



2022 UPRS ANNUAL REPORT

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UGANDA PERFORMING RIGHT SOCIETY

ANNUAL REPORT

⏸️ ▶️ ⏩ 2022



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VISION

A Country free from piracy and infringement of copyright works.

MISSION

To promote copyright and promote the value of music.

OUR GOAL

To fight infringement and piracy of music, pakalast.

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*Musician
Allan Tonix*

ACRONYMS AND ABBREVIATIONS

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	Africa Entertainment Limited
UNESCO	The United Nations Educational, Scientific and Cultural Organization
NGO	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

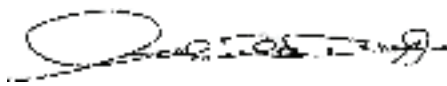
ABOUT THIS REPORT

The Board and Management of Uganda Performing Right Society is pleased to bring you the 2022 Annual General Report. This report takes the task of detailing developments within the society since its restructuring program that began in July 2019. A journey that has since focused on rebuilding in two parts: the stakeholder management program and the relationship management of the right holders.

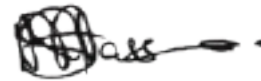
Established in 1985, UPRS now seeks to show resilience, forge and strengthen meaningful strategic partnerships and rebuild firmer and more efficient structures in the benefit of our esteemed members. Since July 2019, we have kept our commitment to transparency and accountability through periodic financial reporting to our Regulator, URSB. The last year has shown increasingly remarkable improvements in our relationship with the regulator and with our stakeholders.

Despite the COVID restrictions, our membership has been kept abreast with CMO activities to ensure they are in the know. Utilizing digital media and physical engagements respecting health guidelines, UPRS has improved her visibility nationally and forged new partnerships. The installation of a new professionally competent and diverse board has improved our corporate image and restored trust in our membership – signalled by exponential increases in our membership figures. The UPRS Board is responsible for the integrity and completeness of this report. The UPRS management team applied collective efforts to bringing this report to fruition. It is therefore our honour and pleasure to approve and bring to you the UPRS Annual Report 2022.

Signed on behalf of the Board:



Kabiito Karamagi
Board Chairman



Morrine Sharon Nasuna
Ag. Chief Executive Officer

EXECUTIVE SUMMARY

Opening of the economy after 2 years saw the year 2022 unfolding recovery programs at Uganda Performing Right Society (UPRS) with the intent to escalate performance after COVID-19. In 2019 UPRS celebrated its 33 years of establishment showing a progression of achievements and challenges. The challenges then called for a reorg in July -2019 and many plans were projected for its continuity. Today as reflected in its performance, UPRS still needs a revamp to regain stability and survive the slump which hit it during the COVID-19 lockdown that lasted nearly 3 years.

This year all recovery programs are pivoted toward increasing collections, transparency, accountability, and good governance. For updates, we have implemented the licensing agency to increase collections, increased awareness to grow our brand, developed monitoring solutions to improve transparency and accountability established structures and policies to grow towards professionalism, and made condensed consultations on how to earn good practices.

We are working on our repertoire relations and groundbreaking all opportunities which enhance our mandate of collecting and distributing royalties to members across the Globe. We have flown out of the cocoon and are now more visible attracting more international affiliates whom we hope to take our vision to a higher horizon.

Our relevance is now self-reflecting and we are glad that this practice is gaining more momentum from various stakeholders hence increasing synergies to advance and grow this sector. Membership has increased in registration and more works have been registered following efforts in raising awareness of the economic value of Creative Industries in the Country.

We are developing a 5-year strategic plan where we want to establish 'A Trusted Hub for Music transformation in Uganda' which shall house many activities which in the long run shall contribute to the National Economy through the generation of revenue and preservation of Uganda's tangible and intangible heritage.

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//

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UGANDA PERFORMING RIGHT SOCIETY SHOWS HOPE FOR COLLECTIVE MANAGEMENT AGAINST ODDS



(Top) *Mercy K. Kainobwiso*
Registrar General

Uganda Performing Right Society (UPRS) will hold its 3rd consecutive Annual General Meeting (AGM) this year, where it accounts to its members and presents matters for voting to guide the company going forward. Collective Management is a convenience created by the global copy-right system to benefit both creators of content and commercial users of content by finding a common ground for licenses, negotiations, collections and distributions. Collective Management builds a bridge between the two parties and enables fair remuneration of rights holders.

Although much remains to be achieved, this consistence is worth recognition and remains an inspiration to the other CMOs. Accountability to members is a pillar in CMO administration and remains a major objective in the regulator's strategies on CMOs. A CMO that fails to account becomes weak and this results in hostility and rejection from members and stakeholders alike.

We note that much remains to be achieved. The number of members needs to be increased to represent active musicians within the sector. Currently UPS has over 6,000 members yet the Uganda Musician Association and other musical bodies constitute over 10,000 members. So many artists are operating out of the CMO system and are therefore denied the benefits that come with membership. UPS needs to be deliberate in attracting performers and authors to its membership to strengthen its mandate. The need to professionalize management of the CMO through proper annual planning equally needs urgent attention if the CMO is to attract much needed support from the Public and private sector.

However, it should be recognized that in the short term of UPS's transition, UPRS took all opportunities to better itself. UPS has enjoyed support from various public and private bodies such as Operation Wealth Creation, National Information Technology Authority of Uganda, Uganda Communications Commission, Uganda National Cultural Centre etc. Although these synergies remain important, they also raise the bar higher for UPS to account to society. To this extent UPS remains a litmus test for the CMO system to determine efficient use of resources within the CMO system. These interventions have enabled UPS upgrade its ICT systems and improve its capacity to administer copyright.

The Regulator's vision remains a CMO that is accountable, that enables users easily access licenses and a CMO that is member centred. A CMO is expected to listen to the grievances of its members and foster harmony between itself and its membership. In this relationship, the members remain the owners of the CMO.

The future of UPRS remains bright but needs stakeholder support to be the professional entity we all want it to be. CMOs remain the most workable systems to enable collective negotiation, licensing, collection and distribution.

Mercy K. Kainobwiso
Registrar General

(Below)

*Musician, Phina Mugerwa
aka Phina Masanyalaze*



BOARD CHAIRMAN'S STATEMENT



*(Top) Kabiito Karamagi,
UPRS Board Chairman*

Dear member,

I am delighted to welcome you to our Annual General meeting for the year ending 31st December 2022. I warmly welcome members that joined this year, and those that may be attending the AGM for the first time. This AGM is significant. It is the second time that this Society is holding a properly summoned and convened AGM for all its members. It is also the second AGM since the Caretaker management was concluded and the Society was allowed to operate on its own again. However, the restructuring process remains ongoing, and I take this opportunity to thank all members for their patience and support during this painstaking process as the CMO strives to professionalize and improve on its value offering to its members and stakeholders.

This year UPRS celebrated 36 years of existence. This is no small achievement considering the statistical reality that businesses in Uganda survive a meagre three (3) years. I therefore congratulate you members for achieving this milestone. I thank all those that worked tirelessly in the formation of UPRS 36 years ago and worked hard to ensure its survival through the difficult years of civil war, the AIDS pandemic, COVID – 19, etc.

I thank our regulator Uganda Registration Services Bureau (URSB) for the technical guidance and support it has given us in the implementation and execution of our mandate this year. I also thank our local partners Operation Wealth Creation (OWC), National Information Technology Authority (NITA), Uganda Revenue Authority (URA), Stanbic Bank, the National Cultural Forum (NCF), Uganda Musicians Association (UMA) for the support they too have given us during the year. I also acknowledge the kind support of our international partners the World Intellectual Property Organization (WIPO), the African Regional Intellectual Properties Office (ARIPO), International Confederation of Societies of Author and Composers (CISAC), International Federation of the Phonographic Industry (IFPI), Southern African Music Rights Organization (SAMRO) and Composers, Authors, and Publishers Association (CAPASSO). I also want to thank commercial users of music that have honored their obligations to pay royalties.

This year we were honored to receive a capitalization grant of Shs.1,000,000,000 from Operation Wealth Creation (OWC). OWC was also kind to deploy and second a member of its staff to assist in unlocking various stakeholder engagement opportunities for the Society and implementation of some initiatives that had previously failed. I therefore thank the Chief Coordinator of OWC and all his staff for their interest and assistance to UPRS.

The CMO also launched the Agency Collections Model this year to spread its licensing and royalty collection operations across the country. After a series of faltered attempts largely attributable to poor appreciation of copyright laws and practice by interested investors in the agencies model, the CMO finally contracted Standby Promoters Limited as its national collections agent.

Therefore, UPRS will, for the first time in its history have a footprint across all districts in the country. The CMO management is working closely with the management of Standby Promoters Limited under the supervision of URSB to ensure a successful roll out of the national collections plan which we anticipate will lead to increased collections across the country and fairer distribution of royalties for all members next year.

The CMO also launched its first ever client/user engagement campaign to grow compliance among commercial users of music across the country. The CMO contracted Capital One Group, an established and respected public relations and digital marketing agency, to run this campaign as part of its drive for professionalism of the CMO opera-

tions. Our target for this campaign is to grow the list of compliant users which stands at less than 300 presently, to 2,000 users by June 2023.

The CMO also conducted a rigorous member engagement campaign to sensitize members about strategies developed for the growth of the CMO and the role of each member in this growth. This campaign was led by none other than the elected members of the Board who have met with the leadership and membership of UMA, Gospel Artists, etc. The CMO intends to meet other groups across the country in the coming year. These engagements are a significant development because this is the first time that the CMO has undertaken this exercise without external compulsion.

This year the CMO also conducted and concluded its human resource restructure. This exercise saw the development and documentation of working policies and tools for the smooth running of the CMO. It is therefore expected that the CMO will transition from the culture of informalities to professionalism. The CMO also successfully developed a 4-year strategy with the technical support of the Regulator. The plan's focus is to improve the CMO's capacity to fulfill its mandate and enhance efficiency and accountability to its members and stakeholders. This support is also the first of its kind from our Regulator and demonstrates its commitment to the growth of the music industry.

As part of its efforts to improve efficiency in collections, the Board approved a discussion with its sister CMO, Uganda Film and Movie Industry (UFMI), that is likely to lead to a partnership for collection of



UPRS will, for the first time in its history have a footprint across all districts in the country



The CMO also resolved to decisively tackle the long-standing infringement problem by Africha Entertainment Limited. The Society contracted Opus Music, a local digital music company to takedown all songs affected by this infringement

royalties from common commercial users. If adopted, this strategy will reduce collection costs and aid improve the CMO’s relationship with users who have expressed concerns about the double billing and uncoordinated enforcements in the past. The ongoing discussion will be supervised by the regulator and any arrangement arrived at will be communicated accordingly. In 2020, the Caretaker administration commenced a data verification, maintenance and clean up exercise. This process sought to particularly cleanup the members register and automate the registration process. This process is now complete and membership registration is now fully automated. However, not all members have updated their records and are likely to be left out in distribution of collections. I therefore urge members who have not updated their records to urgently do so. The CMO also resolved to decisively tackle the long-standing infringement problem by Africha Entertainment Limited. The Society contracted Opus Music, a local digital music company to takedown all songs affected by this infringement. This takedown process is still ongoing and 6241 songs out of the 9345 affected songs have been taken out of that infringement space. OPUS Music has been a useful partner providing technical support to our members on matters relating to use of digital platforms. While collections fell short of the desired targets on account of delays to roll out the agency collection model, I am pleased with the Board decision to distribute all the Shs.247,000,000 collected during the year 2022 as royalties. This is a major milestone as the CMO has never distributed more than 6% of its collections in any

given year. I therefore thank the Board and management for its bold decision to authorize this distribution.

I therefore urge members to remain resilient and hopeful. The yields from the restructuring process may be slow in coming but there is visible evidence that they are imminent. Company restructures, the world over, require investment and proper resourcing. The capital grant from OWC is about 20% of what would have been adequate for a more efficient and speedier restructure. In the circumstances, the CMO has endeavored to minimize and manage the operational costs of the Society while ensuring that the requisite consultancy support is brought on board to steer the Society’s ship in the right direction.

However, the Board is aware of members’ complaints of financial management of some of these funds. The Board took these complaints seriously and decided to commission a forensic audit. This exercise is still ongoing. Should the audit confirm these reports, appropriate action will be taken against all identified culprits.

Lastly, I would like to thank all members of the Board for the service and commitment to UPRS. I also thank management and staff led by Ms. Morriner Nassuna. I want to thank Mr. Anthony Mwandha, our former CEO for his service and dedication. Mr. Mwandha left to join the World Bank team in Gambia. We wish him well in all his future endeavors.

Ladies and Gentlemen, it is now my pleasure to present the annual Report and financials for the year 2022.

**Kabiito Karamagi,
UPRS Board Chairman**

LET THE MUSIC PAY



Ag. CHIEF EXECUTIVE OFFICER'S STATEMENT

Dear Stakeholders, ladies, and Gentlemen, all protocols observed, on behalf of UPRS, I warmly welcome to this 3rd Consecutive UPRS after its restructuring.



Although I wish that we could have greeted each other in person physically because the majority of us are meeting for the first time today, I am very pleased to be able to connect with you on such an important day in our Society.

It is over a year since I joined the Uganda Performing Right Society however, with only 4 months as Acting Chief Executive Officer, what an amazing opportunity dominated by achievements, challenges, opportunities, and strengths and with great transformations toward improved performance at UPRS.

As earlier informed, I was assigned the task of the Acting Chief Executive Officer by the Board of Directors of Uganda Performing Right Society after the outgoing CEO Mr. Mwandha Antony submitted his resignation on short notice. At a time when UPRS was implementing so many projects, this created a state of emergency for filling in this position. Worth mentioning is Mr. Mwandha as an ambitious leader who initiated plans geared at revamping UPRS from its financial slump after the COVID-19 Pandemic but left them at the stage of implementation. Much as it has been challenging for me to settle in office for various reasons, I must say I am impressed that Society is willing to adapt to the changing circumstances for a common good.

Great thanks to our Regulator (Uganda Registration Services Bureau) who have been keen at our continuity, the committed Board of Directors who have tirelessly planned and assisted towards the continuity of the Society, stakeholders who have supported this cause positively, Associations, synergies such as Ministry of Justice, UNDP, URA, OWC and MSC, clients, Management, and the entire committed staff for the effort of seeing UPRS continue during the trial days of COVID-19 when there was almost no business.

During this challenging period, we lost one competent field staff the Late Lwanga John who was a very committed Licensing officer and played part in the growth of our business. (A moment of silence) May his soul rest in peace.

I am pleased to be the Chief Executive Officer of such a unique entity with a bright future and I hereby thank you all for your trust. My heartfelt appreciation goes to the supportive and dedicated Regulator, Board of Governors, strategic partners, supportive repertoires, and committed group of employees. Thank you for your support, corporation, and the good work you have done to enable the continuity of this organization and the country at large as we "Develop Music Together".

Thank you.

*Nassuna Morriner Sharon
Ag. Chief Executive Officers*



*Musician
Renah Nalumansi*

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. Dinnah Kyasiimire

ELECTIVE

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

IFPI SUB-SAHARAN AFRICA REGIONAL DIRECTOR'S STATEMENT

Greetings from IFPI.

It is one year since Uganda Performing Right Society (UPRS) celebrated its 20th anniversary. IFPI, as the global voice of recorded music industry, represents some 8000 stakeholders from record companies and affiliated industry associations or national groups across all continents of the world.



(Top) Angela Ndambuki,
Regional Director Sub-Saharan Africa

Our work involves, among others, providing support to Music Licensing Companies – MLCs (or Collective Management Organisations) mandated by record producers to license users of recorded music in the broadcast and public performance sectors, and distribute royalties to the record producers.

It is our priority to ensure that record producers and their artists are fairly remunerated by users of their recordings. In 2020, IFPI committed to support Sub-Saharan Africa MLCs in many areas to facilitate revenue growth and royalty distribution, hence the decision by IFPI Global office to set up a Sub-Saharan Africa office in Nairobi, Kenya in July 2020.

During UPRS' 20th anniversary publication last year, we highlighted that the restructuring of UPRS in 2020 was an important step towards enhancing the operation of the MLC, and consequently improve internal systems, policies, governance, revenue collections, and royalty distribution. In other words, the restructuring was a "rebirth" or "renaissance" moment for UPRS, in the interest of its members – both musical works and sound recording owners.

IFPI has been consistent with the technical support to UPRS since the establishment of the Sub-Saharan Africa office in July 2020. The support has covered varied primary areas that include capacity building for the UPRS licensing team in December 2021 and March 2022; engagement of Uganda Registration Service Bureau (URSB) on the important issue of establishing sound recording tariffs for broadcast licensing, and the general review of current UPRS tariffs to align with global practice in line with principles and parameters of rate-setting. We have further worked on improving licensing systems, sales reporting, performance measurement and incorporated UPRS in IFPI's Sub-Saharan Africa MLC Sessions for peer-learning and joint engagement with other MLCs on salient issues affecting the collective management industry including poor tariffs, low user compliance, and the regulatory environment.

On policy and regulatory issues, we have engaged with URSB who committed to address some of the regulatory challenges the UPRS is facing such as enforcement. We have equally engaged other key policymakers including lawmakers to undertake to improve the current Copyright and Neighbouring Rights Act and facilitate a better collective management environment. Currently, we have begun discussions with both the government and the sponsor of the Private Members' Bill that seeks to amend the current Act. We believe that UPRS will proactively participate in any discussions around such amendments.

That said, we wish to urge UPRS Board to demonstrate commitment and dedication in fast-tracking our advisory on a number of issues regarding the development of the MLC. While IFPI continues to commit its time and resources towards improving the MLC's status, there is seemingly modest progress materialising in certain areas of the MLC. This is of concern, and it is our hope that UPRS will substantively work on improving the status quo. The slow/non-deployment of the licensing staff trained by IFPI in March in Kampala at the request of UPRS, and consequently, the inability of UPRS to execute its market penetration plan for 2022 has a direct financial impact on the MLC itself and right holders in Uganda. As a result, UPRS has not been able to meet its income budget for the year.

The primary business of an MLC is to collect and distribute royalties, and this cannot be possible without a robust business and sustainability plan. We therefore trust that as UPRS holds its AGM, this will be a moment of both great reflection for the organisation and encouragement to advance with speed to execute its primary mandate.

We continue to provide critical support to UPRS in its efforts to improve recorded music licensing in the country.

Angela Ndambuki,
Regional Director
IFPI Sub-Saharan Africa

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Currently, we have begun discussions with both the government and the sponsor of the Private Members' Bill that seeks to amend the current Act.

National Culture Forum - NCF



The Board of UPRS, Members, Ladies and Gentlemen.

We are pleased to associate with this Annual General Meeting of UPRS. We congratulate you upon achieving this milestone which is good for building a vibrant organization in the service of the members.

(Top) Musician Daniel Kazibwe aka Ragga Dee

We are pleased to highlight a few issues that are important for the sectors development and call upon members to support advocacy efforts as below;

The Copyright Act is up for amendment. We have pushed for the inclusion of provisions that expand your base for royalties including:

- A private copy levy on gadgets used to exploit protected works. This money to be collected by government is to be distributed through the Collective Management Organisations-CMOs.
- We are also advocating for a CRBTs revenue share formula to be regulated by the law and in favour of artists. The current formula is exploitative. We would like each of the parties in the CRBTs business to be responsible for paying their taxes. In addition there should be a role for CMOs in respect of other rights which only they can license to a telecom carrier.
- We want to empower CMOs to be more representative through a provision on legal presumption. This way CMOs will be able to represent all rights holders works when it comes to protection and licensing.

