



APRA AMCOS

**APRA Annual Transparency Report
for the year ended 30 June 2021**

Annual Transparency Report

APRA Consolidated for the year ended 30 June 2021

(i) (a) Total rights revenue per type of use

	\$
Broadcasting	101,284,215
Digital	132,763,483
General Revenue	61,364,788
Educational	4,325,480
International	58,511,999
	<u>358,249,965</u>

(c) Income on investment of rights revenue

	\$
Interest	413,815

All interest income is distributed to rights holders.

(ii) (a) Total operating costs

	\$
Total expenses	62,986,970

(b) Total remuneration to board directors

	\$
Directors Fees	584,997

(c) Cost to revenue ratio*

13.87%

*For the purposes of calculating this ratio AMCOS is treated as a business unit within APRA and the costs of that business unit are offset by the management fee received.

(iii) (a) Total revenue attributed to rights holders

	\$
Total revenue	359,022,738
Total expenses	49,781,526
	<u>309,241,212</u>

(b) Total amount paid to rights holders

	\$
Australian Writers	56,936,256
Australian Publishers	97,377,978
New Zealand Writers	6,618,284
New Zealand Publishers	117,479
Other rights holders	23,810,642
International affiliates	94,731,962
	<u>279,592,601</u>

(c) Total amount attributed but not distributed

	\$
Unidentified amounts and amounts in dispute	20,664,408
Amounts awaiting distribution	171,774,433
	<u>192,438,841</u>

(iv) Information about undistributed funds, including:

(a) reasons why funds remain undistributed

At the end of any financial year APRA will always have undistributed royalties. This is due to the time lag in collecting and processing music reports from licensees as well as any associated song registrations from members as part of each quarterly distribution process, and the fact that ownership of a song may be in dispute between rights holders.

(b) steps taken to locate and distribute funds to rights holders

APRA uses a system of complex matching rules to automate the processing of music use reports, as well as a team of experts to research the rights holders for any songs that can't be identified through our matching system. APRA also publishes a list of songs for members to review where a song is in dispute or remains unidentified or unclaimed following our matching and research processes. When these songs are subsequently claimed/registered by a member, APRA releases the associated royalties to the relevant rights holder(s). APRA also actively encourages members to work together to resolve ownership disputes through Resolution Pathways.

(c) the uses for which funds are to be applied

In accordance with APRA's Distribution Rules and Practices, APRA may decide to distribute the related licence fees against a proxy data source, representing the most comparable music use, after all possible efforts to obtain outstanding music use reports/song registrations have been exhausted. This process ensures that any unidentified royalty income is returned to APRA members at the earliest opportunity. This does not apply to instances where the ownership of the songs are in dispute. APRA will hold royalties associated with any disputed ownership in a song until the relevant rights holders have reached agreement.

(v) (a) Total amount received from other societies

	\$
United States of America	15,764,189
United Kingdom	8,906,524
Germany	8,418,641
France	5,085,769
Netherlands	2,342,610
Italy	2,076,281
Canada	2,071,895
Denmark	1,546,890
Japan	1,545,065
All other territories	10,754,134
	58,511,999

(b) Total amount paid to other societies

	\$
United States of America	57,767,004
United Kingdom	23,097,029
Canada	3,260,391
Sweden	3,472,360
France	1,797,586
Germany	1,249,672
Netherlands	698,293
Italy	469,937
Ireland	366,139
All other territories	2,553,551
	94,731,962

(vi) Cultural Fund Contributions:

	\$
Total deducted from APRA Revenue	2,613,251
Allocated to:	
Music Grants	557,043
Other programs & initiatives	2,056,208

