

MINUTES OF THE ANNUAL GENERAL MEETING OF COPYRIGHT AGENCY LIMITED HELD ON WEDNESDAY 26 NOVEMBER 2025

The meeting took place at Copyright Agency, Level 12, 60 Goulburn Street, Sydney and livestreamed on-line at 10:30 am.

In attendance

Kate Harrison (Chair)
Brendan Bolton (Director)
Greg Browne (Director)
Assoc. Prof. Danielle Clode (Director)
Sophie Cunningham AM (Director)
Richard Eccles (Director)
Cath Godfrey (Director)
Dr Terri Janke (Director)
Anthony Klan (Director)
Leslie Loble AM (Director)
Dr Oliver Watts (Director)
Josephine Johnston (CEO)
Melissa Willan (Company Secretary)
Kate Haddock, Banki Haddock Fiora (External Legal Adviser)
Warwick Shanks, KPMG (Auditor)

Present

Please refer to Annexure A for a list of members who were present at the meeting.

Observers

Please refer to Annexure D for a list of observers who were present at the meeting and viewed the meeting via livestream.

Introduction and Quorum

The Chair introduced herself and gave an Acknowledgement of Country to the Gadigal People of the Eora Nation, and their elders past and present.

The Chair noted that a quorum was present and declared the meeting open.

The Chair also noted that this meeting was being streamed live to members (for viewing purposes, not for participation) who were unable to attend the meeting in person.

The Chair thanked the members of the Board and acknowledged their diverse range of skills and experience. They include directors with experience in writing and publishing, visual arts, issues for First Nations Australians, government, and education. They are as follows:

Brendan Bolton	APA Appointed director
Greg Browne	Elected Publisher director
Associate Prof. Danielle Clode	ASA Appointed director
Sophie Cunningham AM	ASA Appointed director
Richard Eccles	Independent director
Cath Godfrey	APA Appointed director
Dr Terri Janke	Independent director (appointed 6 June 2024)
Anthony Klan	Elected Author director
Leslie Loble AM	Independent director
Dr Oliver Watts	Elected Artist director

The Chair acknowledged Management present at the meeting:

- Josephine Johnston, Chief Executive Officer; and
- Melissa Willan, Company Secretary.

The Chair also acknowledged Copyright Agency's external auditors and legal advisers, respectively:

- Warwick Shanks from KPMG, who is Copyright Agency's independent auditor, and
- Kate Haddock from Banki Haddock Fiora, Copyright Agency's primary external legal advisers

Business of the Meeting

The Chair turned to the business of the meeting.

1. Apologies

The Chair noted two members have sent their apologies:

- Richard Potter – author member
- Lucy Hayward – CEO of the Australian Society of Authors, a publisher member.

2. Proxies

A total of 14 proxies were received as follows:

- The Chairperson held:
 - 6 proxies from author members
 - 5 proxies from publisher members
- Brendan Bolton, Director, held 1 proxy from a publisher member.
- Rosie Daniele, Manager, Member Services at Copyright Agency, held 1 proxy from a Visual Artists member.
- Rosanna Arciuli, Manager Partnerships and Stakeholder Engagement at Copyright Agency, held 1 proxy from a publisher member.

3. Acknowledgement of appointment of directors

The Chair noted that there are two representatives each from the Australian Publishers Association (APA) and the Australian Society of Authors (ASA) as part of the constituted board structure. These representatives serve three-year terms.

The Chair thanked Sophie Cunningham AM, appointed by the ASA, for the term she completed today and announced that the ASA has nominated her for re-appointment for a further term.

The Chair also thanked Cath Godfrey, appointed by the APA, for the term she completed today and likewise announced that the APA has nominated her for re-appointment.

4. Presentation of Accounts and Reports and Questions of the Auditor

The Chair presented the Directors' report and audited financial statements for the year ending 30 June 2025 to the meeting, and members were directed to the documents they had received or had been given access to online.

Members were invited to put questions to the auditor, Warwick Shanks of KPMG. There were no questions from members.

The Chair noted that there would be further opportunities throughout the course of the meeting for members to ask questions.

5. Chair's address

The Chair noted the Company's 50th anniversary last year and provided a short overview of the significance of establishing Copyright Agency and celebrated the recent decisions made by Government in the interest of copyright protection and support for the creative sector.

The Chair's address to the meeting is at Annexure B.

Following her address to the meeting, the Chair thanked her colleagues on the Board for their efforts this year, noting that the Board of Directors have provided expert insight and strategic vision for both members and the organisation.

