

Transparency Report 2023

Producer Rights Denmark



Foreword

As in past years, in 2023 Producer Rights Denmark (PRD) worked for the producer's role in partnership with creative contributors as well as with TV stations and streaming services. It also continued to focus on ensuring that producers' revenues received via Copydan are maintained in future. For many producers, these revenues are crucial to their ability to invest in new Danish content, and it is therefore vital that distributors and aggregators continue to remunerate them when doing business based on the content producers provide to their customers.

In relation to finances, in 2023 PRD distributed and disbursed approx. DKK 318 million.

We wish you pleasant reading!

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Appendix:

Producer Rights Denmark (PRD) Annual Report 2023

Transparency Report 2023

Producer Rights Denmark

1. Introduction

Producer Rights Denmark ('PRD') is a members' organisation owned by TV and film producers as well as distributors.

The purpose of PRD is to manage copyright and related rights on behalf of TV and film producers as well as distributors, which in particular includes managing the redistribution of copyright revenue received from Copydan organisations. In addition, PRD distributes rights revenue from abroad in respect of Danish TV and film productions used outside Denmark.

In 2023, PRD continued working on strengthening producers' rights position. The vast majority of Danish producers are members of PRD and have therefore placed a range of rights for management by PRD with a view to collective management.

2. Activity report for the past financial year

In 2023 PRD's activities – over and above the daily operations focused on the distribution of rights revenue – related to strengthening producers' rights position in particular.

PRD works closely with its members and the Danish Producers' Association on the regulation of reservations regarding rights in contracts concluded between producers and TV stations.

Producers continue to be challenged when TV stations demand that they transfer their producers' rights to an unreasonable and unnecessary extent.

For many producers, revenue received via Copydan and PRD is crucial to their overall financial position and, by extension, to the individual production companies' ability to allocate resources for innovative thinking, creative activities and the development of new, exciting content formats and productions for the pleasure and benefit of viewers, Danes especially. It must therefore be ensured that producers continue to hold the rights related to this revenue and that these rights continue to be handled through Copydan.

In 2023 PRD continued working on getting a number of broadcasters and streaming services to acknowledge the producer's right to remuneration from tv-distributors and aggregators. This effort is a top priority for PRD, as the supplementary revenue greatly determines producers' opportunities

for continuing to produce good Danish content. The work is being carried out in cooperation with the individual producers and the Danish Producers' Association and will continue in 2024.

3. Management areas

PRD primarily manages rights in the areas related to the provisions governing extended collective licence in the Danish Act on Copyright (sections 13, 17, 30a, 35 and 50(2)), and compensation for private copying; see sections 39-46a of the Danish Act on Copyright. The organisation represents both Danish and foreign holders of rights to TV and film productions.

PRD does not enter into agreements with users of audiovisual content in its own right. Accordingly, the organisation's work consists primarily of distributing the rights revenue collected via Copydan, which has been mandated to license the rights managed by the organisation. The organisation then also distributes rights revenue received from foreign cooperation organisations.

By far the bulk of the rights revenue distributed at PRD relates to TV distributors' retransmission and digital exploitation of TV content; for further details, refer to the specifications in Table 2, pages 21-22 in PRD's annual report for 2023, where these areas figure as Retransmission basic, Retransmission commercial and Digital services.

Another important area, particularly for feature film producers and distributors, is the licensing of feature films for schools. An agreement was concluded permitting schools to stream feature films via CFU's streaming service, MitCFU. The service offers a broad range of Danish and foreign titles suitable for use in schools.

PRD additionally manages rights in a few smaller areas such as TV for seafarers, TV for the military, DR Archives and other areas, and has given Copydan a mandate for this purpose.

As well as distributing rights revenue on an individual basis, PRD also manages the distribution of collective revenue received as compensation for the lawful private copying of audio-visual content – so-called KulturPlus revenue.

4. Distribution policy

The board of PRD adopted a general distribution plan regulating the distribution of revenue in all PRD's revenue areas.

The fundamental distribution principle at PRD for retransmission revenue is actual consumption, with duration and viewing figures being the two key parameters for calculating the rights revenue to be distributed.

In principle revenue is distributed in respect of TV channels with a certain reach, as distributing revenue in respect of all available TV channels would be administratively and financially

cumbersome, and this would be disproportionate to the revenue for channels that have only very limited reach and/or viewing figures.

