0	0	–	1	41	–	42
AKKA/LAA – Lettland	8	9	16	19	–	12	0	–	65
AKM – Österrike	43	143	349	141	–	1,220	18	–	1,915
ALBAUTOR – Albanien	0	7	9	1	–	8	6	–	31
AMCOS – Australien	–	–	–	–	–	406	–	–	406
AMRA – Usa	193	467	113	266	–	1,952	8	–	3,000
APDAYC – Peru	1	1	2	1	0	4	0	–	10
APRA – Australien	295	1,667	2,778	612	–	2,991	43	–	8,386
ARMAUTHOR – Armenien	0	0	0	0	–	3	0	–	4
ARTISJUS – Hungary	5	10	8	31	–	796	0	–	850
ASCAP – Usa	4,627	12,821	14,340	5,894	–	29,637	233	–	67,552
ASSIM – Brasilien	1	2	0	0	–	6	0	–	8
AUME – Österrike	–	–	–	–	–	760	–	–	760
AUTODIA – Greece	4	6	2	4	–	310	0	–	325
BMI – Usa	3,383	14,189	15,659	5,954	–	35,278	622	–	75,086
BSDA – Senegal	9	2	1	2	–	10	0	–	24
BUMA – Netherlands	195	1,069	929	264	–	4,049	42	–	6,548
BUMDA – Mali	3	2	1	3	–	0	0	–	9
BURIDA – Côte d'Ivoire	–	0	0	0	–	2	–	–	2
CASH – Hongkong	0	4	3	1	–	1,196	0	–	1,205
COMPASS – Singapore	0	26	81	1	–	1,616	3	4	1,731
COSON – Nigeria	0	0	–	0	–	6	0	–	6
EAU – Estland	23	26	38	68	–	38	1	–	194
GEMA – Germany	927	2,503	2,348	1,478	0	25,067	166	–	32,489



Table 7 – Sums paid to other collective rights management organisations, continued									
Collective management organisation, SEK thousand	Live	Background	TV	Radio	Mechanical reproduction	Online interactive	Not processed/categorised	Other societies	Total
GESAP – Georgien	1	1	4	1	–	1	1	0	9
HDS–ZAMP – Kroatien	2	19	11	54	–	79	1	–	164
IMRO – Irland	86	490	463	265	–	607	7	–	1,918
JACAP – Jamaica	8	21	4	3	0	128	4	1	169
JASRAC – Japan	55	103	78	39	0	742	4	–	1,021
Koda – Danmark	1,080	2,761	9,352	1,253	0	10,825	80	–	25,352
KOMCA – Sydkorea	35	158	21	16	–	417	8	–	655
KOSCAP – Kroatien	–	0	–	–	–	1	–	–	1
LATGA – Litauen	2	3	2	15	–	36	0	–	59
MACP – Malaysia	0	1	11	0	–	157	0	–	169
MCPS – United Kingdom	–	0	–	–	–1	29,312	0	–	29,312
MCSC – Kina	0	5	17	30	–	18	2	5	76
MCSN – Nigeria	–	0	0	0	–	0	–	–	0
MCT – Thailand	2	9	18	1	–	122	1	2	155
MESAM – Turkey	19	34	148	4	–	54	3	–	262
MSG – Turkey	2	15	69	2	–	253	159	–	501
MUSICAUT – Bulgaria	1	4	1	23	–	59	0	–	88
MÜST – Taiwan	0	1	3	2	–	29	0	–	35
OSA – Tjeckien	12	11	12	55	–	275	1	–	366
PRS – Storbritannien	8,298	17,422	40,348	9,439	–	30,336	452	–	106,295
SABAM – Belgium	137	249	310	112	0	2,615	3	–	3,425
SACEM – France	818	2,433	5,162	1,648	0	11,119	1,772	–	22,953
SACM – Mexico	8	32	19	10	–	101	1	–	171
SADAIC – Argentina	13	28	22	17	–	356	1	–	438
SAMRO – South Africa	3	70	28	68	–	92	38	–	300



