



UPRS

ANNUAL REPORT

2021



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ACRONYMS

ACCRONYM	NAME
WIPO	World Intellectual Property Office
CISAC	The International Confederation of Societies of Authors and Composers
ARIPO	Africa Region Intellectual Property Office
URSB	Uganda Registration Services Bureau
UCC	Uganda Communications Commission
OWC	Operation Wealth Creation
URA	Uganda Revenue Authority
AGM	Annual General Meeting
SGM	Special General Meeting
CMO	Collective Management Organisation
ICT	Information and Communication Technologies
AEL	Africha Entertainment Limited
UNESCO	The United Nations Educational, Scientific and Cultural Organization
NFO	Non-Governmental Organisation
MOU	Memorandum of Understanding
NCF	National Culture Forum
UNCC	Uganda National Culture Centre
UMA	Uganda Musicians Association
TUMUDA	The Uganda Music Distributors Association
SGM	Special General Meeting
TUMUDA	The Uganda Music Distributors Association
UCC	Uganda Communications Commission
UMA	Uganda Musicians Association
UNCC	Uganda National Culture Centre
UNESCO	The United Nations Educational, Scientific and Cultural Organization
URA	Uganda Revenue Authority
URSB	Uganda Registration Services Bureau
URSB	Uganda Registration Services Bureau
WIPO	World Intellectual Property Office

INTRODUCTION EXECUTIVE SUMMARY

Established in 1985, the society has begun the Recovery journey following a restructuring program which begun in July 2019. The journey ever since focussed on rebuilding in two parts; the stakeholder management program and the relationship management of the right holders.

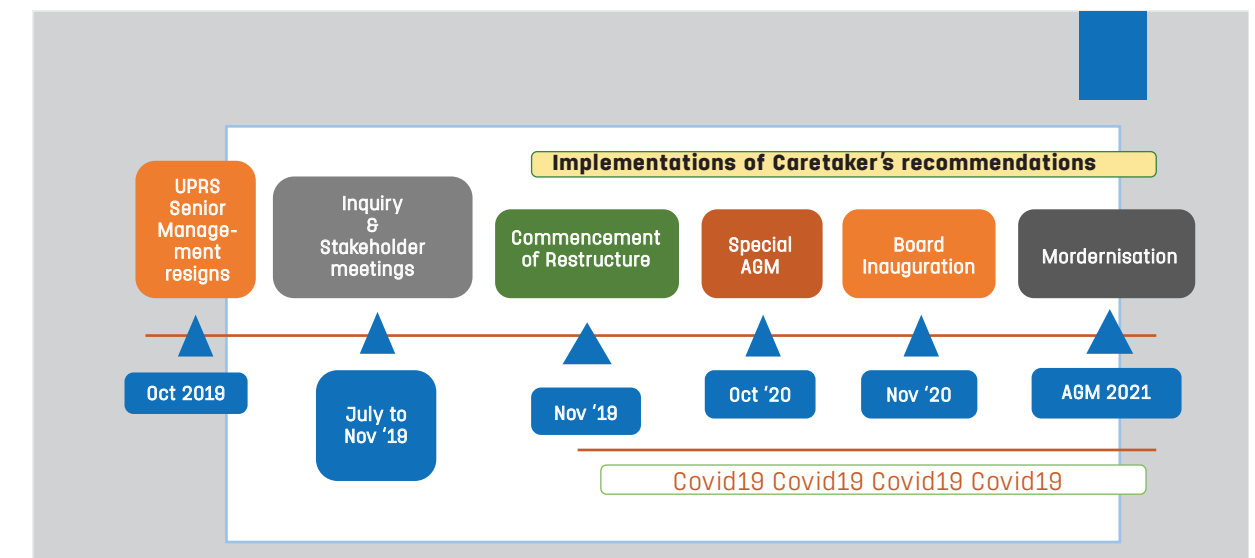
The society made periodic reports to the regulator in fulfilment of the transparency and accountability expected of the society. The reports included financial positions, membership numbers and repertoire growth, among others. Indeed, the last year saw a much improved and productive relationship with the regulator and the society. Despite the COVID restrictions, the membership has been kept awake with the transpirations of the CMO to ensure they are in the know.

The organisation has had more visibility as seen with the very many stakeholders willing to partner with it as compared to the past. UPRS has used this opportunity to explore more of the avenues that it wouldn't have progressed in the past.

Following installation of a new professional Board of Directors, the society has seen fewer negative comments from the membership and increasing registration of new members.

“ the Indeed, the last year saw a much improved and productive relationship with the regulator and the society. Despite the COVID restrictions, the membership has been kept awake with the transpirations of the CMO to ensure they are in the know

TIME LINES JULY 2019 - TODATE



BOARD CHAIRMAN'S STATEMENT

In January 2020, I was honoured to be elected Board Chairman by the most diverse and multi skilled professional Board in UPRS's history. I feel particularly privileged to be asked to oversee the implementation of the wide-ranging reforms I proposed as UPRS Caretaker Manager for the professionalization of the Society.

The immediate task that the Board set for itself on assumption of office was to transform UPRS into a professional, value adding, pro-member Collecting Management Organization (CMO). The key focus was to seek capitalization of the CMO and grow its ability to effectively represent, serve and meet the interests of its members.

Furthermore, UPRS had started on a process of rebranding itself after 35 years which translated in the attraction of new partners and government support

By mid-2020, royalty collections dwindled because of the sustained COVID restrictions on the entertainment industry, and the Society's savings continued to shrink, meeting running expenses of the organization. It is therefore a sad and unfortunate reality that the Society will go another year without making any distributions because of dwindling collections.

While the Society still remains financially and institutionally weak, it continues to demonstrate remarkable resilience and register successes amidst these challenges. The growth of our repertoire and membership by a stunning 53 % and 65 %, respectively, recorded in the last 12 months validates the confidence that owners of musical works continue to have in UPRS despite the understandable negative perceptions that continue to bedevil the Society's image.

While royalty collections fell from Shs.660 million to Shs. 225 million representing a 66 % decline, we have successfully built a partnership with the Office of the President's Operation Wealth Creation and the Microfinance Support Centre through which we have been promised a loan of Shs.1,000,000,000 to build the institutional capacity of UPRS to be able to effectively deliver on its mandate and promise to its members. This money is far from adequate, but it's welcome start.

This loan is currently being processed for disbursement to the Society's account. This loan will be utilized to open regional offices, recruit professional staff, and build an effective royalties' collections network across the country. This thoroughly deliberated expansion and roll out strategy represents the most ambitious development plan that the Society has conceived in its 36 years of existence.

I particularly welcome the new partnership with Uganda Communications Commission and the National Association of



“ We are Committed to Building a Pro-Member, Value-Adding Collective Management Organisation

*Kabiito Karamagi,
UPRS Board Chairman*

“ We are optimistic that the ongoing engagements with various stakeholders and partners will transform the society making it more relevant to its membership

*Musician Sewa Sewa,
Creator of the Janzi
Instrument. The only
one of its kind in the
whole world.*

BOARD CHAIRMAN'S STATEMENT Continued.....

Broadcasters as it represents a new beginning for a mutually rewarding relationship for all parties. This strategic partnership will attain 100% compliance level amongst broadcasters from the present 5%. Similar partnerships are currently in the offing with other key corporations that have understood the injustice of the continued exploitation of owners of musical works. Major announcements in this regard will be made in due course.

The Society is also in advanced discussion with a strategic investor to work in conjunction with Uganda Communications Commission to provide a more robust monitoring services for usage of members' works across the country. Similarly, the Society is working closely with the other stakeholders, including Ministry of Finance, Planning and Economic Development, our sister Collecting Management Organization Uganda Film and Movie Industry (UFMI), Uganda Reproduction Rights Organization (URRO), etc to ensure the introduction of the Private Copy Levy to curb piracy and boost royalty collection for musicians and other creative artistes.

The Society's automation project also remained on course despite the COVID challenges. Our partner, the National Information Technology Authority (NITA -U) completed Phase one of the project, and as a result, any member can register and monitor his works through the UPRS members' portal. Phase 2 of the project is due for completion in June 2022 upon which users shall be able to apply for a user's license online.

The Society has also been holding engagements with the Orchard, one of the biggest music wholesalers. This engagement once finalised would enable UPRS receive online revenue resource estimated at \$300,000.

We are optimistic that the ongoing engagements with various stakeholders and partners will trans-

form the society making it more relevant to its membership

The key goal of all these strategies and partnerships to improve efficiency of UPRS operations and enhance transparency and accountability to members and stakeholders. I therefore want to thank members of the Board for providing bold leadership and guidance to the CMO in these trying times. I thank all our partners for their continued support to the Society through these difficult times.

I am also thankful to our partners and stakeholders, Uganda National Cultural Centre and the National Cultural Forum, for working closely with the Society to advocate for a stimulus package for our members from the Government in view of compromised financial standing. The Uganda National Cultural Centre agreed to host this meeting at no cost thereby enabling more members attend. I thank all UPRS members that have continued to advocate for the Society and its importance to the creative industry. I also thank all the new members that have dared to trust and join the Society.

I wish to thank management and staff of the Society for their exemplary commitment to the Society. I want to thank Mr. Anthony Mwandha, who is not out of options for far better opportunities, for doing so much as Ag. Chief Executive Office for so little pay. Lastly, I thank the Office of the President and Operation Wealth Creation for taking keen interest in the Society's affairs and coordinating and realigning key government agencies to serve our members' interests.

Let The Music Pay!

Kabiito Karamagi

REGISTRA GENERAL'S STATEMENT

HOW ARTISTS CAN REAP BENEFITS FROM COLLECTIVE MANAGEMENT ORGANISATIONS

Mercy K. Kainobwisho

Collective management of copyright has enormous benefits from the layered nature of operation as opposed to the impracticable individual management. The need to establish a more cost effective mechanism for the administration of rights collectively on behalf of a group of rights holders is the major reason collective management organisations (CMOs) are set up. Artists, creators and authors are now rallying together to join professional organisations mandated to manage copyrights in order to free up their time to focus on churning out sellable works, while gunning for remuneration that is worth their effort. Collective management therefore benefits not only creators through the management of their rights, but also the users of copyright works by granting licenses for easy access to copyright works.

Uganda Performing Rights Society (UPRS) is one of such organisations that was established to enforce, protect and manage the rights of authors and performers of musical works in Uganda. UPRS, being one of three CMOs in Uganda, has stood out for its considerable and commendable efforts in developing the music industry in Uganda.

Royalties for creativity

For every original creative copyright work, there is an economic benefit, which means that the author or creator of such a work is entitled to a payment for the use of such works, known as a royalty. Royalty collection and distribution is the primary function of CMOs and this ensures that members benefit from the use of their works. The Copyright and Neighbouring Rights Act, 2006 allows CMOs to act as agents for their members in relation to their copyright and neighbouring rights interests. This agency relationship therefore mandates CMOs like UPRS to effectively collect royalties and protect the copyright interests of their members. It is difficult for a single artiste to collect royalties owed to him/her from various users like hotels, radio stations, Television stations, casinos, and so on. CMOs therefore exist to bridge this gap and relieve this burden from its members so that they can focus a lot more on their creativity.

With a repertoire of over 14,000 works from over 3,000 members, UPRS has made significant strides in the protection, management and enforcement of the rights of their members. However, like any other organisation, UPRS has had its turbulent times in the past, some of which have left consequences that are still being dealt

with today. The history of the organisation has been marred with non-compliance, mismanagement of funds, non-remittance of royalties to its members, amongst other issues.