In 2023 in the retransmission area for the royalty year 2022, disbursements were made to Danish and foreign right holders regarding DR1, DR2, DR Ramasjang and TV2 Danmark and to Danish right holders regarding TV3, TV3+, TV3 Puls, TV2 Echo, TV2 Charlie, TV2 Fri and Kanal 5. The reason that revenue is disbursed only to Danish right holders regarding the commercial channels is a decision made by the Copyright Licence Tribunal that addressed this problem, among other issues.

The revenue that constitutes compensation for legal copying for private use and which is individually distributed is distributed to Danish and foreign right holders alike on the basis of the central disbursement channels mentioned above (DR1, DR2, DR Ramasjang, TV2 Danmark and TV3).

Revenue as regards digital exploitations such as StartOver is distributed to Danish and foreign right holders on the basis of reporting received from Copydan, which receives data direct from TV distributors. The revenue is thus distributed across TV channels without consideration for which channels are disbursement channels otherwise. As huge volumes of data are involved, a triviality limit has been introduced to avoid revenue being distributed to AV productions with very modest levels of activity.

5. Rights system

The disbursement of rights revenue to Danish and foreign right holders alike is contingent on the individual right holders having claimed their rights to individual AV productions.

This means that Danish and foreign right holders are made aware annually that they should solemnly and sincerely claim the rights to the works not already claimed. Only when right holders have claimed their rights to a work is the revenue disbursed to them. Once the rights have been claimed, no further claiming is required in connection with later disbursements, unless the rights are transferred or other changes occur.

There will always be a few AV productions to which the right holder cannot immediately be traced, and in such situations a specific right holder cannot be asked to claim his/her rights. These AV productions are put on a list of unclaimed works available for right holders to view. On this basis Danish and foreign right holders can contact PRD and solemnly and sincerely declare that they hold the rights to the otherwise unidentified productions.

In the event that several right holders claim to hold the rights to the same AV production, the production becomes the subject of a conflict, and the parties involved will be asked to clarify who holds the rights to the said production so payment can be disbursed to the correct right holder. PRD does not resolve such rights conflicts, but assists the parties with their handling of the case.

6. Non-distributable and undisbursed funds

Non-distributable and/or undisbursed funds at PRD may be due to three circumstances:

- the management organisation has been unable to identify the right holder
- the management organisation has identified the right holder, but been unable to trace the right holder
- the management organisation has identified and contacted the right holder, urging the right holder to claim its rights, but the right holder has not done so despite repeated requests to this effect

The two latter examples are not cases of genuinely non-distributable funds, but rather of the funds not being disbursed because the management organisation has had no recipient to which to disburse the revenue, despite the fact that the identity of the right holder to the production is known.

It follows from PRD's rules that when three years have elapsed from the expiry of the year to which the rights revenue relates, and these funds still remain non-distributed or undisbursed, they become time-barred and can no longer be individually claimed. The general meeting of PRD decides on the use of time-barred funds; see article 9.4(11) of the statutes.

At PRD's general meeting in 2023 it was decided to redistribute all of the time-barred funds in 2023, as the allocated reserve fund to cover any future legitimate claims from right holders had already reached the allowed maximum according to PRD's general policy on the use of un-disbursable funds. The re-disbursed funds were disbursed on the business area the funds are concerning according to the regulations on the area.

7. KulturPlus funds (collective funds)

PRD receives rights revenue from Copydan KulturPlus on behalf of TV and film producers for the lawful private copying that takes place in Denmark. Under the Act on Copyright, two-thirds of the revenue received is distributed individually to Danish and foreign producers that have supplied productions to Danish TV stations. The remaining third of these funds is distributed through a support fund managed by a distribution committee appointed by the board.

The objective of the support fund is to promote film as a cultural medium, both nationally and internationally. Support is granted to projects that preserve, develop and benefit the film medium and the TV and film industry that produces moving images (film, TV and similar).

Anyone can apply for support from the fund. The applications must relate to industry-relevant initiatives that can promote film and TV as cultural media, both in Denmark and abroad. Danish film and TV are the prime focus of support.

In 2023 PRD granted support in the amount of DKK 4,481,837. A list of those who received support can be found on PRD's website. The committee that considered applications in 2023 consisted of Anders Kjærhauge, Søren E. Jakobsen, Nanna Hummelose, and Mads K. Jørgensen.

8. Payment frequency

Disbursements are made four times a year. The disbursements in June, September and December are primarily main distributions and relate to the royalty year prior to the disbursement year for all business areas. The March disbursements relate primarily to previously unclaimed rights revenue, for which reason the amounts disbursed are smaller and may relate both to the year prior to the disbursement year and to earlier years.

