



ANNUAL REPORT

2021

*WAHANA
MUSIK
INDONESIA*



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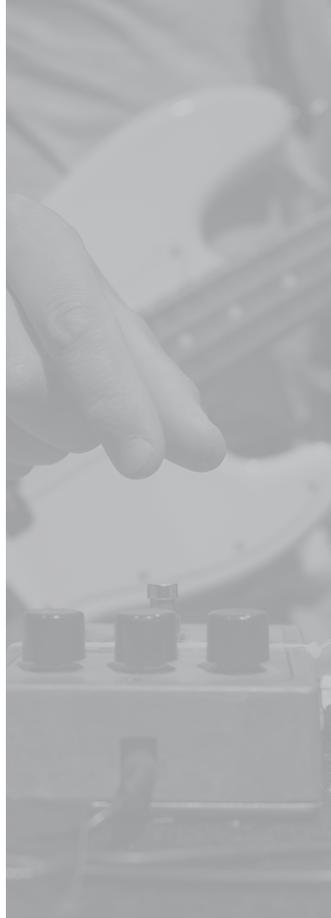
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Makki Omar Parikesit
*The Chairman of the Supervisory Board
Perkumpulan Wahana Musik Indonesia (WAMI)*



PHOTO: AGUMONS

Foreword from **the Chairman** *of the Supervisory Board*

Greetings,

With deep gratitude, on behalf of the Supervisory Board of Wahana Musik Indonesia (WAMI), I would like to express my appreciation for the hard work of the WAMI's Management in 2021 in managing music copyrights mandated by creators, music publishers, and rights holders. There have been many challenges that WAMI's Management had to encounter in 2021 due to external aspects that were beyond WAMI's control. Apart from the dilemmatic conditions, it is necessary to prioritize on external conditions in 2021 that support WAMI's growth such as increasing digital license collection, increasing the number of members, and progressing on information system work that will support documentation and royalty distribution activities more effectively and efficiently.

Technology developments and changes in the behavior of commercial music usage require WAMI to adapt to maximize its services for members, music publishers, rights holders, and other stakeholders. The addition of the number of WAMI members in 2021 exceeds the set target. This indicates that new songwriters had more awareness of the importance of protecting their works by joining Collective Management Organizations (CMO), in this case, WAMI.

The involvement and concern of members in supporting WAMI's growth are very much needed. WAMI's Management needs supportive input from members for WAMI's improvement over time. WAMI has facilitated members with communication channels through various online activities that were held throughout 2021, in addition to communicating regularly via email or WAMI's social media account. This online activity is also intended as an effort to increase public knowledge about copyright and to answer questions that have been frequently asked by members.

One of the important milestones in WAMI's history in 2021 is the relocation of WAMI's office to a new facility that further accommodates WAMI's Management teamwork. Physical work integration affects a work culture that supports the formation of a mentality of providing the best for members, music publishers, and rights holders.



The Supervisory Board of Wahana Musik Indonesia is expecting WAMI's Management to always make continuous improvements by proactively monitoring and analyzing phenomena or indications in the music copyright environment. This is expected to encourage WAMI's Management to be able to quickly prepare solutions to any problems encountered or maximize efforts to seize opportunities.

Finally, I hope that WAMI's noble intention to provide the best for members, music publishers, and rights holders can be realized as expected.

Jakarta, September 2022

Makki Omar Parikesit

*The Chairman of the Supervisory Board
Perkumpulan Wahana Musik Indonesia (WAMI)*



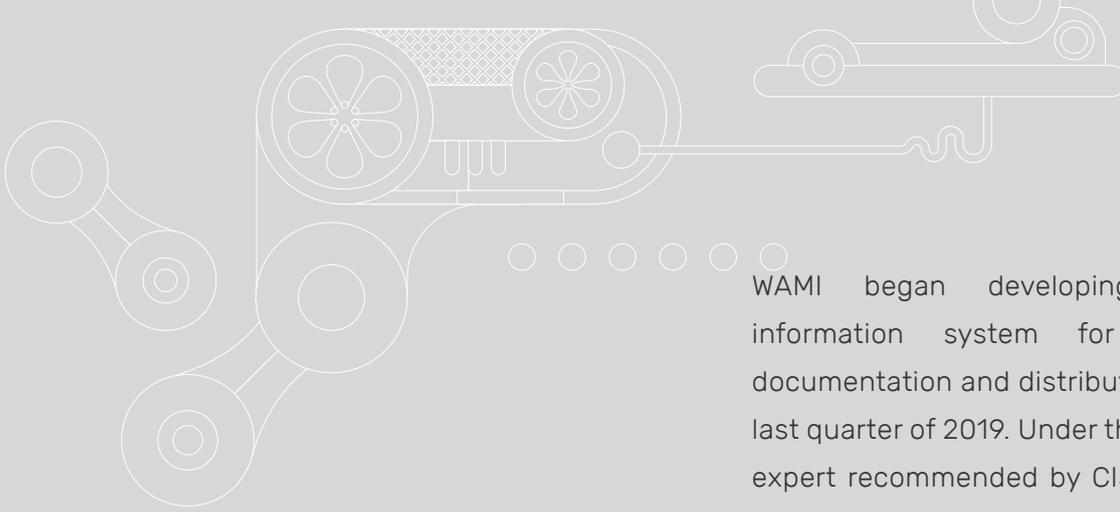
Foreword from
the Chairman
of Executive Management



Chico Adhibaskara Ekananda Hindarto
Chairman of Executive Management
Perkumpulan Wahana Musik Indonesia (WAMI)

First, we would like to express our gratitude to everyone who supports WAMI in 2021, especially to WAMI members, music publishers, members of The Supervisory Board, CISAC, sister societies, and other stakeholders. WAMI cannot conduct its activities without support from the copyright's ecosystem.

Due to the pandemic condition, WAMI held its Annual General Meeting online with special guests from CISAC in 2021. Over 300 members joined this virtual event. The presentation of WAMI performance in 2020 was well-received by the members.



There were some tough external challenges during 2021 that WAMI had to face. The general category collection faced unfavorable changes that put WAMI in dilemmatic condition. We had to make a very hard decision to balance between members' benefits and the regulatory compliance. WAMI managed operational expenses under the allowable threshold to ensure members still got their royalty based on the usage data. WAMI survived not only by distributing the royalties on time but also did an initiative of pandemic allowances for members in 2021.

Meanwhile, for the Live Events category, the collection came from online concerts during the pandemic period. The collection amount decreased significantly compared to 2019, when the live events category reached its collection peak.

The bright side from 2021 still showed a positive upward trend. The Digital category supported WAMI to fulfil its distribution schedules in April and October. Since the collection and usage data from the Digital category was received quarterly, WAMI added more distribution frequency in 2021.

WAMI began developing the database information system for supporting the documentation and distribution activities in the last quarter of 2019. Under the supervision of an expert recommended by CISAC, WAMI ensured the system met the international standard. It caused a delay in completion which was initially forecasted to be in 2021. The minimum viable product would be ready in the first semester of 2022. The system application would make the documentation process better and the distribution faster. We expected to increase members' satisfaction when the system operated well.

We managed to face the challenges in 2021. We have to seize opportunities while mitigating hurdles in the future. WAMI will always be in a learning mode to absorb new methods, novel approaches, and fresh perspectives in serving its members. We appreciate supportive insights from the stakeholders for a better WAMI. Thank you for endless support for WAMI from everyone who concerns with the better music copyright management.

Jakarta, September 2022

Chico Adhibaskara Ekananda Hindarto

Chairman of Executive Management

Perkumpulan Wahana Musik Indonesia (WAMI)

Foreword from

the Director General *of* CISAC

*(Confédération Internationale des Sociétés d'Auteurs et Compositeurs /
The International Confederation of Societies of Authors and Composers)*



PHOTO: ©GILLES DACQUIN

Gadi Oron
The Director General of CISAC

I am delighted to introduce WAMI's Annual Report and bring greetings from the headquarters of CISAC in Paris!

First of all, many congratulations to Chairman Chico Hindarto, and the entire WAMI team for all the great work that you are doing to support, protect and remunerate your member creators.

We have seen the progress your society has made over recent years. First, your increasing professionalism as a part of your integration into the CISAC community with full membership in 2019. We also see the commitment to improved documentation and distribution, upgraded technology infrastructure and better services to members. These run in parallel with WAMI's massively increased digital collections, ensuring overall collections growth in 2021 despite the impact of the pandemic.



Collective Management Organizations today are facing challenging times. For years we have been used to seeing steady incremental growth in collections, with the Asia Pacific region leading the way. The pandemic came as a shock that saw global collections fall by around 10% in 2020. In 2021 that drop was only partly reversed and it will be only in 2022 that collections will begin to return to their pre-pandemic levels.

The last three years have tested CMOs to support their members. However, I believe it is clear that societies have been resilient and proved their vital role in our music ecosystem. They have adapted their services, provided emergency support measures for members and worked to maximize digital as compensation for the loss of income from traditional sources.



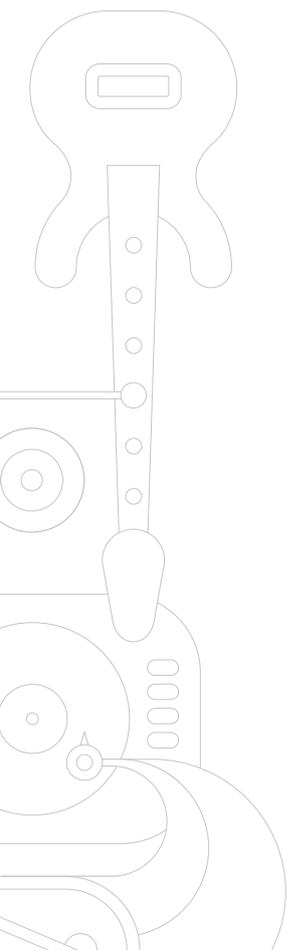
CISAC is also proactively adapting to meet the challenges we face as a global confederation. We are working more collaboratively than ever with our members, in the fields of business support, data, governance and advocacy. We have also changed our membership rules to accommodate a new status of Client rights management entities. And we are continuing to play a leading role in the global campaign to get better and fairer remuneration for music creators in the streaming world.

At this time, I believe the global solidarity of the CISAC family is more important than at any other time. CISAC remains totally committed to serving all our members – large, small, and of all regions and repertoires. I look forward to many more years continued positive collaboration with our friends and colleagues at WAMI.

Paris, September 2022

Gadi Oron

The Director General of CISAC



Licensing Report

Despite all the challenges in 2020 and the negative impact of the continued implementation of the government's restrictions on the mobility of public activities (*Pemberlakuan Pembatasan Kegiatan Masyarakat/PPKM*) in public places, especially in the entertainment sector, licensing activities for Non-Digital categories have been still carried on in 2021.