On the issue of taxation of public entertainment and events, NCF position is that there's a need for an approach to tax the entire creative industries. We are working with URA and other partners to ensure proper tax education and mobilisation of the industry. In addition, we are asking that let the

relationship be for mutual benefit. The relationship should unclog compliance to CMOs content licenses to result in high royalty collections.

Government investment in the creative industries especially in the areas of infrastructure like theatres, performance arenas, exhibition halls is still very small to match the rapid expansion of the creative sector. We have taken interest in the budgeting process to ensure that these issues are addressed. We would like to appeal to members to also carry this campaign through to local governments and other places of authority.

Finally, this creative industries desire a Ministry of their own. The campaign to create a Ministry for Arts has been on for some time. Let's not tire of asking.

As I conclude, I would like to ask all musicians and stakeholders in the music industry to offer your unequivocal support to UPRS. UPRS is a necessary structure through which your commercialisation efforts can bear returns for you. Without supporting them to excel, all your labour will be in vain like it has been in the previous years. I want to thank you and to wish you every success.

**Chairman
Daniel Kazibwe aka Ragga Dee**

WORD FROM CAPASSO



CAPASSO CEO, Jotam Matariro

CAPASSO – Composers Authors and Publishers Association is a South African based Digital Rights Licensing Agency, that collects and distributes royalties to our members has been at the forefront of educating and our direct members, publishers and 25 Pan-African CMOs we have bi-literals with.

We currently have a total of 10,450 members including direct members and publishers.

Our mission at CAPASSO: We protect and administer collectively the musical and literary rights of Pan-African music composers and publishers by licensing and collecting royalties from users globally and distributing them efficiently and transparently.

On 20 April 2018, we officially entered into a bi-lateral agreement with our sister CMO, Uganda Performing Right Society (UPRS) which has been a fruitful journey and perfect alignment with our mission.

Through the clear path that has

been painted by our mission, we have been able to navigate and amplify this by the drive of educating and equipping our members with all the information they need to understand the mechanical rights landscape, the importance of becoming a member and copyright.

Since the global pandemic Covid-19 outbreak, there was little to no direct contact for about two years with our members as we would have daily walk-in's at our offices. The new normal of working from home did not hinder us to carry out our vision through educating and empowering creators. We run 4 distributions annually and we have never missed one to date.

Our Licensing Hub has managed to sign and obtain licensing agreements with some of the major DSPs globally including Apple, Spotify, YouTube, Tik Tok, Deezer, Boomplay and Tidal.

We are also setting up what may be one of the first regional Video on Demand licensing.

We have since improved our notification submissions which were previously done manually but in September 2021, we were able to successfully launch our online portal where works notifications could now be submitted through our easy and fast process.

This also includes registering to become a member, accessing our social media pages and to ensure that our members can reach us with no hassles.

The integration of CAPASSO with WIPO Connect has ensured that we become part of the global platform. We would like to encourage CMOs using WIPO Course to upgrade to WIPO Connect to ensure the seamless delivery of data to the hub.

Education is forms part of our core focus and we have been able to host our first physical workshop post lockdown and collaborate with one of the biggest DJ and producer to emerge from the country Shimza on a free workshop that had over 300 attendees where we were educating about CAPASSO and why it is important to become a member.

Over and above the virtual training we provide to our sister CMOs, UPRS has managed to increase notifications and performs well with providing us with the correct metadata which enables us to be able to collect and distribute efficiently.

"As CAPASSO we pride ourselves as being the home of African creators. From obtaining licenses in order to maximize collecting for our members to educating creatives.

||

We are proud to be able to distribute to our sister CMOs and note the increase in notifications from UPRS and would like to congratulate them on the job they do.

"When Covid-19 broke out, creators were one of the first sectors that were hard hit and the last to be opened as they make a living from performing for supporters. However the rise of streaming proved to be positive as this also increased our collection of royalties. Knowledge is power and we live by this."

**Jotam Matariro
C.E.O.
Composer Authors and Publishers
Association**

DIGITAL MUSIC: ITS REALIZATION AND ACTION IN THE FAST CHANGING ECONOMY.



As the music industry is self-healing and finding sustainable solutions in this post covid era, UPRS strategy and emphasis should lean on building, development and growth of achievable digital music solutions that will maximize members' revenue through this fast paced market.

As Suzan Butler stated, "the global music network is a mix of commercial and not-for-profit entities working with performers and songwriters that must work together in ways that were never before necessary. Given its complexities and its fast-changing developments, there is a need for sharing information and improving the understanding about how the business of music operates today in a global digital music market and the new forms of remuneration."

As we all know, most of our collecting societies were not digital music-minded even before the pandemic struck. But during the lockdown, most individuals and media enterprises created better entertaining and sensitization content for which music served as the central determinant. Televisions and radios sought to use digital means to reach their target audience through music but claim to have lost revenue to pay to the originators under their CMOs. Even beyond post covid, the users are utilizing music products to promote their dominance with the same excuse.

Societies like UPRS needed to utilize the accep-

tance of digital media as another source of revenue collection and this lies in the mandate to collect different bundles of music rights like Digital performance, Mechanical and Digital Synchronization for UGC (User Generated Content) like TikTok, Facebook/Instagram, Triller etc.

Finding solutions to overcome these sophisticated challenges requires expertise in a broad range of areas, including legal rights per territory, strategic business operations, commercial exploitation, rights administration, information technology ('IT') and more. Finding solutions also requires cooperation and a delicate balancing of interests.

As UPRS' efforts are into addressing revenue collection deficiencies, we are glad that the society entrusted Opus Music Africa to initiate their digital music market strategy through the on-going Digitization process. Through this process, Opus Music's activities aim at bridging the current territorial/physical existing data to a digitalized and enriched data that will assist the society to ingest, identify, track, administer and collect accrued royalties existing in the exploitation of music on the digital space.

With evidence, we are proud to have executed most of the necessary work like works auditing, redeeming members' content from digital infringers through the Notice & Takedown process, data matching and enrichment and many more. The achievement on the process so far validates that Opus Music Africa is a perfect partner on the on-going Digital Upgrading strategy.

Opus Music Africa is a music rights management and boutique solutions firm for independent music creators and music-oriented businesses operating in Africa. We provide bespoke music rights management services through our dedicated team with experience in Intellectual Property & Music administration and development of tech-focused music solutions. Our main thrust areas are on building organizational capacity and facilitating African music ecosystem through Digital Rights Management, Publishing Administration and Royalty Services

Simon Peter Mutyaba
Co-founder & CEO, Opus Music Africa

POWER OF RELATIONSHIPS IN COLLECTIVE MANAGEMENT



*Ntsietso Mokitimi-Makhofola
Chief Legal & Revenue Officer*

“Business is all about relationships... how well you build them determines how well they build your business...”

(Brad Sugars)

Collective management is about guardianship of members’ intellectual property with a view for them to receive a return. Collective management requires:

1) Good relations with members – mandates are at the centre of collective management. Owners of copyright and related works will give a collective management organisation (CMO) mandate (and part with the administration of their right) if they have confidence that their right and interests will be protected and looked after;

2) Good relations with users of members intellectual property – music users grudgingly pay the license fee for the use of the works. They will ask questions related to whether the fees they pay reach the intended recipients, whether the CMO is accountable and is man-

aged well;

3) Regulators – will want to know how the CMO is managed, whether it has systems and processes and is capacitated to execute its work. It becomes the voice of the members;

5) Internal stakeholders – these are employees, executive management and the board. Suppliers are also included. Each one of these groups is and must represent the CMO brand and they will do so if the CMO is properly managed, and they feel valued;

4) General public – copyright and related rights are “matters of national interest”. Musicians influence trends and public opinion; the public is interested in the “well being of their “stars””. They can be a CMO ambassador when there is good relations with them.

Trust and good business relationships

Good and lasting relationships are based on trust. “Trust provides motivation and positive energy to help support a healthy relationship,” (<https://www.thehealthy.com/family/relationships/trust-in-a-relationship/>) and the saying is that trust is earned! And will develop when there is “honesty, openness, and transparency.” (<https://www.thehealthy.com/family/relationships/trust-in-a-relationship/>)

Communication

Effective business communication is crucial for maintaining a successful business and a CMO must cultivate a culture of communicating with its stakeholders to build and maintain good relationships.

- Reach out to more valuable stakeholders on a one-on-one basis. It is impossible to have weekly or monthly conversations with all of the contacts in a CMO’s CRM system. B (<https://www.indeed.com/career-advice/career-development/business-relationship>)
- Communication plan to cover all your other stakeholders
- Determine expectations
- Ask and receive feedback and act on the feedback
- Find opportunities to educate stakeholders on the work of the CMO

**Ntsietso Mokitimi-Makhofola
Chief Legal & Revenue Officer**

Exploring Perspectives On Music Royalties In Uganda: Challenges And Opportunities

Music is deeply ingrained in Ugandan culture and a powerful means of expression. It has the potential to bring people together, create emotion, and tell stories. However, the challenge of properly monetizing music in Uganda, and providing musicians with the royalties they deserve, is a complex and difficult issue



Phina Mugerwa aka Phina Masanyalaze
Secretary
Uganda Musicians Association (UMA)

As we commemorate UPRS' 2nd Annual General Meeting, we will explore perspectives on music royalties in Uganda and the opportunities and associated challenges with this issue. We will discuss the history of music royalties in the country, the current state of the industry, and the potential for increased payments and recognition for Ugandan musicians. Furthermore, it will examine avenues available to musicians to ensure they receive the income they deserve, as well as the role of the Ugandan government in this process.

History of music royalties in Uganda
In Uganda, the history of music royalties is very recent. However, the attempt to setup a royalties collection system in the Ugandan music industry began as far back as the early late 80s, but has been plagued by issues such as poor legal frameworks, limited cooperation by stake-holders, lack of technology to monitor airplay spins and public performance, lack of transparency, and the absence of a functional central organization to enforce payment. The Uganda Performing Rights Society (UPRS) was formed in 1985 by authors (mainly musicians) to advance the cause of copyright administration in Uganda. It registered with the Registrar of Companies as a Company Limited by Guarantee having no share capital as it belongs to all of its members. Currently music royalties in Uganda come through three major sources: digital platforms, airplay royalties and public performance royalties from businesses and venues. These royalties are collected and distributed by the Uganda Performing Rights Society (UPRS). UPRS is mandated to collect these music royalties from radio stations, streaming services, online radio stations, online music platforms, and TV stations. As such, it plays a crucial role in ensuring that Ugandan musicians receive the payments they deserve. UPRS does not only collect royalties for music produced in the Uganda, but also for music produced across the globe.

Challenges of monetizing music in Uganda

At the core of the challenges of monetizing music in Uganda is the absence of a technical system to provide transparent and fair distribution methods. This has made it difficult for musicians to ensure they receive the proper payments they are entitled to. This also slows down the rate at which royalties are distributed. Indeed, the challenge of receiving public performance royalties is so great that many musicians are not even aware that they can receive such payments and if they do, what amount is due to them. This is unfortunate, especially since public performance royalties make up the largest source of royalties in Uganda. Another challenge of monetizing music in Uganda is the absence of a monitoring system to track airplay and usage in public places. For example, radio stations are not required to report their playlists to UPRS. Thus, it is difficult for UPRS to know which musicians and songs have been played on the radio. As a result, UPRS has to manually collect data from radio stations, which is both time-consuming and costly.

Opportunities for increased payments and recognition for Ugandan musicians

Fortunately, there are several opportunities for increased payments and recognition for Ugandan musicians. First, the challenges of monetizing music in Uganda can be addressed with a standardized system. There is a need for multiple stakeholders in the music industry to work together towards this goal, including the Uganda Uganda Performing Rights Society (UPRS) Uganda Musicians Association (UMA), Uganda Communications Commission(UCC), National Association of Broadcasters (NAB) and other stakeholders. These organizations working together can develop a standardized system for receiving royalties in Uganda. Once this system is in place, musicians will receive royalties much more easily and consistently. They will also be able to access information about which of their songs are being played and where. This will enable them to receive the full amount of royalties to which they are entitled. Second, the current system for collecting royalties can be improved. Radio stations, for example, are not required to report their playlists. This could be changed, however, to make it easier for UPRS to collect royalties. Indeed, the Uganda Communications Commission (UCC) is currently considering this. If UCC requires radio stations to report their playlists, it will be easier for UPRS to collect royalties.

Avenues available to musicians to ensure they receive the income they deserve

One of the most important avenues available to musicians to ensure they receive the income they deserve is to register with UPRS. Currently, only a small percentage of Ugandan musicians are registered with UPRS. This is unfortunate, as it is crucial that Ugandan musicians register with UPRS to ensure they receive payments. UPRS has a voluntary registration scheme, which makes registering easy and free.

Another avenue available to musicians to ensure they receive the income they deserve is to have control over their social media accounts such as YouTube. Many musicians have been ripped off by unscrupulous record labels that take control of their YouTube channels and withhold their revenues. Role of the Ugandan government in music royalties The Ugandan government plays a significant role in music royalties. Indeed, the government has played a role in improving the music royalties in Uganda. In 2013, the government created an enabling environment for the existence of UPRS and its board of directors. This was a crucial development, as the distribution of royalties before this had been very inconsistent. Another important role the government plays in music royalties is the regulation of the radio industry. Indeed, the Uganda Communications Commission (UCC) regulates the radio industry in Uganda and has the power to ensure that radio stations report their playlists. This is important, as it will make it easier for collecting societies like UPRS to collect royalties. The government of Uganda also provides financial support to musicians. For example, the government runs the Uganda National Cultural Centers (UNCC) which supports Uganda Musicians Association and National Cultural Forum.

Conclusion

As we commemorate UPRS' 2nd Annual General Meeting, Uganda Musicians Association believes that the growth of the Ugandan music industry is going to be pegged on all stakeholders closely working together to build an ecosystem that is transparent, accountable, and sustainable for the benefit of all. Our music has the potential to bring people together, and transform our social and economic situations in more ways than we can imagine. Happy deliberations at the 2nd UPRS Annual General Meeting from Uganda Musicians Association (UMA).

Phina aka Masanyalaze
Secretary
Uganda Musicians Association (UMA)

THE GROWTH AND CONTINUITY OF UPRS

Until very recently, Ugandans could only have their music recorded in Kenya because we did not have a professional studio in Uganda, let alone a vinyl pressing company. Distribution outlets of our music domestically were also extensions of the Kenyan companies like Asanand and Shakradash music stores.



(Top) Mr. James Wasula
Expert on Intellectual
Property Rights
Protection

By the same token, we did not have Ugandan label companies. Most of our recorded music was released by Kenyan labels like ASL, Equator Records, and African Beat.

In early 1980s a group of Ugandan musicians set off to Nairobi for recording sessions, as they usually did. These included Fred Masagazi, Steven Sempasa and Andrew Kyambadde. At the recording studio, they were met by their Kenyan counterparts only that this time round the Kenyan musicians were riding in cars! Their own cars.

Steven Sempasa and Andrew Kyambadde were very curious and asked their counterparts how they managed to raise money to buy cars from music. Their answer was curt and concise: "Royalties". The language of communication was Swahili, but "Royalties"

was spoken in English. Of course, it was unknown to the Ugandan musicians. Unheard of! Sempasa and Kyambadde picked great interest in the subject matter.

The Kenyan musicians explained that PRS of England was licensing music users in Kenya and made that distribution from the money collected from licenses. The two picked as much information about PRS as they could. On returning to Kampala after the recording session, the duo called a few of us to discuss the magic wand in "Royalties" and PRS of England. Sempasa established contact with PRS who responded promptly. The only snag was that PRS had stopped collecting license fees in Uganda after Government expelled Indians from Uganda, most of whom were British subjects. The UK Government had severed relations with Uganda as a consequence, hence PRS's unceremonious departure from Uganda.

Nevertheless, PRS offered to assist us set up a Collecting Society since it was now impossible for them to come back to Uganda despite the change in Government. What PRS underscored was the necessity to build capacity of those to man the Collecting Society.

After rigorous training here and in the UK that took over three years, in 1985 we were ready and competent to set up the Collecting Society, which we named after PRS! Uganda Performing Right Society (UPRS) was born. Key pillars included: Steven Sempasa, Andrew Kyambadde, Moses Matovu, Peterson Mutebi, James Wasula, and Dick Matovu.

The original promoters of UPRS upon registration were:

1. Mr. Stephen Sempasa
2. Mr. Andrew Kyambadde
3. Mr. Vincent Ntege
4. Mr. Francis Odida
5. Mr. Lennox Kato Dungu

6. Mr. Grace Semakula Musoke
7. Mr. Christopher Kizza
8. Mr. Christopher Ntalumbwa
9. Mr. Eldad G. Walakira
10. Mr. Lenny Kabunga

Of course, the period 1980 to 1986 was the time anti-Government bush war was raging, hence insecurity in the country – but that is a story for another forum.

After the bush war (1986), we moved to elect office bearers of UPRS and Hon. Abby Kafumbe Mukasa became our first Chairman with Dr. Samson Kisekka as our Patron. Your scribe was elected General Secretary, while Dick Matovu took the docket of Broadcasting Liaison. Professor Joseph Kakooza was requested to be our Legal Adviser, which he gladly accepted.

The full list of office bearers elected:

1. Hon. Kafumbe Mukasa – Chairman
2. Mr. Jackson Ndaula – Deputy Chairman (Publishers)
3. Mr. Moses Matovu – Deputy Chairman (Music)
4. Mr. James Wasula – General Secretary
5. Mr. Christopher Ntalumbwa – Deputy General Secretary
6. Mr. Peterson Mutebi – Director Administration
7. Mr. Festo Kasajja – Director Finance
8. Mr. Moses Katende – Director Licensing Operations
9. Prof. Joseph Kakooza – Director Legal Affairs
10. Mr. Dick Matovu – Director Broadcasting Liaison
11. Mr. Lenny Kabunga – Director Development and Public Relations
12. Mr. Sam Kauma – Director Music Services
13. Mr. Mugerwa Muwe – Director Publications
14. Mr. Stephen Sempasa – Director External Affairs
15. Mr. Robert Sempeke – Member (Folk)
16. Mr. Solomon K. Mpalanyi – Member (Writers)
17. Mr. Stephen Rwangyezi – Member (Dance)
18. Mr. Matia Kakumirizi – Member
19. Mr. Matia Luyima – Member
20. Mr. Vincent Ntege – Member.

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After rigorous training here and in the UK that took over three years, in 1985 we were ready and competent to set up the Collecting Society, which we named after PRS! Uganda Performing Right Society (UPRS) was born.