PRD receives rights revenue for Danish productions used abroad. This revenue relates primarily to retransmission and private copying and represents a modest portion of PRD's total turnover. Rights revenue is disbursed four times a year.

9. Payment deadline and reasons for delay

In 2023 PRD was able to distribute rights revenue in most business areas within the time limit.

However, for revenue to be distributed and disbursed within the nine-month time limit prescribed in section 15 of the Act on Collective Management of Copyright and Related Rights, all reporting on and payments for the use of AV productions in relevant areas must have been received well within this time limit. For example, in the digital area – for example, StartOver and Catch-Up – which relies on large data volumes and where considerable resources must therefore be expended to ensure correct individual distribution, it has proved impossible in 2023 to complete the processing of reported data within the nine-month time limit. Accordingly, this rights revenue relating to the 2022 rights year was not disbursed until December 2023.

10. Time-barred funds

At the end of 2023 the rights revenue for 2020 still undisbursed became time-barred. In addition, in 2023 PRD received a few payments relating to earlier years. This revenue also became time-barred at end-2023.

The general meeting of PRD decides on the specific use of time-barred funds.

11. Legal structure

PRD is a members' organisation owned by Danish TV and film producers as well as distributors.

PRD is headed by a CEO and by the organisation's board. The supervisory function according to Act on Collective Management article 8 is undertaken by the board of PRD and the board has been assigned the authorities of the Act on Collective Managements article 6 section 5(6-9).

12. Expense policy and policy for cost deductions

Administration costs are deducted in advance from the remuneration received prior to distribution and disbursement to right holders. Until 31 December 2020, administration costs were collected in connection with each disbursement to right holders. As far as disbursement of remuneration for the royalty year 2019 and previous royalty years is concerned, administration costs continue to be offset against each disbursement to ensure right holders are treated equally irrespective of the time of the claim and disbursement of funds.

Prior to a given calendar year a budget is drawn up for PRD's total administration costs and approved by the board. Danish and foreign rights holders carry their share of the costs on equal terms.

As described above, the budgeted administration costs are deducted in advance from the remuneration received prior to distribution and disbursement to right holders. The main distribution for a royalty year (2022), which is made in the subsequent calendar year (2023), must cover all costs of administration for the calendar year (2023).

Administration costs are distributed proportionately between the various business areas, based on an average of the two preceding royalty years.

Once a calendar year (2023) has ended and the calculated administration costs turn out to deviate from the budgeted costs, the deductions made by business area are correspondingly adjusted by means of the same distribution key used for the first budget-based deductions. The distribution keys are thus frozen once and for all and are not changed. The difference in administration costs will be regulated in connection with subsequent distributions concerning the same royalty year, provided this is possible.

Funds received from abroad do not go towards covering the administration costs.

The budgeted administration costs and the administration costs later incurred by PRD are carefully assessed in the interest of running a cost-effective administration and thus optimising the right holders' financial position.

13. Investment and risk policy

It has been decided not to make investments that could potentially reduce disbursements to right holders, for which reason no funds are invested in securities. Undisbursed funds are placed in deposit accounts with Nykredit Bank A/S and Nordea Danmark, a branch of Nordea Bank Abp

(Nordea), or in PRD's tax account at SKAT (Danish Customs and Tax Administration). Through Nykredit Realkredit A/S's ownership of Nykredit Bank A/S, the bank is essentially covered by the 'Systemically Important Financial Institution' (SIFI) rules and thus subject to stricter capital adequacy requirements. As it is headquartered in Helsinki, Nordea is not comprised by the Danish SIFI rules but by the corresponding Finnish rules (O-SII), which are based on European Banking Authority (EBA) guidelines.

It is imperative that the board and the administration continuously minimise the risk associated with managing right holders' funds, an aim reflected not only in the investment policy but also in the daily discharge of the administrative duties.

The management organisation's general investment and risk policy is approved at the annual general meeting of PRD.

14. Supervisory function

In 2023, the CEO of PRD, supervised by the board of PRD, oversaw the day-to-day management of PRD.

In 2023 the board of PRD held four meetings (and a board meeting at which its chair and deputy chair were appointed), and separate meetings were held by the distribution committee, which manages the distribution of KulturPlus funds (collective funds). In addition, there have been regular meetings between PRD's chair and CEO.

15. Remuneration of management and board

In 2023 the total remuneration paid to the board (supervisory function) and the executive board (responsible for day-to-day management) amounted to DKK 1,955,661.