On behalf of herself, the Board, and Copyright Agency members, the Chair also extended her thanks and appreciation to the CEO, to senior management, and to everyone who works for Copyright Agency.

The Chair invited the CEO to speak to the CEO's report.

6. CEO's report

The CEO gave an Acknowledgement of Country and paid respects to Elders past and present.

The CEO provided an overview of the Company's performance in the 2024-25 financial year and shared an update on advocacy work and contributions to the wider industry.

The CEO's full address to the meeting is at Annexure C.

Questions from members

The Chair thanked the CEO and noted that there was one question received on notice from a member ahead of the meeting.

Question

Can you give me an update on the whole AI thing and where authors are placed in terms of potential copyright royalties for AI using their work? I am not sure I understand it all, and would like an update.
From Joanna Thyer.

Answer

The Chair thanked Joanna for her question and acknowledged that the Member Services team has been in touch and shared some information with Joanna.

The Chair continued that Copyright Agency is working on licensing solutions for ethical AI development in Australia, that benefit members. The Government's recent announcement has made it clear that the Government supports licensing solutions, and that it will not change the Copyright Act to allow the use of everyone's content for AI development in Australia for free. Copyright Agency will be working with the Government on ways that it could help support licensing solutions for Australian AI development.

The Chair noted that the use of Copyright Agency members' works for AI training offshore, without compensation, remains complex. It is difficult for Australian writers to benefit from the US court cases, for a number of reasons, and Australian copyright law applies to activities in Australia. The Chair indicated that Copyright Agency has asked the Australian Government to introduce a

mechanism, separate to the Copyright Act, which would seek to compensate Australians whose works have been used for AI training offshore. The Chair again thanked Joanna for her question.

The Chair indicated that Copyright Agency also received some questions about self-publishing yesterday from a member who is here today, Neetha Porathur Joseph from Wordmagic Publishing. The Chair noted that Copyright Agency had responded to Neetha, but that she would share the responses to the questions that are relevant to the AGM.

Question 1

"Could the Copyright Agency commit to providing more granular data in future annual reports? Specifically, what is the accurate, separate number of self-publishing members, and what is the total collective income distributed to this cohort from the Agency's operations (e.g., educational and government licensing) in the last financial year?"

Answer

The Chair answered that at the moment, the categorisation of members does not enable this, but Copyright Agency is looking at additional categorisations that may be useful and the Member Services team would be happy to discuss this with Neetha.

Question 2

"Given that self-publishers manage their own distribution and sales, which are distinct from traditional publishing models, what specific measures are in place to ensure that their distribution income from educational and government uses is not incorrectly attributed or 'rerouted' to large dominating publishing businesses under umbrella agreements?"

Answer

The Chair indicated that Copyright Agency's Data and Rights team has longstanding expertise in identifying the correct rightsholders for publications and other material in distribution datasets. In addition, Copyright Agency asks members to verify that they are entitled to receive payment for publications in datasets for forthcoming distributions, which include the works of self-publishers, who receive payments for them.

Question 3

"In line with the goal of organisational excellence and better serving our members, what specific programs, opportunities, or financial support initiatives—beyond the general grants—have been implemented in partnership with existing writing organizations (e.g., the Australian Society of

Authors, literary centers) specifically and exclusively targeting self-published authors in the last year?"

Answer

The Chair answered that there is information about initiatives funded from our Cultural Fund on Copyright Agency's website and in our annual reports. There are no initiatives specifically for self-published authors, but self-published authors can apply for the funding that is available.

The Chair asked if there are any further questions from members in attendance.

Neetha Porathur Joseph asked about fellowship programs provided by the Australian Society of Authors (ASA).

In answer, Sophie Cunningham, Deputy Chair of the ASA, invited Neetha to discuss the programs provided by the ASA after the meeting.

The Chair invited members to contact her or the CEO if they had any questions or want to discuss any issues.

The Chair thanked the Board, the Senior Management team and Copyright Agency staff.

Meeting Closure

The Chair closed the meeting at 11:30 am.

Signed as a correct record.

Chair

Date

Annexure A

	First Name	Last Name	Organization
Publishers	Brendan	Bolton	Cengage
	Patrizia	Di Biase-Dyson	Australian Publishers Association
	Dr Neetha	Joseph	Wordmagic Publishing
Authors	Wendy	Bean	
	Sophie Cunningham	Cunningham	
	Danielle Clode	Clode	
	Anthony Klan	Klan	
	Rosa Melino	Melino	
	Dr Terri	Janke	
Visual Artists	Oliver	Watts	

Annexure B

2025 AGM Chair's Address

Thank you all for being here.

