

(all balances are indicated in thousand HUF unless otherwise specified)

1. The operational environment of Artisjus in 2024

1.1 General conditions of the collection of royalties

A key factor affecting Artisjus's collective management activities in 2024 is that, for the first time in the history of Artisjus, the state did not approve the tariffs that included a substantial inflationary increase exceeding 14%. This meant that for the whole financial year, royalty collection had to be pursued on the basis of the tariff charts approved for the previous year (2023), resulting in a significant, irrecoverable and permanent loss of revenue for the right holders.

1.2 Evolution of the legal environment

Act XCIII of 2006 on the Collective Management of Copyright ("Kjkt.") was once again amended by the legislator in the course of year 2024. These amendments further offset the balance between right holders and users in favour of users. The substantive changes are the following:

- the collective exercise of rights can be circumvented in the case of mandatory collective rights management if the relevant collective management organisation does not have a(n approved) tariff chart in force;
- tariff charts may not be freely split, and, following the split, each of the parties concerned by the tariffs that were previously within a single tariff chart is entitled to comment on all tariff charts (such would be the case for Artisjus's Ü and Ü-PC tariff charts, which were split before the adoption of this rule);
- when setting the rate and structure of the royalties in the tariff chart, the nature and extent of the use concerned and all other relevant circumstances must be taken into account; moreover, the tariff chart must be reasonable and justified;
- during the review process of the procedure for approving the tariff chart, HIPO may request the opinion of any user or user advocacy organisation, either on its own initiative, or on that of the user or user advocacy organisation (this is a possibility applied in practice that has now been introduced in the legislation);
- the right of approval extends to other charges which are not at all covered by the notion of tariff charts, by which the legislator meant to refer to the instruments of consolidating the contract, i.e. most likely the penalty for non-compliance with data provision obligations, and to which "fees", presumably, it also intends to apply the inflationary limit;
- the scope of the cases which require the Government's decision has been narrowed and the preliminary examination has been tightened by the Act: the Government's decision is not required if the Minister of Justice is of the opinion that the tariff chart is not in line with the provisions of the copyright law (i.e. the Minister of Justice may decide about this within his or her own competence, and shall not submit the decision to the Government even in priority cases).

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There were also some changes in the architecture of ministries in 2024, which led to modifications in their powers to review tariffs: at present, the Minister responsible for culture and innovation (KIM) and the Minister for trade, tourism and hospitality (NGM) have the right to review the tariff charts.

The work of the Society, and our ability to handle administrative affairs with right holders and users are also affected by the changes to the legislation on the rules of written registration (abolition of the Identification Based Documents Authentication – AVDH –, new service to replace it, e-signature) and the subsequent changes in practice.

1.3 Evolution of our relations with authorities

The work aimed at the preparation of representative royalty notices for 2025 started in time, and the tariff charts were duly submitted by the deadline of 1 September. The most important modification pertained to the inflationary increase of exploitation tariffs, which was 17.6 per cent, in line with the general inflation rate for 2023. The circumstances of preparatory work were overshadowed by the rejection of the 2024 tariff charts at the end of 2023. For 2025, we submitted all of our tariff charts with basically the same textual modifications as the year before, except that compared to the 2023 tariffs, now we proposed a 17.6 per cent tariff increase, which was identical to the rate of annual inflation established by the Central Statistical Office for 2023. Due to the rejection of the 2024 tariff charts, the reference value of the increase was the tariff approved in 2023 for all items. In consideration of the reasons for the rejection of the 2024 tariff charts, a substantially amplified justification, supplemented by economic advice, was submitted in the 2024 approval procedure. The difficulty of the task lay in the need to submit a justification that would significantly increase the chances of approval for 2025, but which would also be in line with our arguments presented in the litigation procedure in response to the unfounded decisions of the Minister of Justice rejecting our tariff charts proposed for 2024, and that without having accepted any components of the Minister's position.