SOME OF THE SALIENT CHALLENGES:

The General Assembly tasked us to emulate the Kenyan example, directing us to start making distribution from the following year 1987. We were unable to mainly because:

- The Copyright Act of 1964 did not expressly provide for Collecting Societies, we were barred from licensing users.
- Because since the expulsion of Indians in 1972 no licensing of music users took place in Uganda, a lot of sensitisation activities for music users was needed, yet we had no money.
- A new generation of musicians was emerging in Uganda who had no idea what collective management of copyright meant, let alone copyright. Again, there was need for sensitisation, yet we had no money.
- Because the 1964 Copyright Act did not criminalise copyright infringement, UPRS had to meet costs for civil prosecution of infringers (if we were to take action), yet we had no money.
- Intellectual Property was almost alien to most lawyers in Uganda at the time. We needed to conduct sensitisation workshops not only for the lawyers but also the judiciary if we wanted to succeed in any prosecution, yet we had no money.
- Between 1986 and 2011 copyright issues were considered secondary by Government because the NRA Government that had just taken over found many more pressing challenges to address.
- When we did our first Distribution in 2010, we could not do it as per the CISAC's guideline, due to logistical challenges. However, we applied best practices copied from Kenya (MCSK), at the time, and distributed the royalties pro-rata to all registered members as at December 30, 2009.

SOME OF THE ACHIEVEMENTS:

Our association with PRS opened doors for us to catch eyes of international organisations like the World Intellectual Property Organisation (WIPO), TONO, NORCODE, and the International Confederation of Societies of Authors and Composers (CISAC).

- In 2004 Uganda was admitted to CISAC as a provisional member having been on observer status since 1988.
- Whereas WIPO is an Inter-Governmental Organisation, they understood Uganda's situation and worked with us as much as possible.
- 1996 - 2004, together with the Ministry of Gender, Labour and Social Development and the Uganda Law Reform Commission, UPRS spearheaded

the drafting of a comprehensive law to address the copyright needs – hence the Copyright and Neighbouring Rights Act.

- UPRS convinced Hon. Jacob Oulanya to table the Copyright and Neighbouring Rights Bill as a private member's Bill which he gladly and successfully did.
- UPRS successfully applied for a grant from UNESCO to conduct national-wide awareness workshops for key stakeholders.
- UPRS successfully applied for a grant from NORCODE which helped us to set up the secretariat.
- UPRS co-facilitated the drafting of the Copyright and Neighbouring Rights Regulations because Government priorities were many.
- UPRS effectively started licensing users in 2009 and made the first distribution of royalties amounting to Shs.50,500,468/= in 2010. This money was collected from users viz.:

No.	Music User	Amount
1.	Broadcasters	15,711,262
2.	Supermarkets	5,303,962
3.	Juke Boxes	27,095,024
4.	Night Clubs	2,390,220
		50,500,468

All those organisations we had licensed were invited to attend this memorable occasion and were all represented.

- During the year 2008/9 UPRS financially helped some members to release their new albums. They included:
GEOFFREY LUTAAYA'S "AKADDE" ALBUM
BOBI WINE'S "OBULULU" VCD
DR. MUZADDE'S "BBWA DDENE" VCD
MESSACH SEMAKULA'S "TALIYO" VCD.
- In 2009 UPRS became a full member of CISAC after fulfilling all the requirements.
- In August 2011 UPRS hosted the African Regional General Assembly of CISAC.
- In 2013 we started publishing and distributing a quarterly Copyright Magazine as a means of sensitising stakeholders. The Magazine was distributed free of charge.

HENCEFORTH

- UPRS must invest in sensitising both rights holders and music users to ease licensing and enforcement exercises. Rights holders have a tendency of thinking that they can manage their rights individually, whereas not. Others think that licensing users is counterproductive to their live

concert performances.

It is true, some rights may be managed individually but the bulk of them cannot be.

- UPRS should work with other interested parties to get the sector institutionalised. Musicians have a habit of forming organisations whose purposes are unclear or untenable. These are usually formed in the heat of the moment situations. Lack of tenable institutional framework has held back the otherwise lucrative Industry. We are missing out on international corporation deals, funding, and capacity building because we do not have internationally recognised institutions here. Organisations formed in the heat of the moment only help to create divisions among musicians, leaving them exposed to manipulation and exploitation.

- UPRS should hold regular training programmes for their members to keep them abreast with technological advancements affecting their rights, since learning is an ongoing exercise. Today, technology changes things and ways of doing things more rapidly than ever before.

- Staff and Board members should equally be availed training opportunities to ensure they are, at all times on top of the game. Collective Management of Copyright is a specialised field that requires intensive and regular training. Staff members should be motivated as staff turnover adversely affects effectiveness of the CMO.

- UPRS should work towards the reactivation of the Consultative Group comprised of the Ministry of Gender, Labour and Social Development, Uganda Registration Services Bureau, Uganda Police Force, Uganda Communications Commission, Uganda National Bureau of Standards, and Uganda Revenue Authority. The Group should be expanded to include the Ministry of Finance, and the Ministry of Local Governments. Among others, the Group formulates administrative policies for inclusion of the Copyright Industries in the National Planning processes, to ease and facilitate enforcement of rights, quality control of products, and tax issues.

- Regularly review tariffs to address possible new subgroups within a tariff and set their fees accordingly.

- Considering the fact that the economy is just recovering from COVID-19 lockdown, a lower tariff covering a large category of users could be considered.

ALUTA CONTINUA

Mr. James Wasula
Expert on Intellectual Property Rights Protection



*Musician
Renah Nalumansi*

MINUTES OF THE ANNUAL GENERAL MEETING OF UGANDA PERFORMING RIGHT SOCIETY LIMITED HELD ON 29th OCTOBER 2021 AT THE UGANDA NATIONAL THEATRE KAMPALA



MINUTES OF THE ANNUAL GENERAL MEETING OF UGANDA PERFORMING RIGHT SOCIETY LIMITED HELD ON 29th OCTOBER 2021 AT THE UGANDA NATIONAL THEATRE KAMPALA

PRESENT

Members of Uganda Performing Right Society Limited (physically and online) As per attendance Register for the Annual General Meeting

IN ATTENDANCE

1.	Mr. Kabiito Karamagi	Board Chairperson
2.	Mr. Semakula Robert	Board Member
3.	Ms. Grace Nakabugo	Board Member
4.	Mr. Sserumaga James	Board Member
5.	Ms. Juliet Ssesanga	Board Member
6.	Mr. Justin Basiima	Board Member
7.	Mr. Kaye Wisdom	Board Member
8.	Mr. Okello Kelo Sam	Board Member
9.	Prof. Patrick Mangeni	Board Member
10.	Mr. Peter Mukuu	Board Member
11.	Mr. Anthony Mwandha	Acting Chief Executive Officer
12.	Ms. Gladys Kikule Namata	Minute Secretary
13.	Mr. Gilbert Agaba	Director Intellectual Property-URSB
14.	General Salim Saleh	Presidential Advisor
15.	Mr. Joshua Akandonda	NITA-Uganda
16.	Mr. Francis Ojedde	Chief Executive Officer-UNCC

Min/AGM.01/2021 RECORD OF MEMBERS PRESENT

The Acting Chief Executive Officer confirmed that there were One hundred fourteen (114) guests online, three (3) of whom are non-members in attendance. It was also confirmed that there were fifty (50) persons in attendance physically four (4) of whom were guests thus forming the requisite quorum as per Article 9 of the Articles of Association of the Society.

Therefore, the meeting was opened with a prayer by Prince Nick Nyombi. The Acting Chief Executive Officer welcomed the Chairman to give his opening remarks.

Min/AGM.02/2021 CHAIRMAN'S INTRODUCTORY REMARKS

Chairman welcomed the members to the 2021 Annual General Meeting of the Society which was the first following Caretaker management. He noted that the meeting would be held in conformity with the Government guidelines and in conformity with the Law that is; the Companies Act 2012 and the Copyright and Neighbouring Rights Act 2006.



He introduced the members of the Board of Directors who were in attendance and the Acting Chief Executive Officer. He further acknowledged the presence of representatives from different stakeholders including; the Uganda Registration Services Bureau, Operation Wealth Creation (OWC), National Information Technology Authority-Uganda (NITA-Uganda) and Uganda National Cultural Centre (UNCC).

He noted that the Society commenced its rebranding process in order to enable it to attract new partners and government support. He informed the members that as a result of this, a number of partnerships were formed, and enormous support received from the Government of Uganda. It was noted that details of these were included in the Chairman's detailed statement in the Annual Report.

He informed the members that the main objective of the various strategies being implemented by the Board of Directors was to improve the efficiency of the Society's operations and enhance transparency and accountability to the membership and various stakeholders. He, therefore, urged the members to assist in the implementation of the key strategies once called upon.

The Chairman noted that the Society remained institutionally and financially weak due to the effects of the COVID-19 Pandemic. However, he emphasized that there was a high expectation for improvement and significant strides in 2022.

He noted that there were key resolutions to pass during the meeting, including the approval of the work plans and budget as approved by the Regulator ie; Uganda Registration Services Bureau. He also pointed out the fact that the Society needed to appoint external auditors given that no audits had occurred for almost three (3) years.

He concluded by appreciating the Management and staff of the Society for their continued efforts and service in the operations of the Society.

Min/AGM.03/2021 ADOPTION OF THE AGENDA AND CONFIRMATION OF MINUTES OF THE LAST ANNUAL GENERAL MEETING

Adoption of Agenda of The Acting Chief Executive Officer confirmed that a formal twenty-one-day notice of the meeting was published in the New Vision newspaper on 3rd October, 2021 as well as the Society's website. The notice was taken as read by the members.

Confirmation of the Minutes of The Chairman noted that the last Annual General Meeting was rendered illegally constituted. However, he requested that members take note of the minutes of the Special General Meeting convened by the Regulator on 6th October, 2020. He took the members through the minutes of the subject Special General Meeting.

Resolved

1. The Agenda of the Annual General Meeting of the Company be adopted.
2. The Minutes of the Special General meeting held on 06th October, 2020 are noted by the members present.



Min/AGM.04/2021 CONSIDERATION OF THE 2021 ANNUAL REPORT AND BUSINESS PERFORMANCE REPORT

Tabled The Chairman invited the Acting Chief Executive Officer to table the Annual Report for the year 2021 for noting and adoption by the members.

2021 Annual Report and Business Performance Report

The Acting Chief Executive Officer made a presentation of the 2021 Annual Report and Business Performance Report and the following were the key highlights of the Presentation:

1. The Acting Chief Executive Officer highlighted the key statements that is; from the Board Chairman, the Registrar General, Uganda Registration services Bureau as well as a contributory article from the International Federation of the Phonographic Industry (IFPI).
2. He noted that the partnership between IFPI and the Society was key given that IFPI was offering support and guidance to UPRS in setting more reasonable tariffs for the Collections.
3. He further elaborated that IFPI was an organization committed to promoting the value and expanding the commercial uses of recorded music.
4. The meeting was informed that the Financial Statements were pending audit given that it was the first Annual General Meeting after caretaker management and external auditors needed to be appointed by the members.
5. He noted that there was a general decline in the Society's collections since 2019 as a result of the Covid-19 pandemic from UGX 229 Million to UGX 69 Million. He further noted that the License fees dropped from UGX 710 Million to UGX 257 Million.
6. Notwithstanding the above results, he emphasized that the Society continued its operations notwithstanding the financial challenges.
7. The members were informed that following the Caretaker management, user numbers grew by 5000 and it was noted that once accessed, there was potential to double the revenue of the Society.
8. He, therefore, emphasized the need to grow the Revenue of the Society in the following years which in turn was expected to grow the Royalties as the work of UPRS was also being supported.

Resolved: The 2021 Annual Report and the Business Performance report are noted and adopted.



Min/AGM.05/2021 CONSIDERATION OF THE 2022 WORKPLAN AND BUDGET

Tabled:

The Acting Chief Executive Officer tabled the Work plan and budget for the year 2022 for approval and adoption by the members.

Noted:

1. The meeting was informed that the main focus areas under the five-year Work Plan included the following;
 - (a) Increasing Revenue by 87%;
 - (b) Increasing the Society's revenue by 180%; and
 - (c) Improving productivity within the Society.

2. It was noted that Collections in 2020 stood at UGX 223,041,005 which were the lowest recorded since 2016. However, he pointed out that the collections were still commendable given the caretaker management that the Society had undergone.

3. Therefore, it was emphasized that following the caretaker management, the Society would undergo a restructuring process in order to further facilitate the achievement of the key areas under the Work Plan.

Prince Nick Nyombi moved a motion for the approval and adoption of the proposed Work Plan and Budget. The motion was seconded by Ms. Racheal Senkebejje.

The meeting adopted the motion.

Resolved:

The Work Plan and Budget are approved and adopted by the members.

Min/AGM.06/2021 CONSIDERATION OF FEEDBACK FROM THE MEMBERS

Tabled:

The Board Chairman led the feedback session.

Noted:

1. One of the members inquired as to the records management of the Society given that this is a key basis for the distributions made to the members.
2. It was noted that a member validation process was underway and the record arising from the validation process would be the basis for the distributions. Therefore, members were urged to ensure to respond to the call for validation or update their information with the Society.
3. The members called for assurance that the plans tabled before the meeting would be implemented within the set period of time in order to ensure that there is maximum benefit from their works. Therefore, Management was urged to ensure that sensitisation and collection drives are intensified.
4. Management noted that implementation would take some time given the requisite heavy groundwork following the caretaker management. However,



it was emphasised that maximum effort would be expended in achieving the 2022 goals.

5. A member inquired as to the position of Record Labels in the Society. It was pointed out that these were considered producers by the Society for registration purposes.
6. The meeting suggested collaborations with Landlords especially in the Central Business District in order to support the Society's collection operations from various businesses.
7. A member inquired as to the establishment of sub-committees with particular interest in membership affairs and international relations. It was noted that the Committees within the society would be committees of the Board and would generate business for the Board. This was pointed out as work in progress given that the Board of Directors was newly appointed.
8. The members urged the Society to continue working in close collaboration with NITA-Uganda to support and assist musicians in the digitization of works and maximising value of the same from digital platforms.
9. A member inquired as to the Society's plans in reaching bars and maximising collections in that regard. It was noted that the Society planned to build Agency networks in 2022 in order to extend its collections reach in Uganda.
10. The meeting inquired as to the Society's plans in contributing to the vibrancy and promotion of musical works. It was explained that the Society's mandate is the collection of royalties even though some endeavours like *UG Connect* were championed by the Society in order to create more value for musical works.
11. It was further emphasized that since promotion was not the core mandate of UPRS, the members needed to report more often in the event of duplication of works or existing gaps in collection points in order to further the work of the Society and in return benefit its membership.
12. The Chairman appreciated the members for their contributions and noted that the same would be reconsidered in detail.

**Min/AGM.07/2021
Tabled**

APPOINTMENT AND REMUNERATION OF EXTERNAL AUDITORS

The Acting Chief Executive Officer informed the members of the challenges presented by unaudited accounts including being downgraded to Provisional membership by important associations like the International Confederation of Societies of Authors and Composers (CISAC).

It was also pointed out that the Society could not file Annual returns with the Uganda Registration Services Bureau which were key for compliance as a Company Limited by Guarantee and incorporated in Uganda.

The members were informed that the External Auditors that responded to the Society's call for proposals was charging the lowest as UGX 17 Million per year.



However, the existing External Auditor; Wade and Partners was charging UGX 4.8 Million per year with a commitment not to increase the fees for two (2) years.

Therefore, the proposal was to maintain Wade and Partners with their remuneration having been negotiated from UGX 7.5 Million to UGX 4.8 Million.

Mr. Seru Deo proposed a motion to appoint Wade and Partners as the External Auditors for the Society the years 2019 and 2020. The motion was seconded by Mr. Diplot Segawa.

The meeting unanimously adopted the motion.

Resolved

Wade and Partners are appointed as the External Auditors for the Society for the years 2019 and 2020.

**Min/AGM.08/2021
Tabled**

ANY OTHER BUSINESS

1. The Acting Chief Executive Officer tabled the matter of membership validation and requested that a stringent timeline is set for members to regularise their registration with the Society. Failure to have the registration regularised, the member would be removed from the register until such time when they fulfil the full registration requirements.
2. Members noted that it was key to undertake intense sensitisation before the timeline is set in order to ensure that all members are fully aware of what was required.
3. The meeting suggested that sensitisation is undertaken and a final decision made as to the removal of non-compliant members from the register.

Mr. Joseph Lwere moved the motion to undertake the sensitization in 2022 and re-table approval of regularization of the members' register at the next Annual General meeting. The motion was seconded by Mr. Kato Samuel Mulumba.

The motion was adopted by the members.

Resolved

The sensitization of members should be undertaken and the approval of regularization of the members; register re-tabled at the next Annual General Meeting.

There being no other business, the meeting was adjourned at 16:16 hours.

Confirmed and signed on the _____ day of _____ 2023

Chairman

Director



LET THE MUSIC PAY

THE REPORT



Today 20 January 2023 UPRS is celebrating the 2nd Consecutive Annual General Meeting ever since its restructuring process which started in July 2019. At 36 years of existence, the Uganda Performing Right Society (UPRS) is still reorganizing its house and at this AGM it shall unveil a 4-year strategic plan themed "A trusted Hub for Music transformation in Uganda" to enable "Growth and Continuity of UPRS post-COVID-19".

We are glad to mention that we are part of the ongoing legal reform exercise also advocated for by various stakeholders and established structures and policies. Uganda Performing Right Society is yet to tap into its niche of being the only CMO (Musical Works) to allow growth and continuity of this sector both at membership and the national level. This follows research that shows that the sector contributes approximately Uganda Shilling 60 billion to Uganda's economy despite an insignificant percentage reaching the owners. This strategic plan shall develop systems that increase collections, allow transparent operations, and boost its growth while increasing Uganda's GDP in the long run.

Operation Wealth Creation (OWC) and Uganda Registration Service Bureau (URSB) have bred ground for UPRS to build synergies between partners and various sectors which we hope are advancing our mandate. We hope to encourage more organizations on board for the advancement of this sector which has the potential of creating a positive impact on the economy.

We encourage stakeholders and partners in and out of the country and all the key actors to contribute to the growth of this society since this is well aligned with Uganda's Vision 2040 and the National Development Plan which emphasizes the strengthening of culture and creative Industries promote Uganda's development.

The strategic plan is to enhance infrastructures, welfare, and economic transformation of the Creative Industry in Uganda shall contribute to the National Economy through employment creation for Ugandans and transformation in welfare for the target population.

Governance:

Under the regulation of the Uganda Registration Services Bureau, in 2020 the Uganda Performing Right Society was governed by an experienced Board of 11 Directors who have been very instrumental in providing oversight to keep the Society afloat. This has been under the Chairmanship of Mr. Kabiito Karamagi

The Board is composed of Directors with diversity in professionalism all relevant to the progress of UPRS. They deliberate their duties in 3 sub-committees: The Finance and Technical Board Committee, The Human Resource and Membership Board

Committee, The Audit and Risk. Committee. This year Counsel Grace Nakabugo resigned and Counsel Dinnah Kyasimire was nominated by URSB as her replacement. Mr. Peter Mukuru has also resigned due to voluminous roles at his end and we are yet to get his replacement from the Regulator to allow continuity of business.

UPRS has a management and staff team of 11 individuals operating the licensing, membership, financial, compliance, documentation, communication, and the new digital venture. This team has sustained UPRS with an amazing zeal. An applaud please for this team. Worth recognition is;

- | | |
|--------------------------|--------------------|
| 1. Mr. Gyavira Kiziri | ICT Lead |
| 2. Ms. Naamala Ephrance | Licensing Lead |
| 3. Ms. Nakintu Moreen | Documentation Lead |
| 4. Ms. Buyungo Viola | Finance Lead |
| 5. Ms. Nansubuga Deborah | Membership |
| 6. Mr. Ssebuliba George | Compliance |
| 7. Mr. Sebugenyi Fred | Licensing Officer |
| 8. Ms. Namara Joan | Licensing Officer |
| 9. Mr. Ssensamba Robert | Compliance |
| 10. Ms. Adong Felista | Office Assistant |

We lost one very committed staff during the COVID-19 tough times. The Late John Lwanga served this society selflessly and May his Soul rest in peace.