Last year we marked our 50th anniversary. That seemed an appropriate time for us to look back at how significant the establishment of the Copyright Agency was at that time, and celebrate the decisions made by Government around then in the interests of copyright protection and support for authors, artists and publishers. We should recognise and acknowledge the unique approach Australia has taken, and how important that has been for protecting the local creative sector and maintaining the production of Australian art and texts.

Australia has been a leader in facilitating collective licensing, which has been of enormous benefit to both the education sector and the creative sector. In 1980, when copying texts and illustrations without remuneration was a day-to-day feature of the university experience, the Australian Government paved the way for collective licensing of text and images, with a world-leading legislative scheme for the education sector. It was a game-changer. Instead of trying to stop photocopying in the education sector, the Government allowed it, subject to guidelines and subject to fair payment to writers, artists and publishers.

Because it is a compensated scheme, our collective licensing allows teachers in the education sector to copy and share materials from any source, in any format, and in any number of ways with minimal administrative burden. It has the strong support of teachers, who appreciate both the utility of the licence for their teaching, as well as the compensation paid under the scheme (often to current and former teachers).

The scheme governing the use of copyright material in education has developed over time to encompass technological developments, and continues to deliver benefits for both the education sector and creative industry sector. It remains complementary to primary sales and direct licensing by publishers.

Starting with the education sector, collective licensing solutions have also been developed in other areas. These include government use of our members' works, media monitoring, and licences for the business and not-for-profit sectors. These licences provide revenue to our members, large and small, but also provide content access solutions that demonstrate that it is possible to enable the efficient and simple use of third party copyright, at scale, without removing the rights of creators and introducing free exceptions. These licence schemes show that creative rights and productivity can co-exist.

Under collective licensing schemes, licensees have the benefit of using third party materials from a wide array of producers, without the burden of seeking individual permissions that might otherwise be required. The efficiencies in covering a vast array of rights through a single negotiation are unquestionable.

Collective licensing serves the interests of all rightsholders, from individuals and small independent publishers through to large companies. Among other things, it provides a workable solution to users of other people's works, who otherwise argue that it is 'too hard' to get licences from masses of rightsholders, and then argue that as a result, that copyright legislation should be watered down to create further exemptions and allow use without payment. The most recent manifestation of that is AI development. Collective licensing also provides an opportunity for rightsholders to be compensated for the use of their works, including those whose opportunities for direct licensing are limited.

The benefits of collective licensing are also dependent on the economies of scale from representing a large number of rightsholders, the low administrative requirements on licensees, and the recognition that investment in new works has benefits for us all. For example, payments made under the education statutory licence scheme are distributed to authors and publishers and thereby reinvested into the creation of new educational resources which benefit students, teachers and others working in the education sector. The recipients of payments from the scheme include independent Australian publishers, small and niche publishers, and the writers and illustrators who are commissioned to create resources for them.

Since we started operations, 51 years ago, we have distributed more than \$2 billion in copyright payments to writers, artists and publishers. Over the years, licence fees from our schemes have been a critical source of income for many local and independent publishers. They have also been a key factor in decisions made by international publishers to continue creating new Australian content rather than simply operating a distribution office in Australia for material written and produced overseas.

We are now looking to develop collective licence solutions to support ethical AI development in Australia. The Australian Government has made a world-first announcement that it will not water down our Copyright Act, as proposed by a number of multinational tech companies. Instead, Australia is actively supporting licensing solutions. This is a moment to celebrate, and we should applaud the Government for its commitment to Australia's creative industries. This important decision followed a coordinated and united campaign from a broad coalition within Australia's creative industries sector.

But now the hard work begins. We have an opportunity now to develop collective licences for AI development in Australia that benefit our members. Our collective licensing has always operated alongside direct licences from members for some content and uses, which will undoubtedly continue. However the viability of collective licence schemes depends on maintaining a sufficient critical mass to ensure that the administrative costs are proportionate to the revenue collected. We are preparing as best we can for opportunities that arise, while keeping a close eye on the rapidly changing environment for AI development in Australia.

We are also consulting closely with our members, to understand how they see the opportunities (and, indeed, threats) from the rapidly changing world of AI. It is a difficult world to understand and navigate, and we appreciate that some members who do not have the resources to do this themselves are seeking information and guidance. For those that are pursuing direct opportunities, we are looking at how those opportunities could be complemented or assisted with the services that we provide.

