

Australasian Performing Right Association Limited  
ABN 42 000 016 099

Australasian Mechanical Copyright Owners Society Limited  
ABN 78 001 678 851



AN OVERVIEW OF  
**APRA AND AMCOS'**  
**2010 FINANCIAL YEAR**  
RESULTS





**Jonathan Zwartz**  
APRA member since 1983

Songwriters should become APRA members because APRA, apart from protecting, educating, connecting and inspiring us, gives us our dignity. Dignity in a world that expects music to be free, a world that expects the pleasure of creating to be reward enough, a world that does not understand the commitment it takes to be a songwriter.

# MESSAGE FROM THE CEO

## Results for the year ended 30 June 2010

**The past year has presented many challenges but ultimately solid financial results and positive developments for APRA and AMCOS in a range of areas.**

Notwithstanding anxieties early in the financial year about the state of the national and international economies, APRA's gross revenue – comprising licensing receipts generated in Australia/NZ, export earnings from affiliated societies and financial income – increased by 8.0% during the year, to \$172.4 million. At the same time, costs grew by just 2.0%, producing an overall increase of 8.9% in net distributable revenue. APRA's cost to revenue ratio was reduced by more than half a percentage point, to 12.12%, while costs as a percentage of domestic revenue were also reduced, to 13.9%.

For AMCOS, revenue generation was more difficult, particularly against a backdrop of continuing declines in sales of physical carriers of music and associated market “rationalisation” in the record business. Gross revenue remained at almost precisely 2009 levels (\$50 million), while costs increased by 1.5%. AMCOS' existing commission rates remained unaltered.

Key factors impacting APRA's revenue were:

- 21% growth in licence fees collected for public performances of music in Australia – covering the full range of activities from corner stores to major concerts;
- 12% growth in licence fees collected for public performances of music in New Zealand;
- 32% growth in digital revenue (streaming and downloads) – albeit off a low base;
- 6% growth in licence fees collected from Australian Pay-TV operators; and
- 7% growth in export earnings – despite a stronger Australian dollar.

AMCOS' steady result in revenue terms disguises a business whose focus is rapidly recalibrating in response to the digital transformation of the recorded music business. By year end, licence fees collected for digital sales of recorded music were near enough to double those collected for sales of physical product (noting that major record labels account directly to publishers on physical product sales in the Australasian market).

Of related significance was the fact that during the year under review APRA|AMCOS settled its Copyright Tribunal litigation with digital service providers and a number of major labels, agreeing to a new headline royalty rate of 9% of consumer sale price for digital downloads of musical works. The impact of the 12.5% increase in the royalty rate had only a partial impact during the year, but will have a significant effect on royalty receipts for the 2010-11 year.

Conversely, the liquidation of the Destra group of companies and – since the close of the financial year under review – the similar fate of the Shock group, will seriously compound the negative effects on royalty earnings of the ongoing decline in sales of physical product.

On the royalty distribution side of the APRA|AMCOS business, financial 2010 was a record year. Just under \$200 million was accounted to members and affiliated societies by the two societies – up 5% on our previous record payout, recorded in 2009. 34,994 APRA writer members, and 377 APRA publisher members received a royalty allocation, and 149,495 members of affiliated authors' societies around the world received some form of royalty allocation for an Australian or New Zealand (performance or recorded) use of their works.

During the year we held our second Song Summit – a three-day conference dedicated to the art and business of songwriting. The event drew more than 1,100 delegates, including many from around Australia and from New Zealand. The event was run in conjunction with a music market supported by 31 exhibitors and an ambitious program of live showcases in association with the Vivid Sydney Festival. Although an enormously resource-intensive undertaking for our Member Services and Communications staff, the event was a resounding success and will be a regular (biennial) event on our calendar.

The APRA|AMCOS business now oversees more than \$220 million in royalty collections annually, employs around 250 people, serves – directly – more than 62,000 writer or publisher members and provides music access services to about 75,000 businesses in Australia or New Zealand.

The explosion in new media growth and communications technology carries great challenges for the collective administration of authors' rights – not least in posing the question: Is there a minimum financial value beneath which an author ought not to be expected to make his or her work available for commercial gain to the public? In an era when all content roads seem to lead to a small number of media monoliths, the answer to that question seems increasingly to lie at the heart of our purpose and role as a collecting society.