Leadership support

Following several complaints from members and the public and in order to curb mismanagement, UPRS was placed under caretaker management as part of its transition into a well governed, transparent and accountable CMO. The Caretaker Management was established to revive UPRS from the damaged reputation it had gained into a CMO that functions solely in the interests of its members with transparency, accountability and good governance. It is during this period that UPRS engaged various stakeholders of the need to support the music industry and encouraged artists to join UPRS for their benefit.

“ a memorandum of understanding was signed between UPRS and the National Association of Broadcasters (NAB) to harmonise and streamline the business of using business by all broadcasters in the country.

The end of this caretaker management saw UPRS elect a Board, through its members, and is currently rising from the ruins of its past into a model CMO in Uganda. UPRS continues to make significant strides towards the development of the music industry in Uganda. For instance, a memorandum of understanding was signed between UPRS and the National Association of Broadcasters (NAB) to harmonise and streamline the business of using business by all broadcasters in the country. This MOU is meant to ensure that all members of NAB remit license fees for the use of copyrighted works for UPRS members. This is a joint effort against pirated copyrighted works and unlicensed use of works which will ensure that authors of such works are fairly compensated for the same.

Government support

With support from URSB, there has been a drastic improvement in the management of UPRS from a non-compliant organisation to one whose activities are constantly monitored and accounted for on a



Mercy Kainobwisho, Registra of Copyright & Registra General URSB

monthly basis. The organisation now has clear, refined objectives and implementable strategies to achieve the same. The trajectory of UPRS is a bright one that will see all its members benefit from the public use of their works.

As URSB, we continue to carry out awareness programs alongside UPRS on the benefits from copyright registration, and the need to protect and enforce copyright for the benefit of artists and we emphasize the need for artists to be members of UPRS in order for them to reap the full benefits from their works. Support for the set-up of CMOs has been the effort of various stakeholders in the creative industry such as Operation Wealth Creation, Uganda National Cultural Centre, National Cultural Forum, amongst others. For instance, UPRS recently acquired a loan facility from the Microfinance Support Centre to the tune of UGX 1,000,000,000 (One Billion Uganda shillings) to fund their various activities. We also have a dedicated enforcement unit at URSB which prosecutes acts of infringement of intellectual property rights. We are currently in the process of ratifying to the various copyright and related rights treaties such as the WIPO Internet Treaties, the Berne Convention, which will see our artists receive equal copyright

protection to the nationals of foreign nationals of other countries. These legal reforms will see artists benefit financially from countries where their works are used.

We also continue to cooperate with our key partners such as the Justice Law and Order Sector, the World Intellectual Property Organisation, and the Africa Regional Intellectual Property Organisation, who have been instrumental in their financial and technical support towards the sustenance and efficiency of CMOs. All this support has been instrumental in enabling UPRS effectively manage the copyrights of their members and also collect and distribute royalties to the same.

The set-up of UPRS into a professional CMO for the development of the music industry in Uganda is a welcome move at a time artists are wallowing from the effects of banning of live concerts to curb the spread of the COVID-19 virus. It is an opportunity to earn from created works being used in other forms like public broadcasting.

The writer is the Registrar General of the Uganda Registration Services Bureau.

UGANDA NATIONAL CULTURAL CENTRE - UNCC STATEMENT

WHO WE ARE:

Uganda National Cultural Centre, whose acronym is UNCC, is a semi-autonomous body under the Ministry of Gender, Labour and Social Development established on 8th October, 1959 by the UNCC Act; 1959 Act of Parliament (Amended 1965). UNCC was officially inaugurated on 2nd December, 1959. Uganda National Cultural Centre is home to the National Theatre and the National Art Gallery (Nommo Gallery). The two constituent departments are mandated with the development and promotion of the Performing, Literary and Visual Arts in Uganda. UNCC continues to be an iconic institution in Uganda in its pursuit of excellence in nurturing, developing and promoting arts and culture in the country.

As the focal and implementing agency of culture and art in Uganda, UNCC has groomed and supported a number of cultural practitioners and artists through various platforms, programmes and policies in the performing, Literary and visual arts in Uganda.

In delivering its mandate, Uganda National Cultural Centre works together with both Government MDAs and Private sector such as the Ministry of Gender, Labour And Social Development, Operations Wealth Creation, Makerere University, National Cultural Forum, National Union for Creative, Performing Arts and Allied Workers, Cross Cultural Foundation of Uganda and Collection Management Organizations (CMOS) including Uganda Performing Rights Society among others.

Our Mandate:

Uganda National Cultural Centre is mandated to do the following:

- (a) To provide and establish theatres and cultural centres;
- (b) To encourage and develop cultural and artistic activities; and
- (c) To provide accommodation for societies, institutions or organizations of a cultural, artistic, academic, philanthropic, or educational nature.

UNCC Vision Statement:

A Centre of excellence in nurturing Culture as a primary driver of National Development in Uganda.

UNCC Mission Statement:

To Preserve, Develop, Promote and Popularize Uganda's Culture globally through setting standards, building capacity and implementing national policies.

Core Values:

These are the beliefs that guide our work at Uganda National Cultural Centre (UNCC)

- Professionalism
- Integrity
- Accountability
- Confidentiality
- Team Work
- Quality
- Creativity

OUR Congratulatory Message to UPRS:

UNCC, as a national institution charged with the art and culture function in the country we congratulate the Uganda Performing Rights Society (UPRS); its Board, Management, Staff and Members on this very important milestone of holding its Annual General Meeting (AGM) 2021. We uphold the objectives and for which UPRS was formed in 1985 by authors (mainly musicians) to advance the cause of copyright administration in Uganda. We are aware that UPRS is representing the rights of over 3,000 members in the Uganda. UPRS licenses organizations to play, perform or make available copyright music on behalf of its members and those of overseas societies, distributing the royalties to them fairly and efficiently. We know that against all odds UPRS promotes and protects the value of copyright while representing all Genres of Music. We are also aware that a good number of our artists and musicians are yet to appreciate the mandate and role of UPRS and as such have not registered their membership with UPRS. By not being a member of UPRS you may be losing millions in royalties collected from various users around the world but which royalties cannot be remitted to you since you are not a member of the World Family of Authors and Composers!

As UNCC, our message is loud and clear, we would like to encourage all musicians to register with UPRS if at all you are to benefit and earn from your creativity.

Once again we appreciate you choosing UNCC to host your AGM. We congratulate you and we look forward to more fruitful years of working together as we build the arts and creative Sector in Uganda.

For and on behalf of UNCC,

Sam Okello Kelo
Chairman Board of Trustees



Traditional dancers - Uganda

IFPI ARTICLE ON THE UPRS 2021 ANNUAL GENERAL MEETING



Angela Ndambuki,
Regional Director Sub-Saharan Africa

On behalf of IFPI, I take this opportunity to congratulate Uganda Performing Right Society (UPRS) as you celebrate 36 years since incorporation and further as you hold the first Annual General Meeting since restructuring.

IFPI as the voice of recorded music industry, represents 8000 stakeholders from record companies and affiliated industry associations across all continents of the world. We have global experience working with governments to establish legislative and policy environments conducive to the recorded music industry as well as work with stakeholders to develop necessary

industry infrastructure towards increasing industry performance rights revenues to levels where record companies and their artists are fairly remunerated for uses of their recordings.

IFPI has historical relations with UPRS having engaged with the Music Licensing Company (MLC) for the past four years to provide tailored complimentary support for its business and system needs. Beyond this, IFPI has engaged with the Uganda Registration Service Bureau (URSB) towards improvement of the collective management environment; ratification of the internet treaties to afford right holders better protection in the online environment; and make a case for the inclusion of sound recording tariffs for broadcast licensing.

The IFPI Sub-Saharan Africa office was established in July 2020 to work more closely with MLC stakeholders and governments to improve music business within and beyond MLCs within the region. We have closely engaged UPRS Board and Management in a bid to build on existing structures and ensure operations are efficient and effective. To facilitate better management of rights in the online space, IFPI SSA launched the administration of International Standard Recording Code (ISRC) for the Sub-Saharan Africa region at no cost.

The 2021 AGM comes at a moment when the MLC, amidst ravaging effects of COVID-19, is emerging from a restructuring process that sought to revamp the organisation to ensure it speaks to the evolving needs of its members and effectively fulfils its mandate in accordance with the Ugandan copyright law. While the restructuring is a step in the right direction, we must acknowledge the challenges that continue to affect the Ugandan recorded music industry and collectively prescribe solutions that will ultimately benefit owners of copyright and neighbouring rights.

Given its rich history in the musical arts, we believe UPRS holds the crucial position of advancing economic interests of its members. It is important that all stakeholders join hands in the post-restructuring phase to maximise UPRS output towards revenue collection and actual distribution. Now more than ever, UPRS has an onerous responsibility to represent all its members equally and fairly, whether owners of musical works or sound recordings.

It is in view of this that IFPI has undertaken to UPRS Board, through the Board's Chairman, to provide support in establishing necessary structures that will necessitate effective and efficient licensing of performance rights. Specifically, we have directly and through the Sub-Saharan Africa Collective Management Organisations' network, offered to provide technical support towards enhancing market penetration and revenue growth by working with UPRS to build a sales strategy for both public performance and broadcast licensing.

IFPI believes that with value-based tariffs and professional sales strategies and plans, coupled with requisite systems, UPRS can effectively license the more than 190 radio stations in the country for both musical works and sound recordings as well as music videos for television stations, and equally engage public performance sectors across the 44 districts.

It is my conviction that this anniversary celebration is a demonstration of UPRS commitment and that of its members to exploit available opportunities to achieve the real potential of music licensing.

IFPI will continue to work closely with UPRS to expand the value of recorded music in Uganda.

25th October 2021

Mr. Antony Mwandha
Chief Executive Officer
Uganda Performers Rights Society
P.O. Box 14183 Kampala, Uganda

By email: mwandha.antony@uprs.go.ug
Dear Mr. Mwandha

RE: IFPI STATEMENT ON UPRS ANNUAL MAGAZINE

First, we wish to congratulate UPRS on celebrating its 36th birthday which is a symbolic moment to the creative sector in Uganda and truly amplifies the obligation that the organisation has to its members. The Annual General Meeting therefore couldn't have happened at a more appropriate time as it coincides with the 36th anniversary celebrations and is also the first AGM post 2020 restructuring of UPRS.

This AGM, in our view, affords UPRS an opportunity to engage with its members on the existing challenges with a view to validating a sound and strategic path that will facilitate the realization of your immediate priorities without losing out on the long-term investments.

It is our belief that one such priority is the establishment of a licensing infrastructure for better market penetration and revenue growth. While the organisation has grown its membership in the last two years from 2,500 to 4,100, the members' immediate need is fair compensation for the use of their works and recordings through properly established distribution mechanisms. This will not be possible without robust licensing structures across sectors and regions conducted in line with best practice for the general benefit of right holders.

As we previously stated, IFPI is committed to supporting UPRS in ensuring your operations are scaled up. We can now confirm that we will be available for the on-site training of your licensing agents in the month of November and would be pleased if you confirmed your preparedness for the same, for purposes of planning. We are open to holding a virtual call to discuss further details to this effect.

Once again, we wish you all the best in your AGM and trust that this will be the beginning of a better, more vibrant UPRS. Please find attached our statement for inclusion in the UPRS Annual Magazine as per your request. We thank you for the opportunity to share in your celebrations.

Yours sincerely,

Angela Ndambuki
Regional Director Sub-Saharan Africa

cc. The Registrar General, Uganda Registration Services Bureau
The Board Chairman, Uganda Performing Right Society
The Board Chairman, Uganda National Culture Centre



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CHAIRMAN NATIONAL CULTURE FORUM STATEMENT

Unity is the new buzzword for the Arts, Culture and Creative Industry in Uganda. It has not always been like that because most artists are known to be egoistic and individualistic.