Music Grants awarded

Australia

- 8CCC Community Radio
- Arts Law Centre of Australia
- Arts Queensland
- Association of Artist Managers Australia
- Australian Guild of Screen Composers
- Australian Music Industry Network
- Australian Songwriters Association Inc (ASA)
- Australian Women in Music Awards (AWMA)
- Bankstown Youth Development Project
- BIGSOUND
- Country Music Association of Australia
- Country Music Club of Boyup Brook WA
- Cygnet Folk Festival
- Emily Burrows Award
- Ensemble Offspring
- Free Broadcast Incorporated (FBI Radio)
- Green Music Australia
- A Hitch To The Sticks Festival
- I Heart Songwriting Club
- Josh Pyke Partnership
- Melbourne Blues Appreciation Society
- Moogahlin Performing Arts
- Music In Exile
- Music Tasmania
- Music Victoria
- MusicACT
- Musicians Making A Difference
- MusicNSW
- MusicNT
- MusicSA
- National Indigenous Music Awards
- One Of One
- Port Fairy Folk Festival
- The Push Inc
- QMusic
- Queensland Music Festival
- Songsalive! Australia
- Splendour In The Grass
- St Kilda Film Festival
- SugarRush Music
- The Sydney Fringe
- Sydney Improvised Music Association
- Talent Development Project
- WAM
- WAMCon
- WAMFest

New Zealand

- Girl's Rock Camp
- Independent Music New Zealand
- Kiwi Kids Music
- NZ Songwriters Trust
- Pacific Music Awards Trust
- Play It Strange Trust
- Rockquest Promotions Ltd
- Screen Composers' Guild of New Zealand
- SOUNZ Centre for New Zealand Music
- Te Matatini / Aotearoa Kapa Haka Limited
- TeVākai Music
- Wellington Jazz and Music Festival Trust

Other programs & initiatives

Awards and recognition

- 1 Billion Streams Awards
- APRA Music Awards
- Art Music Awards
- NZ Children's Music Awards
- NZ Music Hall of Fame
- Screen Music Awards
- Silver Scroll Awards
- Vanda & Young Global Songwriting Competition

Advocacy – local to global

- Ambassador program
- Artist support: Sustainability Fund, Creative Recovery Fund
- Live Music Office
- National Aboriginal and Torres Strait Islander Music Office
- Pacific Islands outreach
- Sounds Australia
- Te Ao Māori

Membership Development Programs

- Art Music Fund
- Financial and Accounting Hotline NZ
- High Score
- Mentoring program
- National event series
- Prelude Program
- Professional Development Awards
- Regional Sessions NSW
- Royal Academy of Dance – Made By
- SongHubs
- SongHubs NZ
- SongMakers
- Studio11 NZ

Charity support

- MusicHelps
- Nordoff Robbins Music Therapy
- Support Act

Transparency of distribution arrangements

Summary

APRA's quarterly distributions for the 2020/21 financial year were paid to members and affiliate societies in August 2020, November 2020, February 2021 and May 2021. In terms of distributions arising from the domestic use of our music, revenue for this period was generally collected as a result of licensing activity occurring in the calendar year 2020, although some live performances and concerts occurring in the first half of 2021 were included in these distribution payments¹. APRA also distributes to its members royalties arising out of the use of our music overseas via reciprocal arrangements with affiliates. Because we rely on distribution cycles of those societies to receive payment, the relevant licensing activity will in general be from an earlier period.

Survey Type and Data Collection Type

Survey Type

In accordance with a standard maintained by CISAC, APRA applies the following Survey Types to sources used in distribution processing.

- Census – licence fees are distributed using comprehensive reports whereby all works used by the licensee are reported to APRA.
- Sample – licence fees are distributed using a representative sample of performances from that licensee or a group of similar music users.
- Analogous – used in instances where comprehensive and sample reporting is not feasible or appropriate. Licence fees are added to one or more existing royalty distribution pools that is/are adjudged most similar in terms of its/their music content.

Data Collection Type

In addition to the Survey Type, APRA categorises the source of data use for distribution in the following ways:

- Direct – licensees provide reports of music usage.
- Third-Party Data – music used by the licensee is provided to APRA by another party. Third-party data may refer to:
 - self-reporting systems, where data is supplied by an APRA member;
 - the member of an affiliate society;
 - music reports from background music or other music suppliers; or
 - data supplied by Music Recognition Technology (MRT) services.
- Proxy – no usage data is provided; the royalty distribution is performed using data which has been collected from an analogous source, deemed to represent similar music use.