Table 7 – Sums paid to other collective rights management organisations, continued									
Collective management organisation, SEK thousand	Live	Background	TV	Radio	Mechanical reproduction	Online interactive	Not processed/categorised	Other societies	Total
SAZAS(DSS) – Slovenien	7	6	5	31	–	27	0	–	75
SBACEM – Brasilien	1	3	1	2	–	0	0	–	7
SESAC – Usa	390	1,089	2,194	384	–	3,606	191	–	7,853
SGAE – Spanien	84	322	688	105	0	4,333	61	–	5,592
SIAE – Italien	228	739	646	406	0	4,354	26	–	6,399
SOCAN – Kanada	527	2,149	3,519	728	–	3,962	33	–	10,919
SOCINPRO – Brasilien	1	1	1	0	–	4	0	–	8
SODRAC – Canada	–	0	–	–	–	322	–	–	322
SOKOJ – Serbia	0	31	2	6	–	58	2	–	99
SOZA – Slovakia	1	3	2	36	–	170	–	–	212
SPA – Portugal	24	12	18	12	–	518	11	–	596
SPAC – Panama	–	0	1	0	–	0	–	–	1
STEF – Island	17	160	255	28	0	112	1	–	574
STEMRA – Netherlands	–	1	–	–	0	2,513	0	–	2,514
SUISA – Schweiz	76	237	171	153	0	3,363	7	–	4,008
TEOSTO – Finland	408	756	1,698	1,553	0	2,374	5	–	6,795
TONO – Norge	722	2,139	2,842	1,723	0	4,773	41	–	12,240
UACRR – Ukraina	2	31	60	20	–	35	0	–	149
UBC – Brasilien	19	56	37	55	–	66	1	–	234
UCMR – Romania	1	15	3	16	–	387	0	–	422
UNISON – Spanien	–	1	0	0	–	8	–	–	10
WAMI – Indonesien	0	7	0	1	–	446	0	1	456
ZAIS – Polen	30	47	60	128	–	1,951	0	–	2,216
ZAMP – MACEDONIA – Macedonia	1	5	7	8	–	4	0	3	28
Total sums paid to other collective rights management organisations	22,847	64,677	104,998	33,212	–2	226,663	4,105	15	456,515



Table 8 – Deductions from sums paid to other collective rights management organisations				
	Revenue collected in 2023		Revenue collected in 2022	
Category	Management deductions, %	Deductions for music promotion activities, %	Management deductions, %	Deductions for music promotion activities, %
Live	15.8	6.6	22.9	6.5
Background	15.9	7.5	23.5	7.0
TV	14.2	6.8	20.2	6.3
Radio	15.7	7.2	23.5	7.0
Mechanical reproduction	–	–	–	–
Online interactive	10.5	0.0	10.5	–
Other societies	–	–	–	–

Special report 2023

– Report on music promotion activities

STIM's mission is to ensure rightsholders get paid when their music is used, but also to guarantee the long-term value of music. By championing strong copyright protections and helping create the conditions for musical diversity and regeneration, STIM and rightsholders take collective responsibility for the long-term viability of the Swedish music industry.

projects aimed at increasing accessibility and diversity in music life, educational initiatives and advocacy work in the field of copyright. More examples are presented below.

STIM finances these music promotion services by deducting part of the rights revenue. The services are provided by STIM and its subsidiary Svensk Musik, as well as by the other organisations within STIM's sphere of influence – FST, Skap and Musikförläggarna – and are brought together under the brand *STIM Forward Fund*.

According to STIM rules, the deduction for financing music promotion activities may amount to a maximum of 10% of STIM's rights royalties after deduction of management costs. Each year, STIM's Board of Directors decides on a budget for the following year's music promotion activities. For 2023 the budgeted amount was SEK 50 million.

The task of distributing these funds is carried out by *STIM's committee for promoting Musical Diversity and Copyrights (NäMMU)*, whose members

are nominated by STIM's Nomination Committee and appointed by STIM's AGM (see page 60).

As well as preparing proposals and deciding which music promotion services are to be funded, NäMMU is also responsible for overseeing the use of the funds in the music promotion activities. This special report is based on the report received by NäMMU from the organisations in STIM's sphere of influence on how the funds were used in the previous year. The report is compiled after NäMMU has completed its task of evaluating whether the music promotion services have been carried out in a reasonable manner that fulfils the purpose of promoting regeneration, musical diversity and copyrights.