### **Brett Cottle**

Chief Executive Officer APRA|AMCOS  
Australasian Performing Right Association  
Australasian Mechanical Copyright  
Owners Society

Pictured: APRA Chairman Mike Perjanik,  
APRA|AMCOS CEO Brett Cottle,  
AMCOS Chairman Ian James

# 2009 -2010: THE YEAR IN REVIEW

## Highlights

- APRA|AMCOS achieves record revenue of \$222.1 million (↑5.8%)
- Record number of music creators and rights holders paid by APRA: 223,756
- 62,157 APRA Members (↑10%)
- 7,644 AMCOS Members (↑30%)
- 15% increase in Indigenous membership
- APRA general performance licensing revenue increased 21.6% to \$50.6 million
- APRA|AMCOS digital download revenue up 52.6%
- APRA international revenue reached \$21.9 million
- “Sweet Disposition” by The Temper Trap wins APRA Song of the Year

## Earnings at a glance

	30 June 10 AUD\$ m	30 June 09 AUD\$ m	Change AUD\$ m	%
APRA revenue	172.4	159.6	12.8	↑8.0
AMCOS revenue	49.7	50.4	-0.7	↓1.4
<b>Total APRA AMCOS revenue</b>	<b>222.1</b>	<b>210.0</b>	<b>12.1</b>	<b>↑5.8</b>
APRA expenses	20.9	20.5	0.4	↑2.0
AMCOS expenses	6.6	6.5	0.1	↑1.5
<b>Net distributable income</b>	<b>194.6</b>	<b>183.0</b>	<b>11.6</b>	<b>↑6.3</b>
<b>APRA expense to revenue ratio</b>	<b>12.12%</b>	<b>12.84%</b>		<b>↓5.6</b>

## Solid results in a challenging year

APRA|AMCOS are pleased to present a strong financial result for the year ended 30 June 2010, featuring increases in top-line revenue and royalty payouts, plus tightly managed expenses and operating costs.

In 2009-10, APRA and AMCOS increased royalty distributions to members and affiliated societies by 5.3%. APRA royalty payments exceeded \$153 million and accounted for 89% of collections, while AMCOS distributed \$47 million (95% of collections).

Total revenue grew by 5.8%, and we had a record \$194.6 million available in distributable revenue to pay music creators in Australia, New Zealand and around the world. APRA's expense to revenue ratio, improved even further, representing close to world's best practice at 12.12%.

**Melinda Schneider**  
APRA member since 1995

In a business where you can feel quite alone, struggling to get a break or to get people to take notice of your latest, greatest song, APRA has been there as a support network for me. I've gained more knowledge and understanding of the music business from a songwriter's point of view and I've made some real, what I believe will be lasting friendships. I've also met some of my favourite musical collaborators through APRA.



**These three words, and their relationship to each other, represent the essence of what we do, and why we do it. This simple, yet powerful, formula functions as a guiding principle for all our local and global efforts on behalf of music creators.**

## Putting creators' rights on the national agenda

In 2009 APRA|AMCOS launched a new proactive approach to engaging with all levels of government to highlight issues relating to artists rights, the public and government perception of those rights, and the recognition of composers and songwriters as being at the creative and business heart of the music industry.

We have hosted a series of in-house meetings with state and federal government ministers and departmental staff; supported and attended by APRA Ambassadors (see below), APRA and AMCOS Board members.

These meetings have resulted in not only a greater understanding of the breadth of APRA|AMCOS' operations, but enabled detailed discussion around current issues including:

- Live Music - state based regulatory issues that impact venues presenting live music (see below)
- Innovation - Creators' rights in the digital economy
- Indigenous Music Strategy - developing career pathways for Indigenous creators
- Export Strategy - Sounds Australia (see below)

## APRA Ambassadors: Leading the charge

In terms of its potential to generate revenue streams for music creators, copyright is at the heart of innovation and integral to the overall success of the music industry. And who better to foster increased understanding of the cultural value and economic importance of copyright, than creators themselves.