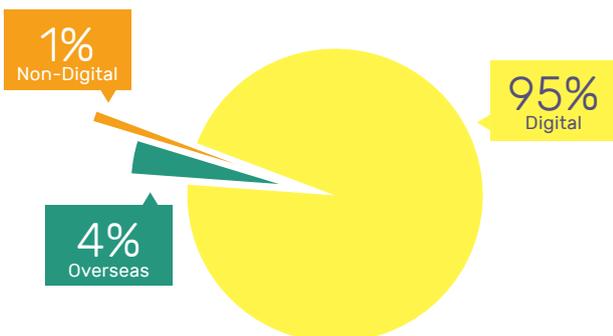
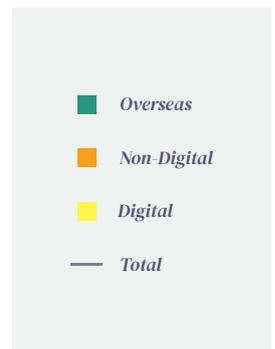
The vaccination program that is continuously intensified by the government, especially for creative economy players and workers in the entertainment sector, is expected to have positive impact on the businesses of entertainment venues, restaurants/cafes, hotels, promoters, and other places that use and/or perform music for commercial purpose.

ROYALTIES COLLECTION



Over the past five years, the royalties collection from licensing activities, especially Digital category, has continued to show positive increments. In 2021, the total collection increased by 56% compared to the previous year. While Overseas collection has been quite stable and slightly increased from the previous year.

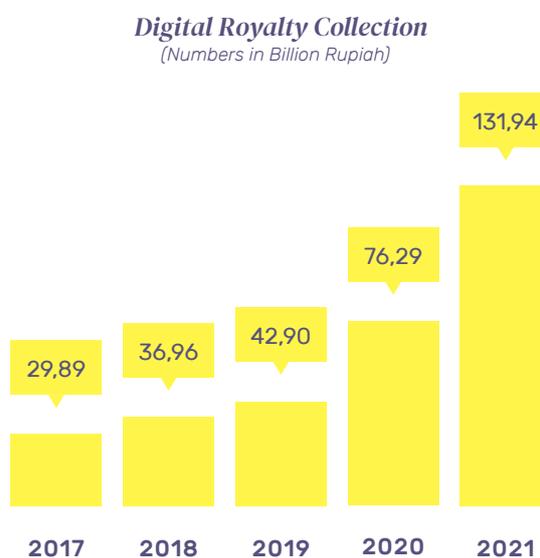
However, the global pandemic that has occurred since 2020 still has implications for the decline in the collection of Non-Digital categories in 2021. The Indonesian government is still implementing activity restrictions until the beginning of the last quarter of 2021. This activity restriction has prevented many users in Non-Digital category to reopen their business activities. In addition, the assignment of WAMI as KP3R (Coordinator of Royalty Collection Executives) by LMKN (National Collective Management Organization) which ended in 2020, and the uncertainty regarding the third party appointed by LMKN to carry out collections in 2021 contributed to the decline of collections from the Non-Digital category in 2021.



Digital revenue has been showing its resilience and achieved significant increase compared to the previous year.

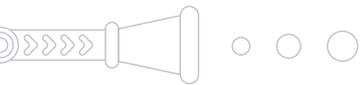
Digital category contributed 95% of the total royalties collected in 2021 and has been the highest contributor among all categories.

Digital Royalty Collection



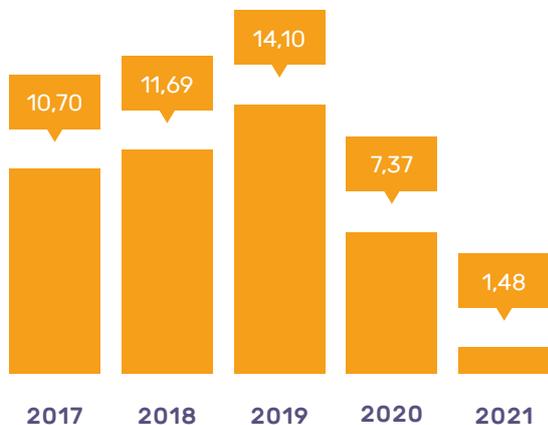
The restrictions on activities imposed by the Government of Indonesia in facing the COVID-19 pandemic for the past two years have increasingly triggered the shifting of people's music consumption behavior. The pandemic is accelerating the continuous trend toward digitalization of the music landscape with streaming services being the biggest beneficiary. In addition, video sharing platforms, on-demand services, and internet TV are also becoming increasingly popular among Indonesian people.

The shifting of people's behavior has affected royalty collection from Digital category: streaming music services, music-on-demand, video-on-demand, websites, full-track downloads, and online applications. Digital royalty collection in 2021 increased significantly by 73% compared to the previous year. The significant increase was also due to cumulative Digital collection from previous years since 2018. Meanwhile, OTT (over-the-top) collection has not been carried out in 2021 as the tariff has not been set out by the government.



Non-Digital Royalty Collection

Non-Digital Royalties Collection
(Numbers in Billion Rupiah)

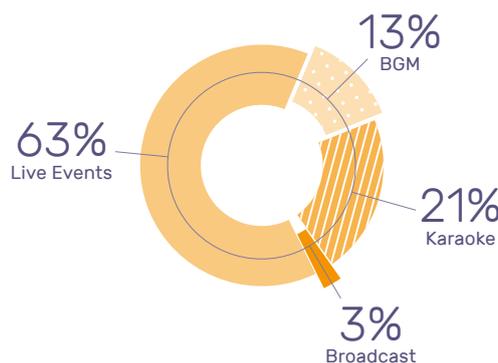


Non-Digital sector has borne the brunt of the pandemic and had been decreasing since 2020. In 2021, royalty collection from this category decreased significantly by 80% compared to the previous year. This is the most significant decline during the last five years, in terms of percentage.

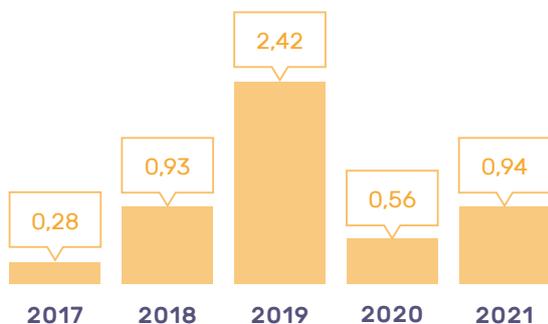
Non-Digital sector comprise of Broadcast category and General category. Whilst General category is divided into BGM (Background Music), Live Events, Karaoke and Cinema.

At the beginning of the last quarter of 2021, the pandemic situation in Indonesia was considered better than before thus the government started to allow music events on conditions that health protocols and complete vaccinations were implemented. This policy led to the increase of royalty collection in Live Events category and became the major contributor among all categories in Non-Digital category in terms of collection by 63%.

Non-Digital Category Contribution
Year 2021



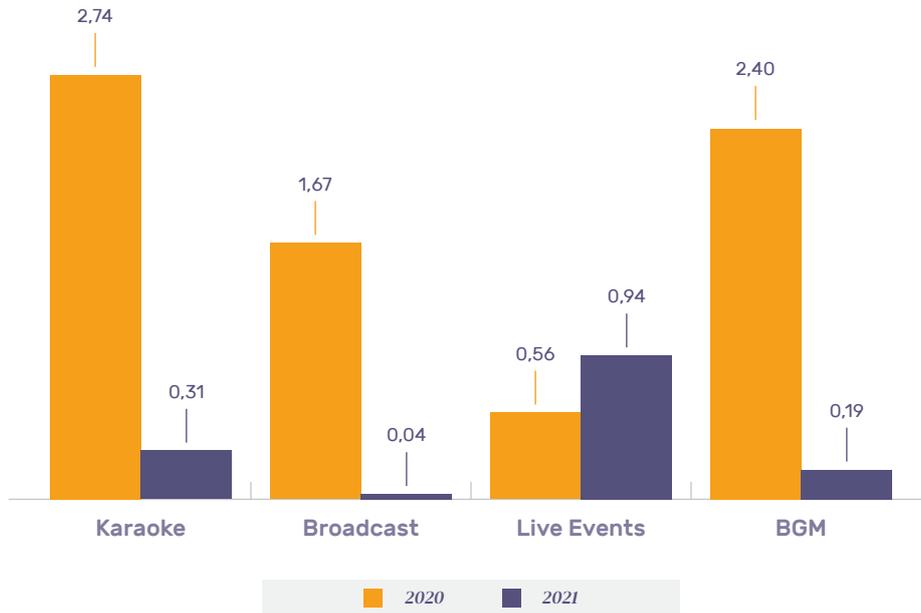
Live Events
(Numbers in Billion Rupiah)



Up until the year 2019, royalty collection from Live Events category continued to increase. In 2020, due to the global pandemic, the collection of this category decreased significantly. However, in the final quarter of 2021, after the government began to allow music events with health protocols, the collection from this category began to show its recovery, although it is not as well as before the pandemic. Compared to the previous year, collection from Live Events category increased by 67% in 2021.



Comparison of Non-Digital Royalty Collection by Category Between 2020 and 2021
 (Numbers in Billion Rupiah)



Despite the pandemic situation, the uncertain condition related to LMKN in 2021 contributes to the income collected from Non-Digital sector, other than Live Events. There are major things that have been the main cause of the decline in collections in this category:

- (i) WAMI's assignment as KP3R by LMKN was ended by December 2020. Since then, there has been no party appointed as KP3R. WAMI's assignment as KP3R was for collection in BGM, Karaoke and Broadcast categories which have been suffering the most decline; and
- (ii) the unclear implementation of the Government Regulation (Peraturan Pemerintah No. 56/2021) and the Ministry of Law and Human Rights Decree (Permenkumham No. 20/2021). This unclarity brought uncertainty regarding the third party which was appointed by LMKN to carry out the collection for Non-Digital category.

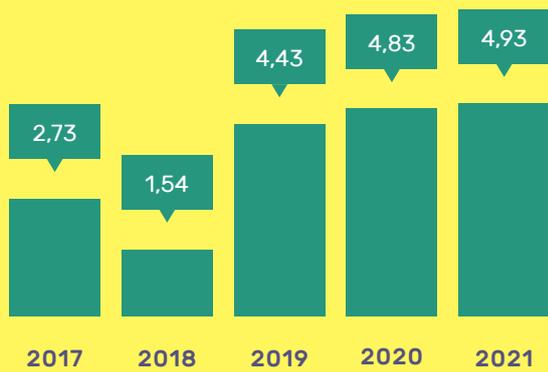
However, WAMI still received a small amount of royalty collection from BGM, Karaoke and Broadcast category for the period of usage prior to 2021, the period when WAMI was still acting as KP3R.

In 2021, there has been still no royalty income collected from Cinema category, just as previous few years. However, LMKN has been planning to take litigation actions against cinema industry players on behalf of Indonesian CMOs.