AI technology continues to develop at pace and Australia's policy debate remains intense. This is a pivotal moment for our members. Potential avenues for new revenue are emerging, but they can be difficult to harness given the scale and resources of the tech sector and user groups. Our team remains committed to identifying and engaging with these opportunities and advocating for our members' behalf to ensure that their endeavours are properly recognised and compensated. We will continue to work with members to shape developments to ensure that Australian creators are not spectators to the AI transition but beneficiaries of it.

Highlights from the year

In addition to the significant policy outcome for copyright and AI development in Australia when the Government rejected calls to introduce a free text and data mining exception, we have been working hard on other aspects of AI.

We have been looking in particular to extend our existing collective licences to cover AI activity. This includes extension of our Annual Business Licence to cover the use of news media content in prompts for enterprise AI tools, and discussions with members on further extension to other content. We are also in discussions with licensees in other sectors, including government and education.

We were also delighted this year to work with the Office for the Arts, which provided funding for a new platform for the artists' resale royalty scheme. That will support the extension of the scheme that enables Australian artists to receive royalties from resales of their works in other countries.

We are very pleased that we will be working with Office for the Arts again on a new project, with Desart, that supports First Nations artists, by connecting our visual arts licensing platform to the platform used by a large number of Indigenous art centres.

Financial performance

Our commercial footing to do this work is strong. For FY25, total revenues were \$132 million, expenses were \$20 million and we distributed \$113 million to rightsholders.

- Collections remained resilient across sectors, supporting stable pool allocations.
- Operating costs were held to planned levels while we continued to improve systems and service.

Just as important is trust. Member satisfaction remains high at 97% across our service channels, with feedback that Copyright Agency plays a vital role, protects our members' interests, and makes a real difference to sector income. We do not take the confidence of our members for granted and work hard to engage with them and serve their collective interests.

Cultural Fund and Reading Australia

The Cultural Fund and Reading Australia also remain important parts of how we support the ecosystem around our licences.

- In FY25 we committed \$1.96 million to targeted cultural purposes, within the constitutional level of up to 1.5% of monies received.
- Cultural Fund grants focused on career development, new work, and audience growth through partnerships with organisations that have national reach.
- Reading Australia refreshed classroom resources and units, linking Australian works to curriculum needs and making it easier for teachers to bring these texts into the classroom.
- We continued to prioritise practical impact: clear guidelines, straightforward acquittals, and resources that help creators and educators do their work.

This has been another strong year of performance and outcome for the Copyright Agency.

I want to thank my Board colleagues for their substantial and consistent contributions, and want to congratulate our CEO Josephine Johnston and the senior team for their leadership, particularly on AI and member delivery, and all of our staff for their commitment to creators every day. The challenges of AI are significant, but with a principled stance and practical licensing, we can ensure that the value of Australian content is recognised and rewarded in the technologies of tomorrow.

It gives me great pleasure to now invite CEO Josephine Johnston to expand on the performance and progress of Copyright Agency this year and upcoming policy milestones. Thank you.

Annexure C

CEO's Address

Introduction

Thank you, Kate. Before I start, I would also like to acknowledge the traditional custodians on whose land this office stands: the Gadigal people of the Eora Nation. We pay our respects to their Elders past and present. I also acknowledge the enduring impact of story.

Good morning, everyone – members, guests, staff, and our Board, thank you for joining us today and thank you to our Chair, Kate Harrison, for opening the session.

I'll provide an overview of the Company's performance in the 2024-25 financial year, before sharing an update on our advocacy work and our contributions to the broader industry. We'll then open the floor for questions for anything that hasn't been covered.

Let us begin with the numbers.

Revenue for 2024–25

- I'm delighted to report another year of revenue growth for Copyright Agency. As our Chair mentioned, the total revenue recognised for 2024-25 is \$133m, up from \$129.2m in 2023-24.
- We do need to note that recognised revenue does not equate to distributions paid, as some licence fees received in one financial year are distributed in the following year.
- However, with that being said, in 2024-25 we completed distributions of \$113m to more than 27,000 unique recipients for the use of their works under the licences we manage.
- These figures demonstrate a steady increase in revenue and distributions since the 2020-21 financial year, discounting the anomaly distribution in the 2022-23 financial year (which included \$47m additional copyright fees from the university sector as a result of the dispute in the Copyright Tribunal that had been held in escrow).