What is more, we had to bear in mind that the Minister of Justice rejected Artisjus's tariff charts for 2024 despite the fact that both HIPO and the Ministry for Culture and Innovation had proposed their adoption, and neither users, nor the major user advocacy entities had made any objections or comments on the merits in their regard. The Society had not been previously notified of the decisions delivered on 14 December 2023, nor did it receive any notice, call for corrections, or other types of procedural request. Following the receipt of the Minister's decision, efforts to prepare for the appeal procedure concerning the rejection of the tariff charts began as early as in December 2023. As the Minister also rejected the 2024 tariff charts of all other Hungarian collective management organisations, and as some of Artisjus's tariff charts (V, K, Cable II, Ü, Ü-PC) also affect other collecting societies, discussions with the relevant organisations were launched already in 2023 in order to coordinate our moves to seek legal remedy. In January 2024, we challenged all the rejection decisions, i.e. the 10 appeals prepared by the Legal Department were submitted to the public authority having issued the decisions. In total, 10 cases were brought before the Administrative Chamber of the Metropolitan Court of Budapest. In the lawsuits, the Society was represented by the legal advisers of the Legal Department, and no external legal representation was used. In consideration of the deadlines of these proceedings, work in the litigations was carried out in parallel with the preparation of tariff charts for 2025. The court

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declared the action on the first case to be pilot proceedings, which meant that it suspended the proceedings in the others pending the outcome of the first one. In the meantime, the proceedings launched by the other collecting societies concerned against the rejection decisions of the tariff charts managed by Artisjus were merged by the court. The pilot proceedings concerned Artisjus's tariff chart marked with K, pertaining to the collection of rights on public performances carried out by commercial units, service providers and other users, which was a lucky choice because as a result of the merged proceedings, all interested organisations could take part in it. The first court hearing of the pilot proceedings was held on 2 October, and the court announced its decision on 25 October 2024. The Society's action was upheld. Later on, this first-instance decision became final – it was the first decision in the possible litigation proceedings related to Artisjus's tariff charts.

The lawsuit won by Artisjus prompted the Minister of Justice to initiate discussions with the collecting societies on their tariff charts. Eventually, the negotiations were concluded with a mutual compromise. As a result of that, Artisjus declared in December 2024 that it would discontinue the actions, and waived its right of appeal against the decision adopted with respect to the K24 tariff chart, which had been once again dismissed despite the final decision in its favour. On his side, the Minister agreed to not seeking extraordinary remedy against the final judgement adopted in the pilot proceedings; moreover, with one exception, he approved the 2025 tariff charts of the organisations concerned.

In the judicial review procedure following the so-called follow-up proceedings (described in detail in earlier Business Reports), which had been launched in 2018 to verify the fulfilment of the commitments made in the competition procedure initiated by the Hungarian Competition Authority (GVH) in early 2014 against Artisjus in relation to the establishment of blank carrier fees, there were several exchanges of pleadings, and we had to argue on procedural grounds that the court should hear the case. In April 2024, the administrative court ordered that the proceedings be carried out according to the general rules, and fixed the date of the hearing in September 2024, but in September, it yet postponed it to October 2024. At the hearing, the court invited Artisjus – among others – to materialise its offers to adduce evidence and submit its oral testimonies, which we complied with by the deadline. Furthermore, besides postponing the hearing, it fixed a new date for the hearing in February 2025. (When closing this Business Report, it is already known that in its final judgement announced in March 2025, the administrative court upheld Artisjus's claim and annulled GVH's decision imposing a penalty on Artisjus, without ordering new proceedings.)

2. Royalty collection and expenditures in 2024

In the year 2024, the total amount of royalties collected by Artisjus was 29,954,488 thousand HUF, which constituted a 24% increase compared to the reference value of 2023.