Use of cultural funds for music promotion services during the year

Table 9 below shows the use of cultural funds during the year broken down by service provider and service category. The service providers' management costs are included in the reported use of funds.

Table 9 – Use of funds for social, cultural and educational services during the year, SEK thousand	NäMMU	STIM	Svensk Musik	Musikförläggarna	FST	SKAP	Total
Funds assigned by NäMMU for 2023	750	17,350	7,400	7,200	8,350	8,950	50,000
Unused funds	0	-545	-859	-87	-	-	-1,491
Funds used in 2023	750	16,805	6,541	7,113	8,350	8,950	48,509
Funds used in 2023 by service category							
Scholarships, awards and financial support	-	13,022	360	515	1,895	1,638	17,431
Advocacy, visibility and representation of rightsholders' interests	-	461	-	2,111	1,765	3,632	7,969
Education, advice and outreach	-	827	-	698	3,595	2,773	7,893
Market facilitation	-	200	-	566	1,095	907	2,768
Production and publication of sheet music, along with support for these activities	-	-	6,181	-	-	-	6,181
Management costs not linked to a specific service category	750	2,294	-	3,223	-	-	6,267
Total funds used in 2023	750	16,805	6,541	7,113	8,350	8,950	48,509



STIM

STIM used SEK 16.8 million (34.6%) of the total music promotion funds spent.

STIM paid out SEK 4.5 million in scholarships to 167 recipients (of which just over 52% were women). The scholarships were paid out in amounts of either SEK 10,000, SEK 25,000 or SEK 50,000. There were 2,470 applications submitted, which is slightly more than last year. STIM's scholarship activities are administered by its subsidiary, Svensk Musik.

In collaboration with the Swedish National Association of Folk Music and Dance (RFoD), every year STIM presents the Composer of the Year award to a prominent artist in folk and world music. This year's winner was Fanny Källström, who was awarded SEK 50,000 at the Folk & World Music Gala in Skellefteå.

The MEM support scheme for music neglected by the market and the support scheme for publishers will be phased out during 2024 and replaced with a new support scheme called the Musical Diversity Programme. In 2023, SEK 5.1 million was paid out in MEM support and SEK 1.5 million in support to publishers.

STIM's sheet music support in 2023 amounted to SEK 755 thousand. The support went to 139 sheet music publishers considered to be important in their respective genres, where the sheet music likely would not have been published without this support. It was paid out to 11 STIM-affiliated sheet music publishers to publish music written by STIM-affiliated authors.

STIM's travel grants help copyright holders attend the premiere of their own works and build their network of contacts so that their music or text gains a wider audience. In 2023, STIM paid out SEK 653 thousand in travel grants to 83 STIM-affiliated authors.

This year's music promotion initiatives also include the 100 Guitars project through which STIM donated 187 guitars to the public libraries across the country, where the instruments are now available to borrow and take home. STIM continued its collaborations with Make Music Matter and Musikbojen in 2023. In cooperation with the Royal Swedish Academy of Music, among others, STIM was involved in the project New Music for Young Voices. During the year, STIM also became a partner of Fryshuset Musik.

Svensk Musik

STIM's subsidiary Svensk Musik used SEK 6.5 million (13.5%) of the total music promotion funds spent.

The main task of Svensk Musik is to promote and make available unpublished Swedish contemporary music both digitally and as sheet music, promote musical diversity and strong copyright protection, as well as being an active partner for organisations involved in the Swedish music scene. Underlying it all is a collection of manuscripts of unpublished contemporary music, along with archives of pop music (the Skap archive).

In 2023, Svensk Musik added approximately 360 works (of which 18% were written by women)

to the manuscript collection. The works in the manuscript collection are sold or rented to orchestras, ensembles and musicians around the world, thereby contributing to the dissemination of new Swedish music.

The popular music archive contains approximately 145,000 digitised works of popular music. Svensk Musik manages this living, dynamic treasure trove of musical culture on behalf of Skap and makes it available so it can be passed on to the next generation.

In addition to its activities related to the manuscript collection and the popular music archive, Svensk Musik is also responsible for administering STIM's scholarship activities and travel grants, and also carries out informational and educational work for composition classes reaching around a hundred young music creators/composers across the country.