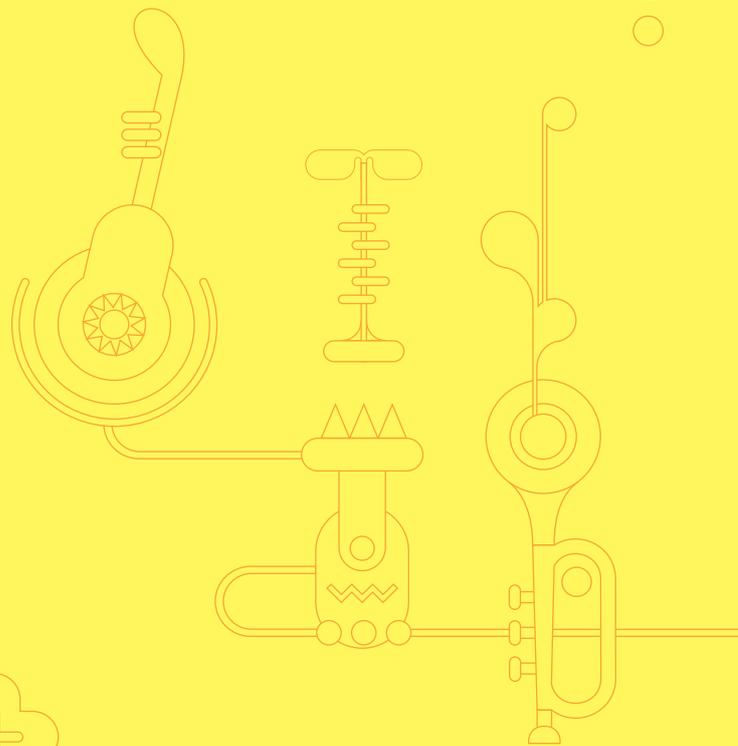
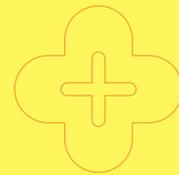


Overseas Royalty Collection

Overseas Royalty Collection
(Numbers in Billion Rupiah)



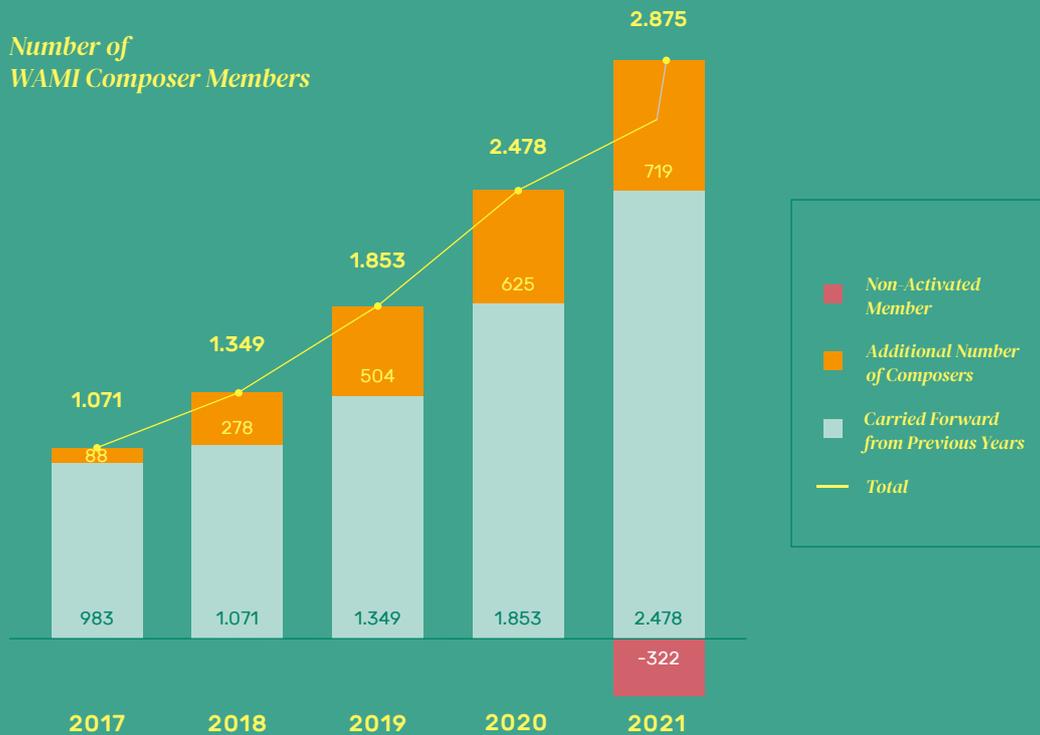
Overseas collection has been relatively stable during the past three years. Compared to previous year, the royalty collection from this category slightly increased by 2%. New reciprocal agreements with foreign CMOs (Collective Management Organizations) have been continuously concluded to optimize overseas collection.



Copyright Report

Transparency remains one of the main keys when it comes to copyright management. Technology developments are the driving force for WAMI for continuous improvements. Investing in the development of the documentation and distribution system is critical so that members and the community have immediate access to all mandated copyrighted works. It is expected that this investment system can be implemented in 2022.

MEMBERSHIP REPORT



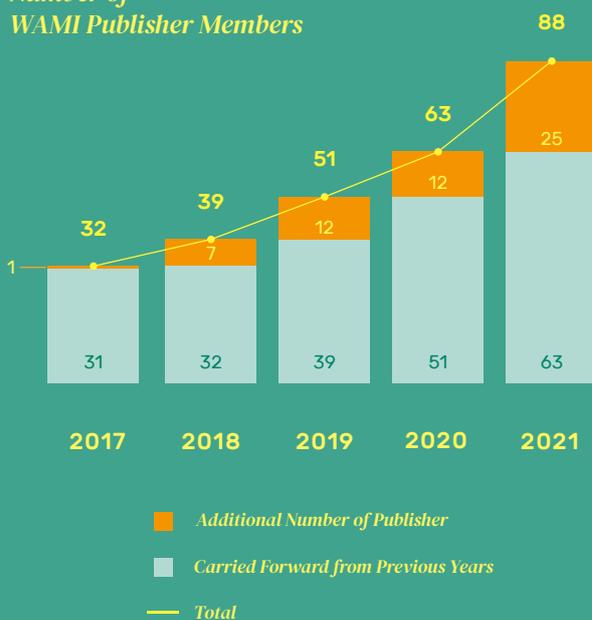
During the past five years, WAMI’s new composer members have been continuously increasing, in line with WAMI’s growing activity in acquiring new members. In 2021 alone, WAMI acquired 719 new composer members, exceeding the 500 new members’ yearly target. This is the highest number in the past 5 years and 15% higher than the new composer members acquired in the previous year.

However, in the same year, Membership Department did a re-examination of the members’ data to comply with the updated membership terms and conditions. It was found that there were members who still needed to submit additional documents pursuant to the updated terms and conditions set by WAMI’s management in order to comply with the statutory provisions and/or legal requirements. The Membership Department has made the best

effort to contact members to submit the required documents, but there are 322 members who either cannot be contacted or cannot complete the documents thus WAMI has to non-activate those members. Accumulatively, in 2021 the number of composer members increased by 16% compared to the previous year.

In September 2021, WAMI provided COVID-19 social relief fund of to all composer members as assistance in facing the COVID-19 pandemic. Positive responses were received from composer members through WAMI’s social media account. The source of the fund came from WAMI’s operational expense savings in 2020. In the case that WAMI manages to save operational costs in 2021, then in 2022, WAMI is aiming to provide another COVID-19 social relief fund to composer members.

Number of WAMI Publisher Members



In the past five years, WAMI's new publisher members have also been continuously increasing. WAMI acquired new mandates from 25 new publishers in 2021. This number is the highest in the past five years. It is 108% higher than the new mandates acquired in the previous year. Accumulatively, in 2021, the number of publisher members increased by 40% compared to the previous year.

DOCUMENTATION AND DISTRIBUTION REPORT

WAMI along with other foreign CMOs, FILSCAP (Philippines) and MCT (Thailand), is building a new system for documentation and distribution back-end: ATLAS. It has reached the final stage of UAT (User Acceptance Testing) in 2021. Up until the year 2021, number of works registered in the new system has reached more than 31,5 million international works and more than 187 thousand local works from 6,3 million international composers and more than 6 thousand local composers. Those includes numbers of works that have been mandated to WAMI from other local CMOs, KCI, RAI, and PELARI, for digital royalty collection.

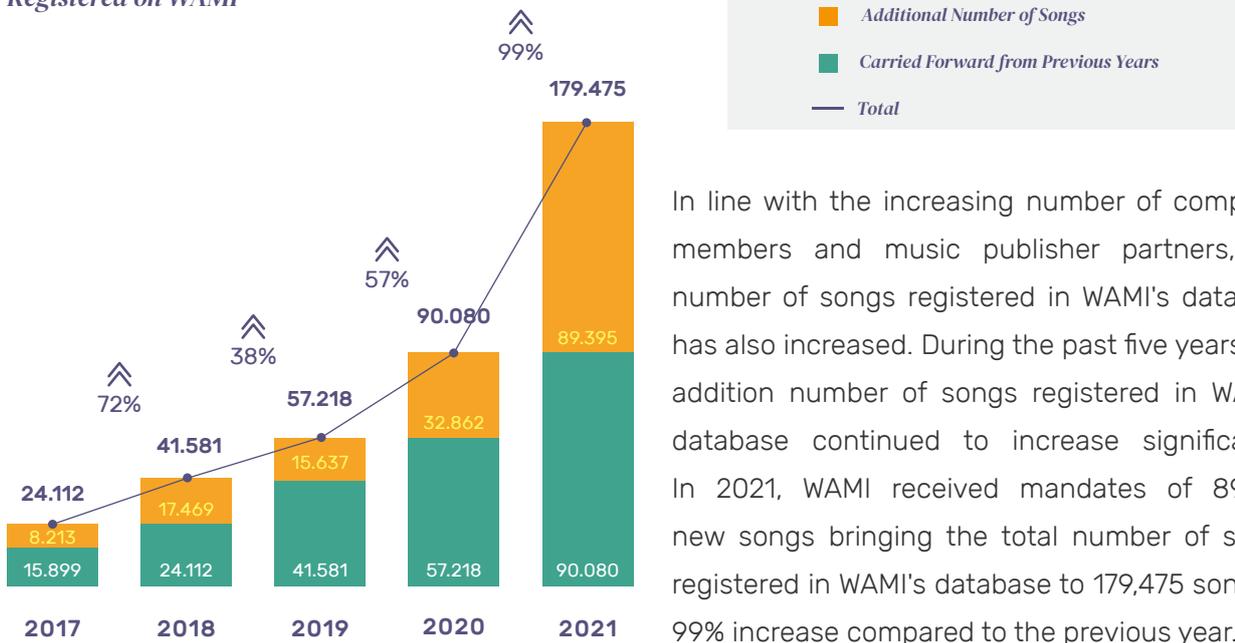


However, there are still some obstacles related to the completeness of international works data. To cope with the obstacles, WAMI's Documentation Department has been building communication with music publishers which are sub-publishing foreign works to support WAMI by sending their updated list of original publishers.

The system is planned to be implemented, in MVP (Minimum Viable Product) scale, in the early of 2022.