In July 2009, APRA invited 30 respected music creators, representing the full artistic and cultural diversity of APRA's membership, to become APRA Ambassadors. Over the past 12 months, these men and women have taken the message of "Music+Rights=Respect" to boardrooms, bandrooms, studios and the stage. Twelve of our APRA Ambassadors are featured throughout this document.

## Supporting Copyright in the Pacific

With the long term goal of assisting local rights holders establish a performing rights association, APRA continued to expand our membership and licensing activities in Papua New Guinea (PNG) throughout 2009-10. To this end, APRA commissioned CISAC's Asia-Pacific Regional Director to undertake a market assessment and provide recommendations on the feasibility and appropriate structure for collective management in PNG.

As a result of our ongoing work in Fiji with local law enforcement, legislators and prosecutors we have seen a remarkable decrease in the level of commercial music piracy over the last year. The Interim Fiji Government has taken initiatives to train their police force on pursuing intellectual property infringements and there are now at least 12 cases before the Fiji Courts. Despite the economic downturn, APRA has assisted the Fiji Performing Right Association (FPRA) to maintain a record level of royalty distributions for the second consecutive financial year.

## Live Music is good business

Over the past year APRA|AMCOS has been very active at both the federal and state level in relation to Live Music issues that directly impact both venues and APRA|AMCOS' members. Most notably:

- The impact of POPE (Place of Public Entertainment) regulation in NSW. APRA|AMCOS has supported industry and venues in NSW lobbying for the removal of the POPE regulation and in promoting the benefit and opportunity for Live Music.
- Liquor Licensing Regulation in Victoria. APRA|AMCOS supported the activities of the Victorian branch of the Australian Hotels Association and venue operators who have been lobbying for the fair treatment of venues that present live music and pushing for a review of the negative impact of enforcing existing regulation.
- Enquiry into Live Community Events, ACT. APRA|AMCOS participated in the enquiry, advocating the economic, social and cultural value of a healthy live music community and proposed the adoption of Order of Occupancy principles in protecting live music venues.



## **William Barton**

APRA member since 2003

APRA has a great team of experts to help further develop your musical expressions and to help you attain what you deserve in your musical ambitions. With their vast range of networks globally and nationally, APRA will help your musical assets reach their true potential.



## **Sounds Australia: Taking Australian music to the world**

Sounds Australia was established in January 2009 to deliver a cohesive and unified platform to support the export activities of the Australian music industry at key international music market events. Sounds Australia is supported through a financial partnership between the Australia Council for the Arts and APRA|AMCOS, Federal and State governments, peak music industry bodies, as well as commercial operators.

Under the leadership of Export Music Producer **Millie Millgate**, Sounds Australia has promoted Australian music export at festivals, conferences and industry events in Europe, United Kingdom, North America and Asia. On the domestic front, Sounds Australia has been present at industry events and festivals across the country.

Through extensive promotional and networking activities, Sounds Australia has created performance opportunities and helped connect Australian industry members with international industry delegates at these events. With funding now confirmed for the next five years, Sounds Australia will refine its strategy to concentrate on consolidating the development of key markets for Australian music while continuing to explore new market opportunities.

**Amanda Brown**  
APRA member since 1991

As composers and musicians we don't generally have a regular income, superannuation or holiday pay. APRA has sustained me with royalties throughout my musical career. Additionally, the people at

APRA have been incredibly helpful and supportive whenever I have sought advice on a variety of matters ranging from cue sheets to copyright.

Composers can be solitary creatures and by holding seminars, events and award nights APRA helps to bring us together and encourages the growth of a real music community.





A black and white portrait of Burkhard Dallwitz. He has shoulder-length dark hair and is looking slightly to the right of the camera with a subtle smile. He is wearing a dark, textured cardigan over a white collared shirt and a patterned scarf. His right hand is raised behind his head. The background is a wall with peeling paint. A thin orange line is drawn across the lower right portion of the image. In the bottom right corner, there is a large white number '7'.

**Burkhard Dallwitz**  
APRA member since 1988

APRA has been instrumental in helping me understand and learn about the rights involved in screen music as well as creating a supportive environment that connects me with fellow composers. APRA protects and collects. What more could you ask for!