Svensk Musik receives external support amounting to SEK 1.6 million from the Swedish Arts Council.

FST

FST used SEK 8.4 million (17.2%) of the total music promotion funds spent. During the year, FST distributed SEK 1.6 million in scholarships to composers working in the area of art music. FST also distributed SEK 150 thousand in travel grants in 2023, which is a slightly smaller amount than in the previous year.

FST provides advice aimed at strengthening the rightsholder's position in matters of legal,

economic and labour law as well as gender equality. In addition to personal advice, FST organises training, workshops and seminars for rightsholders and educational activities for children and young people.

In order to strengthen the position of rightsholders in the music industry, the cultural scene and society, FST works to influence attitudes and disseminate knowledge in the area of cultural policy. In 2023, opinions were submitted to the government's inquiries into the reform of unemployment insurance, improved social security systems and cultural and creative industries. A number of meetings were also held to establish dialogue with the cultural authorities, round-table discussions on the needs of the music scene were held with the Ministry of Culture, and a meeting was also held with the Ministry of Culture on conditions and needs in the restart following the pandemic.

In the field of advocacy and education, FST has also worked on the issue of AI from several perspectives and has participated in seminars and conferences.

FST also carried out projects in 2023 as part of its music promotion work, including Dynamo-opera, an investment in innovative musical drama, When Stars Collide, aimed at promoting collaboration between authors in various musical expressions, and Creativity for Children and Young People, a pilot project to introduce and promote art music and free musical creation in cultural schools.



Skap

Skap used SEK 9 million (18.5%) of the total music promotion funds spent.

The largest item in Skap's declared use of music promotion funds in 2023 is advocacy, visibility and representation of rightsholders' interests. The advocacy work is conducted at the national and international levels and aims to create conditions for musical sustainability, diversity and regeneration. Priority areas for the association's advocacy work are copyright, future issues and gender equality and diversity. Future issues naturally include tech development, but also the levels of compensation paid to creators and also collective management.

Just like with FST, Skap offers both legal and financial advice. In cooperation with the service Din Musikbusiness, it also offers industry and business advice to young music creators, who are often from socioeconomically disadvantaged areas.

During the year, Skap used SEK 1.2 million of the assigned music promotion funds to finance 28 awards, with the aim of highlighting creators and music creation as a professional role.

Musikförläggarna

Musikförläggarna used SEK 7.1 million (14.7%) of the total music promotion funds spent.

This was the third year in which Musikförläggarna provided support to publishers who, through various projects, are opening up new opportunities for the industry and showcasing the value and significance of copyright. Of the 17 music publishing support applications that were received during the year, six were approved by the independent committee that assesses the

applications, for a total of SEK 358,000. Advertising support totalling SEK 50 thousand was also awarded to sheet music publishers.

During the year, Musikförläggarna also continued its advocacy, visibility and educational work to strengthen copyright and promote the interests of rightsholders and the industry. Among other things, it did this by participating in panels and through media, discussions and reports. The issues addressed included AI, copyright, inclusion and a safe work environment in the music industry.

Work continued during the year on Musikförläggarna's code of conduct and ethical guidelines. The purpose of the code of conduct is to create a safe work environment in an inclusive music industry.

NäMMU administration costs

The structure that STIM uses to distribute and oversee the financing of music promotion services itself requires administration. Costs relating to NäMMU are financed using music promotion funds and are therefore reported here.

NäMMU's administration costs during the year amounted to SEK 750 thousand, including salaries (one 20% part-time position), fees to NäMMU, travel expenses and representation.



Music promotion activities fund

The music promotion activities fund amounted to SEK 160.8 million in 2023. NÄMMU has budgeted SEK 58 million in 2024 for music promotion activities.

Amounts deducted for specific music promotion activities during the financial year are specified in detail in table 2 earlier in this report.