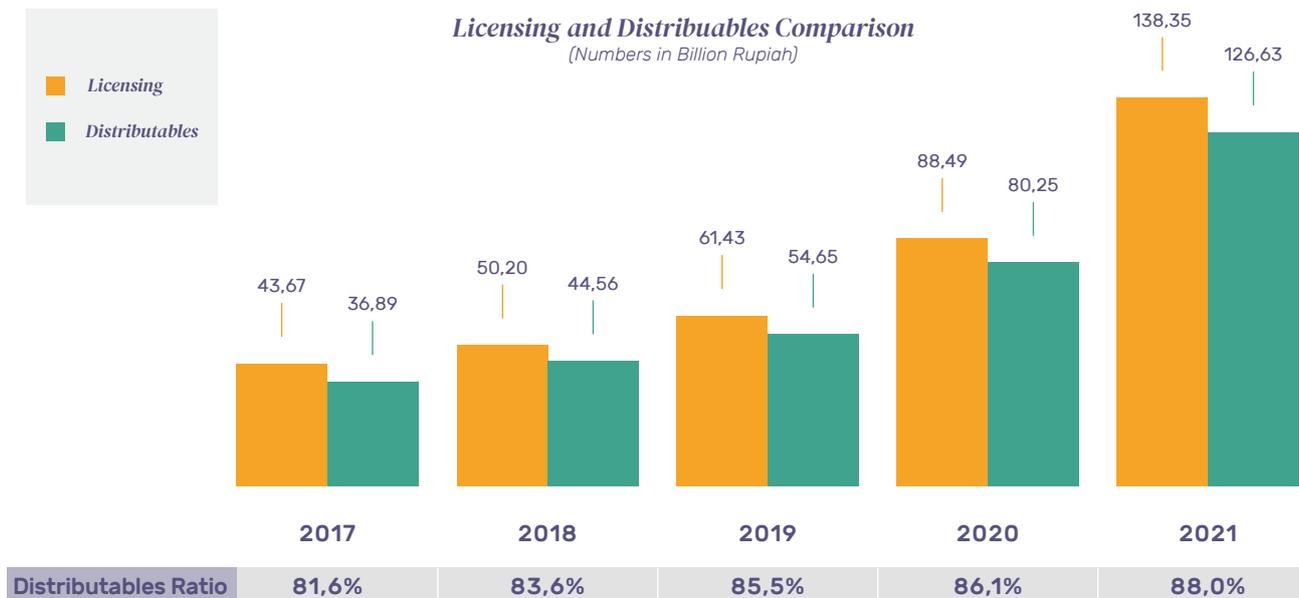
Documentation Report

Number of Songs Registered on WAMI



In line with the increasing number of composer members and music publisher partners, the number of songs registered in WAMI's database has also increased. During the past five years, the addition number of songs registered in WAMI's database continued to increase significantly. In 2021, WAMI received mandates of 89,395 new songs bringing the total number of songs registered in WAMI's database to 179,475 songs, a 99% increase compared to the previous year.

Distribution Report



The distributables ratio against collection amount over the last five years had been continued to show positive increments. This rate is compliance with CMO's 20% threshold of Operating Expenditure stipulated in the Copyright Law No. 28/2015 article 91 paragraph (1). In 2021, the rate of distributables is 88% due to the WAMI's Operating Expenditure rate which can be reduced up to 12%.

Distribution Schedule

Since 2017, WAMI's royalty distribution schedule has been set out at six times a year, consisting of one General category distribution, two Digital category distributions, and three concert distributions.

Distribution schedule for General category (includes BGM/Background Music, Karaoke, Broadcast and Cinema) is as follows:

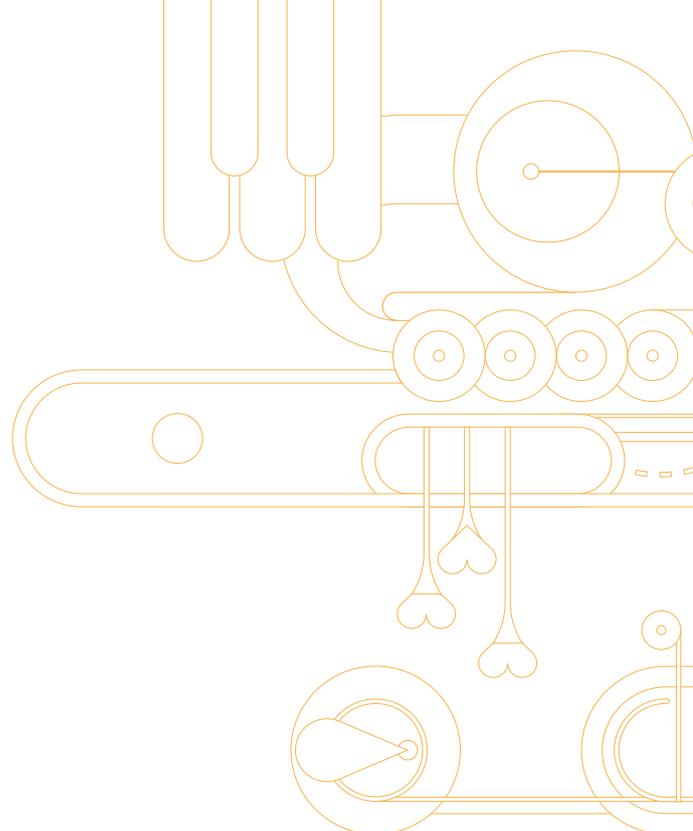
COLLECTION PERIOD	DISTRIBUTION
January - December (current year)	June (next following year)

Digital category distribution shall be carried out based on the availability of the usage and transactional reports and targeted to be made by this schedule:

COLLECTION PERIOD	DISTRIBUTION
January - June (current year)	October (current year)
July - December (current year)	April (next following year)

Live Events category (music concerts) distribution shall be made by this schedule:

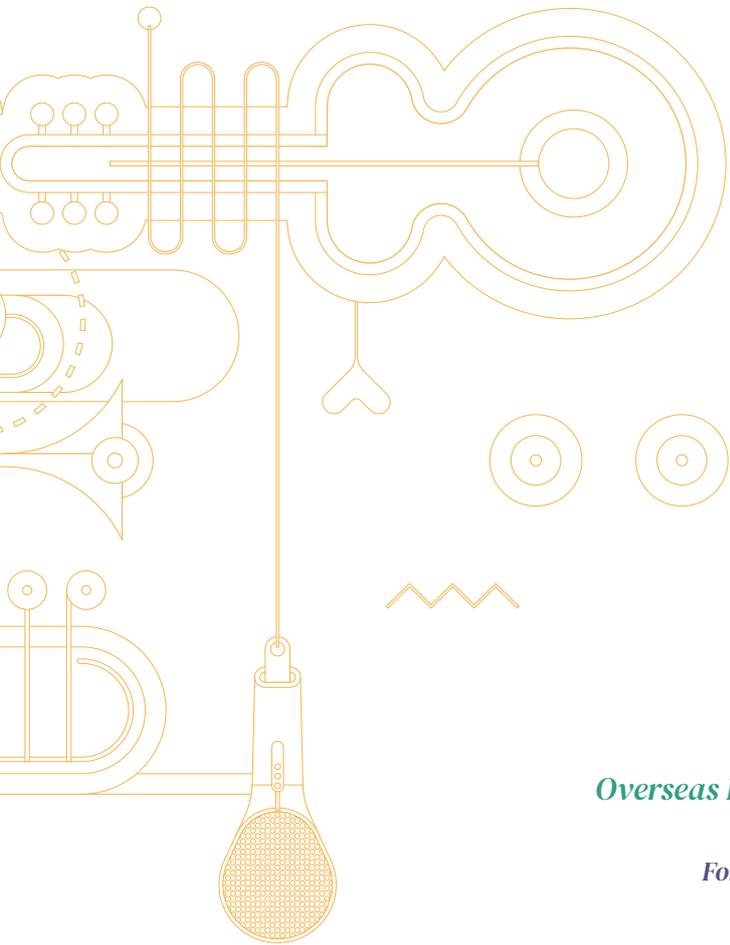
COLLECTION PERIOD	DISTRIBUTION
March - June (current year)	July (current year)
July - October (current year)	November (current year)
November (current year) - February (next following year)	March (next following year)



The distributions that WAMI carries out are all based on usage reports. Since for the General category (BGM, Karaoke, Broadcast, and Cinema) many users have not provided usage reports, WAMI uses an approach which refers to the available usage and monitoring report that is tailored to the user's character. The use of this reference method is not perfect. Therefore, to compensate, WAMI distributes minimum royalties to all members, which is carried out one time in a year along with the distribution schedule for the General category.

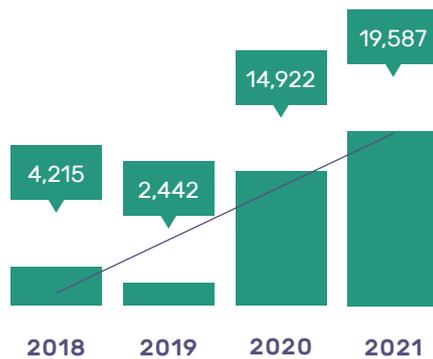
The ratio of distribution values that have been carried out since 2016 on average is over 80% of the standardized percentages stipulated by law. This of course provides benefits for the composers and right owners.





Overseas Distribution

Foreign Distribution Past Four Years
(Numbers in Million Rupiah)



■ Yearly Total — Liner (Yearly Total)

In comparison to the previous three years, the 2021 royalties' distribution to international CMOs that came into representation agreements with WAMI has exhibited a positive trend. The conclusion of representation agreements between WAMI and foreign CMOs was made possible when WAMI joined CISAC as a Provisional Member in 2012 and was certified as a Full Member in 2019.



International Relations Report

As a Full Member of CISAC, WAMI has more opportunities to conclude reciprocal or unilateral representation agreements with other CISAC members. WAMI is giving maximum effort to continuously conclude new representation agreements with foreign CMOs (Collective Management Organizations) to optimize the royalty collection of members' music works that are commercially used overseas. It also enables WAMI to collect royalties on behalf of international composers for commercial uses within Indonesian territory.

In 2021, WAMI signed Reciprocal Representation agreements with **AKKA/LAA** (Latvia), **MSG** (Turkey), and **ZAIS** (Poland), and a Unilateral Representation agreement with **UNISON** (Spain). Up to 2021, WAMI has concluded representation agreements with 65 foreign CMOs from 58 countries. Some of the CMOs were represented under a blanket representation agreement with BUMA (Netherlands) in 2018. However, WAMI has gradually signed direct representation agreements with some of the CMOs with the aim of minimizing royalty deductions from rights holders.

WAMI and other members of CISAC regularly join CISAC's events: General Assembly; and Asia Pacific Committee meeting. Those meetings are held with the aim that CISAC members can exchange ideas and share experiences. In the General Assembly, WAMI as a Full Member of CISAC is entitled to vote and elect the CISAC's Board of Directors as well as the Internal Audit Committee. It is an annual event that reviews CISAC's activities. While CISAC's General Assembly is held every year before the

end of June, the Asia Pacific Committee meeting is held twice a year, and the election is conducted once every three years. The next election will be conducted in 2022.

In 2021, due to the pandemic COVID-19, CISAC was still unable to hold The General Assembly. For the same reason, the Asia Pacific meeting was conducted virtually on June 3, 2021, and November 24, 2021.