*Daniel Kazibwe Ragga Dee
Chairman NCF*

This characteristic feature came under check following the lockdown imposed on the sector due to the Covid-19 pandemic. All of a sudden, it became a necessity that creatives have to work together for their industry to survive under very difficult circumstances.

At the beginning of the pandemic in 2020, the National Culture Forum which is the umbrella for all national associations in the Culture and Creative Industry, identified and popularized four key demands including:

- i. Re-instituting a Ministry for Arts and Culture to improve regulation of the industry and attract greater budget support. The Ministry of Culture was disbanded in 1993 and its mandates including Culture taken over by the Ministry of Gender, Labour and Social Development and that of tangible heritage taken over by the Ministry of Tourism;
- ii. Improving the enforcement of the Copyright law by providing greater support to the Collective Management Organisations and monetizing new revenue streams for royalties
- iii. Provision of a One stop centre to be the catalyst for skills development, quality productions, digital and market expansions.
- iv. A request for a Stimulus fund to assist artists and SMEs within the Arts, Culture and Creative Industry to recover from the effects of Covid-19.

The above issues have been the centerpiece for a lot of advocacy and lobbying campaigns that drew in partners like the Uganda National Cultural Centre (UNCC), the Ministry of Gender, Labour and Social Development and Operation Wealth Creation-OWC. As a result, the President of Uganda has so far issued two directives addressing some or all of the above issues this year 2021 alone.

The proper and coordinated enforcement of the Copyright law is an important ingredient for increasing earnings from creative activities by artists and investors. At the moment, collections of royalties by the three Collective Management Organisations including UPRS, URRO and UFMI leave a lot to be desired. The National Culture Forum has been at the forefront of a campaign to get all broadcasters under their umbrella body the National Association of Broadcasters (NAB) to sign up to pay royalties for music. There is a parallel campaign to get a fair share of the UGX 70 billion collected by telecoms from Caller Ring Back Tunes (CRBTs) and most recently, a team packed with celebrities and technical persons met the Ministry of Finance and Economic Development over the implementation of a Private Copy Levy on gadgets used to infringe copyright. We still have to reach out to other users including public transport, public sector, education and hospitality where most of the earnings for artists are stuck.

The request to government to provide a stimulus fund of Shs 47 billion has been the most phenomenal. It has been one of the drivers for unifying different artists organisations to form stronger groups that act in unison. Government has responded to calls by artists for a stimulus fund by initially releasing Shs 11 billion which has been spent on building the capacity of UNCC; developing a digital platform, mapping of the sector and capacity building to the National Culture Forum-NCF and the artists union. In this Financial Year 2021/2022 we expect a release of Shs 37 billion to be spent on capacity building of the CMOs, NCF and its associations and subsidies/ grants to artists to undertake creative projects.

The National Culture Forum has learnt that when artists work together as a united force, the environment for the practice of the arts is bound to change for the good. A lot of people are wary of government involvement in the arts, but the NCF position is that this is required for both creating the legal and policy environment as well as providing budgets for investing in the building of culture infrastructure like theatres, cinemas, performance arenas, public libraries and art markets.

In conclusion, artists unity and streamlining of the industry are the key factors needed to bring to the fore the contribution of the Arts, Culture and Creative Industry to national development.

Daniel Kazibwe Ragga Dee

“*The proper and coordinated enforcement of the Copyright law is an important ingredient for increasing earnings from creative activities by artists and investors.*”



Musician, CJ Champion

MUSICOLOGY & MUSICONOMICS



Everyone lives their lives in one cultural context or another and since everyone is progressive by nature, this is expressed through creative works in one form or another.

Consequently, His Excellency the President guided investment in the culture and creative Industries of Uganda in order to establish and raise awareness of the economic value of Creative Industries in the Country.

The strategy is also responsive to Uganda's Vision 2040 and the National Development Plan which emphasizes the strengthening of culture and creative Industries so that they can contribute significantly to Uganda's development. The overall goal of the plan is to structure and formalize the Creative Industries in Uganda so that they are enabled to contribute to the National Economy through generation of revenue and the balance of trade through exports of creative goods and services; employment creation for Ugandans and especially for the youth; boosting of local and international tourism and preservation of Uganda's tangible and intangible heritage.

OWC established that the Culture and creative industries in Uganda were operating informally lacked the necessary infrastructure and capacities of the primary target were inadequate. Additionally, the contribution of these industries to National Development is not yet appreciated. Our key partner in this initiative, the Ministry of Gender, Labour and Social Development which is the Lead Agency in partnership with other agencies will rally the Key Actors to achieve the following objectives: establishing of the coordination structure for Culture and creative industries; strengthening the legal, policy and institutional frameworks for the Culture and creative industries;

“Our strategy will lay a foundation for building synergies and linkages between the various sectors to achieve a common goal of formalizing and structuring the Culture and creative industries of Uganda”

establishing a Culture and creative industries Authority; creating awareness about the Culture and creative industries and building capacity in the Culture and creative industries.

The creative industry is very wide and permeate all aspects of life. The Key Actors include; UNCC, URSB, Uganda Police, UCC, UIA, National Bureau of Standards, UBOS, the Ministries of Education and Sport, Trade Industry and Cooperatives, Tourism, Wild life and Antiquities, Information and National Guidance, Justice and Constitutional Affairs, ICT, KCCA, Federation of x Performing Artists of Uganda, Local Governments and especially the Community Development Office and Collective Management Organizations.

According to UNESCO, 2010, world exports of creative goods and services reached \$592 billion in 2008 with an annual growth rate of 14% during the period 2002 - 2008, while South to South trade of creative goods amounted to nearly \$60 billion. Between 2004 - 2008, Uganda's exports of cultural goods and services were valued at US\$239 million (approximately Ug.shs.427 billion). The Culture and creative industries contributed approximately US\$6.7Million (approximately Ug.shs12.6 billion).

As a country, we are convinced that the Culture and creative industries are a pillar in the Country's socio-economic development.

Our strategy will lay a foundation for building synergies and linkages between the various sectors to achieve a common goal of formalizing and structuring the Culture and creative industries of Uganda so that they can eventually contribute significantly to the growth and development of the Country.

I call upon the creators of music in the country and all the key actors to contribute to the growth of this sector. In the same vein, I call upon our development partners to join the Government of Uganda and the culture and creative industrialists in adding value to our works so that we are visible and viable international partners.

Gen Caleb Akandwanaho, Salim Saleh



CHIEF EXECUTIVE OFFICER'S STATEMENT



C.E.O. UPRS Antony Mwanda

This year the society celebrated 36 years. 2020 was unprecedented in many ways due to the COVID-19 pandemic having an adverse impact across the world and in Uganda affecting many sectors and livelihoods in different ways. While the impact of the pandemic affected our business operations, we are therefore pleased to announce the unprecedented growth of our membership and music repertoire.

- The Society registered a net membership growth of 65%,
- The music repertoire grew by 53%

We promoted the usage of digital / online music consumption channels and supported right owners, especially the upcoming creators to host their own online music channels as a way to promote their works. By remaining close to the right owners and constantly evaluating the environment, we continue to deploy new innovation to support new and existing members and grow our repertoire.

Business environment

In 2020, the total revenue of the recorded music industry increased by 7% to 23.1 billion U.S. dollars: 56% of this figure (11.9 billion dollars) was from Streaming made. YouTube says it paid the music industry over \$4bn in the last 12 months and it is expected that it will turn over more than \$29 billion this year. Spotify boss Daniel Ek announced that his company paid out over \$5 billion to the music industry in 2020.

Uganda continues to be isolated from the great proceeds from YouTube on account of a shift in priorities by an important stakeholder, M/s Africha Entertainment (K) Limited who has apparently refused to meet his obligations to pay UPRS for online content. While The Society has engaged him repeatedly, talks are not bearing fruit. We have appealed to the Government of Uganda, through Operation Wealth Creation, to use their diplomatic access to cause a correction of this grave anomaly.

UPRS is still a high cost entity with operational costs hitting 60% of total revenue. While the investment in corporate offices came with a relatively high price tag, our members like the new environment, in addition, we believe that the new feel and look of our premises has been a factor of recent successes with our new corporate partners.

While Government has embarked on a program to enable collection of the Caller Ring Back Tones (CRBT) from the telecoms sector, UPRS will engage with local governments with a view to expanding collections through an agency collecting model.

Response to the COVID-19 pandemic

We stand with all those who lost loved ones in the COVID pandemic, may the cherished memories of your loved ones endure.

As a responsive business, we recognized the challenges occasioned by the pandemic and took the following measures to ensure safety and business continuity;

1. Proposed the idea that led to formation of the e-concert which was eventually taken up by UNCC and others
2. Provided legal and technical advice to our members through various stakeholder engagements with their various segments to enable them benefit from online

music sales.

3. We embarked Business Process re-engineering which involved data clean up and automation of the registration and eventually the distribution process.
4. Reviewed the legal frameworks and partnerships which were established to protect our members works.
5. While we did not support the National COVID Taskforce with items in cash and in kind, we have built capacity to create messages of behavior change in all Uganda's native languages.
6. In partnership with URSB, members are now able to use their musical works as collateral for loans. In respect to the well-being of our employees, we provided personal protective equipment and enabling tools for remote working.

“YouTube says it paid the music industry over \$4bn in the last 12 months and it is expected that it will turn over more than \$29 billion this year. Spotify boss Daniel Ek announced that his company paid out over \$5 billion to the music industry in 2020.”

Earnings performance

Total revenue reduced significantly year on year with a reduction of 98% compared with 2016, on account of the pandemic and a limited revenue scope. While the revenue has music reduced on the global spectrum, the case at UPRS has given us time to understand the issues that have hamstrung the Society for 30 years. However, the pandemic required us to improve operational

efficiency which led us to seek support from industry leaders including WIPO, IFPI, NITA-U, URA etc.

Supporting business and individual right owners

We extended support to the creative community across the country through their associations with emphasis being in the need to register the Intellectual property in their works. We continue to provide this service as part of enabling right owners to survive new normal in the post pandemic times coming ahead. Furthermore, SIMPO came on board which allows the rights owners to borrow from Society's using their music copyright as security.

Harnessing the digital experience

In our continuous quest to enhance the musical experience, we further invested in digital capabilities that supported growth of new and existing creators. We enhanced the functionality of our registration platforms, expanded the support system by re-training the documentation team; to this end we are grateful to the World Intellectual Property Office WIPO, which continues their weekly engagements with URSB that eased group administration and member support.

The future

Even though challenges related to COVID remain for a number of sectors, we remain committed to growing the economic rewards from creation and use of music. We shall also continue to invest in capabilities that increase convenience for right owners and also play an active role in the education Sector, particularly supporting institutions and players in the creative space.

Appreciation

I have been reflecting on the things I am most grateful for. Primarily among those is the talented group of employees. Thank you for the work you have done for the organization this year. You have helped us provide award-winning services to our and we reiterate our commitment to "Making Music Pay!!"

Antony Mwandha

The Board

The Special General Meeting held on October 13, 2021 saw the creation of a new composite Board of directors chaired by Mr Kabiito Karamagi who had served as the Caretaker Administrator of the Society. The board comprises members elected by the UPRS Membership and independent members appointed by the regulator.