Table 10 – Funds retained for music promotion activities, SEK thousand	Fund	Funds for use in 2023	Funds for use in 2024	Total
Opening balance 01/01/2023	70,230	50,000	–	120,230
Adjustment of opening balance	–56			–56
Appropriation of non-distributable funds as per AGM decision	36,864	–	–	36,864
Funds used during the year	–	–48,509	–	–48,509
Unused funds 2023, returned to the fund	1,491	–1,491	–	–
Deductions for the year	–	–	52,232	52,232
Withdrawals from the fund to finance next year’s budget	–5,768	–	5,768	–
Closing balance 31/12/2023	102,761	0	58,000	160,761

STIM

Special:

Music promotion
initiatives in 2023





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Our joint initiatives for future music

Promoting a rich music scene is part of STIM's fundamental mission. Every year, STIM-affiliated rightsholders fund a number of initiatives to build better conditions for the emergence of new music creators. These enable the exploration and performance of a diversity of musical expressions, and the adaptation of copyright to allow rights holders to receive recognition and compensation when their music is used.

The organisations comprising the STIM sphere of influence – STIM, FST, Skap and Musikförläggarna – engage in numerous initiatives every year under the STIM Forward Fund brand. Initiatives can range from scholarships, awards and financial support to representing the interests of rightsholders, education, advice and outreach, market facilitation and production, management and accessibility.

Music promotion clearly adds value for those who benefit from the initiatives and for those who contribute. Together, we enable an enrichment of the music scene.

2023

Music promotion highlights

For a hundred years, STIM has worked to enable regeneration on the music scene and to promote music creation over the long term. In 2023, a wide range of initiatives were carried out within the STIM sphere of influence, which includes STIM, Svensk Musik, the Swedish Society of Composers (FST), the Swedish Music Publishers Association (Musikförläggarna) and the Swedish Society of Songwriters, Composers and Authors (Skap). Let us present a selection here.





PHOTO: MELINA HÄGGLUND

STIM Music Room popup

STIM Music Room is STIM’s music studio and co-working space for all our affiliates in Stimhuset in Stockholm. To allow more music creators to benefit from the concept, STIM has built temporary studios or rented existing studios in various parts of the country. STIM affiliates have been able to book a session completely free of charge.

Stim Music Room Popup 2023:

- Umeå, Scandic Plaza, 2–3 June 2023
- Gothenburg, Scandic Göteborg Central, 10–12 August 2023
- Stockholm, The Node, 18–19 August 2023



187 guitars for Sweden’s libraries

Sweden is one of the world’s most successful countries when it comes to exporting music. Today, STIM has a catalogue of almost two million songs and over 100,000 affiliated members, making Sweden the country with the second most music creators per capita in the world. We want to continue to be a country of music in the future. As part of our hundred-year anniversary celebrations, STIM decided to donate 100 guitars to public libraries across the country, to give everyone in the newest generation of musicians the opportunity to take home and try out a musical instrument. After a great deal of interest and an overwhelming

response, the initiative was expanded. A total of 187 guitars were distributed to more than 170 public libraries from north to south.

There are guitars available to borrow throughout the country.

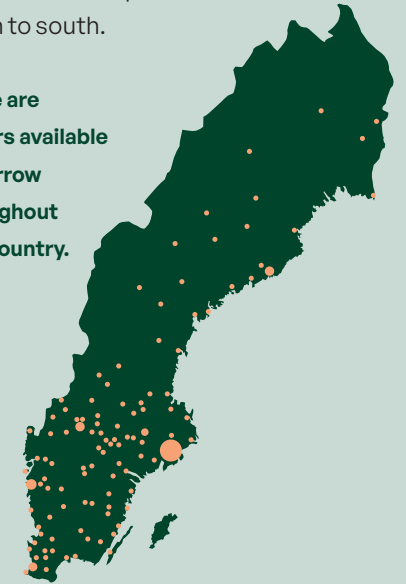


PHOTO: MELINA HÄGGLUND



“It feels amazing to receive the STIM scholarship – I couldn’t believe it! It also feels like we need an extra push in the Swedish hip-hop scene.”

Yousef,
STIM scholarship holder

SEK 4.5 million in STIM scholarships shared between 167 songwriters

Every year since 1925, STIM has awarded scholarships to composers and songwriters who have created music of especially high artistic quality. The aim of the scholarships is to strengthen the Swedish music scene and put the prerequisites in place for a high level of musical diversity and regrowth. As part of STIM’s 100th anniversary celebrations, an extra SEK 500,000 of scholarships were awarded in 2023. A total of 167 songwriters, of whom just over 52 per cent were women, were awarded a total of SEK 4,500,000.