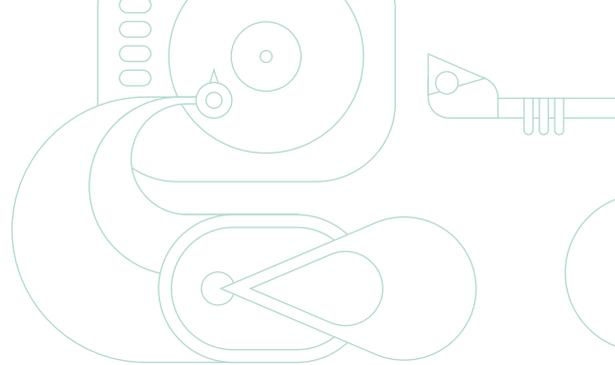
List of CMOs with Reciprocal/Unilateral Agreement with WAMI
America



No.	CMO	COUNTRY
1	ABRAMUS	Brazil
2	ACDAM*	Cuba
3	AGADU*	Uruguay
4	AMRA	USA
5	APDAYC*	Peru
6	ASCAP	USA
7	BMI	USA
8	COSCAP	Barbados
9	COTT*	Trinidad and Tobago
10	HFA	USA

No.	CMO	COUNTRY
11	SACVEN*	Venezuela
12	SADAIC*	Argentina
13	SESAC	USA
14	SOCAN	Canada
15	SPAC*	Panama
16	UBC	Brazil

* included in Reciprocal Agreement with BUMA



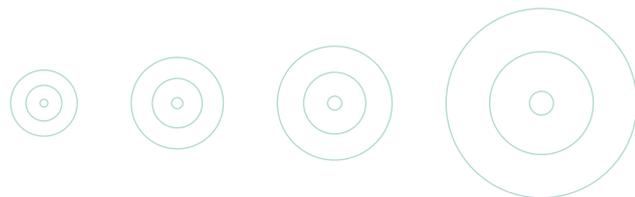
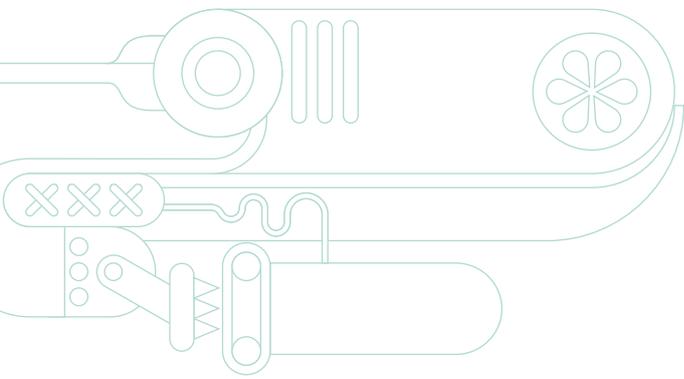
List of CMOs with Reciprocal/Unilateral Agreement with WAMI Europe



No.	CMO	COUNTRY
1	AEPI/AUTODIA	Greece
2	AKKA-LAA	Latvia
3	ANCO	Moldova
4	ARTISJUS*	Hungary
5	BUMA	Netherlands
6	EAU*	Estonia
7	GEMA*	Germany
8	GESAP*	Georgia
9	HDS*	Croatia
10	IMRO	Ireland
11	KODA	Denmark
12	LATGA-A*	Lithuania
13	MSG	Turkey
14	OSA*	Czech Republic
15	PAM CG	Montenegro
16	PRS	United Kingdom

No.	CMO	COUNTRY
17	RAO*	Russia
18	RUPIS*	Belarus
19	SABAM	Belgium
20	SACEM	France
21	SGAE	Spain
22	SIAE	Italy
23	SOZA*	Slovakia
24	STEF*	Iceland
25	STIM	Sweden
26	SUISA	Switzerland
27	TEOSTO	Finland
28	TONO	Norway
29	UCMR-ADA	Romania
30	UNISON	Spain
31	ZAIKS	Poland
32	ZAMP*	Macedonia

* included in Reciprocal Agreement with BUMA



List of CMOs with Reciprocal/Unilateral Agreement with WAMI
Africa, Asia and Australia



No.	CMO	COUNTRY
1	APRA	Australia
2	CASH	Hong Kong
3	COMPASS	Singapore
4	COSGA*	Ghana
5	FILSCAP	Philippines
6	IPRS	India
7	JASRAC	Japan
8	KOMCA	South Korea
9	MACA	China (Macao)
10	MACP	Malaysia

No.	CMO	COUNTRY
11	MASA*	Mauritius
12	MCSC	China
13	MCT	Thailand
14	MOSCAP	Mongolia
15	MRCNS*	Nepal
16	MÜST	Taiwan
17	VCPMC	Vietnam

* included in Reciprocal Agreement with BUMA

Financial Performance Report

FINANCIAL KEY PERFORMANCE TREND 2017 – 2021

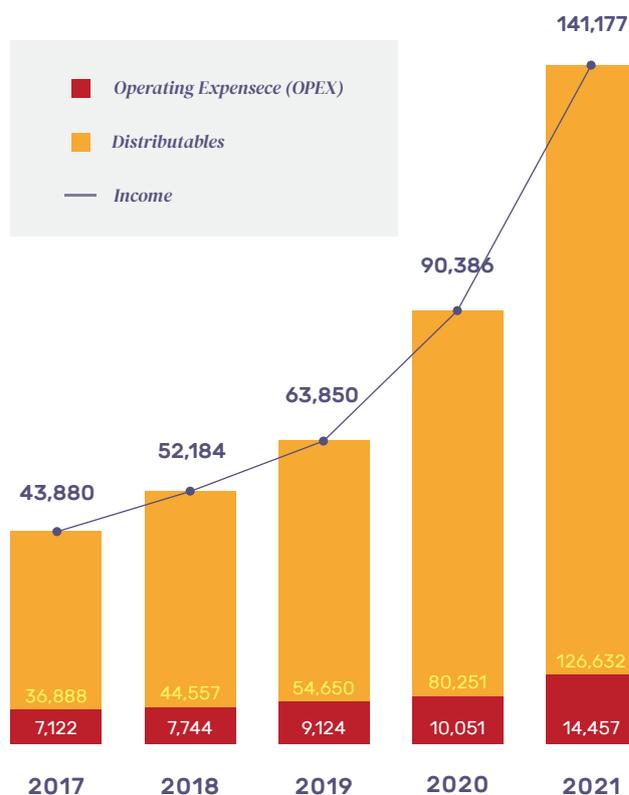
Income, OPEX and Distributables 2017 – 2021
(Numbers in Million Rupiah)

Description	2017	2018	2019	2020	2021
Income	43,880	52,184	63,850	90,386	141,177
OPEX	7,122	7,744	9,124	10,051	14,457
Distributables	36,888	44,557	54,650	80,251	126,632

Trend of financial key points for the past five years (2017 -2021) has been showing positive increments. Whilst total income shows significant year-to-year growth, OPEX (Operating Expense) amount has been relatively steady from year to year which brought a significant increase in Distributables amount, thus indicating WAMI's efficiency over the last five years.

Note:

Total Income = Total Collection + Total Other Income



Income Allocation for OPEX and Distributables
(Numbers in Million Rupiah)

Year	Income	OPEX		Distributables	
2021	141,177	14,457	10%	126,632	90%
2020	90,386	10,051	11%	80,251	89%
2019	63,850	9,124	14%	54,650	86%
2018	52,184	7,744	15%	44,557	85%
2017	43,880	7,122	16%	36,888	84%
		Average	13%	Average	87%

Income allocation for OPEX had been at an average of 13% over the last five years with a declining trend. This not only demonstrates compliance with the Copyright Law No. 28 of 2018, which sets the threshold of operational expense ratio for CMO at 20% but also shows that efficiency continues to increase from year to year. In 2021, the OPEX ratio against income was the lowest in the past five years at 10%. As the result, the Distributables ratio has been at an average of 87% with an increasing trend. In 2021, the Distributables ratio against income was the highest in the past five years at 90%.

INCOME STRUCTURE AND ITS ANALYSIS

Income Trend 2017 – 2021

(Numbers in Million Rupiah)

Income	2017	2018	2019	2020	2021	Average
Digital	30,172	36,957	42,898	76,291	131,943	63,652
Karaoke	7,677	5,758	5,851	2,744	4,927	5,391
Overseas	2,800	1,545	4,429	4,829	222	2,765
BGM	2,678	3,464	4,592	2,406	314	2,691
Broadcast	68	1,546	1,233	1,664	903	1,083
Live Events	277	932	2,423	559	38	846
Cinema	-	-	-	-	-	-
Other Income	208	1,983	2,424	1,893	2,830	1,867
TOTAL	43,880	52,184	63,850	90,386	141,177	78,295

Income Contribution to Total Annual Income

% Contribution	2017	2018	2019	2020	2021	% Average
Digital	69%	71%	67%	84%	93%	77%
Karaoke	17%	11%	9%	3%	3%	9%
Overseas	6%	3%	7%	5%	0%	4%
BGM	6%	7%	7%	3%	0%	5%
Broadcast	0%	3%	2%	2%	1%	2%
Live Events	1%	2%	4%	1%	0%	1%
Cinema	0%	0%	0	0%	0%	0%
Other Income	0%	4%	4%	2%	2%	2%

The table above shows the breakdown of the Income structure, which consists of Digital income, Overseas (foreign), BGM (Background Music), Karaoke, Live Events, Broadcast (including TV, radio, satellite, cable, etc.), Cinema, and Other Income.



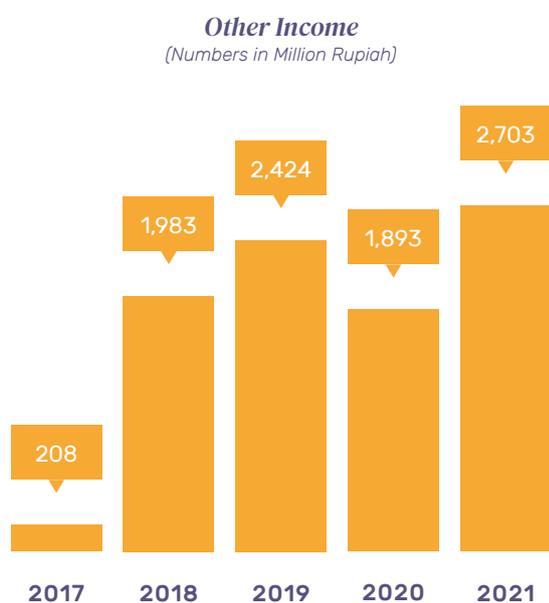
Year-to-Year (YoY) Growth of Royalty Collection Income

Digital	Karaoke	Overseas	BGM	Broadcast	Live Events
2021	2021	2021	2021	2021	2021
↑ 73%	↓ -89%	↑ 2%	↓ -91%	↓ -98%	↑ 62%
2020	2020	2020	2020	2020	2020
↑ 78%	↓ -53%	↑ 9%	↓ -48%	↑ 35%	↓ -77%
2019	2019	2019	2019	2019	2019
↑ 16%	↑ 2%	↑ 187%	↑ 33%	↓ -20%	↑ 160%
2018	2018	2018	2018	2018	2018
↑ 22%	↓ -25%	↓ -45%	↑ 29%	↑ 2168%	↑ 236%
2017	2017	2017	2017	2017	2017

Over the last five years, Digital income has continued to increase and has become the main contributor with an average contribution of 77%. Karaoke revenues have continued to decline, except for 2019 when there was an increase of 2%. Revenue from the BGM category, affected

by the COVID-19 Pandemic, has decreased since 2020 and until 2021 has not shown any recovery. The Live Events category income began to show recovery in 2021 since it was affected by the COVID-19 pandemic in 2020.