RIP John Lwanga



Gyavira Kiziri



Naamala Ephrance



Nakintu Moreen



Buyungo Viola



Nansubuga Deborah



Ssebuliba George



Sebugenyi Fred



Namara Joan



Ssensamba Robert



Adong Felista

Departments

Work is conducted under:

- Licensing department is the core
- Registration Department
- International reciprocal partners
- Document management
- Finance
- Administration
- Legal
- Compliance



Business space

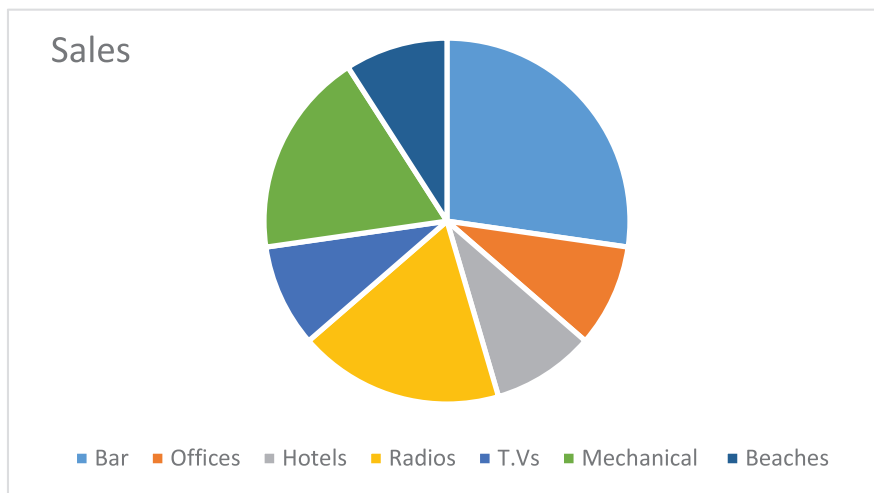
When we resumed business in 2022 after a series of lockdowns and our main focus was to keep UPRS afloat and expand its operations. With our anticipation of collecting Ugx. 1.300.000.000 within the year, we later realized that circumstantially majority of our clients had been forced out of business because of COVID-19 effects. Some had scaled down the size of their businesses however, we identified many who had jumped on the wagon because they had lost their white-collar jobs and were very ignorant about the Copy Right and Neighboring Act of 2006 and the Regulation of 2010.

Collections Representation

	2019	2020	2021	2022
Target	-	-	-	1,300,000,000
Collections/Revenue	710,710,801	257,956,537	330,094,739	247,000,000
Paying Clients	712	168	95	139

The above collections are from the hospitality sector mostly. We are aware that many entities are using your content and we hope that 2023 these shall comply because of the improved factors such as closing the gaps in the Law, tariffs, and ignorance. Below is an illustration of the performance of various users in a piechart see the spreadsheets attached for the collection distribution;

(Top pic) UPRS STAFF



At this point we call for your collective support to break ground in all places using our content. We are aware that if compliance is well embraced in Uganda below is the illustration of how much rich we would be.

That said we have achieved approximately 20% compliance from our collecting scope because business is not yet stable and our clientele continues to drop out of business hence we still suffer from weak financial muscle. With our 5years strategy, we hope to raise this number from less than 300 to 2000 by the end of 2023. We call for collective efforts from all stakeholders including a conducive political arena if we are to achieve this on the other hand.

I would like to add my voice and applaud to all stakeholders who gave supported our endeavors to enable our sustainability as below:

1. OWC extended capital seed for operation support worth Uganda Shillings 1,000,000,000 which has sustained us afloat despite the fact that it could not cover all programs and this was received in January 2022 accountability as attached.
2. Our regulator Uganda Registration Services Bureau has been very supportive in guiding us and offering technical support through training which has promoted effective governance and professionalism within our Society. Addition to that Their response to our requests has been timely which has enabled timely decisions.

We are making all efforts toward "The Growth and Continuity of UPRS post-COVID-19" and we expect to increase our financial obligation from Uganda Shillings 270,000,000 to Uganda Shilling 1,796,798,484 by the end of 2023.

We have been approached by numerous international Repertoire whom we find strategic so, we hope to tap into this space to enable our collections to grow from a small scope locally to the international space. For example, if we established a well digital licensing strategy research shows we can earn over 70 Billion annually which can transform lives and Uganda's economy.

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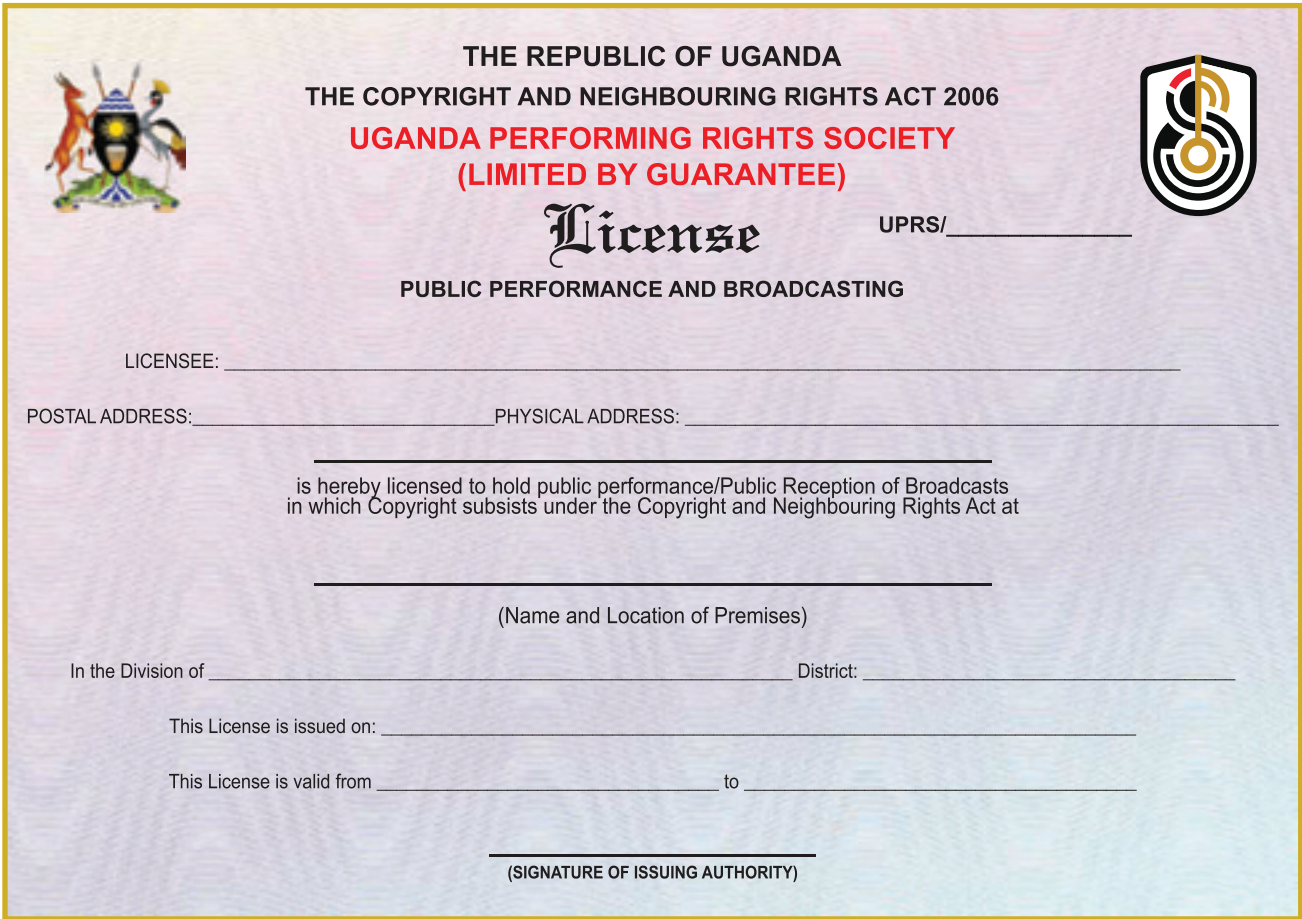


Fig. 1. A copy of our new Licence

Achievements

We are optimistic about our business growth and performance in 2023 with all the initiatives well implemented.

1. A licensing agent under the partnership with Standby Promoters LTD targets to enable us to increase our collection from less than 300M to UGX. 3,000,000,000 Billion by the end of 2023.
2. The transformation of secured licensing documents shall increase on collections since we do not expect fraudulent copies in the public.
3. Client Engagement campaign shall change the public mind set and promote our brand countrywide which shall grow compliance from less than 300 to 2,000 users by June 2023.
4. Quarterly stakeholder engagement campaign shall close the communication gap to enable Members to create a conducive environment to grow collections by 60% by end of 2023.
5. Having completed the human resource restructuring exercise, the established structures shall foster compliance and professionalism. A more competent human resource base being the cornerstone of any organization shall enable better performance.

6. The developed working policies and tools to work as control measures in operations at UPRS shall make operations smooth and easy to audit operations. This shall improve compliance and improve our professional interface with many stakeholders and applaud Jeff and Sanders Human Resource Consultancy.

7. An operations consultant from Operation Wealth Creation has enabled us to unlock some of the doors which are our backbone in implementing various projects.

8. The will for our Regulator to be more participative in our operations has created a conducive atmosphere for us to continue our deliberations within acceptable standards. We have been guided on how to operate, we also hope to get technical assistance in developing our strategic plan document for the next 5 years which we hope shall transform UPRS into a better Collecting Society.

9. We have continued to benefit our partnership with our other repertoire among these but not limited to CISAC, SAMRO, CAPASSO, NITA, IFPI, ARIPO, WIPO, URA, STANBIC and many more.

10. The Board approved the joint venture with Uganda Film and Movie Industry (UFMI) a practice which we hope shall improve our relationship with our users who from time to time are not comfortable with double billing.

11. We have addressed the long pending infringement by Afrischa and the takedown process is ongoing. So far 9000 songs have been taken out of that infringement space (See attached samples).

12. In partnership with OPUS music, they have added technical support to our members on how to earn the most out of their content digitally.



Strategic needs to improve performance

1. We add our voice to other advocates regarding the Legal reform to improve efficiency and effectiveness.
2. Tariff negotiations and review are overdue we need to cluster new users aboard so that we cover all categories.
3. Changing with the times and tapping into digital Licensing.
4. Increase stakeholders' engagement. We need ministries and synergies and associations to be more involved in growth than critiquing society.
5. Conducive political cover since we have a good number of our clients in the same space.
6. Improve staff rewards and remuneration to motivate them into more efficient and effective.
7. Improve collections through investment for example UNI-TRUST to increase our collections through accrued interest which eventually shall earn our members' higher royalties.

Challenges

1. Membership.

Recruiting new members into Society is becoming more and more difficult yet we hope to get uncollected royalties from this space. This is partly because of intrigue from the public. We have lost potential opportunities which would push us to better places because there has been mudslinging a situation users have exploited not to remit royalties because of an unstable environment across the country.

2. New content users

The new business owners on the block are so ignorant about the Act so this has negatively affected our collections by approximately 80% compared to 2019 where collections were at the highest with over 700 million.

3. Political back

Some of our obvious users have not complied for example the Media industry owes us over UGX 300 Million however we have been able to collect only 50 Million. We need backing from government institutions that can play a role to close this gap. For example, if such institutions do not renew annual licenses unless one has cleared for content this shall make a big difference.

4. Legal Instrument

The Copyright Act has gaps which makes it anon self-implementing tool and breeds room for non-compliance. The penalty for defaulters is so low to prevent infringement. If it is more binding for example The CBRT all over media would not be an issue if this tool had closed ends to allow exploitation.

Opportunities

1. Monopoly

We are still existing as a single entity in Uganda Collecting for music. That means we still enjoy the big national space which gives us chance to increase our collections across the territory. Together with the right owners, UPRS staff and the assigned licensing Agent "Standby Promoters" hopes to achieve increased collections to support the 5-year strategic plan.

2. Partnerships

We have been contacted by various repertoires for partnership. This gives us hope that we shall better manage these agreements and in the long run hope to benefit in various ways.

3. Increasing revenue through accruing interest

Borrowing a leaf from other collecting Organizations such as BMI we can make the most out of our collection to increase our remittances by investing our collections in UNI-TRUSTS to grow the economic rewards from the creation and use of music. We are becoming more assertive in Collecting from Digital space from which we hope to collect approximately USD. 150,000 form a well performing members content.

Future Projection

UPRS hopes to become an iconic CMO which shall be used as a benchmark for all other collecting bodies in Uganda for the next 5 years.

If the Members approve our investment ventures Members shall earn the most out of their products and this shall motivate more creatives in the making. This shall have a revenue impact not only to the society but also the entire country.

We hope to expand on the services beyond mere collections in case the Society members are open up to changing the business model. Creating a hub or center of numerous activities shall earn us more social relevance and create jobs to a reason population.

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5 YEARS' STRATEGIC PLAN

Following areas shall direct our 5 years' strategic plan:

1. Infrastructure and Asset Acquisition

To create a hub in Uganda to allow systems development for continuity. we hope to develop a hub with the right facilities to support growth. That way It shall be easy to manage UPRS. Having all sector activities under the same building with the relevant or right departments as a one-stop center shall promote the organization and ease decision-making. Monitoring and evaluation across the various governing bodies such as stakeholders, Ministries, Regulators, and Government shall become easier.

2. Monitoring system

Mandated to collect and distribute royalties to our registered musicians or members of the society, the Copy Right and Neighbouring Regulations of 2010 instructs CMOs to have a well-built monitoring system. In absence of one, we have lost revenue because of the rudimentary ways of collection and surveillance used, which makes it difficult to earn us the most accurate results as the targeted results. Against that background, we need to acquire a monitoring system

3. An Ecosystem

Establishing an ecosystem that shall network related organizations and associations for more productive and beneficial results to the entire fraternity. We could explore even other ventures which can be of benefit to the sector for example developing welfare services for our members.

4. Revenue Scope

Expanding our revenue streams in the next 5 years shall enable collection growth. We have always limited our scope to a narrow space. In case we expand beyond the usual and also tap into the digital marketing space we anticipate claiming royalties from a different pool and the more we achieve shall mean growth in this sector. This shall impact the whole economic cycle of Uganda. For example, increased collections automatically means increased taxes which benefit the whole social economy of any country. Investment opportunities that shall expand our scope of operation to other sectors such as the Banks.

5. Communication and Marketing

Well-developed Communication and marketing strategy targeting Behavioural and mind-set change where we no longer force the public to remit royalties but rather appreciate the need for

social benefit. With this strategy, we hope to grow our brand beyond the boundaries of Uganda.

6. Membership growth and increased remuneration.

Developing strategies to earn us trust, and honesty of the public shall attract more members to sign up with us from whom we derive our mandates to survive. If well organized, the directive can even be passed to allow us to collect across borders for every Ugandan Musician as a way to catering to the social needs of this community?

7. Establish a resource Centre

Develop a resource centre from which the creatives can tap to advance their careers for increased benefit through different capacity building. Digitalizing our documents shall provide reliable sources of information which in the long run shall preserve the history of Uganda's Music Sector.

8. Growing Reciprocals

Spreading beyond our borders and tapping into other territories shall grow our collection. If we are able to increase 18 affiliates to 50 across the globe with good management this shall transform lives through increased revenue. Such a network shall also enable our talents to tap in to the advan-

tages which come along such collaborations.

9. Welfare

It was evident during the COVID-19 lockdowns that our members suffered the natural calamity which hit the country. Some even developed mental health issues. Creating a retirement project in form of a benevolent fund where members can even be loaned financial support shall act as a backup to transform lives during such emergency times. Appreciation

I am pleased to be the Chief Executive Officer of such a unique entity with a bright future and I hereby thank you for your trust. My heartfelt appreciation goes to the founders who bore the vision and sustained UPRS for the time of their tenure. I thank the supportive Regulator, dedicated and supportive Board of Governors, strategic partners and supportive repertoires, and the committed group of employees. Thank you for your support, corporation, and the good work you have done to ensure that Society remains afloat during these challenging times. We strongly believe that this continued joint effort shall give us results worth celebrating come end of 2023 as "We Develop Music Together".

Thank you



*Fig. 1.
Ugandan Music Legend
Moses Matovu and The Afrigo Band*

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

Year	2022	2021	2020	2019	2018	2017	2016
Total Administrative Expenses		157,244,777	167,492,800	92,262,665	109,530,392	109,054,608	250,377,779
		48%	65%	13%	20%	20%	19%

COMPLIANCE OPERATIONAL COSTS

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

Year	2022	2021	2020	2019	2018	2017	2016
Total Compliance Expenses		50,785,994	36,577,496	111,464,681	74,952,612	85,390,346	118,836,591
		15%	14%	16%	14%	16%	9%

STAFF COSTS

The society has attracted new talent to infuse new energy and efficiency in the current team. We are in the process of improving 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.

Year	2022	2021	2020	2019	2018	2017	2016
Total staff cost		102,325,458	139,038,870	248,360,756	298,259,932	317,623,151	248,858,412
		31%	54%	35%	55%	58%	19%

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.

BANKING

The society is migrating from 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. Hence our savings account has been turned into the royalty account.

We are as well in the process of opening a joint account with the licensing agents. Other accounts may be opened whenever need arises.

WORK PLAN 2023.

The Licensing Department's main role is to ensure compliance among all commercial music users in Uganda to support the organisation and realise royalty revenue to the organisation's ever growing membership. The year 2023 will see an increase in the revenue of the organisation as we intend to further expand our licensing scope through the agency licensing. In the same spirit we are to grow our online revenue potential. This will be after the recently on boarded regaining of our online repertoire that had been missed used by the previous partner. The department intends to ensure awareness and publicity for the organisation through the recent embarked on PR Campaign. This will increase awareness across all stakeholders. The intention is to soften the ground for licensing activities and create more awareness of the copyright Law. The above initiatives will enable the department realise its main goal of growing the revenue potential of the organisation hence supporting the economic interests of our membership.

MAIN GOAL.

The licensing department's main goal 2023 is to ensure we widen our revenue scope and territory.