¹Some royalties which had been held in suspense accounts were also paid to rights holders in this period. The release of these held royalties is not included in this summary report

Distribution by Survey and Data Collection Type

The following table shows the percentage of revenue distributed using the above definitions:

Type	Analogy	Direct	Third-party
Analogous	3%		
Census		80%	2%
Sample		13%	2%

Note: System limitations mean that at present we can only report end figures. Therefore, the percentages in the "Direct" column will include indirect revenue sources. For example, where we allocate to a royalty distribution pool that uses a census or sample methodology – such as licence fees from the public performance of radio stations being paid to commercial/community/national radio station data.

Details

The 'Share of Total Distribution' represents the net² amount distributed in the associated pool in distributions paid in the 2020/21 financial year by APRA. New Zealand amounts have been consolidated in \$AUD, using the exchange rate at the time of distribution.

In some cases, the share distributed in the distribution pool, as defined in the table below, differs from the share of revenue represented by the associated industry. This is due to revenue in part being allocated to another pool to account for variations in music use. An example of this is Pay TV, where a small portion of revenue is reallocated from the Pay TV pool to Commercial Free-to-air Jingles data to account for the uses of music in advertising broadcast on Pay TV channels. Please see Notes for details of these reallocations.

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
Broadcast	Pay TV ⁽⁵⁾	6.79%	5.44%	Pay TV to Affiliate Societies for Pass-Through Channels	Analogous	Proxy
Broadcast			2.11%	Pay TV to analogous data provided by FOX	Analogous	Proxy
Broadcast			92.45%	Pay TV to data provided directly by FOX/SKY/Viacom	Census	Direct
Broadcast	PNG Broadcasters	0.02%	100.00%	PNG Broadcasters to reports from selected stations	Sample	Direct
Broadcast	Community Radio ⁽³⁾	0.48%	100.00%	Community Radio Reports from selected stations	Sample	Direct
Broadcast	Commercial Television ⁽⁴⁾	12.21%	0.04%	Commercial Television Direct payment for Regional Broadcast claims	Sample	Third-party
Broadcast			7.15%	Commercial Television MRT from jingle broadcasts	Census	Third-party
Broadcast			78.91%	Commercial Television Reports from metropolitan stations	Census	Direct
Broadcast			13.37%	Commercial Television Reports from regional stations	Sample	Direct
Broadcast			0.53%	Commercial Television Sample of Regional Broadcast Library Works	Sample	Third-party

²The Net amount being revenue available for distribution after subtracting expenses and other deductions as set out in section 4 of APRA's distribution rules.

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
Broadcast	Govt Broadcasters Radio ⁽¹⁾	1.39%	72.36%	Govt Broadcasters Radio Census reports from broadcasters	Census	Direct
Broadcast			14.60%	Govt Broadcasters Radio Reports from digital stations	Sample	Direct
Broadcast			13.05%	Govt Broadcasters Radio Sample reports from selected stations	Sample	Direct
Broadcast	Govt Broadcasters TV	1.77%	56.20%	Govt Broadcasters TV Census reports from selected channels	Census	Direct
Broadcast			1.58%	Govt Broadcasters TV Jingle broadcast data collected via MRT	Census	Third-party
Broadcast			42.22%	Govt Broadcasters TV Sample reports from selected channels	Sample	Direct
Broadcast	Commercial Radio ⁽²⁾	9.76%	2.23%	Commercial Radio Direct payment for Library Music	Census	Direct
Broadcast			0.03%	Commercial Radio Direct payment for Regional Broadcast claims	Sample	Direct
Broadcast			6.18%	Commercial Radio MRT from jingle broadcasts	Census	Third-party
Broadcast			91.55%	Commercial Radio Reports from metropolitan and regional stations	Census	Direct
Broadcast	Screenrights Retransmission	0.18%	100.00%	Screenrights Retransmission data received from TV Broadcasters	Census	Third-Party
Broadcast Total		32.60%				
Cinema	Cinema	0.74%	100.00%	Cinema to 3rd party data collected from MPDAA	Sample	Third-party
Cinema Total		0.74%				