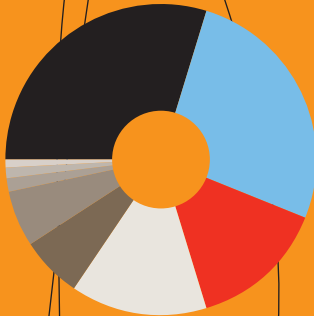
# SUPPORTING MUSIC CREATORS

## Highlights

- 5,656 new songwriter, composer & publisher members joined APRA in 2009-10 including Joel Beeson [Philadelphia Grand Jury]; Bree Tranter [The Middle East]; Matthew Handley and Andrew Stanley [Yolanda be cool]; Mathew Hope [Artisan Guns]; Jordan Arts [Kids of 88] Stan Walker; and Justin Shave
- Indigenous membership increased 15%
- We connected with over 10,500 members through our program of 215 events throughout Australia and New Zealand
- Our Song Summit conference engaged 1,100+ delegates in three days of learning, networking and career development
- APRA Music Grants were provided to 117 organisations and events that support Australian and New Zealand music creators

## APRA Members as at 30 June 2010

Location	
NSW	29.5%
VIC	26.5%
NZ	14.2%
QLD	14.0%
WA	6.4%
SA	5.9%
TAS	1.3%
ACT	1.3%
NT	0.9%



Age	
0-20	2.0%
21-30	21.5%
31-40	32.0%
41-50	24.0%
51+	20.5%



Gender	
Male	78.7%
Female	21.3%



## Delivering great service

APRA|AMCOS has an extensive network of Member Services Representatives based in Sydney, Melbourne, Brisbane, Adelaide, Perth, Darwin, Auckland and London. Our representatives are committed to providing the highest level of customer service and assistance to our writer and publisher members.

Over the past year the Member Services team has delivered:

- Streamlined jingle reporting procedures including improved efficiency in processing
- Improved online access to clear information about rights management options, including Licence Back and Opt Out
- Online access for members to update their account and postal details
- Interactive PDF forms to replace existing “print and complete” forms
- Integrated works search functionality within the online cue sheet form - improving speed and quality of completion.
- 12% increase in the number of Live Performance Returns (LPRs) received and processed. For the 2009-10 year, 7,508 LPRs were received from members across Australia and New Zealand.

## Connecting with Members

Over 2009-10 we connected with over 10,500 members through our program of 215 events. These included events designed to share information and create networks among APRA members (Connecting Members); annual sessions on high demand topics (Roadshows); and our specialist workshops with leading artists (Songwriter Speaks).

- *Connecting Members* was refreshed in 2009 and the program expanded to at least two events in each state and New Zealand. This resulted in a 144% increase in the number of attendees. Popular sessions included: using social media marketing skills with PR/Marketing guru Ariel Hyatt; Caught in the Net - copyright for the future; and publishing for writers.
- *2009 Roadshows* took the Live Music Revolution to SA, WA, VIC and QLD. The panels of industry experts, venue owners and artists discussed strategies for maximising opportunities in the live arena.
- *Songwriter Speaks* featured leading Australian, New Zealand and international songwriters and composers, at sessions held in capital cities, regional centres and music festivals across the country.

We expanded our online community significantly throughout 2009-10. In addition to our websites [www.apra-amcos.com.au](http://www.apra-amcos.com.au) and [www.apra.co.nz](http://www.apra.co.nz), APRAP magazine and e-newsletters Bytes and Antenna, we created networks on Facebook and Twitter to complement our existing YouTube and Myspace profiles.

## Song Summit

Song Summit 2010 delivered a range of networking, educational and business opportunities, plus tools and resources that our members need to build sustainable careers. From 19-21 June, more than 1,100 delegates gathered at the Sydney Convention & Exhibition Centre at Darling Harbour to hear from industry experts and leading local and international songwriters, plus enjoy live music performances from some of Australia and New Zealand's best emerging talent. [www.songsummit.com.au](http://www.songsummit.com.au)

## Supporting Indigenous songwriters

APRA's National Indigenous & NT Writer Services Representative, **Rob Collins**, has delivered a full annual program of meetings and workshops to Indigenous artists in urban and community areas. With the goal of connecting Indigenous music creators with APRA|AMCOS' services plus providing guidance and support, we're pleased to report a 46% increase in Live Performance Return submissions from Indigenous members.