16. Affiliations with other collective management organisations

PRD is a member of Copydan's four AV organisations (Copydan Verdens TV, Copydan AVU-Medier, Copydan KulturPlus and Copydan Arkiv). PRD licenses TV and film producers' rights through Copydan. Copydan pays the TV and film producers' share of the rights revenue to PRD, which is then responsible for ensuring the correct individual distribution and other use of the rights revenue.

PRD cooperates with foreign management organisations.

Cooperation in the retransmission area is based primarily on a reciprocal agreement concluded with AGICOA, a global management organisation that represents the majority of foreign right holders in this area and in the TV in public venues area.

In the private copying area, a reciprocal agreement has been concluded with 12 foreign management organisations. In addition, representation agreements have been entered into with six companies/organisations, which means that PRD represents these companies in the private copying area in Denmark (including the American majors).

A full list of the companies/organisations with which PRD has agreements can be found on PRD's website.

17. Money in and out of PRD

Tables 1-5 have been drawn up for the purpose of showing the flow of money in and out of PRD and constitute an integral part of the audited annual report, to which reference is made (see pages 17-26 of PRD's annual report for 2023). A descriptive review of the individual tables is provided below as a supplement. In connection with the changed method of collecting administration costs described in paragraph 12, the tables have also been restated relative to prior years to reflect this change.

Table 1

Table 1 provides a general overview of debt developments from start- to end-2023 by type of use (business area) and royalty year as well as a further specification of amounts disbursed in the year.

'Debt at 31 December 2022' reflects total amounts received but not yet disbursed to right holders as of the cut-off date, that is, amounts owing to right holders by type of use (business area) and royalty year.

'Adjusted 2023' represents funds allocated as a result of board decisions made during the year.

'Payments received 2023' includes amounts received in 2023, that is, amounts paid into the organisation's bank accounts by type of use (business area) and royalty year.

'Administration costs "from the top" 2023' are the administration costs, described in paragraph 12, that are deducted in advance from the remuneration received prior to distribution and disbursement to right holders.

'Financial income and expenses, net' represents total financial income and expenses for 2023. Financial income and expenses for the financial year 2023 are proportionately added to/deducted from funds received for the individual business areas in the corresponding royalty year and are included in the subsequent distribution of funds.

'Reallocated funds' comprises the funds time-barred at end-2022 and which the general meeting in 2023 decided to redistribute at the next main distribution.

'Time-barred funds' are the funds that were time-barred at the end of 2023 and whose use must be determined by the general meeting in 2024.

'Disbursed' includes all amounts disbursed in the financial year 2023. The amount disbursed is specified in further detail in 'Total administration costs' for royalty years up to and including 2019, 'Adjustment concerning reorganisation 25%' for royalty years up to and including 2019, 'Cultural funds' and amounts 'For individual disbursement'. In the table, 'Total administration costs' and 'Adjustment concerning reorganisation 25%' are also stated as a percentage of the total payments received by type of use (business area) for the financial year as a whole.

Finally, 'Debt at 31 December 2023' to right holders has been calculated by type of use (business area) and royalty year.

Table 2

Table 2 provides a general overview of all types of use (business areas) for the royalty years 2022 and 2023 independently of financial year. All historic transactions up to and including 31 December 2023 are thus included.

'Payments received' includes amounts received through 31 December 2023, that is, amounts paid into the organisation's bank accounts by type of use (business area) and royalty year.

'Adjusted', 'Administration cost "from the top"', 'Reallocated funds', 'Financial income and expenses, net', 'Disbursed' and 'Debt at 31 December 2023' follow the specifications under Table 1.

'For distribution' specifies the portion of received revenue that can be distributed to right holders, and for cultural funds and collective funds, respectively. 'Distributed' specifies the portion of 'For distribution' that right holders can claim and that can subsequently be disbursed. 'Non-distributed' are funds remaining for later distribution. Some amounts may remain undistributed because the distribution basis for a given area has yet to be calculated or, alternatively, because the organisation received revenue after the latest distribution was completed.

Table 3

Table 3 provides a general overview of amounts 'For individual disbursement' in 2023 to other collective management organisations by type of use (business area) and royalty year. The table contains amounts disbursed in the financial year 2023 in respect of the royalty year 2022.

Table 4

Table 4 provides a general overview of 'Payments received' in 2023 from other collective management organisations by type of use (business area) and royalty year.

Table 5

Table 5 contains information for use in connection with the submission of information to Copydan in accordance with 'Members' decision regarding policies, audits, etc'. The table shows the distribution of received and disbursed funds, broken down by the four Copydan organisations from which PRD receives revenue.