KEY BOARD PRIORITIES

“ *Building a Pro-Member, Value-Adding Collective Management Organisation* ”

- Capacity building and Professionalisation of the CMO
- Recruiting and maintaining a professional staff
- Training in copyright for staff
- Building institutional capacity through Business Process re-engineering leveraging on ICT
- Creating a firm regional footprint around the country to promote stakeholder engagements

CREATING A FIRM REGIONAL FOOTPRINT AROUND THE COUNTRY TO PROMOTE STAKEHOLDER ENGAGEMENTS

- Regular payments of Royalties (of value) through the implementation of Business Process re-engineering
- Working with Government agencies to build sustainable partnerships to protect member's works
- Seek partnerships to provide value addition to the members to
 - enhance their revenues, brands to attract societal respectability
 - Provide social protection (healthcare education etc)

BOARD PROFILE

UPRS BOARD 2020 - 2023



APPOINTEES

1. Kabiito Karamagi
2. Dr. Patrick Mangeni
3. Robert Ssemakula
4. Okello Kello Sam
5. Peter Mukuru
6. Grace Nakabugo

ELECTIVE

7. Justine Basiima - Producers
8. Sserumaga James - Publishers
9. Juliet Ssesanga - Performers
10. Wisdom Kaye - Performers
11. Dr. Peter Ntege - Composers

James Abola

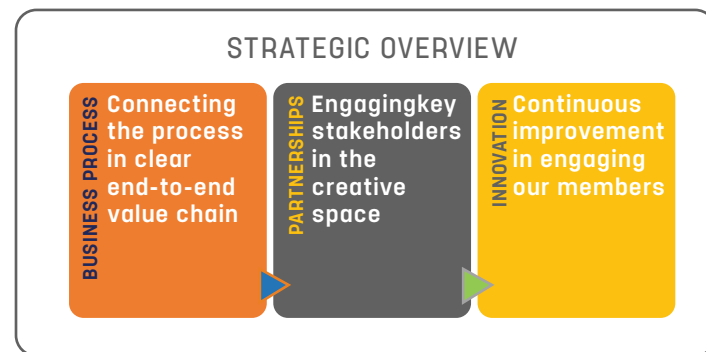
We take this opportunity to welcome Mr Peter Mukuru, an ICT expert who replaced Mr James Abola on the Board. We thank Mr Abola for his dedicated services and wish him well in future endeavours.

Mr Mukuru who is currently a Project Manager with the African Development bank, joins the UPRS Board bringing with him a wealth of experience from the ICT sector. He was previously Director, Information Technology; Uganda Bureau of Statistics, Head IT Services; Uganda Communications Commission and Senior Manager, Information Technology; National Water & Sewerage Corporation

UPRS STRATEGY MAP

The strategy was constituted within the CEO's office with the primary objective of guiding the organisation through effective delivery of its outputs and service to the rights owners. To this end, UPRS reached out to the change management office at Uganda Revenue Authority, to support the mind-set realignment with UPRS Staff.

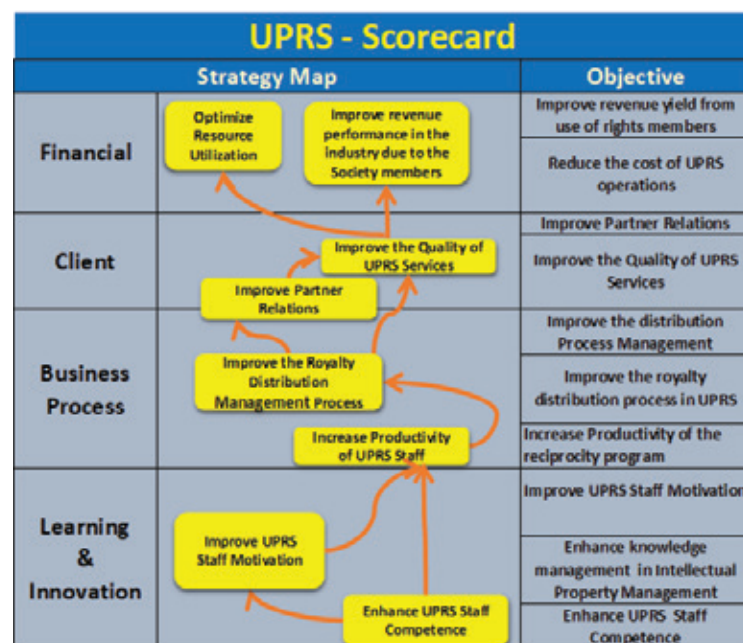
As part of the change management program, there has been intensive sensitisation of all parties about the rights and responsibilities of each of the stakeholders. The apex body of the artists has been engaged to clearly understand the mandate of UPRS, their role as members and how to help the organisation grow.



UPRS SCORECARD

The focus of the society operation as below

COMPLIANCE	<ul style="list-style-type: none"> Licensing Registration of users
SERVICES	<ul style="list-style-type: none"> Registration of members Engagement with reciprocal partners
SUPPORT	<ul style="list-style-type: none"> Document management ICT services Legal



ADMINISTRATION

The administration of a business includes the performance or management of business operations and decision-making, as well as the efficient organization of people and other resources to direct activities towards common goals and objectives

	2016	2017	2018	2019	2020	2021
Total Administrative expenses	184,567,894	143,200,459	160,674,865	132,091,209	207,289,160	827,823,588
	14%	26%	29%	21%	136%	26%

COMPLIANCE OPERATIONAL COSTS

The ratio of compliance costs to gross revenue remains low partly because of the limited collection scope.

	2016	2017	2018	2019	2020	2021
Total Compliance Expenses	24,914,000	58,083,600	31,527,166	100,810,295	19,064,508	234,399,569
	2%	11%	6%	16%	13%	7%

STAFF COSTS

The society will attract new talent to infuse new energy and efficiency in the current team. We plan to improve the terms of the engagement of the staff and trim the team to a lean and efficient team.

The proportion of staff costs to revenue collected is 37% which is an indicator of very low salaries as compared to the expected proportion of 3% - 5%. The current staff costs neither motivate the existing staff nor do they attract potential professionals.

STAFF WELFARE

UPRS has no budget for Employee welfare and morale expenses. There is no provision for activities to improve working conditions, employer- employee relations, employee morale, and employee performance.

STAFF CAPACITY

There is urgent need to enhance staff capacity in order meet the Society's stakeholder expectations. Performance improvement areas include communication, public speaking, social media experience, data analysis and reporting, among others.

PERFORMANCE MANAGEMENT

While the organisation has adopted good proactive structures of the in performance management, it is unable to complete the change management without adequate resources and expertise. Further, there has been decreased performance on account of low staff numbers and reduce office hours owing to the COVID restrictions.

BANKING

The society has migrated from M/s Tropical bank limited to United Bank of Africa, (UBA). The prospect of electronic banking solutions will give better revenue assurance

As required by the law, UPRS will operate 2 bank accounts; one for member's money and the other will manage the society's operational needs. Other accounts may be opened whenever need arises.

LEGISLATIVE FRAMEWORK

CURRENT STATUS OF RECIPROCAL AGREEMENTS AS AT 14TH SEPTEMBER 2021

Section 81 of the Copyright and Neighbouring Rights Act of 2006 grants protection to non-citizens through reciprocal agreements between the national collecting society and any other member of the World Intellectual Property Organisation (WIPO), Africa Region Intellectual Property Organisation (ARIPO), the United Nations Educational Scientific and Cultural Organisation (UNESCO) or a signatory to the Trade Related Aspects of Intellectual Property Rights Agreement (TRIPS Agreement). Presently, UPRS has signed reciprocal representation agreements with 17 Collective Management Organizations (CMOs).

There exist three kinds of reciprocal agreements – Type A, B and C. They are summarily described below:

4. **Type A:** We collect and remit to them - they collect and remit to us.
5. **Type B:** We collect and use their collections locally - they collect and remit to us.
6. **Type C:** Both parties collect and use the collections locally.

N.B: Most CMOs go for Type A. The others (B and C) are signed on grounds that they will upon renewal or revision, move toward or become, Type A agreements.

CURRENT STATUS

Below is a table detailing the status of UPRS' agreements with each of the 17 CMOs.

S/ N	COLLECTING SOCIETY (CMO)	TERM CLAUSE	COMMENCEMENT DATE	EXPIRY DATE
1	ABRAMUS (Brazil)	Article 13	November 9 th 2007	Automatic Extension
2	ASCAP (A) (USA)	Article 19	January 1 st 2013	Automatic Extension
3	ASCAP (B) (USA)	Article 19	January 1 st 2013	Automatic Extension
4	BMI (USA)	Article 13	January 1 st 2013	Automatic Extension
5	COSOMA (Malawi)	Article 13	November 28 th 2003	Automatic Extension
6	COSON (A) (Nigeria)	Article 13	July 31 st 2014	Suspended 2019 (Auto)
7	COSON (B) Mechanical	Article 10	May 1 st 2014	Suspended 2019 (Auto)
8	COSOTA (Tanzania)	Article 13	February 17 th 2004	Automatic Extension
9	MSCK (A) (Kenya)	Article 10	September 17 th 2009	Wound up 2021 (Auto)
10	MSCK (B) (Kenya)	Article 13	February 6 th 2004	Wound up 2021 (Auto)
11	MSCN (A) (Nigeria)	Article 10	June 1 st 2006	Automatic Extension
12	MSCN (B) (Nigeria)	Article 13	January 1 st 2006	Automatic Extension
13	PRS-UK (United Kingdom)	Article 13	January 1 st 2010	31 st December 2011
14	RSAU (Rwanda)	Article 13	January 1 st 2018	Automatic Extension
15	SAMRO (South Africa)	Article 13	July 1 st 2006	Automatic Extension
16	SAMRO (B)	Article 13	January 1 st 2006	Automatic Extension
17	SARRAL (Southern Africa)	Article 10	January 1 st 2008	Automatic Extension
18	SCPP (France) (Producers Mech.)	Article 13	May 2 nd 2008	Automatic Extension
19	STIM (Sweden)	Article 13	January 1 st 2006	Automatic Extension
20	STIM (B) (Sweden)	Article 13	January 1 st 2006	Automatic Extension
21	SOTT (Trinidad and Tobago)	Article 13	January 1 st 2004	Automatic Extension
22	ZAMCOPPS (Zambia)	Article 13	January 2 nd 2013	Automatic Extension
23	ZIMRA (Zimbabwe)	Article 13	May 1 st 2008	Automatic Extension

BUSINESS PROCESS RE-ENGINEERING

DATA HYGIENE

The quality of data at the Society gives moderate confidence approximately 95%. With investment in technology and capacity building of staff, the data can be improved to give better confidence level

JOB ROLES

The society will attract new talent leading to a leaner versatile team to meet the speed and technology challenges which characterise the post covid era.

The changes will the society introducing an agency collection model.

REGISTRATION OF WORKS

The society staff have been engaged in training for the last 6 months to improve capacity in updating member records with international agencies. To this end the World Intellectual Property Office (WIPO) continues to equip our staff with skills to register works using the new international nomenclature which supports the online music repertoire.

MEMBER REGISTRATION

The society embarked on an electronic member registration process. While the system suffered initially, it is now complete and allows members to register from anywhere in the world at their convenience. Additional effort is required to sensitise member on the usage of the system through creation of short videos and illustrations in the local languages

POLICIES

UPRS benefited from the expertise of the caretaker administration and acquired various manuals to support the society in her HR, finance, recruitment and reporting processes.