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
Digital Media	Downloads ⁽⁶⁾	0.33%	100.00%	Downloads to data from Service	Census	Direct
Digital Media	Streaming	21.73%	0.30%	Streaming Low-Range clients distributed to copy of Apple and Spotify Premium	Analogous	Proxy
Digital Media			7.71%	Streaming Mid-Range clients pooled to just premium use	Sample	Direct
Digital Media			91.98%	Streaming Spotify and Apple direct to each Service Tier	Census	Direct
Digital Media			VOD	12.51%	3.90%	VOD Against copy of Apple
Digital Media	96.10%	VOD Direct to data from each service			Census	Direct
Digital Media	Websites and UGC	7.20%	100.00%	Websites and UGC to Data from Websites	Sample	Direct
Digital Media Total		41.77%				
Education	Screenrights	0.31%	100.00%	Screenrights data received from Screenrights	Census	Direct
Education	Schools and Tertiary ⁽⁷⁾	0.38%	100.00%	Schools and Tertiary to sampled data provided by CAL	Sample	Third-party
Education Total		0.69%				
General Use	Airlines	0.14%	100.00%	Airlines to sample data provided by Airlines	Sample	Direct
General Use	Background Music Suppliers	0.75%	100.00%	Background Music Suppliers to sample data provided by Suppliers	Sample	Direct
General Use	Childcare	<0.01%		Childcare to Proxy data from Kids Digital Radio		
General Use	Churches ⁽⁸⁾	0.05%	100.00%	Churches to 3rd party data collected from CCLI	Sample	Third-party
General Use	Funeral Directors	<0.01%	100.00%	Funeral Directors to sample from licensees	Sample	Direct
General Use	Government	<0.01%	100.00%	Government to sample from licensees	Sample	Direct
General Use	Music On Hold ⁽¹¹⁾	0.02%	39.89%	Music On Hold proxy to production music from broadcasters	Analogous	Proxy
General Use			60.11%	Music On Hold to member claims	Census	Third-party
General Use	Restaurants ⁽¹²⁾	0.04%	100.00%	Restaurants to Other societies via proxy	Analogous	Proxy
General Use	Video Jukeboxes	0.38%	100.00%	Video Jukeboxes to Pay TV Music Video data	Analogous	Proxy

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
General Use	General-Background Audio ⁽⁹⁾	1.44%	100.00%	General- Audio Analogy from Spotify and Apple	Analogous	Proxy
General Use	General - Fitness Classes ⁽¹⁰⁾	0.31%	100.00%	General- Fitness Classes Third-party data from Les Mills	Sample	Third-party
General Use Total		3.15%				
International Payments	International Payments	18.14%	100.00%	International Payments to direct allocation from affiliate's distribution statements	Census	Direct
International Payments Total		18.14%				
Live Performance	Concerts	2.29%	100.00%	Concerts direct allocation to setlists	Census	Direct
Live Performance	Dramatic Context	0.04%	100.00%	Dramatic Context direct allocation to works used	Census	Direct
Live Performance	Live performances ⁽¹³⁾	0.07%	100.00%	Live performances sample data provided by members via claim	Sample	Third-party
Live Performance Total		2.40%				
Nightclubs	Nightclubs ⁽¹⁴⁾	0.51%	12.07%	Analogy from selected radio and TV data	Analogous	Proxy
Nightclubs			45.26%	MRT from selected nightclubs	Sample	Third-party
Nightclubs			42.67%	Third-party Data from ARIA Dance Charts	Sample	Third-party
Nightclubs Total		0.51%				

Notes

1. Some licence fees from Music On Hold are allocated to ABC Classic FM.
2. Commercial Radio includes both licence fees from the broadcast and public performance of radio stations.
3. 4.35% is deducted from Community Radio licence fees and added to the Commercial Radio MRT Jingle pool. Some public performance licence fees are allocated to this pool
4. Commercial TV pool includes both licence fees from the broadcast and public performance of television stations.