Expenses for 2024–25

- Expenses met from deductions from licence fees during 2024–25 were \$20.2m.
- As in all years, the main factors contributing to costs are for staff and our information technology infrastructure.
- Both of which are vital for managing the negotiation and collection of licence fees, the collection and processing of data, and the service provided to our members.

Our members

- As at 30 June 2025, we had 41,825 members, which included over 1,000 new members admitted to membership in 2024–25.
- This is another significant growth in membership over the last financial year, continuing our upward trend over the past decade.
- By way of comparison, we had 29,539 members in 2015, meaning we've had a 41.6% increase in membership compared to the number of members recorded this year.
- Of these new members admitted in 2024-25, 208 were contacted by us to receive payments that we were holding for them, totalling nearly \$316,000.
- While everyone joining us this morning is – hopefully – a member already, I'd like to take this moment to encourage you to speak to your peers and colleagues about signing up as a Copyright Agency member.
- It is free to join, and you only need to sign up once, and we may be holding hundreds, or even thousands, of dollars in copyright fees for them!
- We also have a brilliant Member Services team who provide support, advice and information five days a week, last year answering more than 4300 email enquiries, taking more than 4200 calls and completing over 4000 online chats and web queries. Undoubtedly contributing to high member satisfaction mentioned by our Chair earlier.
- We also offer our online Help Centre, which saw more than 31,000 views in 2024-25.
- We welcome all feedback and suggestions from our members too, so please get in touch via our website, or by calling our office number, with anything you'd like to raise.

Distributions to content creators

- Our 41,825 'direct' members include writers, artists, publishers, and surveying firms. It's also worth noting that some members are agents for 'indirect' members, such as literary agents and art centres, who have a number of creators within their own membership. And there are other indirect beneficiaries of our distributions such as in-house writers and artists whose employment costs may be covered in part by Copyright Agency royalties.
- For the year ending in June, we allocated \$113 million to more than 27,000 unique recipients for the availability and use of their works under the licences.
- These licences can be broken down into:

- Statutory licences for the education sector's usage of text and images
 - Statutory licences for government usage of text and images
 - Annual licences for businesses and not-for-profit sector; and
 - Pay-per-use licences for artworks and text
- Including royalties collected under the Resale Royalty Scheme and our investment income, the total fees collected amounts to \$133 million recognised revenue.

Resale Royalty Scheme

- The Resale Royalty Scheme requires payment of 5% of the sale price for certain resales of artworks by Australian artists. It also requires the reporting of all resales with a sales value of \$1,000 or more, with sufficient information to determine if a royalty is payable.
- Our Chair just shared the developments for 2024-25, financially this included the collection of \$1.5 million in royalties for artists, with \$1.2 million in completed payments. Out of those royalties paid, 55% was to First Nations artists.
- In its 15 years of operation, the scheme has generated more than \$16 million in royalties from nearly 34,000 resales.
- The addition of the extra nine co-collecting countries in 2024-2025 means that Australian artists can now receive royalties for resales of their works in a total of 26 countries, and Copyright Agency can collect royalties for resales of works by artists from those countries.

Cultural Fund

Now for a brief run through of the Cultural Fund's performance and activity.

- As we shared earlier, for the year 2024-2025, \$1.96m was approved through the Cultural Fund for 86 projects in Australia.
- These projects include:
 - 69 Grants for organisations
 - 4 Writers' Festivals
 - 5 Create Grants
 - 4 Fellowships
- And a few examples of the projects that fall into these categories include:
 - Darwin Aboriginal Art Fair Foundation's, Open Studios Project 2025
 - Littlescribe Co-Author Collective: Writers' fees for school literacy building workshops.
 - The Griffin Award 2025; a national playwriting prize celebrating the best in new Australian playwriting.

- Alana Hunt's exhibition; 'A Deceptively Simple Need' at the Perth Institute of Contemporary Art, as part of the Copyright Agency Partnerships series.
- I'd love to share more about all the projects we support that benefit Australian writers, visual artists, publishers, and creative organisations, but we simply do not have time this morning.
- However, all projects supported in 2024-25, and projects supported in previous years, are described in more detail on our website.
- You will also find on our Cultural Fund page all the open opportunities for funding – so do bookmark that if you're seeking support for a project.
- Before I move on, another quick performance update for Reading Australia, which receives around \$100,000 a year from the Cultural Fund and provides support and resources to teach Australian texts in the classroom. Very welcomed by Australian teachers.
- By looking at the platform's activity, it's clear that Reading Australia is still a welcome initiative for teachers and librarians in schools across the country.
- As of 30 June 2025 there are 302 resources covering all year levels from Foundation to Senior Secondary of which 11 were produced in the last financial year.
- With over 435,000 downloads last year, that's over 2.6 million downloads over the life of the program so far.
- We're incredibly proud of the assistance that Reading Australia offers to teachers and librarians, and its impact on bringing more Australian literature into classrooms.