Royalty collection and administrative costs			
	2023 (thousand HUF)	2024 (thousand HUF)	%
Public performance royalties	6,849,376	7,600,453	111.0
Revenue from broadcasting and cable television	6,840,657	8,275,924	121.0
<i>from which cable television revenue</i>	<i>3,106,769</i>	<i>3,788,271</i>	<i>122.0</i>
Royalties on blank carriers	7,580,888	9,454,395	124.7

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Royalties on mechanical and canned music	129,115	132,092	102.3
Online	1,357,012	2,063,671	152.1
Royalties on reprography	6,544	6,925	105.8
Royalties on foreign broadcasting organisations	904,031	1,085,499	120.1
Royalties from abroad	482,022	1,335,529	277.1
Total:	24,149,645	29,954,488	124%

Within that, the ratios of the royalties collected on behalf of right holders represented directly by Artisjus, on that of Hungarian collective management organisations representing other right holders and of foreign television channels represented by Artisjus were the following:

The rate of the royalties collected on behalf of right holders represented directly by Artisjus, on that of Hungarian collective management organisations representing other right holders and of foreign television channels represented by Artisjus				
	2023 (thousand HUF)	%	2024 (thousand HUF)	%
Those represented by ARTISJUS	14,986,942	62.06	18,889,417	63.06
Those represented by HUNGART, FILMJUS, EJI and MAHASZ	8,258,672	34.20	9,979,572	33.32
Foreign broadcasting organisations	904,031	3.74	1,085,499	3.62
Total	24,149,645	100.00	29,954,488	100.00

Artisjus successfully achieved its Financial Plan proposed for the year 2024.

2.1 Live and canned music public performance market

The absence of the tariff increase had a significant negative impact on the collection of royalties for itemised canned music. On the other hand, this was sufficiently counterbalanced by the outstanding performance of event royalties within the public performance segment in 2024, so all in all, public performance royalties were 11% higher than the reference value of 2023.

The proportion of revenues from events – the bulk of which are paid on the basis of revenue-proportionate tariffs that are quasi-automatically value-oriented instead of being flat-rate – has been steadily increasing as evidenced by the trend of recent years. Twenty years ago, this segment of our revenues amounted to a mere nine per cent and ten years ago, to fifteen per cent of the entire public performance royalties portfolio. However, in 2024, it attained as much as thirty-five per cent.

Presumably, the fact that the willingness to pay has been further reinforced can be put down to the unchanged tariff rates of itemised canned music royalties. In 2024, more than 92 per cent of the royalties claimed were settled without legal dispute; what is more, nearly 97 per cent of the revenues are paid before the phase of legal dispute, upon receipt of a payment notification or notice.

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2.2 Broadcasting and cable television market

The royalty income collected in the radio, television broadcasting and cable television (broadcasting) royalty segment was 21 per cent higher than last year's reference value. In addition to the favourable market trends, the most important underlying factor of this result was the successful handling of the rejection of the 2024 tariffs. The loss of the increase in our nominal tariffs was compensated by a reduction in discounts (within the media segment, the area of broadcasting was the most affected by the rejection of the tariff charts proposed for 2024.)

Despite the expansion of online services, television continues to be a strong medium at present. In the case of broadcasting services, the market structures that appeared in previous years did not change in 2024, either.

The good business results of the segments paying revenue proportionate tariffs (especially the major commercial television channels) contributed to the growth of royalties.

The possibility of paying royalties as a percentage of revenue for the distribution of encrypted channels was not opted for by broadcasters in 2024, either, which suggests that nominal tariffs, together with the discount system, remain an appropriate solution for them, despite their continuous criticism.

In 2024, we carried out ex-post audits of 16 radio and TV broadcasters (including random audits of those that had already been recently audited). In these procedures, the public data are compared in advance by the auditor with the public financial data of the broadcaster selected for audit. The audits did not detect any considerable divergences.

2.3 Private copying fees

Blank carrier fees stagnated in recent years, but in 2024, we nominally attained the value of the 2019 collection, with an increase of 24 per cent compared to the reference value; 2019 had been an outstanding year with retrospective revenues.

The reasons for the revenue increase were complex: in certain areas, it was the increasing consumer demand (tablets), in others, the growth of storage capacity (mobile phones), or government support schemes (school laptops). Nevertheless, all of these areas were affected by the fact that in 2024, we could not increase our tariffs in line with inflation, therefore we were forced to modify our discount rates.