18. Sub-report on use of the deductions made for social, cultural and educational purposes

In 2023 a deduction for cultural purposes was made from the 2022 revenue. The deduction amounted to DKK 12.6 million to the Danish Producers' Association and RettighedsAlliancen, respectively. The figure that can be found in the above-mentioned Table 1 under the heading 'Cultural funds'.

Both organisations work to improve the political and financial framework conditions for the film and TV industry in Denmark, work that benefits Danish and international right holders alike.

Use of cultural funds by the Danish Producers' Association

2023 brought a certain stability in two crucial areas for Danish content producers. In June a broad range of Denmark's parliamentary parties signed a media agreement, an essential element of which consists of a cultural contribution payable by streaming services. The cultural contribution is earmarked for increased film support and support for TV content in 2025, with annual proceeds expected to exceed DKK 100 million.

In November a correspondingly broad cross-section of parties concluded a new four-year Film Agreement. It was pivotal for the producers that the Film Agreement renewed DR's and TV 2's obligation as regards Danish film in terms of both financing and quantity.

Both agreements also emphasised that recipients of state support to the film industry and support from DR and TV 2 must respect the Danish rights system. This significantly strengthens producers' position.

In addition, the Film Agreement initiates a range of key analyses of Danish film support – analyses that will benefit Danish producers.

The agreements create the necessary political stability regarding framework conditions for both broadcasters and streaming service activities in Denmark, which benefits producers.

Spearheading a broad alliance of trade unions and relevant industry organisations, the Danish Producers' Association thus directly influenced the content of the agreements.

This also proved necessary, because 2023 was another challenging year for Danish producers.

In June Viaplay announced a total stop on investments in Danish TV series, as the company imminently risked financial collapse. This development instantly wiped out investments in the market in excess of DKK +100 million in 2023 and more than DKK 250 million in 2024. In the combined wake of the rights conflict in 2021 and the uncertainty regarding the framework conditions for investments in Denmark, neither TV 2 nor Netflix made investments at the same pre-2022 level.

In the TV area, an unfortunate combination of financial crisis and the huge advertising revenue lost to the tech giants forced even commercial TV stations to cut investment in new content. This intensified the need to secure better contractual conditions for producers – including in relation to rights.

In 2023 Producer Rights Denmark (PRD) and the Danish Producers' Association continued working together on the tough, protracted negotiations with TV 2 Danmark to secure a Copydan reservation for producers. TV 2 has opposed an agreement proper with PRD, instead proposing individual agreements with each producer. This has been rejected, and it is now hoped that political agreement on TV 2's public service agreement with the state will force TV 2 to accept the Copydan reservation. This will be clarified in the spring of 2024 and hopefully, the resources invested in this lobbying work will improve the rights position for all producers.

In 2023 the Danish Producers' Association opened negotiations with both the Danish Union of Journalists - Media & Communications (DJ) and the film directors regarding new agreements.

The Danish Producers' Association has an existing collective agreement with DJ and the film workers, respectively, which was concluded in 2009 and is to be re-negotiated. Although the negotiations progressed constructively, the parties disagreed crucially on rights payment. In line with other unions, DJ is demanding separate payment for SVOD/AVOD rights, which has complicated the negotiations. However, the parties appear likely to reach a reasonable compromise and agree on a new collective agreement for approval in the spring of 2024.

The film directors have requested a collective agreement for documentaries, but the Danish Producers' Association has rejected the request with reference to the fact that that documentaries are subject to individual contract negotiations. Instead, the parties have agreed to negotiate a new standard contract for the area. The settlement of rights payments is a central issue here as well.

The negotiations with both DR and TV 2 Danmark concerning producers' contractual conditions and rights position continued in 2023. Although sluggish, the negotiations are making slight progress. However, the negotiations are marked by DR's implementation of cuts in its programming budget and the programme purchases are expected to decline in the

coming years and the fall in advertising revenue at the commercially financed TV 2 Denmark is putting pressure on the company's finances.

All the negotiations referred to were conducted in close collaboration and coordination with PRD.

Throughout 2023, PRD and the Danish Producers' Association worked in close partnership regarding Copydan. The overriding challenge was the new distribution agreements, also in light of declining retransmission revenues spurred by changing consumer behaviour.