THE LICENSING WORK PLAN 2023

Key Action Steps	Timeline	Expected Outcome	Evaluation Methodology	Person/Area Responsible	Comments
Goal 1: Revenue Mobilisation					
Objective	Timeline	Expected Outcome	Evaluation Methodology	Person/Area Responsible	Comments
Efficient execution of the Agency Licensing initiative	By March	Presence of the Revenue fields team across the country.	Increase in revenue collection.	Licensing Dept	The Licensing agency will work with the secretariat to ensure compliance.
Digitalisation of the field activities.	Continuous	Easier follow-ups with accurate and consistent data.	Database growth	Licensing Officers	The Licensing Agency field team will have to undergo the ODK training
Goal 2: Staff Capacitation					
Key Action Steps	Timeline	Expected Outcome	Evaluation Methodology	Person/Area Responsible	Comments
Training for the field Agency team	February	Fully equipped professional field team	Efficient and accurate licensing exercise.	Licensing Team	The Agency licensing team needs to enrol all the field team it intends to engage in the field.
Goal 3: Marketing/Publicity					
Key Action Steps	Timeline	Expected Outcome	Evaluation Methodology	Person/Area Responsible	Comments
Nationwide awareness for the copyright law and UPRS.	Mar-Dec	Awareness across the country	Information easily accessible	Communications department & Licensing	• Increase our media presence
Increase in our public relations	All Year	Improved public Image of the organisation	An intense public Relations Campaign	Licensing Dept. & PR Consultation Agency	• The PR Campaign meant to enrol as early as December 2022
Goal 4; Tariff Review					
Key Action Steps	Timeline	Expected Outcome	Evaluation Methodology	Person/Area Responsible	Comments
Start up the Tariff Review process	Dec	Fair Tariffs appreciated by the users and the regulators.	New Tariffs set up.	Licensing dept & CEO	• The last tariff review was in 2016 and the tariff has to be reviewed every after 5 years
Goal 5; Benchmarking Internationally					
Key Action Steps	Timeline	Expected Outcome	Evaluation Methodology	Person/Area Responsible	Comments
Ensure we at least benchmark for licensing ideas from one CMO Quarterly	All year	to improve our own licensing process.	New Licensing Processes	Licensing dept	• Most of all CMO Issues are similar globally
Goal 6; Enforcement					
Key Action Steps	Timeline	Expected Outcome	Evaluation Methodology	Person/Area Responsible	Comments
Re-introduce enforcement activities for non compliant users	Sept to Dec	Ensure all users are complaint .	Users complying without defiance	Licensing dept	• The team was equipped with copyright inspectors certificates

FINANCIAL BUDGET FOR YEAR 2023

PROJECTION	Quarter One	Quarter Two
CASH BROUGHT FORWARD		212,022,642
LICENSING COLLECTION	506,501,018	506,501,018
Agency Commission (30% of Gross)	151,950,305	151,950,305
UPRS NET LICENSING COLLECTIONS	354,550,712	354,550,712
ONLINE REVENUE		10,000,000
LICENSING SUB TOTAL	354,550,712	364,550,712
OTHER SOURCES OF INCOME		
INTEREST INCOME	19,860,000	26,433,660
GRANT		30,000,000
TOTAL REVENUE	574,410,712	450,984,372
RIGHTS OWNERS ROYALTIES (50%)	177,275,356	182,275,356
UPRS GROSS OPERATIONAL FUNDS	397,135,356	268,709,016
Priority Items		
Content redemption	45,000,000	
Motorcycles (2 units)	-	
Car	45,000,000	
User mapping system - Data base application system	6,010,000	1,200,000
Communication & Sensitisation campaign	93,000,000	-
Total Priority Items	189,010,000	800,000
Arrears		
International Obligations (CISAC & SUIISA)	24,000,000	
Licensing Department		
Field activities (fuel, parking and road tools)	4,752,000.00	4,752,000
User Follow ups	531,666.67	797,500.00
Marketing	5,170,000.00	5,170,000.00
Staff Training	1,650,000.00	2,475,000.00
Branding and Stationary	1,008,333.33	1,512,500.00
Transportation	9,625,000.00	9,625,000.00
Stakeholders' meetings	3,795,000.00	3,795,000
Enforcement Exercise	-	-
Total Licensing Costs	26,532,000	28,127,000
Board Expenses	11,542,500	11,542,500
Administration Costs		
Audit fees		
Generator Expenses	2,400,000	2,400,000
Motorcycle Expenses	1,280,000	1,280,000
Motorvehicle Expenses	3,060,000	3,060,000
Travel & Accomodation	5,500,000	5,500,000
Computer consumables	3,833,333	1,916,667
Casual Labour	600,000	600,000
Equipment Insurance	-	-
Electricity Expense - YAKA	730,000	750,000
Equipment Hire	200,000	400,000
Furniture repair and maintainance	250,000	250,000
Office Repair and Maintainance	600,000	600,000
Legal Fees	7,000,000	14,000,000
Meals for Stakeholders	1,250,000	1,250,000
Medical Insurance	2,775,000	2,775,000
Newspaper	384,000	384,000
Office Cleaning (inclusive of cleaning material)	3,000,000	3,000,000
Office Equipment Repair and Maintainance	3,000,000	3,000,000
Office Rent	17,300,000	17,300,000
Warehouse rent	944,000	944,000
Office Stationery	1,820,000	1,820,000
Office Tea Refreshments	840,000	840,000
Personal (COVID-19) Protective Equipment,	266,000	266,000
Printing and Photocopy	1,050,000	1,050,000
Security	2,325,000	2,325,000
Transportation	1,500,000	1,500,000
Technical Expenses	2,043,750	2,043,750
Telephone & Internet	1,500,000	1,500,000
Water Bill	450,000	450,000
CEO's vote	1,000,000	2,000,000
AGM	-	-
Total Administration Costs	66,901,083	73,204,417
Finance Cost		
Bank Charges		1,800,000
Employee Expenses		
Total Employee Costs	111,685,000	111,685,000
Documentation expenses		
Total Documentation Costs	81,260,000	18,760,000
Total ICT Costs		
TOTAL COST	512,730,583	245,918,917
NET PROFIT	115,595,227	22,790,099

PROJECTION	Quarter Three	Quarter Four	Total
CASH BROUGHT FORWARD	-	1,123,594,576	-
LICENSING COLLECTION	506,501,018	506,501,018	2,026,004,070
Agency Commission (30% of Gross)	151,950,305	151,950,305	1,063,652,137
UPRS NET LICENSING COLLECTIONS	354,550,712	354,550,712	962,351,933
ONLINE REVENUE	51,870,000	113,958,390	237,698,390
LICENSING SUB TOTAL	406,420,712	468,509,102	1,200,050,323
OTHER SOURCES OF INCOME	-	-	-
INTEREST INCOME	35,183,201	46,828,841	209,782,564
GRANT	-	50,000,000	210,000,000
TOTAL REVENUE	441,603,914	615,337,943	1,619,832,887
RIGHTS OWNERS ROYALTIES (50%)	203,210,356	234,254,551	1,359,776,688
UPRS GROSS OPERATIONAL FUNDS	238,393,558	381,083,392	260,056,199

Priority Items			
Content redemption			90,000,000
Motorcycles (2 units)		20,000,000	20,000,000
Car		-	90,000,000
User mapping system - Data base application system	1,200,000	1,200,000	18,020,000
Communication & Sensitisation campaign	-	-	186,000,000
Total Priority Items	1,200,000	21,200,000	404,020,000
Arrears			
International Obligations (CISAC & SUIA)			48,000,000
Licensing Department			
Field activities (fuel, parking and road tools)	4,752,000	4,752,000	33,264,000
User Follow ups	797500.00	797500.00	5,050,833
Marketing	10340000.00	5,170,000.00	46,530,000
Staff Training	2475000.00	2,475,000.00	15,675,000
Branding and Stationary	1,512,500	1,512,500	9,579,167
Transportation	9,625,000	9,625,000	35,000,000
Stakeholders' meetings	3,795,000	3,795,000	13,800,000
Enforcement Exercise	10,000,000	10,000,000	10,000,000
Total Licensing Costs	33,297,000	38,127,000	168,899,000
Board Expenses	11,542,500	11,542,500	80,797,500
Administration Costs			
Audit fees		10,000,000	10,000,000
Generator Expenses	2,400,000	2,400,000	16,800,000
Motorcycle Expenses	1,280,000	1,280,000	8,960,000
Motorvehicle Expenses	3,060,000	3,060,000	21,420,000
Travel & Accomodation	11,000,000	16,500,000	60,500,000
Computer consumables	3,833,333	1,916,667	21,083,333
Casual Labour	600,000	600,000	4,200,000
Equipment Insurance	-	5,500,000	5,500,000
Electricity Expense - YAKA	750,000	750,000	5,210,000
Equipment Hire	200,000	200,000	1,800,000
Furniture repair and maintainance	250,000	250,000	1,750,000
Office Repair and Maintainance	600,000	600,000	4,200,000
Legal Fees	7,000,000	14,000,000	70,000,000
Meals for Stakeholders	1,250,000	1,250,000	8,750,000
Medical Insurance	2,775,000	2,775,000	19,425,000
Newspaper	384,000	384,000	2,688,000
Office Cleaning (inclusive of cleaning material)	3,000,000	3,000,000	21,000,000
Office Equipment Repair and Maintainance	3,000,000	3,000,000	21,000,000
Office Rent	17,300,000	17,300,000	121,100,000
Warehouse rent	944,000	944,000	6,608,000
Office Stationery	1,820,000	1,820,000	12,740,000
Office Tea Refreshments	840,000	840,000	5,880,000
Personal (COVID-19) Protective Equipment,	266,000	266,000	1,862,000
Printing and Photocopy	1,050,000	1,050,000	7,350,000
Security	2,325,000	2,325,000	16,275,000
Transportation	1,500,000	1,500,000	10,500,000
Technical Expenses	2,043,750	2,043,750	14,306,250
Telephone & Internet	1,500,000	1,500,000	10,500,000
Water Bill	450,000	450,000	3,150,000
CEO's vote	1,000,000	1,000,000	9,000,000
AGM	-	50,000,000	50,000,000
Total Administration Costs	72,421,083	148,504,417	573,557,583
Finance Cost	-	-	-
Bank Charges	1,800,000	1,800,000	10,800,000
Employee Expenses	-	-	-
Total Employee Costs	111,085,000	109,885,000	778,795,000
Documentation expenses			
Total Documentation Costs	11,260,000	11,260,000	152,560,000
Total ICT Costs	502,200,000	-	502,200,000
TOTAL COST	744,805,583	342,318,917	1,765,409,083
NET PROFIT	506,412,026	38,764,476	1,505,352,884

LICENSING AND REVENUE COLLECTION

INTRODUCTION

Upon the reopening of the entertainment business in January 2022, the licensing department had to kick start its core activity of royalty collection. The entire organization's revenue streams were crippled by the 2 year lock down which saw most of the music users non-operational during 2020 and 2021. The entire recovery of UPRS post Restructure was based on the immense support the entity got from stakeholders across the country to make the CMO great. The anticipated success, progress and improvement of the revenue collection had to undergo an immense change.

The licensing department being at the core of realizing revenue of the CMO's membership and the entire organization's operations. 2022 major threshold for the department were Agency licensing, sensitization and enlarging the licensing scope from the central region of the country to all regions of the country hence increase in the revenue and royalties to the growing membership.

This write up will focus on the entire licensing 2022 roadmap and work plan.

LICENSING REVENUE 2022

2022 licensing revenue was forecasted to come from two major streams i.e. the general licensing and the online/digital licensing. The general licensing was to incorporate the agency licensing that is still underway and is planned for execution as early as January 2023 upon completion of all the necessary preparations. This is to enable UPRS cover a wider scope as compared to the current reach of only one region.

a) General Licensing

Licensing Revenue generation through licensing being the core duty of the licensing department is gradually picking up post the covid lockdown. The covid lockdown in the country from 2020 to 2021 saw most of the licensing revenue streams like the bars, hotels, restaurants, gardens totally crippled financially. Despite the economy re-opening in January 2022, our users expressed the need to give them some time to recover so that they meet their license obligations. Many of them requested for waivers while the others requested for discounts.

However, the department and secretariat devised means of having revenue inflow. These included the introduction of the agency licensing model of collection to compliment the current licensing revenue, stakeholder engagements and focus on the several online revenue streams

We have collected licensing revenue of 210,863,602 (Two Hundred Ten Million Eight Hundred Sixty Three Thousand six Hundred Two Shillings only) from 216 music Users by September 2022 from the areas of Kampala, Entebbe, Mukono and Wakiso.

b) Agency Licensing

Agency Licensing Model is one where UPRS sought the support of independent agencies or individuals to support the licensing arm on a commission based arrangement. The agency licensing program was completed. A company standby Promoters was selected among the many to carry out licensing activities on behalf of UPRS across the entire country.

The move is intended to increase revenue collection hence improving royalty distribution among our members. The team was taken through a successful training where 50 participants were fully equipped to handle licensing of music users across the country.



Agency Licensing Trainees take a group photo at the opening ceremony of the training at UPRS

The Agency Licensing company is carrying out sensitization campaigns across the country to create awareness among the music users for smoother operations.

The licensing agents will comb the entire country in a bid to ensure total compliance from all music users.

c) Broadcasters

A total of 222 Broadcasters (Two Hundred Twenty-Two) across the country were issued with reminder letters as early as January 2022 through emails and Physical delivery to the ones upcountry and the central region respectively. Out of the 297, only a total of 30 Broadcasters have complied with their copyright music license obligations for the year 2022. Efforts towards improving the compliance rate of broadcasters being our core music users have been done through several engagements with them through their umbrella body NAB, UCC, URSB, RUBA and several different individual meetings. This follows the collective agreement entered into by the NAB on behalf of the broadcasters in July 2021 in Gulu with the support of the OWC.

YEAR	2019	2020	2021	2022
INVOICED BROADCASTERS	256	283	295	297
EXPECTED REVENUE	386,000,000	415,000,000	416,000,000	406,000,000
REVENUE COLLECTED	53,868,876	69,258,560	97,585,348	59,523,480
PAID BROADCASTERS	16	15	34	30

TRAININGS

The department has undergone two major trainings to enhance staff’s capacity to execute their roles and these are;

a) Agency Licensing Training

IFPI and SAMPRA took the licensing department through sales training together with would-be agents. The department eagerly waits for the enrollment of the agents to broaden our scope of operation and increase sales. The training was complemented by over 30 would-be licensing agents who will complement the small team. The training molded the licensing staff and agents into trainers of licensing activities. This is to improve the licensing systems hence the revenue streams and increase UPRS presence in the regions where UPRS has no reach currently. A new Agency team was trained in November 2022 to equip them with the necessary expertise to enroll in the field to collect royalties.



Fig 2: Broadcasters compliance Trend 2019 to 2022



The training molded the licensing staff and agents into trainers of licensing activities

Fig.3 UPRS CEO Ms. Nasuuna giving her opening Remarks and flagging off of the Agency training on Day One..R-L Mr.Sempijja, Ms.Nasuuns,Mr.Semakula & Mr.Buyundo

b) ODK Database Training

Efforts towards obtaining a clean and reliable users database saw the organization acquire an app called the "ODK" Open Source Data Kit for instant upload of field information. This is to ease the turnaround time of data collection, accuracy and update. The department underwent several trainings for the same. Ten Smart phones were also bought for the same process and each licensing personnel is in position of one to fully execute this role when in the field.

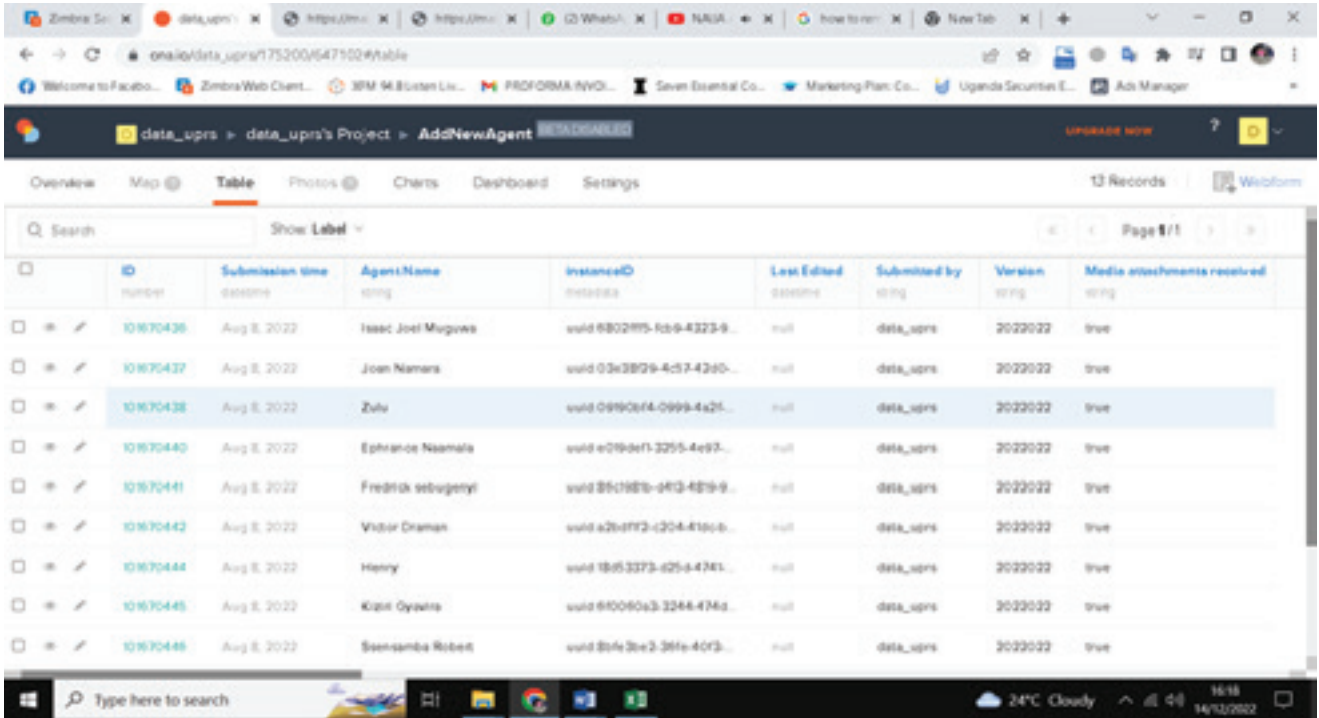


Fig 4: Backend of the Open Database Kit the current UPRS data Collection Tool

ENFORCEMENT AND COMPLIANCE

The department was issued with 7 (Seven) copyright inspector's certificates following a successful training of the inspectors in 2021 by Uganda Registration Services Bureau the national Copyright Offices. These were to ease of the licensing work. However, the enforcement role remained the mandate of the enforcement Unit at URSB.

FIELD ACTIVITIES

The current licensing process goes through five stages of field activities and these are music user identification, Sensitization, Assessment, proforma invoice issuance, Reminder letters issuance coupled with phone calls and emails, Caution issuance and lastly enforcement. To compliment the identification of music users, the department began a night surveillance program over the weekend where a total of 64 premises in areas of Entebbe, Kampala, Wakiso and Mukono where discovered. The department goes ahead to revisit and assess the discovered premises every Thursday of the preceding week. It was discovered some business premises open shop in the night and cannot be identified during the day.

A total of 2086 (Two Thousand Eight Six) music users in the areas of Kampala, Entebbe, Wakiso and Mukono have been visited from January to September in a bid to remind them of the need to acquire copyright music licenses.

PAYMENT CHANNELS

Besides the bank as the only payment channel for the license fees, the department successfully secured an airtel money payment platform for users in abiding to ease payment means of their fees. The account details are;

BANK DETAILS;

Account Name: Uganda Performing Right Society Ltd

Bank Name: Tropical Bank Uganda

Account Number: 0010092264

Account Type: Current Account

AIRTEL MONEY;

Account Name; Uganda Performing Right Society Ltd,

Business Number; 4276758.

We are yet to secure an MTN Momo Pay Line for the same to further make payments much easier and clearly have a noncash system.