5. Licence fees from Optus are included in the Pay TV pool to be paid to Foxtel data. A proportion of Pay TV revenue is deducted for allocation to the commercial TV MRT Jingle pools.
6. Downloads category includes downloads of Ringtones.
7. This figure actually represents 40% of licence fees from schools with an additional 40% included to the radio pools, and 20% included in the Performance Report pool.
8. This figure actually represents 90% of licence fees from churches with an additional 10% included in the Performance Report pool.
9. This figure actually represents 50% of licence fees General- Background Audio with an additional 50% included in the radio pools.
10. This figure actually represents 33% of licence fees from Fitness Centres with an additional 33.5% included in the General – Background Audio pool and an additional 33.5% included in the radio pools.
11. A portion of Music On Hold licence fees are included in the ABC Classic FM distribution pool.
12. Majority of Restaurants licence fees are allocated to General – Background Audio (shared between streaming services data and radio data)
13. Performance Report pool includes licence fees from:

Area	Australia	New Zealand
Halls & Functions	100%	
Cruise Ships	100%	
Schools	20%	20%
Universities	20%	20%
Other Tertiary		20%
Community Groups, including Eisteddfodau	100%	
Community Bands	100%	100%
Sports Codes		10%
Music in the Workplace	100%	
Churches	10%	10%
Karaoke	25%	25%
Nightclubs (DJ's LPRs)	variable (approx. 10%)	variable (approx. 10%)
Auckland City Council Concerts		100%

14. Approximately 10% is deducted from the nightclub pool and allocated to the Performance Report pool -this allocation is made before the allocations outlined in the table.



APRA AMCOS

**AMCOS Annual Transparency Report
for the year ended 30 June 2021**

Annual Transparency Report

AMCOS Consolidated for the year ended 30 June 2021

(i) (a) Total rights revenue per type of use

	\$
Broadcasting	10,134,720
Digital	108,331,510
Business to Business	11,274,517
Educational	11,117,859
Physical Product	2,237,948
Production Music	2,225,999
International	1,689,173
	<u>147,011,726</u>

(c) Income on investment of rights revenue

	\$
Interest	240,297

(ii) (a) Total operating costs

	\$
Total expenses	14,512,860

(b) Total remuneration to board directors

	\$
Directors Fees	331,250

(iii) (a) Total revenue attributed to rights holders

	\$
Total revenue	147,011,726
Total commission	(13,654,185)
	<u>133,357,541</u>

(b) Total amount paid to rights holders

	\$
Australian Writers	3,008,349
Australian Publishers	124,026,916
New Zealand Writers	556,806
New Zealand Publishers	334,538
Other rights holders	3,290,170
International affiliates	3,564,762
	<u>134,781,541</u>

(c) Total amount attributed but not distributed

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Unidentified amounts and amounts in dispute	27,228,840
Amounts awaiting distribution	63,874,366
	<u>91,103,206</u>

(iv) Information about undistributed funds, including:

(a) reasons why funds remain undistributed

At the end of any financial year AMCOS will always have undistributed royalties. This is due to the time lag in collecting and processing music reports from licensees as well as any associated song registrations from members as part of each quarterly distribution process, and the fact that ownership of a song may be in dispute between rights holders.

(b) steps taken to locate and distribute funds to rights holders

AMCOS uses a system of complex matching rules to automate the processing of music use reports, as well as a team of experts to research the rights holders for any songs that can't be identified through our matching system. AMCOS also publishes a list of songs for members to review where a song is in dispute or remains unidentified or unclaimed following our matching and research processes. When these songs are subsequently claimed/registered by a member, AMCOS releases the associated royalties to the relevant rights holder(s).

(c) the uses for which funds are to be applied

In accordance with AMCOS' Distribution Rules and Practices, AMCOS may decide to distribute the related licence fees against a proxy data source, representing the most comparable music use, after all possible efforts to obtain outstanding music use reports/song registrations have been exhausted. This process ensures that any unidentified royalty income is returned to AMCOS members at the earliest opportunity. This does not apply to instances where the ownership of the songs are in dispute. AMCOS will hold royalties associated with any disputed ownership in a song until the relevant rights holders have reached agreement.

Transparency of distribution arrangements

Summary

AMCOS's quarterly distributions for the 2020/21 financial year were paid to members and affiliate societies in August 2020, November 2020, February 2021 and May 2021. Revenue for this period generally resulted from licensing activity occurring in the calendar year 2020, although some undistributed revenue from previous years was carried forward and is included in these distribution payments³.

Survey Type and Data Collection Type

Survey Type

In accordance with a standard maintained by CISAC, AMCOS applies the following Survey Types to sources used in distribution processing.