In May 2010, the findings of the *Song Cycles Research Report* were published. *Song Cycles* was a joint research project of the Australia Council for the Arts and APRA|AMCOS. The findings show that attitudes, physical distance, training and education are among the significant barriers that prevent Indigenous artists from reaching wider audiences. The first research project of its kind, *Song Cycles* suggests ways to combat these challenges by creating an environment that fosters artistic development, ensures fair compensation to composers, songwriters and music artists, improves access to the mainstream market and develops a touring festival network.

## Supporting APRA Members based in the UK

In September 2009, APRA|AMCOS appointed a London-based Member Services Representative to support members residing in the United Kingdom. Our UK Representative - **Cathi Ogden** - now provides advice and support on all aspects of APRA|AMCOS, explores opportunities for their career development and represents APRA|AMCOS at industry events.

In addition, Cathi has successfully created a community within the UK-based membership, bringing them together for *Connecting Members* sessions as well as one-on-one meetings. This has also provided us with valuable feedback on the needs of our members residing overseas, helping us to continue to support them in their activities, and efficiently administer their rights.

CONNECTING  
MEMBERS

APRAP  
ROADSHOW

SONGWRITER  
SPEAKS

SONG SUMMIT  
19-21 JUNE 2010

# SERVICING MUSIC CONSUMERS

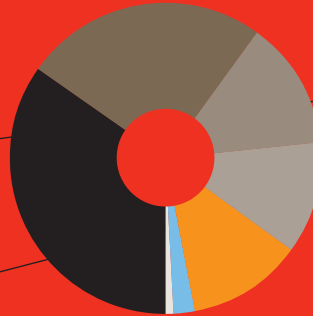
## Highlights

- General performance licensing revenue increased 21.6% to \$50.6 million
- Total licensed premises increased 4.7% to 69,000
- Concert licence fees (live and recorded music) hit a record \$11.2 million in Australia.
- 680 Australian nightclubs licensed under the new Nightclub licence scheme
- Successful rollout of three year phased in Cinema Tariff Review in New Zealand.
- New tariff introduced covering all uses of music on cruise ships
- Broadcast & Online revenue increased 3.1% to \$104 million across Australia & New Zealand
- Revenue from digital recorded music sales increased 52.6% to \$14.8 million
- APRA|AMCOS secured 12.5% increase in download tariff

## General Performance Licensing Services

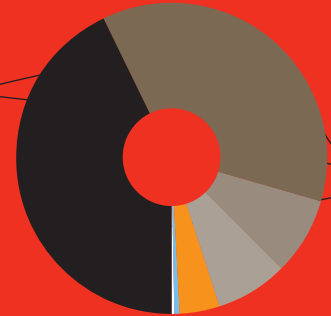
Premises licensed for music use in Australia\*

Retail	34.8%
Hospitality	25.2%
Commercial	13.4%
Recreation & Community	11.6%
Health	12.2%
Government	2.2%
Education	0.6%



Premises licensed for music use in New Zealand\*

Retail	42.9%
Hospitality	36.7%
Commercial	8.0%
Recreation & Community	7.6%
Health	4.2%
Government	0.4%
Education	0.2%



Against expectation of a flat year, general performance licensing has delivered a very strong 21.6% increase in revenue from \$41.6 million for the 2008-09 year to \$50.6 million for the 2009-10 year. Throughout the year, the Licensing Services team worked with industry associations across all licensed sectors to improve understanding and uptake of our licensing schemes.

**Record year for Events:** It was a record year for concerts (live and recorded music) in Australia. Over \$11.2 million in licence fees were collected along with 6,600 setlists for 4,100 events.

**Improving service to Schools:** The new Schools Performing Licence Agreement (effective 1 January 2010) has been streamlined to include many activities that required 'prior approval' from APRA and make it easier for schools to proceed with performances where the proceeds substantially go back to the school or to charity. The AMCOS Schools Print Music Photocopying Licence agreement was also amended during the year to include a limited form of digital copying. Both agreements cover virtually all 9,500 schools in Australia.