In the mobile phone segment, constituting the main revenue generator for private copying royalties, consumer demand continued to stagnate, with only 1.5 per cent more devices licensed than in 2023, whereas royalty revenue increased by 23.8 per cent. Hungarian consumer habits continue to be rather special, with price sensitivity having a major impact on them. While globally, we can witness a slow rise in sales (+7 per cent over 2023), demand expands slower in Hungary. As indicated before, the revenue increase was induced by two phenomena: the general increase of storage capacity and the forced curbing of the discounts applied.

There was a rather substantial decline in the tablet market in 2023, whereas year 2024 saw a significant revenue increase. While on the global level, there was a 9 per cent growth, in Hungary, expansion stood at 29 per cent.

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The PC distribution market did not change in recent years. The computer market stopped shrinking, and currently, it is characterised by stagnation or a minimal increase, in line with global market trends.

Of all areas, planning the annual revenue from private copying royalties is the most difficult: it is highly exposed to changing inflation, consumer demand, and new brands constantly emerging and old ones disappearing. The significant impact of technological innovations is hard to predict.

2.4 The (offline mechanical) market of the collection of rights on sound recordings

Revenues from the mechanical segment increased mildly, by 2.3 per cent compared to the reference value of 2023, and the total amount of royalties collected continues to hover around 130 million forints. This amount corresponds to the trend that physical sound carriers such as CDs and vinyl can be listened to or played on a decreasing number of devices, so based on current market evidence, these carriers seem to have been transformed into objects of fan experience, similarly to pins and T-shirts.

Compared to the sharp decline of independent releases in 2023, the year 2024 brought stability. The ailing market of physical releases somewhat recovered, thanks to the fact that vinyl releases once again became fashionable.

In 2024, too, CDs and DVDs were typically distributed at concerts, MOL petrol stations, webshops, electronic stores and as cover mounts.

2.5 Online music market

Revenues from online music amounted to 152 per cent of the 2023 reference level. The dynamic expansion of the online segment can be put down to the fact that finally, the royalties collected were growing together with the market, the developments of the previous years began to pay off, and the cooperation in royalties collection between Artisjus and the French SACEM/SDRM bore fruit.

When assessing the figures, it is important to note that both in the case of rights collected by SACEM/SDRM, and SVOD royalties, there were some incoming royalties that we had expected for 2023.

2.6 Administrative costs

In the year 2023, the administrative costs deducted by Artisjus effectively for its operation (i.e. excluding the obligatory payment of health contribution after copyright) amounted to 17.13 per cent.

Total administrative costs: Administrative cost indicators effectively deducted for operation			
	2023 (thousand HUF)	2024 (thousand HUF)	%
1 Net sales revenue:	24,166,811	29,818,933	123

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2	Accrued administrative costs of the distribution of royalties for the year following the target year:	1,107,578	1,283,170	116
3	Administrative costs for the target year:	3,948,312	4,820,594	122
4	Administrative costs of the distribution of royalties collected in the year prior to the target year:	1,087,398	1,107,578	102
5	*Revenue from miscellaneous sales:	37,346	40,037	
(3+4) 6	Total administrative costs	5,035,710	5,928,172	118
(1+2-4-5) 7	Adjusted net sales revenue	24,149,645	29,954,488	124
8	Authors' healthcare contribution	672,632	796,632	118
(6-8) 9	Operational administrative costs	4,363,078	5,131,540	118
(6/1) 10	Total administrative costs in proportion to net sales revenue	20.84%	19.88%	
(9/7) 11	Operational administrative costs in proportion to corrected sales revenue	18.07%	17.13%	

* From the financial year of 2018, revenue from re-invoicing and rentals must be indicated in this revenue category

The ratio of the amount collected and the amount effectively spent on the operation of Artisjus is shown by the so-called **actual operating expenditure**, calculated with the methodology prescribed by HIPO. Its rate was **14.46%** for the year 2024 (see Point 23 of the supplementary appendix). (When closing this Business Report, we have international comparative data only for the year 2023: according to the figures of CISAC, collective rights management organisations in the East-Central European region operate with a 21.71 per cent administrative cost on average, and this figure is 17.83 per cent for Europe on the whole.)

The amount deducted for operation but actually unused is distributed in its entirety by the Society among the right holders.