COURT CASES

UPRS before the caretaker management was short of a legal department in its organizational structure. There was a gap that needed to be addressed and as of such the caretaker managers at the time provided legal support to the organization and these saw that all cases against the organization had representation. The cases mostly arise from the enforcement exercise of 2019. UPRS still lacks a legal department to guide and support the organization in these cases. In a bid to seek revenue for our membership. This has left a very big dent to all our legal needs.

UPRS tried the process of applying to court to have seized items for non-compliant users auctioned. This is a bid to recover the monies owed to the organization by the infringers. The move was also out of the dire need of cost reduction of keeping the confiscated items. The costs include insurance and rent that have been incurred from 2019 to date. Currently we are in possession of 47(Forty Seven) confiscated items from infringers from the year 2019. Efforts to have them clear their dues and have their equipment back is still futile.

Case	Claim	Status
Quality Ltd Uganda T/a Quality Supermarket V UPRS and 4 others Civil Suit No.444 of 2019	Ugx. 71,642,647.36/=	<ul style="list-style-type: none"> Case is up for ruling on the preliminary objection on 6th December 2022. Change of advocates to Nangwala
Speke Hotel (1996) Ltd T/a Dolphin Suites, Speke Hotel (1996) Ltd T/a Forest Cottages, Kabira Country Club Limited V UPRS Civil Suit No. 758 of 2019	Ugx 70,902,581/=	<ul style="list-style-type: none"> Litigation to settle out of court. An offer was sent to speke awaiting response.
UPRS V Ven Group Ltd and Nantambala Joyce Civil Suit No. 919 of 2019		<ul style="list-style-type: none"> The matter was sent to the trial judge for further management on 17th August 2022
Kasibo Joshua V UPRS and URSB Misc. Cause No. 123 of 2019	Ugx. 46,344,757/=	<ul style="list-style-type: none"> Default judgement was issued in favor of Kasibo and seized items were returned.
Ligormac Advocates V URSB and UPRS	Ugx. 354,000,000/=	<ul style="list-style-type: none">

This Table highlights the status of the UPRS Court cases from 2019 to date.



The department as of today successfully completed the database with over 4000 enteries

USERS' DATABASE;

The department had no tangible music users' database prior to 2020. The move was made to generate a reliable and clean database of music users for easier reporting, planning and managing the licensing activities. The department as of today successfully completed the database with over 4000 enteries. The database is a mixture of already assessed premises and potential music users to be converted into sales.

9. PARTNERSHIPS & ENGAGEMENTS;

The department had a physical engagement with many users but the outstanding ones were;

a) **Vision group**

The vision group and UPRS have had several engagements as regards compliance and a lasting partnership that creates value for both entities and the creative Sector in general. Deliberations are still ongoing and once an understanding is reached, the partnership will benefit the membership.

b) **707 Safaris**

The 707 Safaris is one of the bus companies that has complied with the license fees under the transport sector. Engagements with the company were positive and yielded.

c) **UCC**

UCC as the regulator for the broadcasters in the country is one of our key stakeholders. Several engagements in regards to ensuring compliance of the copyright law among all broadcasters have been underway from the Gulu Communiqué where UCC is party to the negotiations.

d) **NAB**

The National Association of Broadcasters an association for the broadcasters is one of the stakeholders we have had engagements with throughout the year for the deliberations for compliance among their sector.

SENSITISATIONS

UPRS had an online zoom meeting with RUBA membership and other stakeholders to clearly elaborate the Gulu communicate and help the membership understand the rationale of royalty payments and collection by UPRS. The department is to be part of a massive PR Campaign to enable further marketing across the country. The PR campaign will include user sensitizations as well.

As part of our public sensitizations the department successfully published two adverts in the major dailies i.e. Bukkedde paper and New vision on March 21st 2022 to create awareness of the Copyright Law and the need to acquire a copyright music license.



Amended notice of Annual General Meeting 2022

CHALLENGES

- The department has always sought for a mechanism to enable country wide coverage and this is underway through Agency Licensing.
- Need for staff trainings.
- Creation of more awareness avenues for the copyright law.
- Review of the copyright law

FUTURE PROSPECTS

- a) **Revenue improvement**
 - i) Agency Licensing is the future of royalty collection improvement and widening the licensing market scope of UPRS. This is meant to have started by 2023 as earlier on explained. Agency licensing will as well compliment the lean staff that we currently have.
 - ii) Improvement of our online revenue is as well anticipated to have taken ground by 2023. The project to reclaim our online repertoire is underway. We anticipate licensing for mechanical and performing royalties from local Digital Service Providers(DSPs)

In principle the tariff Review takes place every after 5 years due to the changes in the economy and the ever-growing licensing structure

(Extreme left)
 Musician
 Cinderella Sanyu
 aka The King Herself

COLLECTION TREND

	2019	2020	2021	2022 -June
Collections/Revenue	710,710,801	257,956,537	330,094,739	260,161,625
Paying Clients	712	168	95	239

EXPECTED COLLECTION GROWTH

	2023	2024	2025	2026
Expected /Revenue	1,421,421,608 60%	1,989,990,251 50%	2,785,986,351 40%	3,621,783,356 30%
Revenue	994,995,123	1,392,993,175	1,950,190,445	2,535,247,579
Paying Clients 60% per year	2400	3840	6144	9830
Royalties due	499,995,123	897,993,175	1,455,190,445	2,040,247,579

b) Marketing Efforts

An intense scheduled marketing plan will be put in place after the general PR Campaign. The intent is to further engage the music users and the stakeholders within the copyright circles. This will ease licensing work and improve the compliance rate.

c) Staff Trainings

Emphasis to the entire staff to further advance their knowledge and expertise in the copyright field will be among the core of 2023. This is due to the ever changing copyright terrain. The digital revenue streams keep growing daily and this calls for knowledge advancement.

d) Tariff Review

In principle the tariff Review takes place every after 5 years due to the changes in the economy and the ever-growing licensing structure however, this was last conducted was in 2016 and the new review was due in 2021. The current tariff is short of the digital licensing revenue which is urgently needed. The current broadcasters tariff as well lacks the sound recording tariff. The current tariff does not cater for the smallest music users so proposals for a 4th class have always been advocated for. This has affected our operation and has promoted non compliance.

OBITUARY

The department lost one of its team members Mr. Lwanga John David on the 23rd day of April 2022. This came as a shock to the entire UPRS community. The department lost a hardworking team member. We pray his soul rests in eternal peace.



DISTRIBUTION DEPARTMENT

INTRODUCTION

UPRS Distribution Department is responsible for documentation and management of membership bio-data, works, and distribution of royalties.

This is the CMO department responsible for the following activities:

- Sensitization of music creators to join UPRS
- Registration of music creators to become members of UPRS
- Proper documentation of membership works declared
- Compilation and processing of works usage log sheets
- Liaising with international sister societies (remitting royalties and ensuring updated agreements)
- Calculation of royalties for distribution
- To ensure updated membership databases
- Distribution of royalties to respective members

The table below consists of the major updates from the department.

- I. Item: Represents activities engaged.
- II. The report represents the status of activities done.

ITEM	REPORT
<p>MEMBERSHIP REGISTRATION AND WORKS DECLARATION</p>	<p>GENERAL RIGHT OWNERS STATUS:</p> <ul style="list-style-type: none"> - October 2021 during AGM, UPRS had 3,580 right owners - September 2022 UPRS has 4,029 right owners - Means, 449 music creators have joined the Society - Therefore, the percentage increase is 12.5419% <p>GENERAL WORKS STATUS:</p> <ul style="list-style-type: none"> - October 2021 during AGM, UPRS had 14,896 works - September 2022 UPRS has 30,546 works - Means, 15,650 works have been declared and assigned to the Society - Therefore, the percentage increase is 105.062% increase <p>MEMBERSHIP IDENTITY CARDS: New IDs are being distributed to members who have fulfilled the registration requirements as per the new guidelines (i.e., National ID, Passport photo, and creation of online profile accounts).</p> <ul style="list-style-type: none"> ▪ Printed identity cards are one hundred ninety-six (196) ▪ Distributed cards are 3 ▪ The remaining cards are 193 <p>Challenges:</p> <ul style="list-style-type: none"> ▪ Because of the few available resources, management decided that we start with 196 until we get more money. ▪ Some members don't have identification numbers since they didn't meet all the requirements needed. ▪ Some members' documents are missing from the online system. They didn't upload their profile pictures. ▪ Some members stay very far it's not easy to come for their IDs unless they have other things to do in town. ▪ Other members changed their numbers. ▪ Other members are not picking up their calls.

	<p>NOTE: The AGM of October 2021, instructed Management to clean up the register before the 2022 AGM. This involved validation and update of all Society membership databases both local and International. This process affected the number of both members and works whereby there was a decrease in numbers due to the removal of all duplicate entries that were imported into the WIPO Connect (Deployed 2020) from WIPOCOS (Deployed 2016).</p> <table border="1" data-bbox="536 523 1422 1432"> <thead> <tr> <th>NO.</th> <th>SYSTEM AND ACTIVITY DONE</th> <th>TYPE</th> <th>DATABASE STATISTICS</th> <th>SYSTEM STATUS</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>WIPO Connect database Right owners Works</td> <td>International</td> <td>3,762 30,546</td> <td>Customization process ongoing</td> </tr> <tr> <td>2</td> <td>UPRS Registration Portal Right owners Works</td> <td>Local</td> <td>1,284 2,044</td> <td>Development process ongoing</td> </tr> <tr> <td>3</td> <td>WID- works information database.</td> <td>International</td> <td>3,819</td> <td>The WIPO Connect synchronization process is ongoing.</td> </tr> <tr> <td>4</td> <td>IPI- interested party information.</td> <td>International</td> <td>2,860</td> <td>The WIPO Connect synchronization process is ongoing.</td> </tr> <tr> <td>5</td> <td>CAPASSO- (Composers, Authors and Publishers Association) Database for online mechanical rights royalty distribution.</td> <td>International</td> <td>15,270</td> <td>The WIPO Connect synchronization process is ongoing.</td> </tr> </tbody> </table>	NO.	SYSTEM AND ACTIVITY DONE	TYPE	DATABASE STATISTICS	SYSTEM STATUS	1	WIPO Connect database Right owners Works	International	3,762 30,546	Customization process ongoing	2	UPRS Registration Portal Right owners Works	Local	1,284 2,044	Development process ongoing	3	WID- works information database.	International	3,819	The WIPO Connect synchronization process is ongoing.	4	IPI- interested party information.	International	2,860	The WIPO Connect synchronization process is ongoing.	5	CAPASSO- (Composers, Authors and Publishers Association) Database for online mechanical rights royalty distribution.	International	15,270	The WIPO Connect synchronization process is ongoing.
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ROYALTY DISTRIBUTION	<p>No Distribution has taken place.</p> <p>Reason: This was due to low collections following Covid 19 which led to the closure of many commercial users of music in the country. Therefore, the Society could not make any distributions.</p> <p>Because the locations were low, the money collected covered office maintenance and expenses.</p>																														
Online music takedown project:	<p>The purpose of the project is to take down, reclaim, organize and monetize musical content that was offered to a third-party digital licensor (Africha Entertainment Limited). The project was handed over to Opus Music Africa to carry out the job. The process is ongoing.</p>																														
ONLINE SENSTATION OF MUSIC CREATORS THROUGH SOCIETY	<p>1. SENSITIZING MEMBERS TO UPDATE THEIR STATUS WITH UPRS:</p>																														

ONLINE CHANNELS:(WEBSITE, FACEBOOK,TWITTER,INSTAGRAM, WHATSAPP GROUPS).

The Annual General Meeting of October 2021, instructed UPRS Management to clean the register before the 2022 AGM. The Board authorized management to issue members IDs to compliant members only. A member is that creator of music who has applied to join declared works too, and assigned the Society to collect revenue on his / her behalf. Members were checking their status via the Society website at <https://uprs.go.ug/status/>

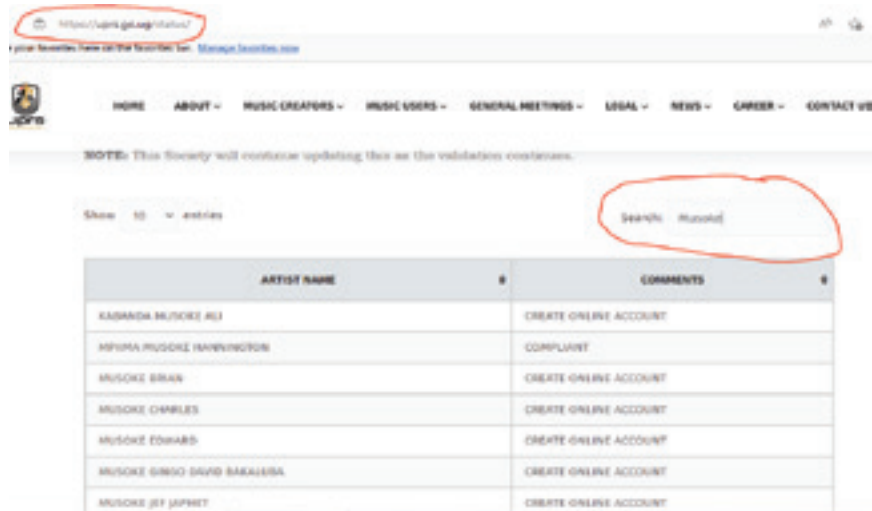
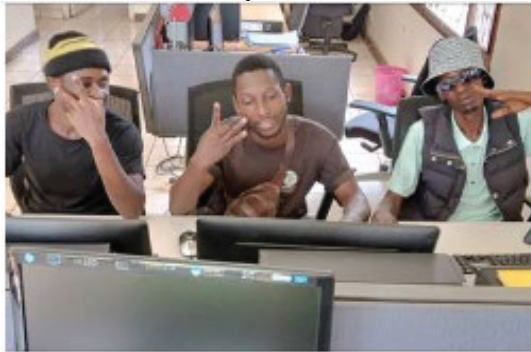


Photo above shows the screenshot for the page used by members to check their status with the Society.



The photo above shows musicians registering and creating their online accounts profiles at UPRS office.

Note:

- Communication media channels like Facebook, Twitter, Emails, Instagram, YouTube, WhatsApp, bulk SMS, and others were used to sensitize music creators to join the CMO.

UPRS AFFILIATES LIST

1. ABRAMUS (Brazil)
2. ASCAP (USA)
3. BMI (USA)
4. COSOMA (Malawi)
5. COSON (Nigeria)
6. COSOTA (Tanzania)

	<ol style="list-style-type: none"> 7. MSCK (Kenya) 8. MSCN (Nigeria) 9. PRS- UK (United Kingdom) 10. RSAU (Rwanda) 11. SAMRO (South Africa) 12. SARRAL (Southern Africa) 13. SCPP (France) (Producers – Mech.) 14. STIM (Sweden) 15. COTT (Trinidad and Tobago) 16. ZAMCOPPS (Zambia) 17. ZIMRA (Zimbabwe)
<p>CHALLENGES FACED BY THE DEPARTMENT</p> <p>PROBLEM FACED BY THE DEPARTMENT</p>	<ol style="list-style-type: none"> 1. Lack of monitoring system: This is the system that can be used to monitor music usage in public places like Bars, Hotels, etc. when music is monitored, the department gets log sheets that show how member works have been exploited (number of plays per song). This data is finally used to calculate how much to be paid by each member whose work is included on the list. 2. Low funds for sensitization of music creators in upcountry regions: Department needed funds to carryout upcountry workshop meetings because most of the music creators in those areas (Northern, Eastern, Western) are not yet registered. 3. Most music creators are computer illiterate which affects their registration process online: 4. No distributions due to low collections. 5. Outdated reciprocal representation agreements 6. Lack of legal department to handle membership legal technical inquires

PENDING ACTIVITIES:

ACTIVITY	REASON FOR PENDING
1. Improving royalty distribution management process	No music usage monitoring system, no log sheets to show how members' works have been exploited. The issue is still under board discussion.
2. Improve the productivity of the reciprocity program	This was being handled by the previous legal personnel and is still pending.
3. Upcountry sensitization of music creators	Program and budgets were submitted by the department, however, the projects through which these activities were supposed to be executed were stopped like the See TV project and now we are waiting for the appointment of the public relations team to do so.

Proposed activities to be done by Distribution department for year 2023

Activity / objective	Key performance indicators (KPIs)
1. Sensitization of music creators to join the Society	<ul style="list-style-type: none"> • Training workshops to assist creators to use the online membership portal. • Education workshops (musicians will have all the required knowledge as to why they should join the CMO). • Participants' evaluation forms after training. • Membership increase • Works increase • Social media posts, SMS texts to the public • Running public relations projects through the communications department
2. Follow-ups with outdated reciprocal representation agreements for various countries.	<ul style="list-style-type: none"> • Email reminders • (Documentation / reports) to management
3. Creation of all membership IDs	<ul style="list-style-type: none"> • All members will be issued Membership IDs
4. Ensure all membership databases are updated (CAPASSO, WIPO Connect, IPI, WID, Portal, and all others)	<ul style="list-style-type: none"> • Updated database statistics status

Conclusion

The department’s budget is already shared with the finance department. This shows the amounts and proposed activities for the items.

INFORMATION COMMUNICATIONS TECHNOLOGY

DEPARTMENT OVERVIEW

The responsibility for developing, managing, and maintaining Society's information technology systems and services falls on the Society's ICT department. To ensure that all ICT projects adhere to the corporate aims and objectives of the CMO, the ICT Department is also in charge of strategic planning.

KEY ACTIVITIES

1. System Administration, first (software and hardware configurations and maintenance)
2. Technical assistance (systems user (staff and clients))
3. Assistance with the creation of application software (including helping WIPO and NITA-U developers create membership and user databases).
4. Interaction (ensuring effective and efficient communication channels)
5. Business website (ensuring that Society website is well configured to run efficiently and updated)
6. Management of social media platforms (Facebook, Twitter, LinkedIn, YouTube, and others)
7. Email system administration (management of UMCS System)
8. Management of society's databases and computer networks

MEETINGS / WORKSHOPS ATTENDED

1. ICT participated in the ongoing WIPO Connect weekly meetings with WIPO Administrators to help with the creation and modification of the membership and user database system for the CMO.
2. Regular meetings with NITA-U for the development of the membership portal participated in the ongoing monthly sessions to help with the creation and implementation of an online membership site.
3. Training of licensing agents workshop. During the training, ICT officer was able to explain to the team the various Society systems and how they operate.

PROJECTS UNDERTAKEN BY THE CMO

1. UPRS Automation project

The NITA-U systems programmers leading the team creating the UPRS online registration portal include the CMO ICT department (the system project is still ongoing).

2. WIPO Connect development project

A member of the group creating and modifying the WIPO Connect user and membership database system (the system project is still ongoing). The goal of this project is to create a membership database administration, royalty calculation, and distribution system.



To ensure that all ICT projects adhere to the corporate aims and objectives of the CMO, the ICT Department is also in charge of strategic planning

//
We are currently talking with IPSOS about how they can use their recordings to create playlists for the members' works

3. Creation of membership online account profiles

This project aims to make sure that all UPRS members have online accounts so they may quickly access the Society's communication reports. Simple notification to the CMO about freshly developed works while receiving information on royalties and other CMO matters. Therefore, in this project members are helped to create their online profile accounts.