PHOTO: CAMILLA SVENSK

20 years

The Musikförläggarna Award is presented every year to Swedish songwriters, composers and lyricists. The award is considered to be one of the industry’s most prestigious, and the gala is an important place for the Swedish music scene to meet regularly. Through the award, **Musikförläggarna** recognises the year’s most prominent Swedish music creators and advances the creation of music

in Sweden. In 2023, the gala celebrated its 20th year with a grand event at which awards were handed out to composers, lyricists and art musicians. In addition, a scholarship and a prize for “Most Played Song of the Year” are awarded annually (in collaboration with STIM). An honorary award is also handed out to pay particular tribute to the life’s work of one composer.

Tranströmer's poems set to music

Iiris Viljanen, Hans Gefors and Victoria Borisova-Ollas. Those are just some of the composers paying tribute to the poet and Nobel laureate Tomas Tranströmer in "Här är jag lycklig", a collection of his poems set to music. The sheet music, published by STIM and Svensk Musik's sheet music publishing company Edition Suecia, contains 28 songs for voice and piano spanning poems

from throughout the poet's career in chronological order, from his first collection, "17 dikter" in 1954, to his last, "Den stora gåtan" in 2004. The composers – 14 women and 14 men – have been specially selected to represent a wide range of different musical genres, from ballad to romance.

Participating composers:

Ylva Q Arkvik
Catharina Backman
Victoria Borisova-Ollas
Britta Byström
Elise Einarsdotter
Filip Ekestubbe
Anders Eliasson
Stefan Forssén
Erika Förare

Hans Gefors
Amanda Ginsburg
Mats Larsson Gothe
Margareta Hallin
Lennart Hedwall
Jenny Hettne
Thomas Jennefelt
Maurice Karkoff
Maria Lithell Flyg

Bengt Lundin
Paula af Malmborg Ward
Miklós Maros
Stefan Nilsson
Catharina Palmér
Håkan Parkman
Sven-David Sandström
Ylva Skog
Benjamin Staern

PHOTO: MELINA HÄGGLUND



New music written for young voices

Singing promotes health and creativity. Despite this, there is less and less singing in classrooms and fewer and fewer songs are being composed for children and for children's voices.

In the autumn of 2023, 40 children's choirs met 12 professional and 28 student composers to compose a new repertoire of songs for children. The collaboration resulted in one new song for each choir, some 40 new songs in total. The children had the opportunity to practise composing music, get to know their singing voices and link music to their own health. New Music for Young Voices wants to highlight children as co-creators of new music, spread awareness of and methodology for children's voices as instruments and raise the status of the children's repertoire to increase interest in writing music with and for children. The project is a collaboration between many participants, including **FST** and **STIM**.

PHOTO: MIKAEL GÖTHAGE



40 authors receive awards and scholarships from FST

FST awards FST scholarships every year to professional STIM-affiliated authors in the field of art music. In 2023, 36 scholarships worth a total of SEK 1,600,000 were awarded. These included 29 scholarships of SEK 50,000 and seven of SEK



25,000. A total of four prizes were awarded, and 2023 was the first year in which FST presented its electronic music award for the creation of an especially significant work of electronic music.



PHOTO: ANNA COKORILLO

Swedish art music travels to Scotland

Through the Nordic Music Journey project, **FST** aims to promote the contemporary Swedish repertoire and create new points of contact for Swedish composers in the UK. After several years of planning, the result was three sold-out showcase concerts in Glasgow, where the Scottish music scene got to meet ten Swedish and eight Scottish composers. There was great interest from the media and from

Scottish orchestras, composers and festivals. The day contributed to the internationalisation of STIM-affiliated EAM and art music.

Participants said: “Many thanks for the production, for taking care of us so well. And for all the great contacts, completely overwhelmed. What a hall, what ensembles and what fun composers!”

Over
220
travel grants to experience premieres

STIM and **FST** offer travel grants so that authors can attend Swedish and international premieres of their works.

Nearly 100 travel grants for both international and domestic travel were awarded by FST. A total of 122 travel grants were awarded by STIM: 33 in Sweden, 64 in Europe and 25 in the rest of the world. Of those who received

“Missing your own premiere is frustrating – thanks to STIM’s travel grants, it rarely happens.”