OTHER INCOME



Other Income consists of bank interest income gained from WAMI's investment in time deposits, income from profit on foreign currency exchange, and commissions from third parties. The composition of bank interest income from time

deposit investment in 2021 reached 97% of the total amount of Other Income. Time deposit investment is part of WAMI's financial strategy to earn interest income while still considering competitive interest rate and in accordance with Indonesia Deposit Insurance Corporation / IDIC (Lembaga Penjamin Simpanan / LPS) regulations. In the management of time deposit investment, WAMI chooses banks from those which are listed on the Indonesia Stock Exchange (IDX), also those with good credibility, liquidity and well performance.

During the last five years, Other Income continued to increase except in 2020 where there was a decrease of 22% due to lower interest rates and foreign exchange differences. Other Income earned by WAMI in 2021 will be distributed to WAMI's members along with General distribution in June of the following year.

DISTRIBUTABLES AND DISTRIBUTION PAYABLE

Distributables and Distribution Payable
(Numbers in Million Rupiah)

Description	2017	2018	2019	2020	2021	Average
Distributables	36,888	44,557	54,650	80,251	123,632	68,596
Distribution Payable	45,078	61,510	82,214	117,365	159,311	93,096
Distribution Payable/Distribution Ratio	1,22	1,38	1,50	1,46	1,26	1,37

Distributables and Distribution Payable Trend 2017-2021
(Numbers in Billion Rupiah)



Distributables amount is a net-off of current year income against current year OPEX, also includes changes in net assets, while distribution payable amount (net amount due to the right holders) is the net accumulated distributables amount which has been carried forward from the previous year(s) up to the current year.

The average ratio of the distribution payable to distributables for the last five years is 1.31, whereas the ideal ratio is 1. If the total ratio is greater than 1 in the current year, it means that there is some amount of distribution payable that has been carried forward from the previous year(s) and should be paid in the next following year. However, if the ratio in the current year is less than 1, it means that there is some amount of distributables which is paid in the current year.



REPORT OF INDEPENDENT REGISTERED PUBLIC ACCOUNTING FIRM

Independent Auditor's Report

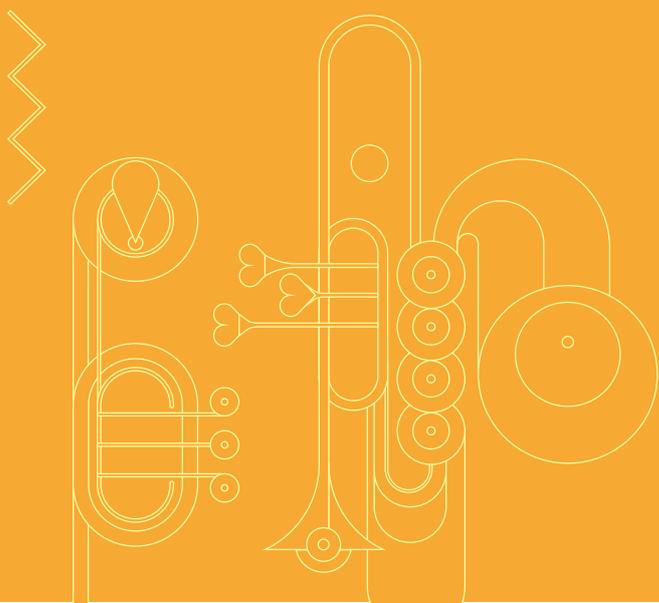
Arifin Anissa Mardani & Muhammad have audited the Financial Statements of Perkumpulan Wahana Musik Indonesia, which consists of a Statement of Financial Position as of December 31, 2021, as well as a Statement of Activities, a Statement of Changes in Net Assets, and a Statement of Cash Flows for the year ended, and an overview of significant accounting policies, information, and further explanation, with result Fairly Opinion, in all material respects of the financial position of Perkumpulan Wahana Musik Indonesia as well as its financial performance and cash flows for the ended year, in accordance with Indonesian Financial Accounting Standards, on August 3, 2022.

Auditor's Significant Note to Financial Statement General

Perkumpulan Wahana Musik Indonesia ("WAMI") was established on April 17, 2015 based on Notarial deed No. 09 made by Syarifudin, SH. The deed has been approved by the Minister of Law and Human Rights of the Republic of Indonesia in decree No. AHU-0000571.AH.01.07. of 2015, dated April 21, 2015.

WAMI's Articles of Association have been amended several times, based on Notarial Deed No. 43 January 31, 2020, made by Dian Fitriana, SH, MKn., regarding Changes in the composition of Supervisory Board. The Articles of Association have been approved by the Ministry of Law and Human Rights of the Republic of Indonesia, with Decree No. AHU-0000095.AH.01.08 of 2020, dated January 31, 2020.

WAMI's current activity is to collect royalties from the use of copyrighted works for the right to publish in accordance with applicable regulations in Indonesia and then distribute them to owners of copyrighted works who are already registered as WAMI's members. Owners of copyrighted works also receive periodic distribution reports through expeditions and/or electronic mail.





Overview of Significant Accounting Policies

Note of Financial Statements

The accounting and financial reporting policies adopted by Perkumpulan Wahana Musik Indonesia are prepared based on generally accepted accounting principles in Indonesia, the Interpretation of Statements of Financial Accounting Standards (ISAK) set by the Indonesian Institute of Accountants (IAI), in particular of ISAK 35 concerning "Financial Reporting for Non-Profit Organizations". The basis for the preparation of financial statements is the principle of going concern using the historical cost concept as the basis for its measurement. The statement of Cash Flows is prepared using the indirect method by classifying cash receipts and payments into operating, investing, and financing activities. All figures in these financial statements, unless specifically stated, are rounded to and presented in full rupiah values.

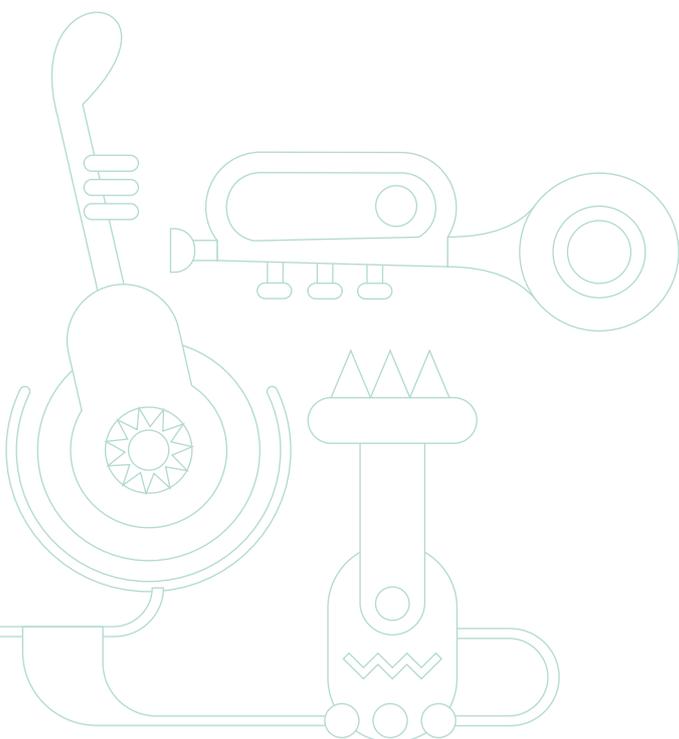
Subsequent Events After The Reporting Period

Impact of The COVID-19 Outbreak

After December 31, 2021, the COVID-19 pandemic still hits Indonesia. Several sectors that had experienced paralysis during the pandemic began to operate again. Therefore, the uncertainty related to the COVID-19 pandemic began to gradually recover even though the government was still carrying out activity restrictions. With the re-operation of the previously paralyzed sector, the world economy, especially in Indonesia, is expected to have a positive impact on royalty collection and distribution to members of Perkumpulan Wahana Musik Indonesia.

Finalization of Financial Statement

WAMI's management is responsible for the preparation of the Financial Statements on December 31, 2021 and has been finalized on August 3, 2022.



STATEMENT OF FINANCIAL POSITION

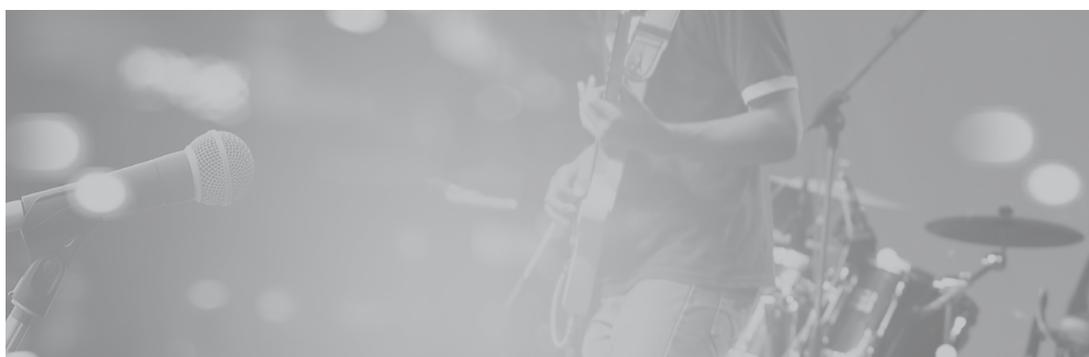
PERKUMPULAN WAHANA MUSIK INDONESIA
STATEMENT OF FINANCIAL POSITION
As of December 31, 2021
(Expressed in Rupiah, unless Otherwise Stated)

	December 31, 2021	December 31, 2020
ASSETS		
CURRENT ASSETS		
Cash and Cash Equivalent	168.539.048.086	120.429.746.545
Royalti Receivables	131.477.296	3.951.062.592
Prepaid Expenses	135.625.830	102.240.770
Total Current Assets	168.806.151.192	124.483.049.907
NON-CURRENT ASSETS		
Fixed Assets - Net of Accumulated Depreciation	864.216.421	-
Intangible Assets - Net of Accumulated Amortization	441.163.294	719.792.746
Other Assets	42.982.849	161.403.770
Total Non-Current Assets	1.348.362.564	881.196.516
TOTAL ASSETS	170.154.513.756	125.364.246.422
LIABILITIES & NET ASSETS		
LIABILITIES		
Short Term Liabilities		
Distribution Payables	159.311.343.382	117.365.433.509
Other Payables	-	14.580.132
Tax Payables	7.190.868.429	6.577.764.748
Accrued Expenses	3.402.301.945	1.243.641.304
Total Short Term Liabilities	169.904.513.756	125.201.419.693
NET ASSETS		
Permanent Restricted Net Assets	250.000.000	250.000.000
Unrestricted Net Assets	-	(87.173.271)
Total Net Assets	250.000.000	162.826.729
TOTAL LIABILITIES & NET ASSETS	170.154.513.756	125.364.246.422