4. Monitoring system development

We are currently talking with IPSOS about how they can use their recordings to create playlists for the members' works that are broadcast on the media stations (both TVs and Radios).

5. Licensing Application system development

The ICT department is working on developing a music licensing system for the Society. The licensing team will use this system during field activities to assess music users.

PROPOSED IN THE PREVIOUS PLANS IN THE REPORT FOR 2020/2021:

Building institutional capacity through Business Process Re-engineering and Leveraging ICT were the primary challenges mentioned in the previous report. The following status reports for hardware and systems provide evidence of this:

SYSTEM APPLICATION	SYSTEM FUNCTIONALITY	SYSTEM STATISTICS (ENTRIES FOR DBs)
1. QuickBooks (Client-Server System)	This is the CMO financial management system for (books of accounts). It is a client-server system with several users' accessibility capacities.	Over 2,119 users
2. Operating Systems (Windows 10 for Desktops and Windows 11 for Laptops).	Every computer, including desktops and laptops, is operational and set up for users' apps and Society membership programs. These programs include; WIPO Connect, membership portal application, and all others.	13 Desktops 5 Laptops 1 server
3. Unified Messaging and Collaboration System – UMCS	The Government of Uganda uses this unified messaging and collaboration system to facilitate and enhance communication and cooperation across the whole government entity. It makes use of conventional email and provides access to collaborative applications. The CMO uses the same system to simplify its daily office activities while serving both members and users of music.	33 Email Accounts exist
4. Office Internet services and Network connectivity.	Employees can share workplace resources via the LAN, or local area network. The Internet speed used is 40 megabytes per second. The internet effectively ensures that daily office tasks are carried out successfully and efficiently.	40 Megabytes per second.
5. Society Website	All necessary required information is available on the site for all stakeholders' reference. This website provides all the information needed to raise awareness of music licensing and copyright protection among all music industry stakeholders.	33 Pages 11 Posts
6. WIPO Connect (Membership System).	After adjusting the accessibility to Amazon Web Services, the system is functioning properly (AWS). This system is continuously being developed and customized to fit the configuration for CMO tasks (UPRS).	4,044 members 30,616 works

<p>7. CIS-Net: CIS-Net is a network of databases built upon the CIS Standards (for both WID and IPI).</p>	<p>Through CIS-Net online databases, the Society has access to both IPI numbers and ISWCs for membership (together with Sister Societies - Affiliates).</p>	
<p>8. Music users' data capture application developed (ODK System).</p>	<p>Utilizing the ODK data Collect Application was covered in training for all licensing teams. Field license officers use this application system to collect all necessary licensing details from commercial users of music.</p>	<p>13 Agents 22 Field activities 138 new users</p>
<p>9. UPRS page on CISAC portal site.</p>	<p>The UPRS uses this gateway page to provide all Society information for affiliates and sister societies to reference. The offered portal sites are where all CISAC members are required to share their Society information.</p>	
<p>10. Interested Party Information – IPI</p>	<p>The IPI system's goal is to identify a right holder functioning across various creation classes in a globally unique manner. The system is used to create IPI base and Name numbers for members so they can be recognized internationally. Both locally (using installation DVDs) and online (using a URL link and the Society log-in information) users can access this system. The WIPO Connect synchronization process is still in progress.</p>	<p>2,860 Members</p>
<p>11. Works Information Database – WID</p>	<p>A database called the Works Information Database (WID) contains details about musical works for mechanical and performing rights. Both locally (using installation DVDs) and online (using a URL link and the Society log-in information) users can access this system. The WIPO Connect synchronization process is still in progress.</p>	<p>3,819 Works</p>
<p>12. UPRS Membership Portal (membership-Side and back-office side).</p>	<p>Non-members can join the Society through this site, whereas members can utilize it to submit their recently generated works to the Society. Reports and communications will be approved and distributed to members via the Back office side. The WIPO Connect synchronization process is still in progress. Please take note that NITA-U is still working on this portal.</p>	<p>1,284 Members 2,044 Works</p>
<p>13. Office documents sharing and backups system on NITA-U server.</p>	<p>All field and office personnel can use their email accounts to access all shared documents for work-related purposes.</p>	<p>32,040 Files 110 Folders</p>

14. CAPASSO Portal for online mechanical rights royalties collection	All members' works are posted on the portal to collect online mechanical rights royalties. It is currently being synchronized with WIPO Connect to make publishing and matching of works on the main database easier.	15,270 Works
15. WIPO Connect / Registration portal API System (Application Programming Interface).	For simple synchronization of the two systems, WIPO Administrators will provide an API interface to link the registration site with the WIPO Connect membership system. Data migration procedures for both membership bio-data and works declared via the portal will be made simpler as a result.	
16. Society online meeting communications through zoom accounts provided by NITA-U.	To communicate with society stakeholders, we always use licensed zoom accounts, which NITA-U offered to UPRS.	Accommodate more than 300 connections.
17. Society music usage monitoring system.	The Society is now working on deploying an accurate music consumption monitoring system for all commercial users of music in the nation because scientific royalty distribution is impossible without using data. This would ensure that all owners of copyright receive equal compensation for the use of their creations.	
18. Society's social media channels.	Through awareness-raising initiatives on the nation's copyright law, are being used to disseminate information to the general public and all stakeholders (YouTube, Facebook, Twitter, Instagram, LinkedIn, and others).	7 channels
19. Office communications	This is done via phone calls, emails, in-person meetings, WhatsApp groups, and other channels.	
20. Amazon Web Services (AWS).	WIPO Connect's hosting (server) services are available with a monthly on-demand subscription. This server houses and allows access to the WIPO Connect database.	
20. Office systems security policy implementation	To deter hackers, all computer systems are secured by passwords or security keys.	
21. Bulk SMS account.	To send out mass SMS messages to members and music users, UPRS signed up with True African. The CMO regularly uses this account to communicate with users and members.	
22. ICT Hardware equipment	Office tasks are carried out via laptops, printers, communication devices, and all desktop PCs. These house all the above-explained application systems.	3 printers, 1 projector, computers indicated above.

CHALLENGES FACED

No system in place to track music consumption. There aren't enough log sheets (music usage records) in society to base the equitable distribution of royalties on.

PROPOSED SOLUTION

After granting broadcasters their licenses, CMO should demand that they submit log sheets for the music they have used. Using the right monitoring software, outsourced organizations can keep an eye on other public areas.

MAIN OBJECTIVE AND WAY FORWARD FOR THE YEAR 2023

Since NITA-U donated the majority of the necessary hardware components, the ICT department will place a high priority on ensuring that all of the aforementioned membership systems are finished to ensure that the Society's business processes are successfully automated for better services to both members and commercial music users.

KEY PERFORMING INDICATOR

Application updates and regular reports to the management and supervisor will be the major KPIs.

Kiziri Gyavira

ICT Officer

LET THE MUSIC PAY



STAKEHOLDER ENGAGEMENT

The music industry consists of various stakeholders including songwriters and lyricists, producers, singers, instrumentalists, producers, and publishers. These creatives have been actively participating in the growth of the music industry in Uganda. They had high hopes in the present Administration and Board but have of late lost hope and an escalating negative media campaign has been deployed.



(Top) **Juliet Ssesanga**
Chairperson
Membership and International
Relations Affairs committee

This called for an arrest of the situation which was going out of control and promoted the urgent need to meet stakeholders of different associations and genres to discuss the urgent issues which are:

1. The update of the Africha takedown
2. Licensing agents
3. Royalties distribution.

The associations which were identified were;

1. Uganda Musicians Association
2. National Artists and Creatives and Workers Union
3. Federation of Gospel Artists Uganda
4. Producers and Songwriters Associations
5. Copyright Institute of Uganda
6. National Cultural Forum.

The engagements were scheduled to take place at the National Theatre with each association allocated a day and time.

Day 1 (12th December 2022)

UMA (Uganda Musicians Association) Concerns

1. In one voice the Members of the Association had a lot of mudslinging on social media for which they needed clarification. communication about money misuse especially the 1 billion and so-called denial of royalties' distribution manifested around media. This item was addressed by Director Kaye while schooling them thoroughly about the monies. He informed them that royalties were allocated and informed them that royalties will be distributed after the AGM. Director Kaye's deliberations cleared the air and harmony thus attaining the positive attitude that was desired for a smooth session.
2. The Africha takedown was welcomed by all members and they concurred that it was the best news they had heard regarding their works.
3. The UMA secretary commended the elected Directors for reaching out to their musicians and promised to encourage all members to register and join UPRS.
4. Some members were concerned about the challeng-

es in registration due to language barriers namely Kadongo Kamu singers and suggested that other local languages are introduced to cater for those who are not conversant with English.

5. All members expressed concern over ring-back caller tunes and the private copy levy and advised that this should be put before the government to intervene in collecting this revenue if it was to be realized. The members suggested further discussion and requested for another engagement.

6. Members raised concerns about how the licensing agency was deployed however, Directors advised them that it was proper procurement process and the Standby promoters would penetrate the market and collect as much revenue considering the relationship he has with the sector.

7. Value addition to this engagement was a presentation from STANBIC educating members about saving tradition however, artists did not practice it and showed no interest.

DAY 2 (13th December 202)

Artist Union (NUCPAAW) Concerns

Members were eager to attend this engage and despite the heavy downpour, they endeavored to attend as encouraged by their General Secretary Ms. Anita Sseruwagi.

1. NUCPAAW The Africha take-down narrative was well conceived and members were pleased with the initiative and progress done so far and appreciated the new board. There was the excitement of ownership of their works.

2. Regarding Royalties distri-

bution, unlike members from UMA, they appreciated the lockdown impact but looked forward to a fair and better distribution once made.

3. Members of the Union emphasized the need to register and make money and thus realized the importance of UPRS.

4. The General Secretary's remarks were to initially take us through the mandate of the Union and suggested that a Director should also take a seat on the Union Board. Furthermore, she suggested a partnership with the Union to lobby and grasp different avenue of revenue.

5. Ms. Anita commended the current Board elect for breaking the ice to engage stakeholders which she said was the first in the history of UPRS and thereby promised to liaise with management to uplift the music or creative industry.

6. The vice chairman Mr. Sam Ggombya appreciated the move to engage licensing agents as a way of raising revenue collection. He however lamented the use of music by the likes of Dj. Erycom without authorization from artists and urged management to devise means to curb the loss of such revenue. Furthermore, he suggested that the board elect should meet management of telecom companies to resolve the issue of caller back tunes. He was also concerned about the delay of the implementation of the private copy levy.

7. All members concurred that there was still a lot of sensitization to be done about copyright and that it had to be a continuous process.

Day 3 (15th December 2022)

Federation of Gospel Artists Uganda
This was an extremely interesting

//

The Africha takedown was welcomed by all members and they concurred that it was the best news they had heard regarding their works.



(Top) Musician
Cindy Sanyu

interaction of a different sect of musicians. The majority of attendees were leaders of the different associations under the federation.

1. The majority of members who are apparently not members of UPRS were rather surprised about the information about Africha.

2. Regarding Royalties, most members realized what and how they were losing revenue and we schooled them about the different types of royalties as well as how best they would benefit but stressed the need to join UPRS.

3. The president commended the board election for the step to close the gap between UPRS and gospel artists.

4. He also urged the board to engage the management of Christian media houses and church leaders in a bid to pay royalties as a contribution to society.

5. It was also suggested that in order to boost registration, UPRS could use the federation database to reach out to these artists.

6. A representative from the

northern region suggested that very few musicians know about UPRS thus a need to a sensitization campaign, especially outside Kampala.

7. Members concurred that it is imperative to hold continuous engagements for cooperation and to educate musicians about their rights, royalties and the mandate of UPRS.

8. The members said that very few musicians believe in UPRS and advised it to rebrand and they suggested that the face of the new board and its attributes should be fronted each time an activity or communication is to be made.

Day 4 (22nd December 2022)

Songwriters and Producers association

This engagement was represented by different lyricists and producers mostly not members of UPRS and it was an introductory session for them.

1. The Africha takedown was appreciated and they commended the board and management for the achievement.
2. Regarding Royalties distribution, they lamented not receiving their share and demanded to know why. The deliberation on royalties was well addressed by Director Kaye who displayed the gaps in their negotiations with singers and lack of professionalism. It was on this note to seek advice and they suggested that a form should be designed by UPRS for the contracts between musicians and producers and songwriters.
3. They appreciated the engagement which they said was an eye-opener to benefitting from their craft. We discussed the different avenues of operation which included formalizing their services as all were operating informally.
4. Regarding the licensing agents issue was appreciated but were skeptical about its success.
5. The president of songwriters noted the need for a broader sensitization programme about different rights and the owners to give an insight most especially to the singers to declare who wrote the songs and how all participants share.
6. Furthermore, John Kateregga encouraged members to join UPRS if they focused on professionalism and returns.

Day 5 (06 January 2023)

Membership Committee Meeting held on the 6th January 2023 held at the National Theatre.

Members present

1. Juliet Ssesanga 2. James Sserumaga 3. Justin Basiima 4. Wisdom Kaye

Issues discussed

The meeting was blessed by the Chairperson at 2.30pm and a review and evaluation of the stakeholders' proceeded with a discussion on the unfolding events of the Associations.

1. There were a number of recommendations by the stakeholders but most importantly, they commended the elected directors for having engaged them for the very first time in the history of UPRS.
2. The General Secretary of the Artists Union suggested that a partnership with UPRS would pave the way to lobby and reinstate different avenues for artists and to have a board director on the Union board.
3. The stakeholders requested a countrywide sensitization campaign and promised to encourage their members to join UPRS having realized that it was the only CMO and channel of getting revenue from their work.
4. Gospel artists suggested that UPRS should use the federation database to encourage registration by reaching out to their members. Furthermore, they noted the need to improve the tainted image of Society by always fronting the new board and their attributes for a positive response from musicians.
5. The President of the Gospel artists also proposed that a meeting between the elected directors and Media house management would encourage them to pay royalties but it should be designed as a sowing a seed to the creatives.
6. Songwriters and Producers appreciated the importance of joining UPRS and suggested that a declaration form should be designed to assist them in dealing with musicians.
7. There was a cry out from UMA musicians of the Kadongo Kamu genre of language barrier thus suggesting that the registration should also



Gospel artists suggested that UPRS should use the federation database to encourage registration by reaching out to their members

cater for those who are not conversant with English.

Observations

1. The intent of the engagement was well perceived and positive perception of the Society with the majority of attendees being leaders in their domains.
2. The agenda was thoroughly discussed and the nits and bits were resolved with a consensus.
3. As agreed during one board meeting regarding audited books for members during the AGM, all attendees were very happy and excited about the drive and looking forward to attending and contributing to the AGM.
4. STANBIC trainers endeavored to attend our engagements and gave musicians something new which we believe will open doors to savings and investments thus breaking the tradition of hand to mouth in the industry.
5. We got positive engagements from the associations invited apart from NCF who acknowledged receipt of the invite but did not respond. This, however, enabled us evaluate the others in detail and look a better cooperation in the near future.
6. The engagement was counted a 90% success with a recommendation of at least a quarterly engagement.
7. Meeting ended at 5 .20pm.

Important to note:

1. The intent of the engagement was realized with members concurring it high time UPRS engaged its stakeholders however, the majority were still haunted by the bad image.
2. It is therefore imperative to have continuous engagements and emphasizing the attributes of the new board.
3. The agenda was thoroughly discussed and interactive which enabled each item presented tackled in detail.
4. The Africha takedown was one item that was appreciated and members felt ownership of their songs which was long awaited.
5. Royalties was the most sensitive item with participants demanding when the distribution would take place .After the deliberation made by Director Kaye, it was understood that distribution would be made after the AGM and to only registered members.

6. About one third1/3 of the participants were not members of UPRS so there were encouraged to register and given the website as well as the IT contact person at UPRS.
7. It is on this note that we realized a need to have both online re stration and physical in at least two languages.
8. Members seemed convinced to join Uprs which they promised to do so.
9. Members greatly appreciated the effort made by board and to avail audited books to each member during the AGM and looked forward to participating in the day's event.
10. Licensing agents was a major concern to all members considering the attitude of the populace and were skeptical if we could realize the revenue we deserve however,it was appreciated that such an initiative was done to increase revenue.
11. There had been disgruntlement among members of Uganda Musicians Association initially about how Standby Promoters was given the contract but after learning that there was a procurement process, they concurred that they deserved the contract
12. Stanbic package was a new concept to all members and consequently but requested for more financial training.
13. The Board elect invited associations whom all acknowledged receipt of the invite. A good turn up was realized but the Copyright Institute of Uganda had already taken leave for Christmas holidays and Mr Sylver Kyagulanyi promised to make a follow-up at a later date.
14. We also did not meet National Culture Forum members although following no official communication from them however, we do look forward to engaging them in the near future. In a nutshell, the engagement was a 90% success having achieved our objectives of a good communication platform.

Juliet Ssesanga
Chairperson
Membership and International Relations Affairs
committee



UGANDA PERFORMING RIGHT SOCIETY

Plot 35, House 5A Bukoto Drive
P. O. Box 102488 Kampala (U)
Tel: +256 771 852 357
+256 751 067 197

Date: 18th January 2023

RSM Eastern Africa
P.O. 31704
Kampala, Uganda

Dear Sirs,

RE: LETTER OF REPRESENTATION

This representation letter is provided in connection with your audit of the financial statements of Africa Biosystems Uganda Limited for the year ended 31 December 2022, for the purpose of expressing an opinion as to whether the financial statements give a true and fair view of the financial position of the company as at 31 December 2022 and of its financial performance and cash flows for the year then ended in accordance with the International Financial Reporting Standards for Small and Medium-Sized Entities. We appreciate that all the information you require in order to form an opinion on the financial statements may not be available from an examination of the accounting records and other documents, and that you have obtained oral representations from the company's directors and management.

We confirm that, to the best of our knowledge and belief:

Financial statements

- We have fulfilled our responsibilities for the preparation of the financial statements in accordance with the IFRS for SMEs; in particular the financial statements give a true and fair view in accordance therewith.
- Having made an assessment of the company's ability to continue as a going concern, we are not aware of material uncertainties related to events or conditions that may cast doubt upon the company's ability to continue as a going concern.
- All transactions have been recorded in the accounting records in the proper period and are reflected in the financial statements.
- Significant assumptions used by us in making accounting estimates, including those measured at fair value, are reasonable.
- Related party relationships and transactions have been appropriately disclosed in accordance with the requirements of the IFRS for SMEs.

1 of 4

- The company has satisfactory title to all the assets, and all assets disposed of or belonging to third parties have been correctly reflected in the financial statements. Where applicable, assets have been written down to provide for any impairment. Unless specifically disclosed in the financial statements, the assets were free of any charge, encumbrance or lien.
- Full provision has been made in the financial statements for all material losses expected to arise from legal action, third party claims and off-balance sheet contracts.
- Except as indicated in the financial statements, none of the liabilities was, at the balance sheet date, secured on any assets of the company.
- The company has complied with all aspects of contractual agreements that could have a material effect on the financial statements in the event of non-compliance.
- We assessed the effect of COVID-19 on the business and financial statements and made the appropriate adjustments to the carrying values in the financial statements;
- All known liabilities, including contingent and constructive liabilities arising from the impact of the COVID-19 virus are correctly accounted for in the financial statements;
- The financial statements disclose the effect of all known events and circumstances relating to COVID-19 that are relevant for understanding the financial statements;
- Significant estimates, uncertainties and assumptions surrounding the treatment of transactions as a result of COVID-19 have been sufficiently disclosed in the financial statements.
- We assessed the ability of the entity to continue as a going concern, including the impact of COVID-19 and the company's contingency plans, and are satisfied that the going concern assumption remains appropriate;
- All events subsequent to the date of the financial statements and for which the IFRS require adjustment or disclosure have been adjusted or disclosed. There are no plans or intentions that may materially alter the carrying value or the classification of assets and liabilities reflected in the financial statements.