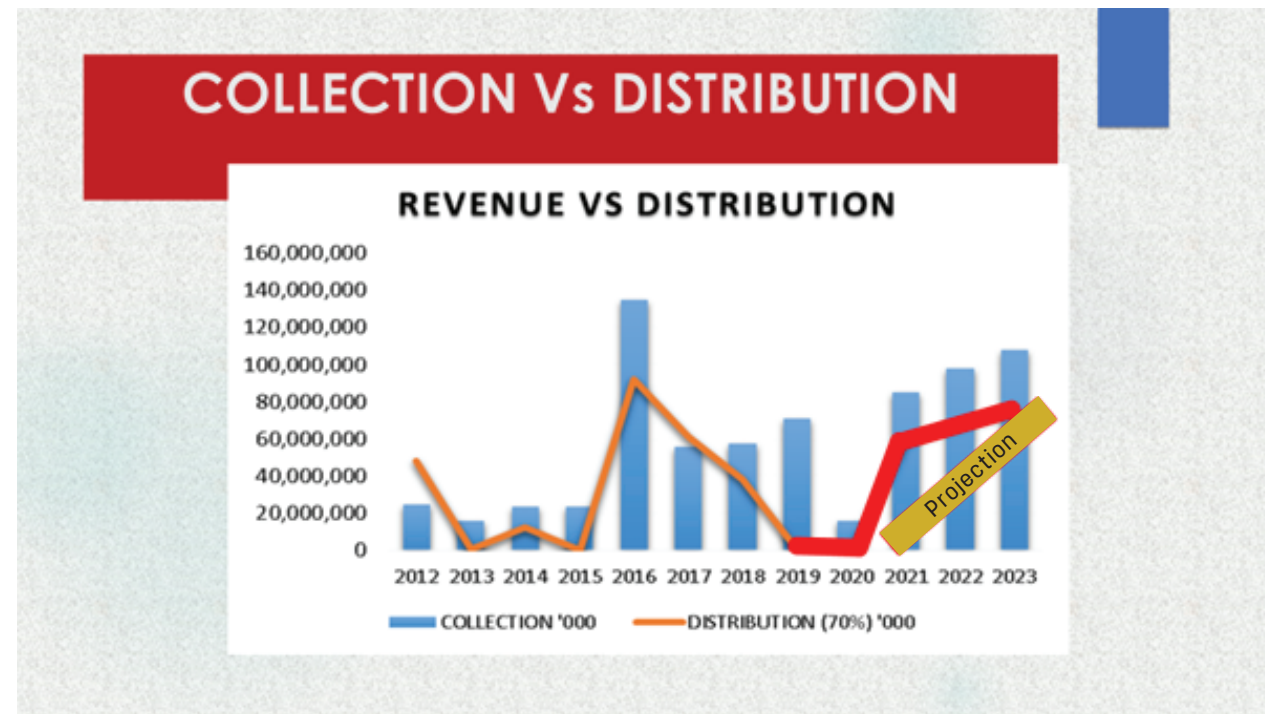
The society is on the high road to transparent management practices.

DOCUMENT MANAGEMENT

As part of the business process re-engineering, the society engaged NITA -U to support it in automating the internal processes, especially registration of users and members. The next phase will include creation of an electronic document management system. This system shall reduce the amount of paper being used in the office which will reduce the cost of doing business.

FINANCE

HISTORY OF REVENUE GENERATION



The years 2016 saw the highest collection and highest distribution in the thirty-six-year history of the society. This was primarily account of the issuance of inspectors certificates by the regulator. The certificates allowed the society's compliance personnel to cause swift and immediate enforcement action leading to change in the compliance behaviour of the users.

While this method is effective in the short run, it does not build relationships and is characterised with an abrasive relationship with the users.

LICENSING SUMMARY

The user categories are as shown in the table below:

TARIFF CODE	TARIFF DESC	USERS
S1002	AMUSEMENT ARCADE	7
S1003	BANK	93
S1004	BAR	1568
S1005	BEACH	21
S1007	BUS	12
S1008	CAFES COFFEE SHOP	16
S1010	DANCE HALL	101
S1011	DISCOTHEQUE	203
S1015	HOTEL	156
S1016	JUKE BOX	2
S1017	KARAOKE	1
S1018	LIGHT MUSIC CONCERT	1
S1021	MOBILE D JOCKEY	195
S1023	OFFICE	8

REVENUE MOBILISATION WORKPLAN

Following the advent of the COVID pandemic, the society revenue took a significant dive leaving it barely able to survive. We thank God that the society's doors are still open.

The down time due to COVID restriction, has allowed the management team to think about new revenue streams, higher efficiency processes and enhanced productivity of staff.

While the projections are based on a return to normalcy, we have also applied for a loan facility from the microfinance support centre.

The thrust of our activities will include:

- Increasing Licensing Revenue
- Increasing Membership
- Increasing Distribution
- Governance and
- Equipment

These initiatives will be partly funded by funds secured from the National Cultural Forum and a loan to be secured from the National Microfinance Support Centre, as shown in the table below:

NO	INITIATIVE	ACTIVITY	BUDGET	EXPECTED REVENUE	COMMENTS
1	Licensing: Increase Revenue by 87% from 2020 to 2026 (Ugx 2.6 Billion)	Agency Collection from June 2022 onwards Stakeholder engagement with Regional leaders 4 regional offices with 1 permanent staff and 1 casual staff	225 Million	2.6 Billion	Building Revenue generation capacity over 5 years
			480 Million	3.9 Billion	
NO	INITIATIVE	ACTIVITY	BUDGET	EXPECTED REVENUE	COMMENTS
		Subscription to International partners Retaining legal representation to redeem UPRS works which are stuck with the Kenyan entity Africha Entertainment Retaining a professional Grants application team			
2	Increase Membership by 180% from 4,100 to 7,400 and Increase Distribution from 0% to 65%, 1.6 Bn by year 5	Compliance campaigns; Name & Shame; Friends of Music Increase works by 110 % from 16,800 to 35,000 Increase Distribution from 0% to 65% Improve Distribution to Revenue ratio from 90% : 10% to 30% : 70% Grow compliance from 15% to 25% Fingerprinting Music works	170 Million	1.3 Billion	Annual revenue by year 5
3	AGM		20 Million		
4	Equipment	Laptops Server	65 Million		

REVENUE POTENTIAL (POST COVID PROJECTION)

ARREARS STOCK

The society has arrears of billed commercial users of music Ugx 2.5 billion between 2016 and 2019

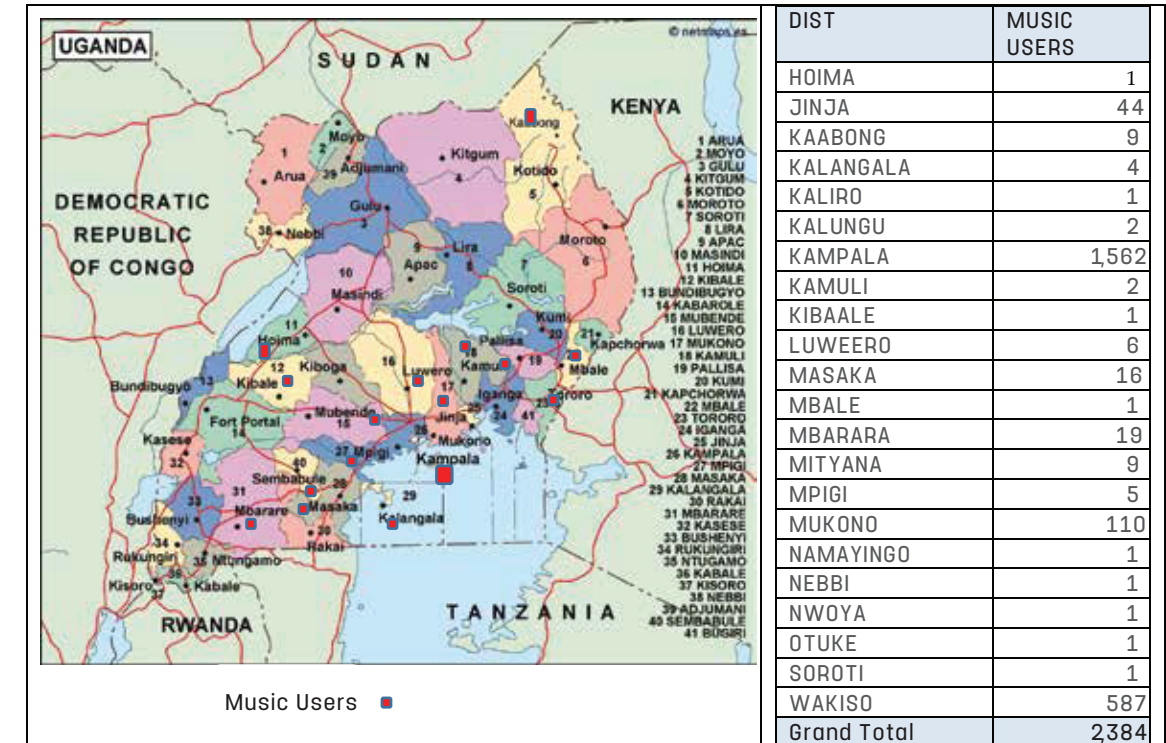
NO	CATEGORY	CODE	UNITS	RATE	REVENUE EXPECTED	RISK
1	AMUSEMENT ARCADES, PARKS AND FAIRGROUNDS	AA	52	1,015,456	52,803,712	1
2	BARs, GARDENS, PUBS AND SIMILAR PREMISES	B1-A	200	459,000	91,800,000	1
3	BARs, GARDENS, PUBS AND SIMILAR PREMISES	B1-B	500	275,400	137,700,000	1
4	BARs, GARDENS, PUBS AND SIMILAR PREMISES	B1-C	1,500	137,700	206,550,000	1
5	BEACHES AND SIMILAR OPEN AIR PREMISES	BOA	100	1,080,000	108,000,000	1
6	HAIRDRESSING SALONS AND BARBERS' SHOPS	HD	2,000	87,255	174,510,000	1
7	HOTELS, GUEST HOUSES AND SIMILAR MULTI-ROOMED ESTABLISHMENTS	H2		1,080,000	-	1
8	HOTELS, RESTAURANTS AND SIMILAR PREMISES	H1 - 1	26	837,900	21,785,400	1
9	HOTELS, RESTAURANTS AND SIMILAR PREMISES	H1 - 2	300	557,550	167,265,000	1
10	HOTELS, RESTAURANTS AND SIMILAR PREMISES	H1 - 3	800	443,025	354,420,000	1
11	AIRCRAFT	V	3,500		-	2
12	CLUBS	J	50	80,112	4,005,600	2
13	DISCOTHEQUES AND DANCE HALLS	D	20	958,608	19,172,160	2
14	LIVE MUSIC PERFORMANCES	H3		579,648	-	2
15	MOBILE DISC JOCKEYS	MD - 1	100	907,200	90,720,000	2
16	MOBILE DISC JOCKEYS	MD - 2	500	604,800	302,400,000	2
17	MOBILE DISC JOCKEYS	MD - 3	700	302,400	211,680,000	2
18	PAID UP LIVE MUSIC PERFORMANCES	P3	200	483,840	96,768,000	2
19	RESTAURANTS, CAFES, COFFEE SHOPS AND SIMILAR PREMISES	H6 - 1	300	383,680	115,104,000	2
20	RESTAURANTS, CAFES, COFFEE SHOPS AND SIMILAR PREMISES	H6 - 2	150	230,400	34,560,000	2
21	RESTAURANTS, CAFES, COFFEE SHOPS AND SIMILAR PREMISES	H6 - 3	120	161,280	19,353,600	2
22	SHOPS, STORES, SHOWROOMS, OFFICES, BANKS, GYM AND SIMILAR PREMISES	S	5,000	225,000	1,125,000,000	3
23	JUKE BOXES	JB	100	475,020	47,502,000	3
24	LIGHT MUSIC CONCERTS	PC	120	375,000	45,000,000	3
25	MEMORY CARDS AND MEMORY STICKS	M1 - 1	1,000	150,000	150,000,000	3
26	MEMORY CARDS AND MEMORY STICKS	M1 - 2	1,000	120,000	120,000,000	3
27	MEMORY CARDS AND MEMORY STICKS	M1 - 3	1,000	100,000	100,000,000	3
28	MUSICAL SHOWS IN HALLS, THEATRES AND AUDITORIUMS	P		-	-	3
29	RACE TRACKS, SPORTS STADIUMS AND SIMILAR OPEN AIR PREMISES	RT & RTM	100	283,250	28,325,000	3
30	RECORDED MUSIC AS AN ACCOMPANIMENT TO KARAOKE, MIMES, CABARET, DANCING OR FLOOR SHOWS	XC	5	1,373,600	6,868,000	3
31	ROADHOUSES, TAKE AWAYS AND SIMILAR PREMISES	H5 - 1		859,918	-	3
32	ROADHOUSES, TAKE AWAYS AND SIMILAR PREMISES	H5 - 2	10	741,069	7,410,690	3
33	ROADHOUSES, TAKE AWAYS AND SIMILAR PREMISES	H5 - 3	13	492,897	6,407,661	3
34	ROADHOUSES, TAKE AWAYS AND SIMILAR PREMISES	H5 - 4	20	307,614	6,152,280	3
35	BLANK TAPE LEVY	BTL	2,853,144	30	85,594,320	4
36	RADIO AND TELEVISION DIFFUSION SERVICES	VDDS & DDSR	150	1,700,000	255,000,000	4
37	RINGTONES SERVICE PROVIDERS	RSP	4	60,000,000	240,000,000	4
38	SPORTS BETTING AND SIMILAR PREMISES	SB1	1,000	759,375	759,375,000	4
39	BUSES, MOTOR COACHES, TAXIS AND MINI BUSES	MC - 1	33,000	307,614	10,151,262,000	5
40	BUSES, MOTOR COACHES, TAXIS AND MINI BUSES	MC - 2	100	-	-	5
41	BUSES, MOTOR COACHES, TAXIS AND MINI BUSES	MC - 3		-	-	5
42	BUSES, MOTOR COACHES, TAXIS AND MINI BUSES	MC - 4	2,000	859,918	1,719,836,000	5
Total					17,062,330,423	