## Recorded Music Services

Licenses in Australia & New Zealand

Dance School clients	56.0%
Domestic Video clients	25.5%
Record labels	7.8%
Non-retail clients	5.5%
Download clients	3.9%
Ringtone clients	1.3%



Individual music use licences in Australia & New Zealand

Manufacturing licences	67.0%
Single-event Domestic Video Licences	15.6%
Casual Licences	13.8%
Synchronisation Licences	2.8%
Mini-blanket TV Licences	0.8%



2010 continued the steady shift in APRA|AMCOS' recorded music income from physical to digital sales. On top of the general trend in consumer purchasing habits, the pace of change was affected by four key events:

- APRA|AMCOS was successful in securing a 12.5% increase in its download tariff from 8% to 9% of retail price.
- Nokia's *Comes With Music* service - which bundled the price of music with the purchase of Nokia handsets - led the further development of digital music services.
- As a result of pricing initiatives introduced by digital service providers during the year, the average sale price of a download increased by around 5%.
- As a result of Destra Music Group's departure from the CD/DVD market, APRA|AMCOS' revenues from physical sales contracted at a rate greater than the general industry decline.

**Digital Sector Booms:** Overall, APRA|AMCOS' revenue from recorded music sales increased by 6.8% to \$25.2 million - but within that figure, physical declined by 25% to \$10.4 million and digital increased 52.6% to \$14.8 million.

During the year we have also seen the introduction of a number of subscription music services such as Bandit.FM and the AAPT broadband-bundled service, which show the potential for continuing growth in the digital environment.

The exception to the growth in the digital sector was in ringtones, which at \$2.8 million in revenue across APRA|AMCOS is now just one-third of its peak in the 2006-07 financial year.

**Music on TV:** Music programming on television continued to be strong thanks to programmes such as *Australian Idol*, *So You Think You Can Dance* and *Australia's Got Talent* and this area grew by 23% year-on-year to just over \$2.5 million.

**Improving Data Quality:** Throughout the year, Recorded Music Services has also focused on initiatives to improve data-matching and other metadata issues around digital downloads. Improved data-matching brings processing efficiencies and speeds the flow of licence fees to our members.

## Broadcast & Online Services

Despite uncertain economic conditions in Australia and New Zealand, modest growth was achieved in all of the major areas of the broadcast and online lines of revenue. The total APRA|AMCOS revenue from the two markets in 2009-10 increased by 3.1% to \$104 million.

The highlight of the year was the negotiation of a joint APRA|AMCOS agreement with the commercial radio industry in Australia. In return for a 'phased in' increase in rates over the next two years, this new scheme grants digital broadcast and online rights under a single agreement giving the radio industry flexibility and certainty in introducing experimental formats and services.



# FOCUS ON REVENUE

## Combined APRA|AMCOS revenue (AUD\$ m) for the last 10 years

2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
119.3	121.3	133.5	146.2	161.5	168.2	189.7	198.1	210.0	222.1

## APRA domestic revenue by licence type

	2010 AUD\$ m	2009 AUD\$ m	Change %
Free to air TV Broadcasting	34.9	34.2	↑2.1
Subscription television broadcasting	14.1	13.2	↑6.9
Government broadcasting	7.0	6.6	↑6.1
Ringtones	0.5	0.8	↓37.5
Digital downloads	3.1	2.1	↑47.6
Streaming and webcasting	1.8	1.6	↑12.5
Cinema	4.6	3.9	↑18.0
Public performance - live	3.9	3.1	↑25.8
Public performance - concerts	12.7	8.2	↑54.9
Public performance - featured recorded music	6.2	3.5	↑77.1
Public performance - non-featured music	24.1	24.3	↓0.8
Public performance - all other	3.7	2.5	↑48.0
Radio broadcasting	31.7	31.8	↓0.3

## AMCOS domestic revenue by licence type

	2010 AUD\$ m	2009 AUD\$ m	Change %
Education	6.1	5.7	↑7.0
Synchronisation	0.4	0.5	↓20.0
Commercial recordings	10.4	13.9	↓25.2
Broadcast	9.0	7.8	↑15.4
Ringtones	2.3	4.1	↓43.9
Digital downloads	11.7	7.6	↑54.0
Streaming/webcasting	0.7	0.6	↑16.7
Non-retail	2.4	2.5	↓4.0
Production music	4.8	5.1	↓5.9

## International Revenue

In 2009-10, APRA's international revenue increased by 6.8% to AUD\$21.9 million, with collections coming from 57 societies. This was an outstanding result given the relative strength of the Australian dollar over the year, and the impact of the ongoing recession in our major trading partners. International revenue results were buoyed by good collections from overseas tours and improvements in out monitoring and tracking of TV revenues.