STATEMENT OF ACTIVITIES

PERKUMPULAN WAHANA MUSIK INDONESIA
STATEMENT OF ACTIVITIES
For the Year Ended December 31, 2021
(Expressed in Rupiah, unless Otherwise Stated)

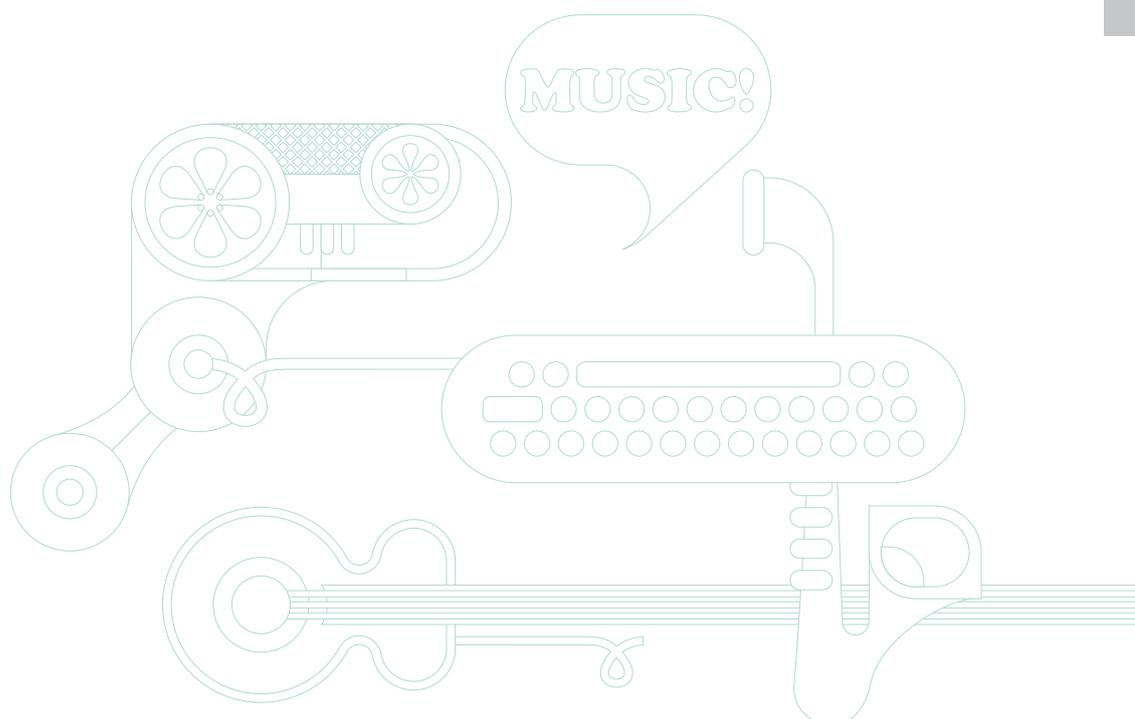
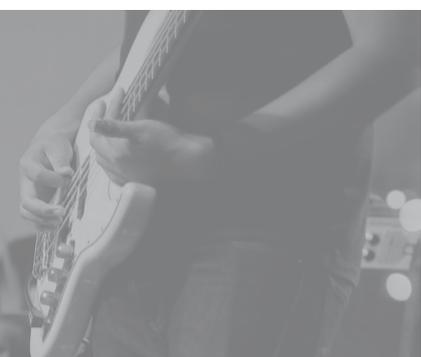
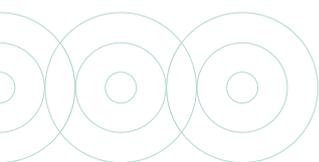
	December 31, 2021	December 31, 2020
INCOME		
Royalty Income	138.346.670.026	88.493.239.556
Other Income	2.830.136.131	5.050.515.283
Total Income	141.176.806.157	93.543.754.839
EXPENSES		
Distribution Expense	126.632.454.366	80.250.579.037
General and Administration Expense	14.239.819.238	9.918.473.307
Other Expenses	127.065.753	3.157.667.652
Total Expenses	140.999.339.357	93.326.719.996
CHANGES IN NET ASSETS BEFORE TAX	177.466.800	217.034.843
Income Tax Expense	90.293.528	132.211.094
CHANGES IN NET ASSETS AFTER TAX	87.173.272	84.823.749
NET ASSETS AT THE BEGINNING OF YEAR	162.826.729	78.002.980
NET ASSETS AT THE END OF YEAR	250.000.000	162.826.729



STATEMENT OF CHANGES IN NET ASSETS

PERKUMPULAN WAHANA MUSIK INDONESIA
STATEMENT OF CHANGES IN NET ASSETS
For the Year Ended December 31, 2021
(Expressed in Rupiah, unless Otherwise Stated)

	December 31, 2021	December 31, 2020
UNRESTRICTED NET ASSETS		
Total Income	141.176.806.157	93.543.754.839
Total Expenses	141.089.632.885	93.458.931.090
Changes in Unrestricted Net Assets	87.173.272	84.823.749
Unrestricted Net Assets at the Beginning of Year	(87.173.271)	(171.997.020)
Unrestricted Net Assets at the End of Year	-	(87.173.271)
PERMANENT RESTRICTED NET ASSETS		
Total Income	-	-
Total Expenses	-	-
Changes in Permanent Restricted Net Assets	-	-
Permanent Restricted Net Assets at the Beginning of Year	250.000.000	250.000.000
Permanent Restricted Net Assets at the End of Year	250.000.000	250.000.000
TOTAL NET ASSETS	250.000.000	162.826.729



STATEMENT OF CASH FLOWS

PERKUMPULAN WAHANA MUSIK INDONESIA
STATEMENT OF CASH FLOWS
For the Year Ended December 31, 2021
(Expressed in Rupiah, unless Otherwise Stated)

	December 31, 2021	December 31, 2020
CASH FLOW FROM OPERATIONAL ACTIVITIES		
Unrestricted Net Assets	87.173.272	84.823.749
Adjustment of Net Income from Operational Activities:		
Depreciation of Fixed Assets	159.201.048	384.745.653
Amortization of Intangible Assets	278.629.452	328.491.950
Changes in Operational Assets:		
Royalty Receivables	3.819.585.296	(2.806.211.180)
Other Receivables	-	8.200.000
Prepaid Expenses	(33.385.060)	-
Other Assets	118.420.921	26.427.290
Distribution Payables	41.945.909.873	35.151.701.917
Accrued Expenses	2.158.660.641	(919.428.619)
Other Payables	(14.580.132)	(14.580.139)
Tax Payables	613.103.681	1.392.943.148
Total Net Cash from Operational Activities	49.132.718.991	33.637.113.769
CASH FLOW FROM INVESTMENT ACTIVITIES		
Fixed Assets Increase	(1.023.417.469)	(224.542.776)
Intangible Assets Increase	-	-
Total Net Cash from Investment Activities	(1.023.417.469)	(244.542.776)
CHANGES OF CASH AND CASH EQUIVALENT	48.109.301.522	33.392.570.993
Cash and Cash Equivalent at the Beginning of Year	120.429.746.545	87.037.175.552
Cash and Cash Equivalent at the End of Year	168.539.048.066	120.429.746.545
CHANGES OF CASH AND CASH EQUIVALENT	48.109.301.522	33.392.570.993

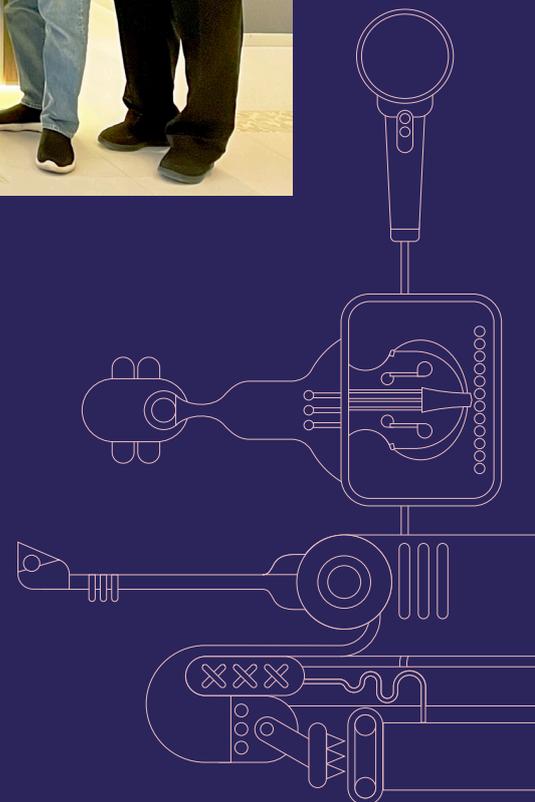


Main Events 2021



WAMI'S OFFICE RELOCATION

In line with WAMI's growing activities, in 2021 WAMI moved its office location to a new facility, the L'avenue Office Tower Building located at Jalan Pasar Minggu, South Jakarta. The location of the new office is not far from WAMI's old office at Wisma Aldiron, Pancoran, South Jakarta, thus there is no need for too many adjustments for WAMI's employees and all WAMI's stakeholders.





The inauguration ceremony of the new office was held on May 12, 2021 and was attended by members of WAMI's Supervisory Board, Mr. Makki Omar Parikesit, Mr. Djakawinata Susilo, Mr. Rian Ekky Pradipta, and Mr. Irfan Aulia, as well as the entire WAMI's management and executives. The relocation of the WAMI office is expected to provide new enthusiasm for all WAMI stakeholders and to accommodate a more solid and integrated collaboration between WAMI's management, Supervisory Board as well as all WAMI's members both songwriters and publishers.

WEBINAR
KENALI HAK-HAK KEKAYAAN INTELEKTUAL KOMPOSER

Senin, 26 April 2021 | 16.00-17.30 WIB
 Link zoom: <https://bit.ly/WAMIWebinarApril2021>

NARASUMBER :

- Prof. Dr. Agus Sardjono, S.H., M.H. Anggota WAMI
- Annisa Theresia EEP, S.Sos., Msi Anggota WAMI

MODERATOR :

- Jeane Phialsa, S.H., M.H. Anggota WAMI

Wahana Musik ID @WamiInfo wami.id

WEBINAR IN COMMEMORATION OF WORLD INTELLECTUAL PROPERTY DAY 2021

In commemoration of World Intellectual Property Day which fell on April 26, 2021, WAMI hosted a Webinar entitled: "Know the Composer's Intellectual Property Rights". This webinar is aimed to further enhance public knowledge, especially songwriters, about their rights especially intellectual property rights. This webinar was also expected to increase awareness of the importance of the protection of intellectual property.

The webinar event presented by WAMI's songwriter members as host and guest speakers. One of the guest speakers was Prof. Dr. Agus Sardjono, S.H., M.H., a songwriter and professor of intellectual property rights at the Faculty of Law, University of Indonesia. Also presented as a guest speaker, WAMI's songwriter member, Annisa Theresia Eep, S. Sos, MSi., also widely known as Tere. Tere is a musician, singer, songwriter, politician and also a member of WAMI's Supervisory Board. As the host there was Jeane Phialsa, a songwriter and musician who is widely known as Alsa. She is the drummer of Base Jam and one of the founders of Bagbeat Music publishing company.

