

CEO's Message

The Copyright Agency's job is to support our members. We do this by ensuring members receive a fair payment for the use of their work.



Photo: Richard Birch

In 2017, we had a pleasing record year with net income of \$126.6 million, and payments of close to \$120 million to members. The payments were all made on time and will contribute significantly to sustaining Australian creativity.

The revenue we collected came from a wide range of licensing agreements including with the schools' sector, universities (which we renegotiated last year) and with media intelligence companies such as Isentia and Meltwater (which flows to Australian media companies and journalists).



Melissa Lucashenko was named the 2016 Copyright Agency Author Fellow. Photo: Tim Levy.

Similarly, revenue to visual artists, through Viscopy licensing and the Resale Royalty scheme has grown, reflecting greater usage of our members' material and resale of artworks. Licensing delivered more than two million dollars to artists – also a record.

The resale royalty scheme has generated \$5.2m for 1440 artists since it was introduced.

A key focus of 2016-17 has been to ensure that we continue to innovate in our approach to licensing and the delivery of our members' content to customers. As such, we have included new provisions to capture, and charge for, digital usage of members' content.

We also continued to drive sales in our digital textbook platform for high schools, LearningField, which now integrates with schools' learning management systems. The platform's offering has grown to 16 publishers providing 14,500 chapters from 1300 textbooks as well as interactive content. These new additions to LearningField not only enhance student outcomes, they also support smaller publishers, providing a platform for their resources to be used by Australian schools.

The AFL and all 18 AFL Clubs this year joined many other leading corporate citizens by securing copyright licences to improve workflow and return fees to creators. Other companies that are displaying governance best practise and our Good Copyright Governance Tick are: Mitsubishi, Energy Australia, Blackmores and Crown.

As always, the work of the Cultural Fund is a great source of pride. It delivers vital grants to artists, writers and publishers to develop new work and to help underpin our creative community. A terrific example is the Author Fellowship, which has become Australia's richest, offering \$80,000 every year to an established author to help them with their next work. Our 13-year partnership with the Miles Franklin Literary Award – in its 60th year

– was also a focus, to promote and help sustain Australian writing and publishing.

Over the course of the year we have invested in new systems and processes as part of an ongoing program to transform the organisation. For example, a new finance system will launch soon. This will ensure that we can continue to perform critical payments to members in the most efficient manner possible.

Finally, we have had an intensive year of important policy advocacy in Canberra for members to control the rights in their work and receive fair payment for its use. This had been threatened by ill-considered proposals to change the Copyright Act.

I would like to thank all of the members who put their position directly to politicians either via email (via the freeisnotfair.org.au website), by signing open letters, or by coming to Canberra.

As I said at the start, we have had a good year. In the pages of this report, you will see the results of our efforts over the last 12 months.



Adam Suckling

The Author Fellowship has now become Australia's richest, offering

\$80k