On account of limited resources, there was lack of innovation to acquire funds to conduct all the activities of the organisation. The tax regime in Uganda which accords a tax-free status on UPRS, is an important vehicle in reducing the cost of doing business.

Similarly, there are many international organisations committed to developing arts; from UNESCO to multiple NGO's globally. The innovation drive at UPRS should align with acceptable activities in order to attract funds from international development

USERS DISTRIBUTION IN UGANDA

Statistics of regional compliance



BROADCASTERS

The society signed an MOU with the national Association of Broadcasters in which they agreed to follow the terms of a similar MOU signed in 2016. Under the terms, each radio and television broadcaster was to pay Ugx 1,500,000 and 1,750,000 respectively, per year for use of content of UPRS members.

It is worth noting that the broadcaster associations are not keen paying for content.

THE USER TARIFF FOR BROADCASTERS					
RADIO: % OF GROSS REVENUE			TV : RATE PER MINUTE		
LICENSE FEE for	Musical Sound	Works Recordings	LICENSE FEE for	Musical Works	Sound Recordings
2015	1.5%	0.75%	2015	Shs.70	Shs.35
2016	1.75%	0.875%	2016	Shs.60	Shs. 30
2017	2.0%	1%	2017	Shs.50	Shs.25

MINIMUM FEE per receiving apparatus per annum 3,000,000

MINIMUM FEE PAYABLE UGX 3,500,000

The negotiated tariff of the broadcasters' computes to approximately Ugx 4,000 (\$1) per day.

AGENCY COLLECTION

The society will complete the efforts to engage third parties who shall work with the UPRS licensing team to assess commercial users according to the existing tariff and cause them to be licensed for consumption of copy-right works.

ONLINE MUSIC LICENSING

The Society has been engaging a number of parties over the last two years, with a view to restarting the process to publish online music. With the advent of COVID, online music publishing is the most effective way to earn from one's music.

AFRICHA ENTERTAINMENT LIMITED

The Society has entered discussions with various parties to try and redeem her music and its proceeds which remain unavailable to UPRS.

While this was an unfair agreement, the revenue that accrued from this arrangement exceeded Ugx 200 million, however due to the intransigence of the people at AEL, the revenue expected from this initiative is still being held by the Kenyan entity.

The process continues to redeem works still held by Africha Entertainment Limited (AEL) who entered a lopsided agreement with UPRS to support the latter with online licensing of her music. AEL continues to benefit from Uganda music without compensating the owners of the works.

While the Board has advised that management enters alternative dispute resolution mechanisms, the society has engaged a local partner to support it in causing a stop to this unfair relationship.

OPTIMISE RESOURCE UTILISATION

The Society will adopt Activity Based Budgeting (ABB) which emphasises expenditure based on budgets. ABB is good practice as evidenced by many global corporates which have adopted this methodology as a means to remain on course with the company objectives.

CLIENT/USERS

SENSITISATION

Sensitisation of all stakeholders required partnership of all interested parties.

UPRS developed an annual program covering all stakeholders regionally and by category. The program leveraged ICT and brought UPRS closer to her current and potential members.

The poor communication of the past still lingers; the music creative community was not involved in UPRS activities in the past. As such UPRS still needs to court non-members and unpack the value proposition of joining UPRS.

MEMBERS

The membership has nearly doubled in the last 2 years which is testimony that potential members are still interested in joining UPRS.

UPRS engaged the various sub groups which include song writers, producers and the various performers. UPRS had opportunity meet the late Kasiwukira legal team and learnt about the creators who sold their works to Kasiwukira

USERS

Engagement with the users remains a sticky issue. Many users seek accountability of mines collected before they can consider paying.

STAKEHOLDER ENGAGEMENT

KEY STAKEHOLDERS

REGULATORS	LOCAL PARTNERS
<ul style="list-style-type: none"> Uganda Revenue Authority Uganda Registration Services Bureau Uganda Communications Commission Ministry of Gender Labour & Social Development 	<ul style="list-style-type: none"> OWC NCF UNCC UMA TUMUDA
INDUSTRY PLAYERS	INTERNATIONAL PARTNERS
<ul style="list-style-type: none"> UMA TUMUDA Voices and Beats 	<ul style="list-style-type: none"> WIPO ARIPO IFPI CISAC

The Society works with various partners also called stakeholders who fall in different categories. Due to COVID restrictions, most of the organisations stake holders engagements with both users and right holders have been online.

It is important for the UPRS to stratify and categorise these partners into those with similar requirements for ease of response and updates.

The following are the stakeholder engagements carried out.

MUSIC CREATORS ONLINE ENGAGEMENTS

i. ;"Copyright and Collective Management Organisations" was held on Friday, July 23, 2021, a sensitisation meeting via zoom themed with 100 Participants. The purpose of the meeting was to enlighten music creators about their rights as regards copyright protection and the mandate of CMOs in Uganda and the world at large.

This meeting had key stakeholders in the music business like the renowned music icon Bebecool Ssali, Sam Gombya and a legal expert in intellectual Property Rights Ms. Grace Nakabugo.



ii. Music Publishing online engagement.

The Organisation had a music creator’s sensitisation online session on music publishing on 30th July 2021 which was attended by 53 Participants.

iii. Sensitisation engagement with the Audio Producer’s Association

A Meeting was held on 20th August 2021 with 8 Executive committee members from the Audio Producers Association Uganda - APAU. The intent was to enlighten the committee about their rights as producers in the copyright circle as producers.

They were advised to always enter into production agreements before getting any projects done to be able to earn from their creations.



BRAND IDENTITY

UPRS has commenced her corporate rebrand within the first year of the new administration. Like URA, KCCA and UNRA, there is need for UPRS to send a message of renewal, revival and a promise of integrity. Brand identity includes logos, typography, colours, packaging, uniform, logo, letterheads, slogan, culture and messaging, and it complements and reinforces the existing reputation of a brand. Brand identity attracts new customers to a brand while making existing customers feel at home

It is important for the key stakeholders to believe in the new team which espouses transparency, integrity and environment which fosters trust in the organisation. In achieving their trust, UPRS will minimise downtime on account of senseless confrontations premised non accountability.

MEMBERSHIP PROCESSES AND IMPROVEMENTS

The location of the office impacts on the esteem with which it is accorded. *The majority of the rights owners use public transport systems and as such it is important that the office is easily accessible.*

BENCHMARKING

The best-case scenarios and good practice have been done before in our stakeholder networks with our international partners like CISAC, WIPO and ARIPO . UPRS has had other bench marking efforts with stanbic bank, UBA, OWC, MSCF, UNCC, URSB in several avenues for the support of the organisations activities. UPRS needs support in preparing prosecution files, investigations, customer service all of which are provided for in the stakeholder maps.

Key among the requirements will be to:

- Identify and recruit a stakeholder engagement manager
- Boost the PRO function to communicate regularly thorough multiple social media handles.
- Engage the various stakeholders with a view to develop an action plan
- Develop a stakeholder map
- Develop a stakeholder engagement program with key partners clearly spelling out expectations of each and how to meet them

The more notable stakeholder partners include,

SN	PARTNER	FUNCTION
a)	Uganda Police Force	<ul style="list-style-type: none"> • Supporting enforcement operations • Prosecuting offenders • Ensuring law and order during the sensitisation exercises
b)	Uganda Revenue Authority	<ul style="list-style-type: none"> • Activating tax-free status to UPRS activities. • Supporting the revenue enhancement measures through benchmarking • Training in revenue collection measures • Supporting the regional mapping exercise • Exchange of information in regard to identifying rights owners and • Collecting taxes due from royalties
c)	Uganda Communication Commission	<ul style="list-style-type: none"> • Provision of playlists which form the basis for royalties payable to the artists and rights owners • Supporting the UPRS in bringing on board joint stakeholders who use the property to earn income.
d)	Uganda Media Owners Association	<ul style="list-style-type: none"> • To support the sensitisation programs and to enlist their support in selling the concept of rights ownership to the public and other stakeholders
e)	Uganda Journalists association	
f)	Association of Local Government Administration	<ul style="list-style-type: none"> • To support UPRS in mapping the users of the property in their locality. • To support regional stakeholder management meetings • To support regional enforcement operations to enhance compliance

LEARNING AND INNOVATION

The Corporate image desirable of a top company is required. UPRS should adopt a more corporate image and a modern colour scheme which, based on science and research, commands respect and is appealing to those for whom the objectives of the CMO are intended to support.

Through promotions, artists shall see their profiles raising resulting in mutual respect among industry platers as well as increased income from sale of their music.

TRAINING

The UPRS needed to use the stakeholder function to access training from organisations and its international partners. The following have been the trainings that the staff from Documentation and ICT have undergone for the efficient service to the members

A. WIPO Connect Royalty Calculating System:

This membership system will be upgraded and configured to connect to CIS-Net - a network of musical societies' databases so that UPRS can have accessibility to both WID – Works Information Database and IPI – Interested Party Information. This will enable us to directly update both IPI and WID UPRS details.

B. UPRS Online Membership Registration System developed by NITA-Uganda:

The staff have been trained by NITA to fully register members online. This system is now fully functional as new music creators are able to apply for membership online, old members can update their profile online, and all members can declare their newly created works online without coming to physical offices.

C. Accounting Software:

The Staff members went through a training in the quick books software which is now used for all accounting purposes of the organisation The organization migrated from Tally Accounting system to QuickBooks - Accounting Software to improve finance management.

D. Website

UPRS Website is fully updated and functional after its development by NITA-Uganda. All necessary information can be accessed on the website by the public. URL: www.uprs.go.ug

E. ISRC – International Standard Recording Code

This is an international standard code for uniquely

identifying sound recordings and music video recordings.

UPRS will be processing ISRCs for all its repertoire (this will make it easier for the monitoring processing).