3. Relations with members and right holders, communication

3.1 Membership data

At the end of 2024, the number of society members amounted to 2,096 authors, legal successors and music publishers. At the same time, the number of non-society members entrusting Artisjus with the collective administration of their rights was 27,714 authors, legal successors and music publishers. On 31 December 2024, the number of the registered users of the Artisjus Authors' Information System (AIS) attained 22,389 authors, legal successors and music publishers.

3.2 Communication of Artisjus in 2024

In 2024, we prepared a new communications strategy.

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The key to the changes to be introduced step-by-step in 2025 is that drawing on the existing foundations, we must reinforce the role fulfilled by Artisjus in mainstream musical business public discourse. We are entering the age of generative artificial intelligence, with a radical effect on the social status of creative work; in this new age Artisjus as the community of Hungarian songwriters has a chief responsibility to protect interests and create a sustainable future.

In 2024, DEX was realised as an event series composed of 7 occasions (4 in the spring, 3 in the autumn). Its venue was once again provided by Artisjus in an effort to facilitate that songwriters identify the DEX brand with Artisjus, and to enable them to establish a more direct relationship with us.

The programme of the events had four components:

- an “official” keynote lecture delivered by Artisjus staff members presenting current projects and things to know about copyright
- an exclusive mentoring workshop held by a guest speaker
- a master course held by a guest speaker
- at the end of the programme, an informal discussion and coffee break in the lobby of Artisjus where the participants could ask questions from Artisjus assistants for authors.

One of the seven events was held in English, whereas another was composed of two parallel workshops (one of them was held by Rozina Pátka, who later on also offered a master course, and the other one by Soma Nóvé).

Seeing its fifth edition in 2024, the Artisjus songwriting camp welcomed songwriters from Austria, Czechia, Croatia, Germany, the Netherlands, Poland, Slovakia, Ukraine, and the United Kingdom. In teams of three with a daily changing composition, they each worked on creating a song by the end of the day.

Dal+Szerző magazine, the free quarterly cultural publication of Artisjus, has been published for thirteen years now. We came out with two numbers, one in the winter and one in the summer. The two numbers have proved to be sufficient, enabling us to provide a publicity opportunity for Artisjus awardees (via an interview or a literary extract), as well as a platform to publish our most important news items.

We organised our Membership Reunion in the Artisjus Theatre Hall on 5 November 2024 (Tuesday). All members and clients of Artisjus were invited to this event. Attendees were informed about the key results and changes of the past one year since the last meeting, and they could ask questions from the leaders of the work organisation.

In 2024, too, Artisjus awards were handed over in the framework of a successful event with more than 300 participants, held once again in the House of Music Hungary.

Artisjus was present in the Valley of Arts Festival of Kapolcs, once again in the framework of the programme series entitled Völgykomolyzene.

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4. Distribution and documentation

The main amendments to the Society's Distribution Regulation (DR) adopted by the General Assembly in 2024:

- Clarification of the rules of the DR for mixed works (specification that the proportions defined are not only applicable to Hungarian works).
- Background music service providers (Annex 5 of the DR): alignment of the rule adopted in 2013 on data reporting requirements with other amendments to the DR that have been made since then.
- Members of the Genres Classification Committee and the Arrangement Committee receive remuneration or reimbursement of expenses for their professional contribution per meeting, or per decision in the case of decisions made outside of a meeting, and the expert appointed by the Committee from among its own members for the preparation of meetings; the amount is determined by the Executive Board.
- New lyricist – mechanical key replacement: if someone writes completely new lyrics for an earlier, unprotected instrumental or textual work, the full textual part of the mechanical royalties (50 per cent) also belongs to the author of the new lyrics.
- Uniform treatment of DJ performances under 120 minutes: all DJ performances in discos, balls, and dance events will be considered as canned music.
- Handling of the declaration of parodies: Parody-type arrangements can be made without the original right holder's permission under the amended copyright legislation, but the law does not provide for the sharing of the percentages. We have regulated this situation.
- Fraud management: according to the DR, data on the programme from the performer must always precede that submitted by the organiser. As a result of the amendment, if there is a concern about the performer's data provision, Artisjus will present its concern (with reasons) and ask the performer to correct the programme data or to substantiate its correctness. If the performer does not correct the programme data provided or does not remove the objection, Artisjus may use another reliable programme available, which may be the programme provided by the organiser or a programme recorded by Artisjus.
- Artificial Intelligence (AI): in order to handle potential fraud, it became necessary to regulate the following in the DR concerning the general rules of declaring a work:
 - o only pieces created by authors/composers may be declared, and the AI can only be an instrument in its regard;
 - o the right holder must make a true statement about the above (that is, no AI product may be declared as a piece);
 - o if Artisjus finds that the declaration gives reason for concern, it may request additional proof;