While we have seen some overall growth in receipts for overseas digital services, the introduction of pan-European licensing has created some uncertainty in the market there. Similarly, the administration of music copyright in digital download services in the US differs from other territories. We are closely monitoring the evolution of the digital market place in our major trading partners and in the region, noting the downward pressure on broadcast rates and revenues with the introduction of music delivery services with new value chains and business models.

### International revenue by collecting society

PRS (UK)	16%
ASCAP (USA)	16%
GEMA (Germany)	9%
SACEM (France)	7%
BUMA (Netherlands)	7%
SGAE (Spain)	5%
SIAE (Italy)	5%
SOCAN (Canada)	4%
BMI (USA)	4%
KODA (Denmark)	4%
Other	23%



### Carl Vine

APRA member since 1979

I can't imagine any serious composer surviving without the services of APRA and its international affiliates. Disseminating music involves an increasingly complex web of shifting international relationships, and the collective understanding and competence offered by APRA is unique and indispensable.



**Brendan Gallagher**  
APRA member since 1990

How many part time plumbers do you know? APRA and its reciprocal collection societies around the world allow creative people to make that giant leap of faith where they practice their craft as a full time occupation. So they can do what they are supposed to do, create music, and let a professional society, who has their best interests at heart, administer and protect their intellectual property rights.



**Christopher Gordon**  
APRA member since 1991

APRA is vital to my financial security. By supporting songwriters and composers across various styles of music through grants, awards and seminars, APRA is an active part of the Australian music community.



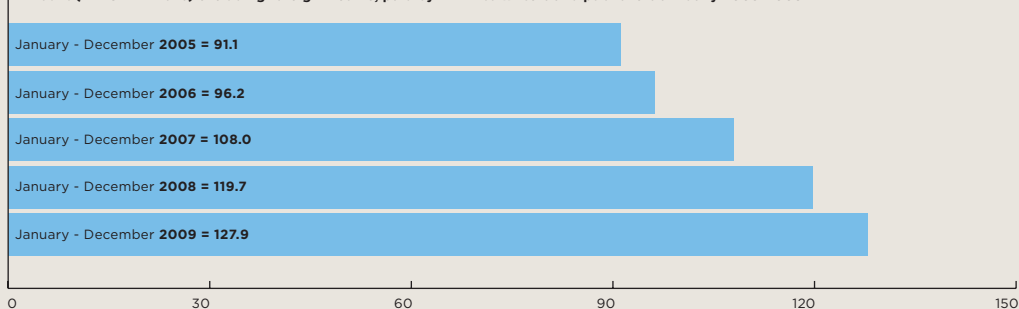
# GETTING THE **DETAILS** RIGHT

Harnessing technology and constantly improving our business practices means that today, approximately 96% of our distribution of radio revenue and approximately 86% of our television revenue is based on census data – that is, on actual music played. So music consumers can be confident that their licence fees are being distributed to the creators of the music they've actually used, and music creators can be confident that we accurately capture the bulk of music performed across Australasia today.

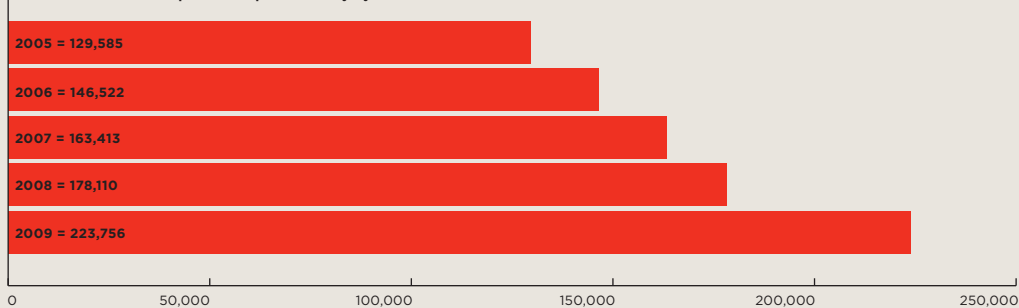
This accuracy is outstanding considering the number of performances processed by APRA|AMCOS each year. In 2009, for example, APRA processed more than 38 million performances that were broadcast on radio, television and pay TV.

