

# Serving our members

Our members are at the core of everything we do and copyright royalties are important to their livelihoods, their creative output and their business bottom lines. We work to protect royalties and ensure respect for creators by advocating to government and reminding the Australian community of the value of creativity.

## Achievements

In 2017–18, we distributed over \$124 million to members as scheduled, developed innovative licensing solutions, invested in new IT systems to offer members better services more efficiently, advocated consistently for an effective and fair copyright regime and supported a wide range of important creative programs through our Cultural Fund.

[copyright.com.au](http://copyright.com.au)

## Influencing policy

We made the views of our members known at the Government's Copyright Modernisation Consultations in early 2018, which were held in response to the Productivity Commission report of 2016 which recommended radical changes to copyright.

Considerable effort has been made to introduce parliamentarians to authors and artists, so they can hear directly from them about the importance of copyright in the face of ongoing uncertainty and considerable theft of creative work online. We have worked consistently to bring the views of the whole creative community to Canberra, through joint campaigns, such as Free Is Not Fair – where key stakeholders from the music, arts, screen and book sectors all contributed.

Copyright Agency also made submissions into a government review of the Collecting Societies Code of Conduct, as recommended by the Productivity Commission. The Copyright Agency has accepted in principle each of the recommendations in the draft report of the Bureau of Communications and Arts Research, including providing additional information to members and licensees about licences and distribution of fees.



Trinity Grammar students (left to right) William Saunders, Eamon Turner and Kobe Harb

Photo courtesy of Trinity Grammar

## Celebrating books and reading

In conjunction with the peak associations for writers, publishers and booksellers, we formed the first ever Parliamentary Friends of Australian Books and Writing in 2017, co-chaired by Senator Linda Reynolds CSC (Liberal) and Graham Perrett MP (Labor).

This group kicked off with the announcement of the revamped Australian Reading Hour – endorsed by the whole books sector – and in June 2018, gathered again to honour the 2018 Miles Franklin shortlisted authors.

Our campaign about the life-changing effects of books and songs, This Book/Song Changed My Life, leapt from social media to 'on the road' this year, with footage from the campaign featured at Sydney Writers Festival, panel discussions held at Byron Writers' Festival, Perth and Adelaide Writers' Weeks, and the Walkley Foundation's Storyology conference in Brisbane. Sydney's Trinity Grammar School librarians also adopted the concept and rolled it out across the school.

[changedmylife.com.au](http://changedmylife.com.au)



## ADELAIDE WRITERS' WEEK

Left to right: Authors Sofie Laguna, Wendy Orr, Rebekah Clarkson and chair Adam Suckling discuss life-changing books

Photo: Nick Pickard

Gabriella Coslovich (left) was awarded the Walkley Arts Journalism Award in 2018, while Delia Falconer received the Walkley-Pascall Award for Arts Criticism, both sponsored by Copyright Agency



Photos: Adam Hollingsworth



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## New licensing model

We developed a new industry standard licensing model for Media Monitoring Organisations to completely modernise the licence. The model aims to reflect the intrinsic value of media intelligence to businesses and move away from segmented pricing based on method of delivery (hard copy vs online).

The three main media monitoring organisations disagree with the new rates set under the industry model licence and are seeking a resolution in the Copyright Tribunal.

These organisations make money out of the material produced by publishers and journalists and it is important that they pay what we believe to be a fair rate for the use of this material. Such payments are not only right but help to sustain journalism in Australia.

## Operational efficiency

At the end of November 2017, Copyright Agency formally merged with Viscopy and a new Visual Artist Director, Oliver Watts, joined the Copyright Agency's Board. The merger means reduced duplication of processes and a welcome reduction in fees for visual artist members.

## Investment in new systems

In 2016, we began a multi-year Business Transformation project to modernise and integrate the agency's numerous technological systems, including finance, customer relationship management (CRM), member interface and data management.

Phase 1 of the project to incorporate a new, state of the art cloud-based finance system, and integration with the cloud-based CRM Salesforce, was delivered on time and on budget in early 2018.

As the financial year drew to a close, we embarked on Phase 2 with a series of consultations with groups of members to inform future decisions on the way payments are made and communicated, and the technology required.

In 2019 and beyond, the Business Transformation will ensure we can continue to distribute money to members using the most advanced cloud-based technology. This includes introducing a simplified payments model; greater transparency on payments and a contemporary self-service member portal. We will do all of this with an eye to working more efficiently to ensure we manage our costs over time.



Launch of the Parliamentary Friends of Australian Books and Writing in Canberra featuring authors Thomas Keneally and Mem Fox

Photo courtesy of APA



## JULES FABER

The Copyright Agency member and cartoonist was named Children's Book Illustrator of the Year at the Stanley Awards

Photo: Caitlin Hicks

Copyright Agency supports the industry through sponsorship of a number of awards throughout the year. See pages 18 and 19 for a complete list.

## Miles Franklin shortlist

Copyright Agency is a co-sponsor, with Perpetual, of the Miles Franklin Literary Award, Australia's most prestigious prize for writing. We provide \$5000 for each shortlisted author and shine the spotlight on the authors and their books through media interviews and a prominent celebration announcement. This year, that took place at the Australian Bookseller Association gala dinner in Canberra, with four of the six talented finalists, including the eventual winner, Michelle de Kretser.

## Walkley Mid-Year Awards

For the first time in 2017–18, we sponsored the Walkley Foundation's new Arts Journalism Award and the Walkley-Pascall Award for Arts Criticism, providing \$5000 to each of the recipients. Gabriella Coslovich was awarded the Arts Journalism Award for her coverage of the alleged art fraud involving three paintings in the style of Australian artist, Brett Whiteley, while author Delia Falconer received the Walkley-Pascall Award for Arts Criticism for her article, *The opposite of glamour*, which appeared in the *Sydney Review of Books*.

## Stanley Awards

The Australian Cartoonist Association's annual Stanley Awards celebrate excellence in the field. In 2017, the Copyright Agency sponsored the Children's Book Illustrator of the Year Award which was won by Jules Faber (known for his *Weirdo* series with Anh Do among others) from a very competitive field of Rob Feldman, Don Hatcher, Johannes Leak and Simon Schneider.

Copyright Agency and Viscopy formally merged