Madeleine Isaksson, composer and recipient of STIM’s travel grant in 2023

travel grants from STIM, 33 per cent were female authors.

The grants enabled the marketing and dissemination of newly written Swedish music, but also provided authors with experience, contacts and development of skills.



Swedish lyrics become poetry

On the occasion of the 20th anniversary of the Musikförläggarna Award, the book *Poesik* was launched, a collection of poems presenting Swedish song lyrics from the last 20 years in the form of poetry. The book is a historical document of how the

style and character of song lyrics, which is such a large part of many people's lives, has been shaped by the world around us. With *Poesik*, **Musikförläggarna** has successfully showcased the key role of songwriters in the industry and shed light on the part that songwriting plays in the creative endeavour.



Electronic music celebrated with its own day

Electroacoustic music has a long and exciting history, and today it is a lively phenomenon in a number of areas. **FST** arranged a conference and a concert to bring together stakeholders in the field of electroacoustic music. In January 2023, some of Sweden's most active EAM composers met and discussed contexts where EAM does or should exist, electroacoustic music in club environments and the performing arts, the role of institutions and what EAM could be, as well as talking about the future.

“It’s so fantastic to receive this award. It’s a real boost for the musical diversity that’s gathered under the name electronic music. Hopefully, it will be a great joy to both listeners and performers for many years to come.”

Pär Lindgren, recipient of the 2023 Electronic Music Award.

Musical stars collide

In the cross-boundary musical project “When Stars Collide”, music creators from different musical backgrounds were given the opportunity to write music together. Six pairs of participants, each with one member from **FST** and one from **Skap**, were given four months to compose a work together that would then premiere at The Node

in Stockholm. The project gave rise to a great deal of artistic curiosity among the music creators, who affirmed that they were able, despite their different musical fields, to find common points of contact in the music. Several of the participants have continued to collaborate.





Din Musikbusiness

Din Musikbusiness is a platform for providing education, information and support to all young music creators, but with particular focus on people in socioeconomically disadvantaged areas. The platform's activities are led by Amethyst Azordegan in collaboration with Skap, and help young, aspiring creators understand music rights, law and the infrastructure of the music industry. They operate in four areas: events, advice, scholarships and social media. This year's Creative Juice scholarship from Din Musikbusiness went to Josef Slunge.

Music creators awarded by Skap

Skap's awards put the spotlight on creators and on music creation as a profession. They have been handed out since 1959 and are an established and integrated part of Skap's operations. The decision as to who receives the awards is based on authors' activities as composers, lyricists and/or editors.

The focus is on artistic rather than financial success. It is not possible to apply for the awards; this increases their scope so they can reach people who would not otherwise apply for scholarships or awards. They contribute to diversity, especially musical diversity, and to gender equality in the industry. Some of the authors who received Skap awards this year are Imenella, Lisa Ekdahl, Marcus Price, Markus Jägerstedt, Sophia Ersson, Vilma Flood and Johan Berthling.





Skap's advocacy work

In order to ensure the best conditions for a sustainable and diverse music industry, **Skap** conducts extensive advocacy work every year. Copyright, future issues and gender equality and diversity are particular areas of priority. The work takes place at the national and international level and includes participation in meetings, expert and working groups, keynotes and panel participation.

Skap has mapped racism in the Swedish music industry

Through its report “I don’t make world, I make pop”, **Skap** has mapped racism in the Swedish music industry. In interviews and survey responses, music creators who have experienced racialisation shared their experiences of the dark side of the music industry. The report was the first of its kind and presents the results of a study on racism in the Swedish music industry, based on the perspectives and experiences of music creators.

“It is perhaps not surprising that the music industry suffers from the same diseases as the rest of society, but that this relatively progressive industry – which is built and depends on an inclusive culture, freedom

of expression and tolerance – still contains so many dismal opinions even in 2022 is surprising, to say the least,” writes Skap Chair Alfons Karabuda in the foreword.

Of the survey participants who had experienced racialisation:

- 78% reported that their work has been negatively affected as a result of racism
- 70% reported that they believe their careers have been negatively affected as a result of racism
- 41% reported that they have considered changing industries because of racism



ILLUSTRATION: KARIN Z. SUNVISSON

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