F. **WIPO Connect Administrators are going to develop an API System (Application Programming Interface)** that will be connecting the Society online membership database directly to Royalty calculating system (WIPO Connect). This will simplify data migration processes.

G. **Cloud storage system;** UPRS will be obtaining an online storage backup system for large amounts of membership data.

DATABASE MANAGEMENT

UPRS integrated its users' database with the one from KCCA for the for purposes of risk profiling, service management, compliance and registration. The current database has increased by 1000 entries upon integration of the KCCA and the broadcaster's database. This means more licenses for the society hence royalty collection and distribution.

We as well in the process of creating a UPRS Own member database for easier access of membership profiles and extraction besides the international databases provided.

INTERNATIONAL PARTNERS

On account of limited resources, there was lack of innovation to acquire funds to conduct all the activities of the organisation and to capacitate the staff. The tax regime in Uganda which accords a tax-free status on UPRS is an important vehicle in reducing the cost of doing business and thereby freeing up funds to do other mobilisation activities.

Similarly, there are many international organisations committed to developing music and arts; from UNESCO to multiple NGOs globally. The innovation drive at UPRS should align with acceptable activities in order to attract funds from international development partners.

There are many organisations committed to development of music, promoting budding musicians. These organisations provide training in the use of musical instruments, provision of recording studios, training vocalists etc. These initiatives will unlock potential among many talented musicians whose only hope lies in the chance of being noticed by a music promoter.

It is a high priority to the new administration to get support from these organisations to identify areas

of mutual interest with a view to promoting music in Uganda.

The International Music Council (IMC), international NGO official partner of UNESCO, is the world's leading membership-based professional organisation dedicated to the promotion of the value of music in the lives of all peoples. IMC's.

The International Federation of Musicians, (FIM), founded in 1948, is the international organisation for musicians' unions and equivalent representative organisations. It is now counting about 70 members in 60 countries throughout the world.

FIM has created three regional groups, for Africa (FIM-AF, the FIM African Committee), for Latin America (GLM, Latin-American of Musicians Group) and for Europe (the FIM European group).

The Federation's main objective is to protect and further the economic, social and artistic interests of musicians represented by its member unions.

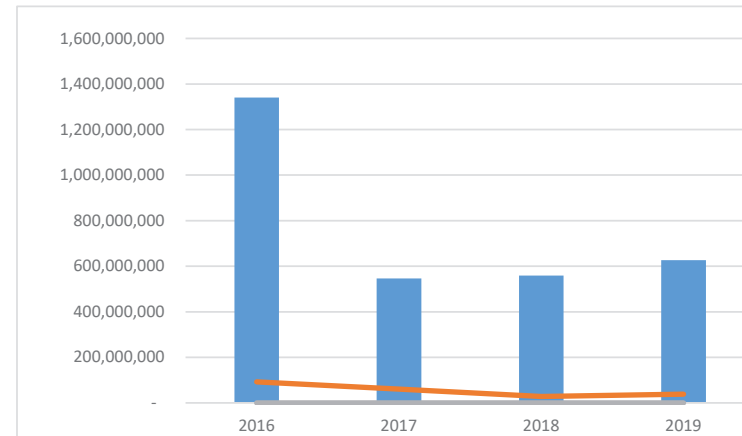


Musician Nsuti Mbabazi

INCOME STATEMENT 2016-2020

Music as a mobilisation tool

PERIOD	2016	2017	2018	2019
Revenue	1,340,132,975	546,473,481	558,832,549	626,540,917
Royalties Distributed	92,293,704	60,090,000	28,132,000	38,132,000
Ratio	7%	11%	5%	6%



Income & Expenditure Statement	2016	2017	2018	2019	2020
<i>Paid Up live Music Performance</i>	967,680				
<i>Betting</i>			759,375	759,375	
<i>Memory Cards & Flash</i>	21,646,200	2,450,000	450,000		
<i>From U Tube & Google</i>	8,414,506	18,037,211	12,855,913		59,490,751
<i>Gyms</i>		738,555	1,953,257	2,999,531	1,252,841
<i>Aircraft</i>				1,047,400	
<i>Banks, Showrooms</i>	5,524,203			438,034	275,400
<i>Bars, Gardens, Pubs</i>	365,306,621	131,914,874	103,136,871	138,419,125	18,150,185
<i>Guest House</i>	459,000				
<i>Clubs</i>	8,625,324	2,371,524		773,220	
<i>Discotheques & Dance Halls</i>	95,051,464	24,262,514	18,786,895	40,489,692	12,167,023
<i>Hotels, Restaurants</i>	313,139,778	134,415,262	147,373,168	172,705,013	30,927,845
<i>Juke Boxes</i>	37,450,000	59,605,000	116,550,000	93,240,000	
<i>Light Music Concert</i>		2,792,600		4,084,950	
<i>Live Music Performances</i>	8,886,393	8,045,589			
<i>Mobile Disc Jockeys</i>	203,777,061	26,510,364	8,171,512	9,182,572	2,093,641
<i>Musical Shows in Halls & Theaters</i>	9,205,229	6,847,131		4,800,000	1,404,000
<i>Radio & Television Diffusion</i>	101,191,288	75,736,950	68,376,401	79,048,290	76,437,599
<i>Shops, Stores, Factories</i>	122,650,879	35,877,657	68,396,786	65,970,008	10,173,205
<i>Hairdressing, Salon & Barbers</i>	1,574,850				
<i>License Music Fee on Beaches</i>	35,803,500	16,868,250	12,022,372	12,583,708	1,962,720
<i>Guest House</i>	459,000				
<i>Offices</i>					590,820
<i>Malls</i>					1,903,428
<i>Others</i>					6,211,547
Total	1,340,132,975	546,473,481	558,832,549	626,540,917	223,041,005

Administrative Expenses					
<i>Total Administrative Expenses</i>	84,567,894	43,200,459	60,674,865	32,09,209	207,289,60
Compliance Expenses					
<i>Total Compliance Expenses</i>	24,94,000	42,683,600	5,905,597	75,40,992	9,208,533
Directors Expenses					
<i>Total Directors Expenses</i>	-	5,400,000	5,62,569	25,399,303	9,855,975
Employee Expenses					
<i>Total Employee Expenses</i>	24,935,42	37,85,65	298,259,932	248,360,756	35,29,052
Finance Expenses					
<i>Total Finance Expenses</i>	3,449,204	4,360,49	4,798,200	3,072,4	2,073,897
Grand Total	429,952,50	480,46,260	479,354,566	408,923,679	354,348,085

**UGANDA PERFORMING RIGHT
SOCIETY**

**FINANCIAL ACCOUNTS FOR THE PERIOD
ENDED 30th DECEMBER 2020**

KAMPALA - UGANDA

**UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020**

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UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

SOCIETY INFORMATION

ADDRESS

Plot 35, House 5A Bukoto Drive Kampala
P.O.Box 102466 Kampala
+256 414 254 170, +256 414 669 908
+256 771 952 357, +256 751 067 197
info@uprs.go.ug

BOARD MEMBERS

Kabiito Karamagi
Robert Ssemakula
James Abola
Sam Okello Kelo
Grace Nakabugo
Prof. Patrick Mangeni
Wisdom Kaye
James Sserumaga
Dr. Peter Ntege
Julie Ssesanga
Justin Basiima

BANKERS

United Bank if Africa
Head Office: Plot 2 Jinja Road,
P. O Box 7396, Kampala Uganda
Tel: +256 800100030 (Toll Free), +256 417715100/104/121, +256 780142329
Email: cfcuganda@ubagroup.com

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

REPORT OF THE EXECUTIVE MANAGEMENT

PRINCIPAL ACTIVITIES

The principle activities of the society is that of administering copyright and neighboring rights on behalf of it's members and members of other societies through the reciprocal representative agreements.

FINANCIAL POSITION

The society made a Surplus during the Period ended 31st December 2019 as shown on the details set out in the Statement of Comprehensive Income on Page 5 .
This surplus is distributed as Royalties

	31.12.2020
Surplus/(Deficit) From operations	<u>(166,788,384)</u>
	-
Surplus / (Deficit) for Period	<u>(166,788,384)</u>

Auditors

kampala Uganda

BY ORDER OF THE BOARD

.....

DIRECTOR

.....

DATE

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

STATEMENT OF EXECUTIVE MANAGEMENT'S RESPONSIBILITY

It's the responsibility of the Executive Management to prepare the financial report for the end of financial year which gives a true and fair view of the state of affairs as at the end of the financial year and of its operating results for the year. It also requires the directors to ensure that the company keeps proper accounting records which disclose with reasonable accuracy, at any time, the financial position of the company. They are also responsible for safeguarding the assets of the company.

The Executive Management accept responsibility for the annual financial statements, which have been prepared using appropriate accounting policies supported by reasonable and prudent judgements and estimates, in conformity with International Financial Reporting Standards and in the manner required by the Company's Act.

The Executive Management is of the opinion that the financial statements give a true and fair view of the state of the financial affairs of the company and its operating results.

The Executive Management further accept responsibility of the maintenance of accounting records which may be relied upon in the preparation of financial statements, as well as adequate systems of internal financial control.

Nothing has come to their attention to indicate that the controls in place indicate that any breakdown in the functioning of these controls will result in a material loss to the society in the foreseeable future.

The report is signed on behalf of the Society by:

.....
Chairman

Date.....

.....
General Secretary

Date.....

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

STATEMENT OF FINANCIAL POSITION PERIOD ENDED DECEMBER 2020

	Note	2020 UGX	2019 UGX
ASSETS			
Non Current Assets	7	37,180,376	34,010,376
		37,180,376	34,010,376
Current Assets			
Cash & Bank	8	51,611,641	224,917,713
Loans and Advances	9	24,593,366	21,730,748
		76,205,007	246,648,461
TOTAL ASSETS		113,385,382	280,658,837
EQUITY AND LIABILITIES			
EQUITY			
Capital Donations		2,250,000	2,250,000
Accumulated Fund & Other		59,554,049	226,342,433
		61,804,049	228,592,433
Current Liabilities			
Payables	10	35,198,123	35,683,194
		35,198,123	35,683,194
Long Term Liabilities			
Royalties & Surplus funds	11	16,383,210	16,383,210
		16,383,210	16,383,210
TOTAL EQUITY & LIABILITIES		113,385,382	280,658,837

.....

DIRECTOR

Report of the Auditor - Page 4.
The accounting policies and notes on pages 9 to 15 form an integral part of these Financial Statements.

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

STATEMENT OF COMPREHENSIVE INCOME PERIOD ENDED DEC 2020

	Schedule	2020 UGX	2019 UGX
Total Revenue	1	257,956,537	710,710,801
Cost of Sales	2	36,577,496	111,464,681
Gross Profit		221,379,041	599,246,121
Expenditure			
Administrative Expenses	3	167,492,800	92,262,665
Staff & Professional Expenses	4	139,038,870	248,360,756
Finance Costs	5	2,222,720	3,072,411
Operational costs	6	79,413,034	29,207,856
Total Expenses		388,167,425	372,903,688
Surplus /(Deficit)		(166,788,384)	226,342,433
	8	-	-
Surplus /(Deficit)		(166,788,384)	226,342,433

Report of the Auditor - Page 4.
The accounting policies and notes on pages 9 to 15 form an integral
Financial Statements.