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 - the member of an affiliate society;
 - music reports from background music suppliers; or
 - data supplied by Music Recognition Technology (MRT) services
- Proxy – no usage data is provided; the royalty distribution is performed using data which has been collected from an analogous source, deemed to represent similar music use.

Distribution by Survey and Data Collection Type

The following table shows the percentage of revenue distributed using the above definitions:

Type	Analogy	Direct	Third-party
Analogous	4%		
Census		86%	1%
Sample		4%	5%

³ Some royalties which had been held in suspense accounts were also paid to right holders in this period. The release of these held royalties is not included in this summary report.

Details

The 'Share of Total Distribution' represents the Net amount distributed in the associated pool in distributions paid in the 2020/21 financial year by AMCOS. New Zealand amounts have been consolidated in \$AUD, using the exchange rate at the time of distribution.

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
Broadcast	Radio	1.26%	100.00%	Radio	Sample	Direct
Broadcast	TV	8.78%	0.15%	Screenrights Retransmission	Analogy	Proxy
Broadcast			37.25%	Commercial TV Broadcasters	Census	Direct
Broadcast			13.41%	Government Broadcasters	Census	Direct
Broadcast			18.63%	Pay TV	Census	Direct
Broadcast			21.86%	Broadcast Blanket Distribution ⁽¹⁵⁾	Census	Direct
Broadcast			8.70%	Approved TV Licenses	Census	Direct
Broadcast Total			10.04%			
Business To Business	Background Music Suppliers	0.91%	100.00%	Background Music Suppliers	Sample	Direct
Business To Business	OneMusic	0.53%	100.00%	Digital Copying/Delivery	Analogy	Proxy
Business To Business	Other	0.02%	100.00%	Approved Business Blanket Licensing	Census	Direct
Business To Business Total		1.46%				
Digital & Online	Downloads & Ringtones	4.22%	96.43%	Digital Delivery – Transactional	Census	Direct
Digital & Online			1.42%	Digital Delivery – Blanket	Census	Direct
Digital & Online			0.10%	Ringtones	Census	Direct
Digital & Online			2.05%	Ringtones to Proxy Data	Analogy	Proxy

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
Digital & Online	Streaming Services	55.63%	98.00%	Streaming to Direct Data	Census	Direct
Digital & Online			2.00%	Streaming to Proxy Data	Analogy	Proxy
Digital & Online	Video on Demand	2.42%	100.00%	VOD To Proxy Data	Analogy	Proxy
Digital & Online	Websites, UGC and Social Media	15.57%	0.71%	Online	Sample	Direct
Digital & Online			1.04%	Online Lyric Licensing	Sample	Direct
Digital & Online			98.25%	UGC and Social Media to Direct Data	Census	Direct
Digital & Online Total		77.83%				
Education	Educational – Non-Print	1.50%	61.71%	Schools Audio Visual	Sample	Third-party
Education			38.29%	Tertiary Education – Copying	Sample	Third-party
Education	Educational – Print	4.48%	2.70%	Tertiary Education – Print	Analogy	Proxy
Education			67.88%	Schools Photocopying	Sample	Third-party
Education			29.42%	Copyright Agency Ltd	Sample	Direct
Education	Screenrights	1.01%	100.00%	Screenrights	Census	Third-party
Education Total		6.98%				
International Distributions	International Distributions	0.67%	100.00%	Overseas Distributions	Census	Direct
International Distributions Total		0.67%				

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
Physical Product	Physical Product	1.31%	9.22%	Tier 1 Licensing – Opt In Members	Census	Direct
Physical Product			3.89%	Tier 1 Licensing – Society Payments	Census	Direct
Physical Product			0.05%	Tier 1 Licensing – Control Payments	Census	Direct
Physical Product			82.40%	Tier 2 Licensing	Census	Direct
Physical Product			4.45%	Tier 3 Licensing	Census	Direct
Physical Product Total		1.31%				
Production Music	Production Music	1.70%	100.00%	Production Music Pay Per Use	Census	Direct
Production Music Total		1.70%				

Notes

15. In the first quarter of the financial year TV royalties were distributed using a legacy system, which grouped all royalties under a generic 'TV' category which includes Commercial Free-to-Air, Pay TV and Government Funded broadcasters