APRA has two major royalty distributions each year in May and in November to distribute performing and broadcast royalties. International royalties are received, analysed and distributed throughout the year. AMCOS has four quarterly distributions each year for reproduction royalties.

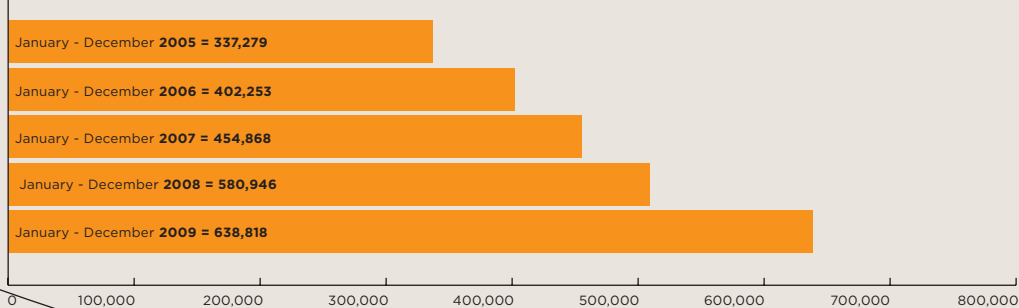
**Amount (in AUD millions) excluding foreign income, paid by APRA to writers and publishers annually 2005-2009**



**Number of writers and publishers paid annually by APRA 2005-2009**



**Number of works in each annual distribution**





**Lior Attar**  
APRA member since 1997

APRA has been one of the most important supporting organisations in my career, both in terms of being a financial supporter through its collection role, as well as an avenue for information and lobbying. As artists, we all belong to various communities and families. APRA is the organisation that gives us the chance to belong to a greater community with more strength and influence to adequately represent us in society.

# 2009-10 HONOUR ROLL

## “Sweet Disposition” by The Temper Trap

Writers: Dougy Mandagi / Lorenzo Sillitto

Publisher: Mushroom Music Pty Ltd

**2010 APRA Song of the Year**

## “Sea Rights” by Garrangali Band

Writer: Rrawun Darren Maymuru

**2010 APRA Song of the Year (Indigenous Music Awards)**

## AC/DC

Writers: Angus & Malcolm Young

Publisher: J Albert & Son Pty Ltd

**2010 Songwriters of the Year**

## Empire of the Sun

Writers: Nick Littlemore\*/Jonathan Sloan\*/Luke Steele\*

Publishers: Universal Music Publishing Pty Ltd\*/Sony/ATV Music Publishing Australia Pty Ltd\*

**2010 Breakthrough Songwriters of the Year**

## Jimmy Little

**2010 Ted Albert Award for Outstanding Services to Australian Music**

## “Apple Pie Bed” by Lawrence Arabia

Writers: James Milne & Luke Buda

Publisher: Mushroom Music Pty Ltd

**2009 Silver Scroll**

## Balibo

Composer: Lisa Gerrard

Publisher: Sony/ATV Music Publishing Australia Pty Ltd

**2009 Best Feature Film Score**

## “Balibo”

Composer: Ego Lemos

Publisher: SFM Publishing administered by Sony/ATV Music Publishing Australia Pty Ltd

**2009 Best Original Song Composed for the Screen**

## Guy Gross

**2009 International Achievement Award (Screen Music Awards)**

## “Monh”

Composer: Georges Lentz

**2009 Best Composition by an Australian Composer**

## Michael Kieran Harvey

**2009 Distinguished Services to Australian Music (Classical Music Awards)**

To view the full lists of winners from APRA Awards events across 2009-10, go to [www.apra-amcos.com.au](http://www.apra-amcos.com.au).

# ABOUT US

**APRA|AMCOS** work to ensure that composers, songwriters and publishers are rewarded whenever, and wherever, their musical works are played, performed or reproduced and we help Australian & New Zealand music consumers get access to the world's musical repertoire.

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