I would like to thank those who worked closely with us in Reading Australia, including Wendy Bean who is with us today.

Member Advocacy

- Moving away from the numbers, and onto our advocacy activity, I'm pleased to report that we have consistently been in the room to influence policy and legislation that affects the Company's and our members' interests.
- Our core focus remains on AI-related issues and activities.
- What we are hearing from our members is distress, caused by the use of their works in other countries to train AI models, and we have continued to advocate for mechanisms to offer compensation to creators affected.

- We welcomed the Government's position on a Text and Data Mining exception and exploring licensing solutions for A.I.
- We have been meeting weekly with creative-industry partners, coordinating advocacy, and engaging policy makers across the Government, opposition and cross bench.
- We have worked particularly closely with the Attorney-General's portfolio, which has responsibility for copyright. This includes participating in the reboot of the Attorney-General's Copyright and AI Reference Group.
- We have also lodged submissions and given evidence to the Productivity Commission and to the Senate inquiry. Final Productivity Commission reports are due in December, and we remain deeply engaged.
- At the same time, we have been promoting the uptake of ethical AI practices in Australia. We regard these objectives as complementary rather than competing.
- Demonstrating that licensing works, we are scaling our AI Annual Business licence, progressing proposals for government and education that recognise AI-related use, and have commenced negotiations with government and education that seek an AI uplift in statutory arrangements.
- We have continued to provide the latest updates on AI and Copyright in Australia on our website and have created an FAQ section that expands on the various entry points and areas of contention around Artificial Intelligence and Copyright. If you have any questions, I recommend looking at these resources.

Stakeholder engagement

- Lastly, I'd like to share a brief update on our stakeholder engagement activity.

We're proud to work alongside a diverse community of stakeholders across Australia; creators and their organisations, the many users of creative content across education, business, not-for-profits and government, and our partners in the Australian Government.

- We maintain our stakeholder relationships through face-to-face and online meetings, participate in and host webinars and also share relevant updates via our email newsletters to our different stakeholder groups.
- Our teams also attend regular events and conferences to meet with licensees and industry professionals.

- We value these relationships deeply and remain eager to connect with more organisations and associations aligned with our priorities. As always, keep an eye on our website and social media for updates on our latest initiatives in this area.

Close

- Before we finish, I would like to extend my thanks to the Board of the Copyright Agency, and a thank you to the Senior Management Team, and all Copyright Agency staff.
- This has been another outstanding year, defined by meaningful developments and emerging opportunities that have demanded our full focus.
- I am proud of the way our staff has risen to the occasion, tackling both the commercial and intellectual challenges with dedication and professionalism.
- The team at Copyright Agency has responded with great rigour and creativity, and I'm deeply grateful for their commitment. I look forward to the year ahead with optimism and enthusiasm.

Annexure D

Observers

In attendance	Organisation
Guy Johnson	Copyright Agency
Libby Baulch	Copyright Agency
Sam Abraham	Copyright Agency
Nicola Evans	Copyright Agency
Karen Tinman	Copyright Agency
K Filomeno	Copyright Agency
Rosanna Arciuli	Copyright Agency
Rosie Daniele	Copyright Agency
Dane Hunnerup	Copyright Agency
Nikola Kevric	Copyright Agency
Via Livestream	
Graham Hay	Author
Mary Wyburn	Author
Megan- Jane Johnstone	Author
Barbara Temperton	Author
Angela Romano	Author
Joe Alvaro	Author
Steve Panozzo	Visual Artist
Barry Jowett	Chisholm Institute of Technical and Further Education
Kat Lee	Southern Cross University
Karen Hildebrandt	Informa UK Limited Trading as Taylor and Francis Books
Kasthuri Anandasivam	Flinders University of South Australia
Kristie Jones	University of the Sunshine Coast
Ellen Fitzgerald	Australian Catholic University Limited
Johanna Roberts	Copyrigh Agency
Sharon Maguchu	Copyrigh Agency
Virginia Morrison	Copyrigh Agency
Kieran Lardner	Copyrigh Agency
Jessica Bush	Copyrigh Agency