

CEO's message

Our job is to ensure that we represent the rights of our members while also offering our customers valuable licences that meet their needs by providing access to an enormous amount of copyright material.

2017–18 was a solid to good year. We delivered revenue of \$152m while managing costs efficiently. Our ratio of revenue to costs was 13.9% and we distributed \$124m to publishers, writers, visual artists and surveyors, up by 5.1% on last year.

We sought to meet the needs of our multiple stakeholders by offering innovative licensing solutions, running our operations efficiently, investing in new technology, advocating for an effective copyright regime and constantly improving our services to members.

In licensing, we rolled over the schools' agreement for one year, generated growth in licensing with private colleges and Australian businesses, and developed a new model for licensing media monitoring companies.

Regrettably, we have had to take action in the Copyright Tribunal against the NSW Government for their failure to pay for the use of our members' copyright material for six years. We are also defending our new media monitoring licence model in the Tribunal. The aim of this new model is to ensure that media monitoring companies pay a fair rate to media publishers and journalists.

As part of our extensive transformation program, we are also investing in new cloud-based systems to enable us to continue to invoice and collect money, maintain

critically important databases and to distribute money to members. This new system was delivered on time and on budget.

The first phase has seen an enterprise resource management system delivered on time and on budget. A key benefit of this system is that it provides a foundation stone to modernise all of the other systems and processes we use to pay members, such as our works databases and member portal.

We have consulted extensively with members on how best to meet their needs in updating these critically important systems.

We also introduced a new cloud-based Help Centre with a pop-up chat function to enable members to easily receive online responses to their questions, and rank their satisfaction with the level of service. The new system generates rich data on what members are most concerned about, allowing us to constantly improve our service.

The Government is currently considering its response to a consultation on modernising the Copyright Act. We, along with key creator representative groups, constantly advocate for sensible and fair changes to the Act which do not erode the rights of creators.

Our members are at the centre of all we do and this includes direct award sponsorship for the Educational Publishing Awards and Book Industry Awards, as well as almost \$2m in grants through the Cultural Fund to the publishing, writing and visual arts sectors.

This year we introduced new, highly-valuable fellowships for non-fiction writing, visual arts and for teaching.

We also secured our first copyright licence with the national airline Qantas for a work of one of Australia's most famous Aboriginal artists, the



late Anmatyerre woman Emily Kame Kngwarreye. Emily's spectacular 1991 painting, *Yam Dreaming*, was adapted for the fuselage of a new Qantas Dreamliner by leading Indigenous design studio Balarinji.

Finally, I should say that while FY18 was a very productive one – next year will be much tougher. We are taking action in the Copyright Tribunal against Universities Australia, as well as the actions I already mentioned.

We are therefore facing revenue and cost pressures. These are necessary to defend the rights of our members and confirm licensing arrangements that provide a fair return for the use of content.

I would like to thank our members for constantly standing with us. We're grateful for your endorsement of our actions on your behalf.

I'd also like to thank our Board members for their guidance and support, and all of the Copyright Agency's employees for their expertise, diligence and energy.

All the best,

Adam Suckling