The Danish Producers' Association continued its efforts in 2023 to establish a strong analytics department. This work consists of monitoring market trends and investments and collecting data for the Danish Producers' Association's political work and initiatives to strengthen framework conditions in the producers' environment. The progress of the two major political framework agreements has amply demonstrated that prioritising analyses and knowledge is necessary and has strengthened the Danish Producers' Association's political clout.

The Danish Producers' Association has continued to assign many resources to activities directly targeting individual producers. The intention is to bolster the industry's profile and the producers' role – by acknowledging good results and by sharing knowledge and building networks. This has been achieved through the organisation's annual events, which include the Copenhagen TV Festival, Masterclasses, the Danish TV Award, the TV commercial award show True Awards, and Spilprisen, the gaming industry's own award.

Knowledge-sharing initiatives and producer training through educational activities and capability development have also been expanded, with the addition of courses in TV industry management and recruitment as well as workshops on the working environment, stress management, and the green transition of TV productions.

The memberships of the Danish Producers' Association numbered 136 producers.

Use of cultural funds by the Danish Rights Alliance

In 2023, the sixth out of seven accused ringleaders behind the file-sharing service Asgaard were convicted, and the imminent conclusion of the case complex is a good illustration that file-sharing services no longer dominate the illegal Danish market. However, technical solutions such as Plex-servers, seedboxes, and IPTV-services are still being used, as seen in this year's cases, where there have been convictions for the sale of seedboxes for illegal file sharing, and charges have been raised for unauthorized resale of access to streaming services with movies and TV, as well as illegal IPTV solutions for Danish and foreign TV channels. An intensive focus from the Danish Rights Alliance on stopping the resale of hacked passwords to streaming services has resulted in this area being kept to a minimal level in Denmark for the time being. The police's special unit in the Section for Rights

Protection has handled all relevant cases in the film and TV area in 2023, which is satisfactory. They even managed to act on a specific case about the pre-release of a Hollywood movie at short notice.

9% of the Danish population have streamed movies and TV content illegally via social media within the last year, according to a survey from Danish Chamber of Commerce and the Danish Rights Alliance from 2023. Through Meta (Facebook and Instagram) and Google's (YouTube) takedown tools, the Danish Rights Alliance continues to remove illegal shares of Danish film and TV, and we are actively working to improve the platforms' tools via Article 17 forum under the Ministry of Culture. In March 2023, the collaboration with Meta also led to the launch of a joint campaign on how to avoid illegal content, including film and TV. We are also working to engage platforms like Reddit in the Article 17 forum, thereby ensuring that they, as well as other platforms, offer effective takedown tools. A need that was particularly evident in a case this spring, where we reported the person behind a now-closed group with 6,000 users on Reddit, where at least 347 clips from nude and sex scenes from Danish films with approximately 100 female actors were systematically shared.

Artificial intelligence has been a core focus for the Danish Rights Alliance in 2023, where we, in connection with the negotiations of the EU's AI ACT, have worked to ensure that rights holders have the opportunity to enforce against the use of their content for training AI. Within film and TV, we also see an increasing challenge in content being misused to create artificial content in the creation of deepfakes and voice clones, where the face and voice of actors, TV hosts, and others are used in fraud or deepfake pornography. Therefore, the Danish Rights Alliance is working for social media to gear their tools to handle these violations effectively.

The blocking system, as part of the Share With Care collaboration between the Danish Rights Alliance, the Telecommunications Industry Association in Denmark, and the Ministry of Culture, was made permanent in 2023 and could at the same time celebrate its 10th anniversary. Throughout the year we have seen a significant increase in the effect of the blocking effort as the number of visits has fallen by a total of 44.2% from January to December 2023. With the revised Code of Conduct agreement in 2022, we have also blocked significantly more mirror sites than previous years, thereby acting before Danes spot the newly emerged sites.

Within the framework of the Dialogue Forum, the Danish Rights Alliance in 2023 identified new potential users of the collaboration list, which can contribute to strengthening the effort to cut off financial flows to illegal sites. This potential we will transform into real collaborations in 2024.

In 2023, we strengthened our information and education efforts targeted at young people with the launch of four new educational programs. The Danish Rights Alliance's effort to stop illegal streaming among young people now covers both primary schools, boarding schools, high schools, and student teachers. Moreover, we will launch an effort targeted at parents and a campaign in collaboration with several authorities in 2024. The information campaign *Os Der Elsker Film* was relaunched with great success in cinemas and on social media in December 2022-January 2023,

where the campaign reached 484,000 unique people on Instagram and Facebook, 144,000 guests in the cinemas, and 784,000 exposures on YouTube.