Information provided

- We have provided you with:
 - Access to all information of which we are aware that is relevant to the preparation of the financial statements such as records, documentation and other matters;
 - All minutes of shareholders and directors' meetings;
 - Additional information that you have requested from us for the purpose of the audit;
 - Unrestricted access to persons within the entity from whom you determined it necessary to obtain evidence.
- We have disclosed to you the results of our risk assessment of the risk that the financial statements may be materially misstated as a result of fraud.
- We have disclosed to you all information in relation to fraud or suspected fraud that we are aware of and that affects the entity and involves:
 - Management;

- Employees who have a significant role in internal control; or
- Others where the fraud could have a material effect on the financial statements.
- We have disclosed to you all information in relation to allegations of fraud, or suspected fraud, affecting the entity's financial statements communicated by employees, former employees, analysts, regulators or others.
- We have disclosed to you all known instances of non-compliance or suspected non-compliance with laws and regulations whose effects should be considered when preparing the financial statements.
- We have disclosed to you the identity of the entity's related parties and all the related party relationships and transactions of which we are aware.

Yours faithfully,

ROBERT SSEMAKULA

Director

Date: 18/01/2023

KABITTO KARAMAGI

Director

Date: ✓

FINANCIAL STATEMENT

Uganda Performing Right Society
Annual report and financial statements
For the year ended 31 December 2022

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

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Uganda Performing Right Society

Company information

For the year ended 31 December 2022

Board of directors	Kabiito Karamagi Robert Ssemakula James Abola Sam Okella Kelo Grace Nakabugo Prof. Patrick Mangeni Wisdom Kaye James Sserumaga Dr. Peter Ntege Julie Ssensanga Justin Basiima
Registered office	Plot 35, House 5A Bukoto Drive P.O Box 102466 Kampala, Uganda
Independent auditor	RSM Eastern Africa Certified Public Accountants 6th Floor DTB Centre P.O Box 31704 Kampala, Uganda
Principal bankers	United Bank of Africa Plot 2, Jinja Road P.O Box 7396 Kampala, Uganda Tropical Bank Ntinda Branch P.O Box 9485 Kampala, Uganda

Uganda Performing Right Society
Report of the directors
For the year ended 31 December 2022

The directors submit their report together with the audited financial statements for the year ended 31 December 2022, which disclose the state of affairs of Uganda Performing Right Society (the company).

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.

Results

	31 Dec 2022	31 Dec 2021
	Ushs	Ushs
Surplus for the year	<u>-</u>	<u>(51,261,449)</u>

Dividend

The directors do not recommend a dividend for the year ended 31 December 2022 (31 December 2021: nil).

Directors

The directors who held office during the year and to the date of this report are set out on page 1.

Auditor

During the year, RSM Eastern Africa was appointed as the company's auditor in accordance with Section 167 (1) of the Ugandan Companies Act, 2012 and has expressed its willingness to continue in office in accordance with the Section 167(2) of the Ugandan Companies Act, 2012.

By order of the Board

Company Secretary

Kampala.....2023

**Uganda Performing Right Society
Statement of directors' responsibilities
For the year ended 31 December 2022**

The Uganda Companies Act, 2012 requires the directors to prepare financial statements for each financial year that give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit or loss for that year. It also requires the directors to ensure that the company maintains proper accounting records that disclose, with reasonable accuracy, the financial position of the company. The directors are also responsible for safeguarding the assets of the company.

The directors accept responsibility for the preparation and fair presentation of financial statements that are free from material misstatement whether due to fraud or error. They also accept responsibility for:

- i) designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial statements;
- ii) selecting and applying appropriate accounting policies; and
- iii) making accounting estimates and judgements that are reasonable in the circumstances.

The directors are of the opinion that the financial statements give a true and fair view of the state of the financial affairs of the company as at 31 December 2022 and of its financial performance and cash flows for the year then ended in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities and the requirements of the Uganda Companies Act, 2012.

Nothing has come to the attention of the directors to indicate that the company will not remain a going concern for at least twelve months from the date of this statement.

Approved by the board of directors on 2023 and signed on its behalf by:

.....
Director

.....
Director

Report of the independent auditor to the members of Uganda Performing Right Society**Qualified opinion**

We have audited the accompanying financial statements of Uganda Performing Right Society ("the Company"), set out on pages 7 to 15, which comprise the statement of financial position as at 31 December 2022, the statement of comprehensive income, statement of changes in equity, and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

In our opinion, except for the effects of the matters described in the basis of the qualified opinion paragraph below, the accompanying financial statements give a true and fair view of the state of the financial position of the Company as at 31 December 2022 and of its financial performance and cash flows for the year then ended in accordance with the International Financial Reporting Standards for Small and Medium-Sized Entities and the Ugandan Companies Act, 2012.

Basis for Qualified opinion

Opening balances; The opening balances for cash and cash equivalents and accumulated fund balances for the year ended 31st December 2019 are understated by UGX 45,003,732 and UGX 52,668,747 respectively. This significantly affects the brought forward and closing amounts for cash and cash equivalents and accumulated fund balances for the comparative amounts reported for the prior year ended 31 December 2021. These errors consequently affect the opening balance for the year ended 31 December 2022.

We conducted our audit in accordance with International Standards on Auditing (ISAs). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the company in accordance with the International Ethics Standards Board for Accountants' Code of Ethics for Professional Accountants (IESBA Code) together with the ethical requirements that are relevant to our audit of the financial statements in Uganda, and we have fulfilled our ethical responsibilities in accordance with these requirements and the IESBA Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other information

The directors are responsible for the other information. Other information comprises the information included in the Annual Report, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Directors' responsibility for the financial statements

The directors are responsible for the preparation and fair presentation of the financial statements that give a true and fair view in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities and the requirements of the Uganda Companies Act, 2012, and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of the auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on other legal requirements

As required by the Uganda Companies Act, 2012 we report to you, based on our audit, that:

- i) we have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purposes of our audit;
- ii) in our opinion, except for the effects of the matters described in the basis of the qualified opinion paragraph above, proper books of account have been kept by the company, so far as appears from our examination of those books; and
- iii) except for the effects of the matters described in the basis of the qualified opinion paragraph above, the company's balance sheet and profit and loss account are in agreement with the books of account.

The engagement partner responsible for the audit resulting in this independent auditor's report was CPA **John Walabyeki**, Practising Certificate No. P0301.

.....
CPA John Walabyeki

**RSM Eastern Africa
Certified Public Accountants
Kampala, Uganda**

..... **2023**

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

Statement of profit or loss

	Note	31 Dec 2022 Ushs	31 Dec 2021 Ushs
Revenue	4	768,648,390	328,475,632
Total revenue		768,648,390	328,475,632
Other Income	5	1,465,305	1,619,107
Administrative expenses		(418,490,436)	(210,430,771)
Staff & professional expenses		(249,217,200)	(102,325,458)
Finance costs		(3,025,709)	(5,686,620)
Operational costs		(99,380,350)	(62,913,339)
Surplus/(deficit) for the year		-	(51,261,449)

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

Statement of financial position

	Note	31 Dec 2022 Ushs	31 Dec 2021 Ushs
Equity			
Capital donations		-	2,250,000
Accumulated fund		<u>11,706,713</u>	<u>7,744,524</u>
Total equity		<u>11,706,713</u>	<u>9,994,524</u>
Represented by			
Non-current assets			
Property and equipment	10	<u>24,425,224</u>	<u>20,827,778</u>
		<u>24,425,224</u>	<u>20,827,778</u>
Current assets			
Trade and other receivables	7	131,365,646	43,267,659
Cash and cash equivalents	9	<u>504,945,124</u>	<u>16,940,983</u>
		<u>636,310,770</u>	<u>60,208,642</u>
Current liabilities			
Trade and other payables	8	40,005,308	71,041,896
Deferred income		<u>609,023,973</u>	<u>-</u>
		<u>649,029,281</u>	<u>71,041,896</u>
Net current assets/(liabilities)		<u>(12,718,511)</u>	<u>(10,833,254)</u>
Net assets		<u>11,706,713</u>	<u>9,994,524</u>

The financial statements on pages 7 to 15 were approved for issue by the board of directors on
 2023 and were signed on their behalf by:

.....
Director

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

Statement of changes in fund balances

	Capital donations Ushs	Accumulated fund Ushs	Total Ushs
Year ended 31 December 2021			
At start of year	2,250,000	59,005,973	61,255,973
Deficit for the year	-	(51,261,449)	(51,261,449)
At end of year	2,250,000	7,744,524	9,994,524
Year ended 31 December 2022			
At start of year	2,250,000	7,744,524	9,994,524
Opening balance difference	-	3,962,189	3,962,189
Surplus for the year	-	-	-
Writeoff of capital deduction	(2,250,000)	-	(2,250,000)
At end of the period	-	11,706,713	11,706,713

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

Statement of cash flows

	Note	31 Dec 2022 Ushs	31 Dec 2021 Ushs
Cash flows from operating activities			
Surplus for the year		-	(51,261,449)
Adjustments for:			
Depreciation of property and equipment		4,942,554	4,221,313
Writeoffs		2,250,000	-
Changes in operating assets and liabilities:			
Increase in trade and other receivables		(88,097,987)	(18,674,295)
(Decrease)/Increase in trade and other payables		<u>577,987,385</u>	<u>31,043,773</u>
Tax paid		<u>(537,811)</u>	-
<i>Net cash generated from/(used in) operating activities</i>		<u>496,544,141</u>	<u>(34,670,658)</u>
Cash flows from investing activities			
Purchases of property and equipment	10	<u>(8,540,000)</u>	-
<i>Net cash used in investing activities</i>		<u>(8,540,000)</u>	-
Net increase/(decrease) in cash and cash equivalents		488,004,141	(34,670,658)
Cash and cash equivalents at start of year		<u>16,940,983</u>	<u>51,611,641</u>
Cash and cash equivalents at end of year	9	<u>504,945,124</u>	<u>16,940,983</u>

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

Notes

1 General information

Uganda Performing Right Society (the Company) is domiciled in Uganda where it is incorporated under the Uganda Companies Act, 2012 as a company limited by guarantee. 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.

2 Basis of preparation and summary of significant accounting policies

These financial statements have been prepared on a going concern basis and in compliance with the International Financial Reporting Standard for Small and Medium-sized Entities (IFRS for SMEs) issued by the International Accounting Standards Board. They are presented in Uganda Shillings. The measurement basis used is the historical cost basis except where otherwise stated in the accounting policies below.

Revenue recognition

Revenue is measured at the fair value of the consideration received or receivable, net of discounts and sales-related taxes collected on behalf of the government of Uganda. Revenue from grants and donations is recognised as and when received. Funds received for specific purposes (conditional grants) are treated as temporary restricted funds. At the end of the year, unutilised funds are deferred to be utilised in the next financial year.

Receivables

Receivables are carried at the anticipated realisable value. An estimate for bad and doubtful debts is based on a review of all outstanding debts at the end of the year. Bad debts are written off during the year in which they are identified.

Property and equipment

Items of property and equipment, are measured at cost less accumulated depreciation and any accumulated impairment losses.

For all the company's assets, depreciation is charged so as to allocate the cost of assets less their residual values over their estimated useful lives, using reducing balance method. The following annual rates are used for the depreciation of property and equipment:

Computers and accessories	40.0%
Furniture & fittings	12.5%
Motor vehicle	20.0%
Office equipment	12.5%
Generator	20.0%

If there is an indication that there has been a significant change in the useful life or residual value of an asset, the depreciation of that asset is revised prospectively to reflect the new expectations.

On disposal, the difference between the net disposal proceeds and the carrying amount of the item sold is recognised in profit or loss.

Deferred income

Deferred income relates to designated project funds that had been received by the project in support of the various projects but have not been expended by the said projects at the year end.

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

Notes (continued)

2 Basis of preparation and summary of significant accounting policies (continued)

Payables

All financial liabilities are recognised initially at fair value of the consideration given plus the transaction cost with the exception of financial liabilities carried at fair value through profit or loss, which are initially recognised at fair value and the transaction costs are expensed in the profit and loss account.

Employee benefits - post-employment benefits

The company and the employees also contribute to the National Social Security Fund (NSSF), a national defined contribution scheme. Contributions are determined by local statute and the company's contributions are charged to profit or loss in the year to which they relate.

Cash and cash equivalents

For the purpose of the cash flow statement, cash is considered to be cash on hand and in operating bank accounts.

Accumulated fund balance

These relate to accumulated surpluses and deficits from the organisation's operations.

Income tax

Uganda Performing Right Society is an organisation formed primarily for not for profit activities. Uganda Performing Right Society is not exempted from income tax as per the provisions of Section 2(bb) and 21(f) of the Income Tax Act. However, management is in the process of acquiring an income tax exemption certificate for the year ended 31st December 2022.

3 Judgements and key sources of estimation uncertainty

No significant judgements have had to be made by the directors in preparing these financial statements.

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

Notes (continued)

	31 Dec 2022	31 Dec 2021
	Ushs	Ushs
4 Revenue		
Grant/Donation	416,976,027	120,000,000
Musical works	258,884,464	-
Sound Recording	84,804,742	37,419,967
Recoveries	7,983,157	-
License fees	-	140,284,044
Africha Entertainment	-	-
Google Ireland	-	30,771,621
	<u>768,648,390</u>	<u>328,475,632</u>
5 Other income		
Interest Income	1,465,305	1,619,107
	<u>1,465,305</u>	<u>1,619,107</u>
6 Surplus/(deficit) for the year		
The following items have been recognised as expenses in determining the surplus/(deficit) for the year:		
Depreciation of property and equipment	4,942,554	4,221,313
Auditor's remuneration	7,500,000	2,400,000
Staff costs	249,217,200	102,325,458
	<u>261,660,754</u>	<u>108,946,771</u>
7 Trade and other receivables	Ushs	Ushs
Trade receivables	97,701,355	8,935,588
Loans and advances	6,066,500	6,066,500
Prepayments	1,459,333	2,494,554
Withholding tax asset	22,376,280	22,186,969
Undeposited funds	178,130	-
Suspense account	3,584,048	3,584,048
	<u>131,365,646</u>	<u>43,267,659</u>
8 Trade and other payables		
Trade payables	7,503,164	44,030,660
Withholding tax payable	587,640	28,182
Other payables and accruals	14,803,681	9,872,232
Value added tax payable	17,110,822	17,110,822
	<u>40,005,308</u>	<u>71,041,896</u>
9 Cash and cash equivalents		
Cash at hand	252,418	376,217
Cash at bank	504,692,706	16,564,766
	<u>504,945,124</u>	<u>16,940,983</u>
10 Deferred income		
Deferred income	609,023,973	-
	<u>609,023,973</u>	<u>-</u>

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

10 Property and equipment						
31 December 2022	Computer and accessories Ushs	Furniture & equipment & motor cycle Ushs	Motor vehicle Ushs	Office equipment Ushs	Generator Ushs	Total Ushs
Cost						
At start of year	42,527,997	19,467,718	18,250,000	17,026,300	3,300,000	100,572,015
Additions	-	850,000	-	7,690,000	-	8,540,000
At end of year	42,527,997	20,317,718	18,250,000	24,716,300	3,300,000	109,112,015
Depreciation						
At start of year	41,185,536	14,915,461	13,677,840	7,158,650	2,806,750	79,744,237
Charge for year	1,296,984	675,282	914,432	1,957,206	98,650	4,942,554
At end of year	(42,482,520)	(15,590,743)	(14,592,272)	(9,115,856)	(2,905,400)	(84,686,791)
Net book amount	45,477	4,726,975	3,657,728	15,600,444	394,600	24,425,224
31 December 2021	Computer and accessories Ushs	Furniture & equipment Ushs	Motor vehicle Ushs	Office equipment Ushs	Generator Ushs	Total Ushs
Cost						
At start of year	42,527,997	19,467,718	18,250,000	17,026,300	3,300,000	100,572,015
Additions	-	-	-	-	-	-
At end of year	42,527,997	19,467,718	18,250,000	17,026,300	3,300,000	100,572,015
Depreciation						
At start of year	40,290,562	14,265,139	12,534,800	5,748,986	2,683,437	75,522,924
Charge for year	894,974	650,322	1,143,040	1,409,664	123,313	4,221,313
At end of year	41,185,536	14,915,461	13,677,840	7,158,650	2,806,750	79,744,237
Net book amount	1,342,461	4,552,257	4,572,160	9,867,650	493,249	20,827,778

Uganda Performing Right Society
Financial statements
For the year ended 31 December 2022

Notes (continued)

10 Contingent liabilities

In the opinion of the board of directors, there are no major contingent liabilities from which material loss would be anticipated.

11 Events after the end of the reporting period

There were no events after the end of the reporting period and up to the date of signing these financial statements that require disclosure.

Uganda Performing Right Society
Supplementary information
For the year ended 31 December 2022

Schedule of operating expenses

	31 Dec 2022	31 Dec 2021
	Ushs	Ushs
1 Administrative expenses		
Employment costs		
Staff salaries	197,329,000	53,920,180
10% NSSF	19,732,900	5,392,018
Staff welfare and others	32,155,300	43,013,260
	249,217,200	102,325,458
Administrative expenses		
Annual general meeting	8,499,300	46,700,000
Subscriptions & contributions	5,125,210	3,884,494
Sensitisation expenses	150,000	201,500
Office rent	66,574,677	60,720,000
Telephone and internet	6,626,653	5,656,678
Professional and Consultancy fees	96,825,000	10,514,100
Security	4,027,116	4,111,116
Office expenses	10,335,000	3,804,900
Audit expenses	7,500,000	2,400,000
Board expenses	66,876,400	3,897,300
Utilities	4,194,600	4,405,700
Cleaning and sanitation	8,626,000	4,948,500
Stakeholder engagements	21,765,200	-
Generator expenses	1,050,000	-
Casual labour	120,000	-
Legal fees	10,536,000	-
Postage and printing	26,151,000	-
IT expenses & Website maintance	57,187,759	-
Penalties and taxes	2,907,867	1,430,000
Depreciation	4,942,554	4,221,313
Satationary	6,220,100	6,797,500
Writeoffs	2,250,000	-
Computer consumables	-	6,363,983
Restructuring fees	-	44,595,000
	418,490,436	214,652,084
Finance costs		
Bank charges	3,025,709	1,465,307
	3,025,709	1,465,307
Operational costs		
Social media advertising	16,861,900	7,364,858
Training	16,879,300	959,200
Branding & advertising fees	980,000	110,000
Travel & accomodation	2,492,500	33,825,792
Commissions	2,060,800	379,472
Transport	3,620,500	-
Repairs	1,525,000	-
Warehouse rent & Insurance	3,088,250	2,629,417
Motor fuel, car hire & repairs	36,313,100	17,644,600
License costs	15,559,000	-
	99,380,350	62,913,339
Total exepnses	767,087,986	379,890,881

Appendix I



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