This webinar was attended by more than 130 attendees from various backgrounds in the music industry from all over the country.

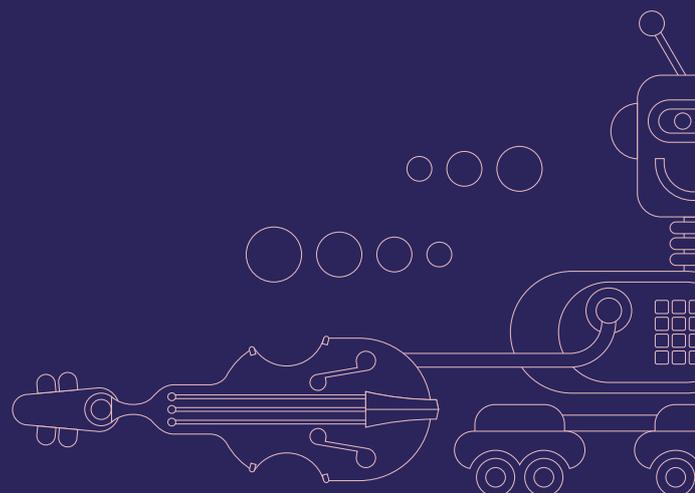
Mengenal ekosistem musik

Pencipta Ciptaan → Artis Produser Karya rekaman → Publisher

CMO for mechanical & performing rights

- Analog market: Distributor Dealers, Traders, Market Consumers
- Digital market: Agregator, Digital platform, Market Consumers

Dalam setiap tahap / stage, berlaku UU Hak Cipta dan Hukum Perjanjian/Contract Law

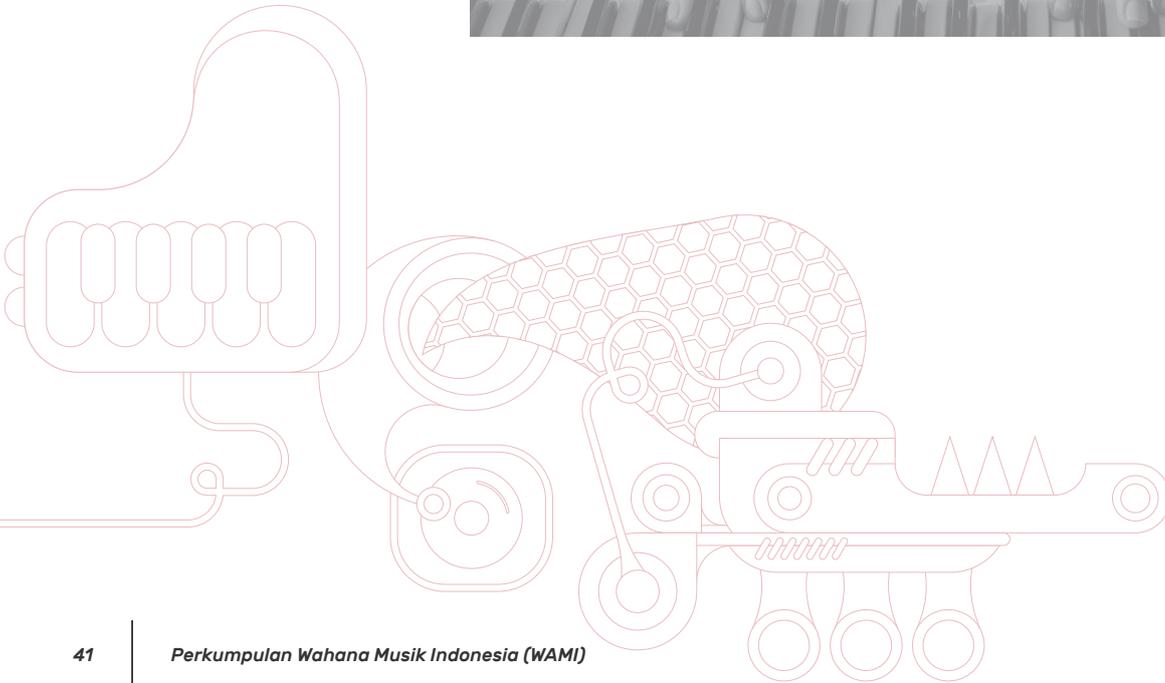


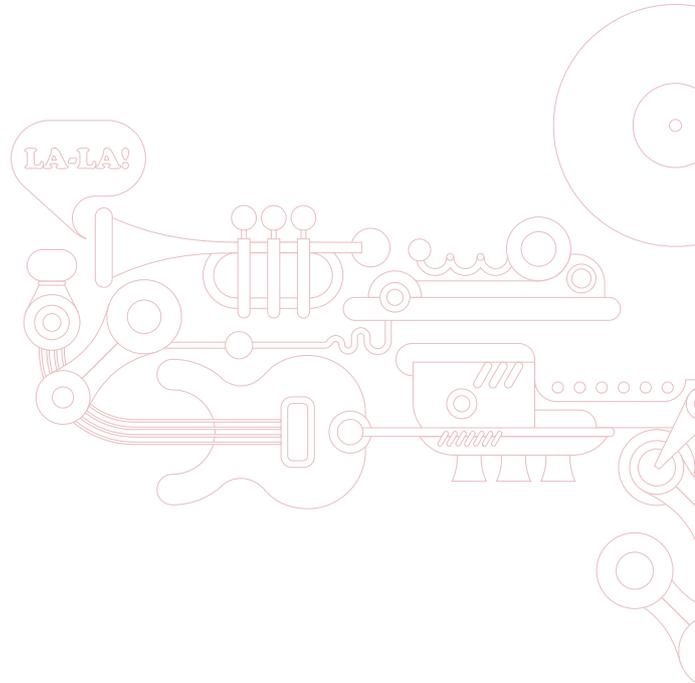
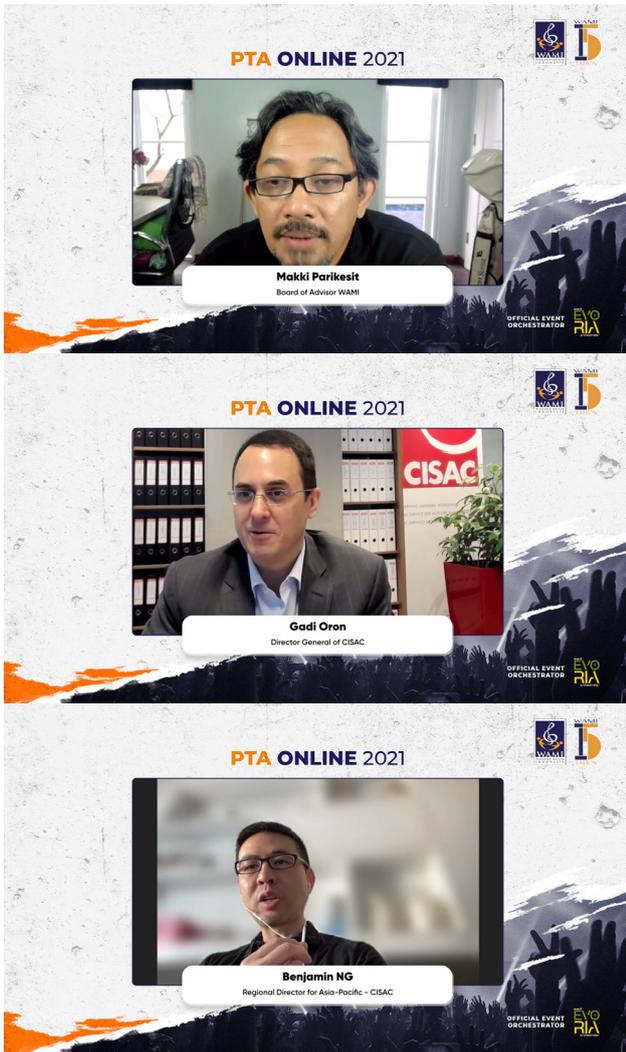


ANNUAL GENERAL MEETING (AGM)



ANNUAL REPORT | 2021





WAMI's 2021 Annual General Meeting (AGM) was held on WAMI's 15th anniversary, September 15, 2021. Due to the pandemic situation, the AGM was held online and was attended by more than 300 members of songwriters and publishers. Mr. Gadi Oron, Director General of CISAC, and Mr. Benjamin Ng, Director of Asia-Pacific Affairs of CISAC, were also present and delivered speech at WAMI's AGM 2021. As a guest speaker, Kate Raue, Music Publishing Partnership Manager of YouTube, also presented an explanation of how YouTube supports songwriters, especially WAMI's members.



Confidential & proprietary





PHOTO: VENTHA LESMANA

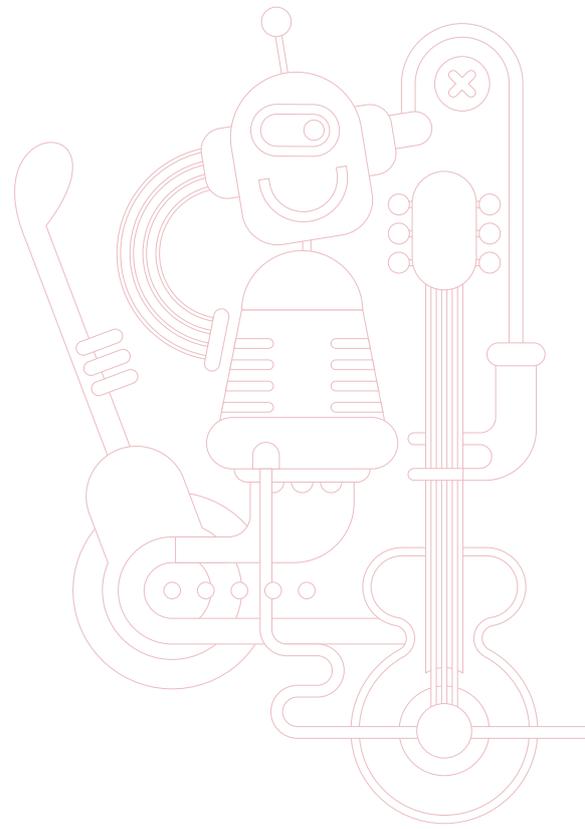


MUSIC PUBLISHER GATHERING

Meetings between WAMI and music publisher members in 2021 were held on June and October 2021. These meetings are held regularly and are intended to provide music publisher members with the latest information related to WAMI's process as part of WAMI's transparency. In these meetings, WAMI's music publisher members are welcome to provide feedback, suggestions, or constructive criticism for WAMI's evaluation in song copyright management in the field of performing rights.

ANNUAL MANAGEMENT MEETING





The annual meeting of WAMI's management and all WAMI's employees was held on November 15, 2021, at Ayana Hotel, Jakarta. At this meeting, the discussion was around WAMI's achievement against the Key Performance Indicators (KPIs) throughout 2021, and the evaluation of these achievements. The meeting was also discussing the next year's plan.





WAHANA MUSIK INDONESIA

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