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- o if the proof is inadequate, the declaration may be rejected or deleted; the person having made the declaration will be held liable for the royalties thus paid;
- o until the work is cleared, the royalties payment may be withheld on a suspense account, and if the work is shown to be an AI-generated product, it must be removed from the database(s).
- Amendment of the rules on advance payments of royalties: Based on authors' feedback, there was a need to amend the regulation of advance payments on royalties paid by Artisjus, by loosening the current rules. Amendment:
 - o 1 million HUF may be paid to persons to whom the Society paid an advance payment on royalties on maximum one occasion in the past 2 (two) calendar years prior to their claim for an advance payment;
 - o Decreasing "the average of 5 years" to "the average of 2 years".
- Expansion of the description of the K3 genre (electro-acoustic): The expression "short and/or simple" will apply to the entire K3 category.
 - o K2:
 - in the case of instrumental pieces: a complete partition will be requested,
 - in the case of electro-acoustic K2 music: complete stereo audio material and written documentation will be necessary.
 - o K3:
 - there is still no obligation to write an annex to any of the categories;
 - if there is an electro-acoustic piece that does not satisfy (even) the K2 copy requirement and no decision can be made about it, the submission of a stereo sound recording may be requested;
 - an electro-acoustic piece can only be classified as belonging to the K1 category if it truly complies with the K1 category (minimum 9 parts/complete partition).

5. Social, cultural and professional activities

In harmony with the governing legal frameworks from 2012, Artisjus is only entitled to provide allowances (through its foundations: Artisjus Music Foundation and Artisjus Literary Foundation) as a supplement to pension or as a social benefit for persons in need. The amounts deducted for cultural purposes were transferred by Artisjus to the National Cultural Fund in 2024 as well. In accordance with our Support Policy and the provisions of the Act on Authors' Rights ("Sztj.") and the Act on Collective Management of Copyright ("Kjkt."), our professional support activities were carried out directly by the Society.

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6. International environment

Artisjus continues to participate in the work of CISAC, the global confederation of rights administrators and the European regional organization, GESAC. The Artisjus Director General is one of the Vice-Presidents of GESAC, as well as a board member of both organisations, with Gábor Faludi playing an active role in the legal committees of both entities. Péter Benjamin Tóth, Business Transformation Director represents Artisjus in the work of the technical and communications committees, Dávid Kitzinger, Head of Online, Private Copying and Media Department is in the coordination group dealing with European private copying royalties, and his colleagues are part of the Technical Online Working Group Europe (TOWGE).

Artisjus continues to participate as an invited partner in the so-called Open Music Europe (OpenMUSE) project executed from EU funding. (The Open Music Observatory, to be created in the course of the project implementation, seeks to provide a common and open data platform for the entire music ecosystem.) In 2024, the project was facilitated by the Artisjus Legal Department and staff members in charge of communication.

7. Miscellaneous issues

The Society pursues no research and development.

The Society has a single business location (1016 Budapest, Mészáros utca 15–17.). Moreover, it has local offices in the following towns:

- Debrecen
- Győr
- Miskolc
- Pécs
- Szeged
- Zalaegerszeg

On 31 December 2024, the Society had altogether 178 active employees.

The Society has projected a net royalty income of 25,059,655 thousand HUF (without VAT and basic administrative fee) for the year 2025.

Budapest, 30 April 2025

Dr. András Szinger
Director General

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