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

STATEMENT OF CHANGES IN FUNDS BALANCES AS AT 31.12.2020

	SHARE CAPITAL USHS	RETAINED EARNINGS USHS	TOTAL USHS
At 1.JAN.2019	2,250,000	226,342,433	228,592,433
Surplus / (Deficit) for the year	-	(166,788,384)	(166,788,384)
Totals as at 31.12.2020	2,250,000	59,554,049	61,804,049

STATEMENT OF CHANGES IN FUNDS BALANCES AS AT 31.12.2019

	Capital Donations USHS	RETAINED EARNINGS USHS	TOTAL USHS
At 1-JAN. 2018	2,250,000	-	2,250,000
Surplus / (Deficit) for the year	-	226,342,433	226,342,433
Totals as at 31.12.2019	2,250,000	226,342,433	228,592,433

Report of the Auditor - Page 4.
The accounting policies and notes on pages 9 to 15 form an integral
Financial Statements.

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

STATEMENT OF CASH FLOWS FOR THE PERIOD ENDED DEC 2020

	2020 U. SHS	2019 U. SHS
Operating Activities		
Profit/(Loss) for the Year	(166,788,384)	226,342,433
Add: Depreciation	-	-
	(166,788,384)	226,342,433
Changes in working capital		
Receivables-Increase /Decrease	(2,862,618)	(21,730,748)
Payables-Increase / Decrease	(485,069)	35,683,194
Royalties paid	-	-
Net cash flows from operating activities	(3,347,687)	240,294,879
Financing Activities		
Long term liabilities Increase / Decrease	-	18,633,210
	-	18,633,210
Investment Activities		
Acquisition of fixed Assets	(3,170,000)	(34,010,376)
	(3,170,000)	(34,010,376)
Net Cashflows	(173,306,071)	224,917,713
Opening Cash & Bank Balance	224,917,713	-
Closing Cash and Bank Balance	51,611,641	224,917,713

Report of the Auditor - Page 4.
The accounting policies and notes on pages 9 to 15 form an integral
Financial Statements.

TECHNOLINK CONSULTS LIMITED
Audited Accounts
UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
DETAILED STATEMENT OF REVENUE AND EXPENDITURE FOR THE PERIOD ENDED
31st DECEMBER 2020

	SCH	2020 UGX	2019 UGX
Revenue			
License Fees	1	213,912,446	626,540,917
Africha Entertainment		20,383,413	28,743,617
Google Ireland		22,449,131	27,786,700
Recoveries		1,211,547	27,639,567
		257,956,537	710,710,801
Costs	2		
Compliance Costs		9,660,533	75,410,992
Membership IDs			1,759,000
Monitoring/automated Airplay			5,479,169
Sensitisation			6,908,000
Subscriptions & Contributions		3,923,363	9,097,220
Transport Refund / Technical Expenses		22,993,600	12,810,299
		36,577,496	111,464,681
Gross Profit		221,379,041	599,246,121
EXPENDITURE:			
Administration Expenses	3		
Office rent		72,852,572	19,800,000
Telephone and Data		11,700,341	6,977,117
Consultancy Fees		20,000,000	9,600,000
Security		9,850,443	4,506,600
Office Expenses		8,112,300	2,676,138
Audit Expenses			3,700,000
Restructuring Fees		19,148,936	
Board Meetings and Allowances		9,062,875	25,399,303
Utilities		3,126,833	3,674,707
Cleaning and sanitation		3,766,500	
Website maintatance		870,000	
Stationary		9,002,000	15,928,800
Total Administration Expenses		167,492,800	92,262,665
Staff & Professional Expenses	4		
Staff Salaries		121,499,471	210,025,724
10% NSSF		7,926,999	16,654,982
Staff Welfare and others		9,612,400	21,680,050
Total Staff Costs		139,038,870	248,360,756
Finance Costs	5		
Bank charges		2,222,720	3,072,411
Interest			
Depreciation			
Total Finance Charges		2,222,720	3,072,411
Operational Costs	6		
Training		500,000	
Branding & Advertising Fees		56,478,150	1,136,000
Discounts Given			3,639,828
Insurance		1,096,308	13,956,430
Repairs		12,185,677	3,806,898
Warehouse Rent		1,600,000	2,400,000
Car Fuel, Car Hire & generator		5,637,900	4,268,700
Equipment Hire		1,915,000	
Total Operational Charges		79,413,034	29,207,856

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

NOTES TO THE FINANCIAL STATEMENTS AS AT 31st DEC 2020

	NOTE	2020 UGX	2019 UGX
NON CURRENT ASSETS	7		
Property and Equipment		37,180,376	34,010,376
		37,180,376	34,010,376
CASH AND BANK BALANCE	8		
Cash		50,879,741	224,270,413
Bank		731,900	647,300
		51,611,641	224,917,713
OTHER RECEIVABLES	9		
Sundry Debtors		(56,364)	306,584
Loans and Advances		6,066,500	6,256,500
Withholding Tax Asset		18,583,230	14,957,664
Salary Advances		-	210,000
		24,593,366	21,730,748
PAYABLES	10		
Consultants		264,000	-
Sundry Creditors		41,028,494	124,865
Salaries Payable		37,898	41,899
PAYE Payable		-	2,593,286
NSSF Payable		1,638,365	2,250,719
Duties & Taxes		(7,770,634)	9,471,120
Advance from customers		-	21,201,305
		35,198,123	35,683,194
LONG TERM LIABILITIES	11		
Royalties		(36,285,537)	(36,285,537)
Surplus / Deficit		52,668,747	52,668,747
		16,383,210	16,383,210
EQUITY			
Capital Donations		2,250,000	2,250,000
		2,250,000	2,250,000

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

7. Schedule of fixed assets as at 31st DEC 2020

Rate	Computers & Accessories 0.0% UGX	Furniture & Equipment 0.0% UGX	Motor Vehicle 0.0% UGX	Office Equipment 0.0% UGX	Generator 0.0% UGX	Total UGX
Cost/Valuation						
Original cost	42,527,997	19,467,718	18,250,000	13,856,300	3,300,000	97,402,015
Additions	-	-	-	3,170,000	-	3,170,000
31st DEC 2020	42,527,997	19,467,718	18,250,000	17,026,300	3,300,000	100,572,015
Accumulated Depreciation	36,312,901	12,672,513	9,320,000	2,749,604	2,336,621	63,391,639
Depreciation	-	-	-	-	-	-
Disposals Charge	-	-	-	-	-	-
WDV 31st DEC 2020	6,215,096	6,795,205	8,930,000	14,276,696	963,379	37,180,376
Net Book Value as 1st JAN 2019	6,215,096	6,795,205	8,930,000	11,106,696	963,379	

7. Schedule of fixed assets as at 31st DEC 2019

Rate	Computers & Accessories 60.0% UGX	Furniture & Fittings 12.5% UGX	Motor Vehicle 20.0% UGX	Office Equipment 12.5% UGX	Generator 20.0% UGX	Total UGX
Cost/Valuation						
Original cost	41,108,505	19,467,718	18,250,000	11,579,300	3,300,000	93,705,523
Additions	1,419,492	-	-	2,277,000	-	3,696,492
31st DEC 2019	42,527,997	19,467,718	18,250,000	13,856,300	3,300,000	97,402,015
Accumulated Depreciation	36,312,901	12,672,513	9,320,000	2,749,604	2,336,621	63,391,639
Depreciation	-	-	-	-	-	-
Disposals Charge	-	-	-	-	-	-
WDV 31st DEC 2019	6,215,096	6,795,205	8,930,000	11,106,696	963,379	34,010,376

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

NOTES TO THE FINANCIAL STATEMENTS

1. PERTINENT ACCOUNTING POLICIES

1.1 Basis of Preparation

These Financial Statements are prepared on historical cost basis.

The Financial Statements of UGANDA PERFORMING RIGHT SOCIETY have been prepared in accordance with International Financial Reporting Standards (IFRS).

The preparation of Financial Statements is in conformity with the generally accepted accounting principles, requires the disclosure of estimates and assumptions that affect the reported amounts of the assets and liabilities at the date of the Financial Statements and reported amounts of revenue and expenses during the period of reporting.

1.2 Fixed Assets

All Fixed Assets are stated at cost.

Depreciation is calculated on a written down basis to write off the cost of Fixed Assets to their residual value over their estimated useful lives as follows:

Computers & Accessories	40.0%
Furniture & Fittings	12.5%
Motor Vehicle	20.0%
Office Equipment	12.5%
Furniture & Fittings	20.0%
Generator	

UGANDA PERFORMING RIGHT SOCIETY
Audited Accounts
FOR THE PERIOD ENDED 30th DECEMBER 2020

ACCOUNTING POLICIES (CONT..D)

1.3 Translation of foreign currencies

Balances as at the end of Dec 2020 in foreign currencies are translated into Uganda Shillings as at the end of the period using a rate of **1 USD = UGX 3,700**.

Income and Expense transactions during the period are also translated into Uganda Shillings using the rate of **1 USD = UGX 3,600**

1.4 Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held at call with banks

COMMEMORATIVE ARTICLE

UGANDA PERFORMING RIGHT SOCIETY Audited Accounts FOR THE PERIOD ENDED 30th DECEMBER 2020

Notes to Financial Statements (continued)

2. Country of incorporation

The company is incorporated in Uganda under the Companies Act and is resident in Uganda.

3. Currency

These financial statements are presented in Uganda Shillings (Ugx)



Entertainment Journalists Association Uganda (EJAU) is happy to celebrate the existence of Uganda Performing Rights Society (UPRS).

EJAU also appreciates the new set up of UPRS which has increased its membership and the music and other related activities in the music Industry.

Definitely EJAU has been working closely with musicians and other performers in the sector since this helps us to get more clients. The better and more popular the performance is the more popular our sector also grows.

For that reason therefore, we make sure that we play all music and other performances more especially since music these days has videos which explain the theme of the song for our clients to understand it.

We also appreciate the creation of electronic forums which makes music more popular and also encourage more persons having different talents in the production of music and other performing arts become active in their sectors.

The electronic forums will also encourage more participants in the music Industry since it will ensure that all participants properly benefit in the sector which will make them more active and ensure more settlement in the sector.

We appreciate all the activities of UPRS and encourage this to go on as it will make Ugandans music and other activities in the sector more popular in the world. This will also improve the popularity of Uganda and encourage more foreigners to visit Uganda and improve tourism which will improve wildlife and other activities. This will improve and publicize Uganda, the pearl of Africa.

We thank you very much

Kyewalyanga Herbert (Herbie Kay)
President
Entertainment Journalists Association Uganda (EJAU)



Musician Mariam Ndagire



Music Legend Moses, Matovu



Musician Maama Halima Namakula



Musician Susan Kerunen



Musician Phina Masanyalaze Mugerwa

CONGRATULATORY MESSAGE

To the Chairman, board, staff and most importantly, members of UPRS, SEE TV congratulates your esteemed organisation on attaining 36 years since inception.

SEE TV also congratulates UPRS upon the management restructuring since July 2019 that has led to growth of your membership from 2,500 to over 4,000 members; and your catalogue increasing from 11,000 to over 16,000 songs.

SEEN BROADCASTING LTD is a new and unique broadcaster licensed by UCC and under the legal trademark and Call Sign of SEE TV. We air programs that focus on Current Affairs, Sports, Explore and Edutainment.

Uganda has the youngest population in the World with the biggest percentage of them in the age group of 15-35 years of age. SEE TV focuses on content for the youth and women who also form the majority of UPRS membership.

SEE TV is, therefore, partnering with UPRS in the "Friends of Music" campaign. Together, we aim to promote compliance among commercial users of the Ugandan artists' copyrights and protected works so that Ugandans benefit from their creativity ever more.

SEE TV looks forward to meeting artists from all corners of Uganda during this campaign. UPRS will provide more details about this campaign to all members and the public.

For God and My Country,

Kagingo Brutus
Chief Executive Officer



We are
**Friends
of Music**



Partners



LIVE On-Air | Online | Mobile

@seetvuganda | #SEETVMusic | #DontBlink





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