



Annual Transparency Report

APRA Consolidated for the year ended 30 June 2023

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

	\$
Broadcasting	103,115,541
Digital	162,744,359
General Revenue	117,092,050
Educational	4,872,142
International	66,985,029
	454,809,121

(c) Income on investment of rights revenue

	\$
Interest	3,492,385

All interest income is distributed to rights holders.

(ii) (a) Total operating costs

	\$
Total expenses	93,702,814

(b) Total remuneration to board directors

	\$
Directors Fees	662,768

(c) Cost to revenue ratio*

15.70%

*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 that management fee received.

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

	\$
Total revenue	458,772,904
Total expenses	72,022,417
Net revenue owing to rights holders	386,750,487

(b) Total amount paid to rights holders

	\$
Australian Writers	72,194,707
Australian Publishers	107,420,585
New Zealand Writers	9,046,936
New Zealand Publishers	130,780
Other rights holders	42,135,845
International affiliates	112,018,574
Total amount paid to rights holders	342,947,427

(c) Total amount attributed but not distributed

	\$
Unidentified amounts and amounts in dispute	11,766,446
Amounts awaiting distribution	211,278,043
Total amount not distributed	223,044,489

(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 by the 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	22,757,275
United Kingdom	13,048,506
Germany	6,999,824
France	3,732,642
Netherlands	2,266,026
Canada	2,256,613
Japan	2,054,486
Denmark	1,754,818
Italy	1,662,581
All other territories	10,452,259
	66,985,030

(b) Total amount paid to other societies

	\$
United States of America	63,651,161
United Kingdom	29,123,617
Sweden	6,116,746
Canada	3,415,406
France	1,956,775
Germany	1,511,434
Netherlands	819,464
Ireland	549,072
Italy	522,160
All other territories	3,253,676
	110,919,511

(vi) Cultural Fund Contributions:

\$

Total deducted from APRA Revenue

5,392,474

Allocated to:

Music Grants

470,115

Other programs & initiatives

4,922,360

Transparency of distribution arrangements

Summary

From its domestic licensing activities, APRA's quarterly distributions in the 2022/23 financial year were paid to members and affiliate societies in August 2022, November 2022, February 2023 and May 2023. Revenue for this period was generally collected as a result of licencing activity occurring in the calendar year 2022, although some live performances and concerts occurring in the first half of 2023 were included in these distribution payments*.

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.

*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

Distribution by Survey and Data Collection Type

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

Type	Proxy	Direct	Third-party
Analogous	3%		
Census		78%	1%
Sample		14%	4%

Details

The 'Share of Total Distribution' represents the Net amount distributed in the associated pool in distributions paid in the 2022/23 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⁾	5.1%	4.2%	Pay TV to Affiliate Societies for Pass-Through Channels	Analogous	Proxy
Broadcast			1.8%	Pay TV to analogous data provided by FOX	Analogous	Proxy
Broadcast			94.0%	Pay TV to data provided directly by FOX/SKY/Viacom	Census	Direct
Broadcast	PNG Broadcasters	<1%	100.0%	PNG Broadcasters to reports from selected stations	Sample	Direct
Broadcast	Community Radio ⁽³⁾	<1%	61.6%	Community Radio Reports from selected stations	Sample	Direct
			38.4%	Community Radio Third-party data from CRN	Sample	Third-Party
Broadcast	Commercial Television ⁽⁴⁾	11.2%	<1%	Commercial Television Direct payment for Regional Broadcast claims	Sample	Third-party
Broadcast			7.1%	Commercial Television MRT from jingle broadcasts	Census	Third-party
Broadcast			79.7%	Commercial Television Reports from metropolitan stations	Census	Direct
Broadcast			12.8%	Commercial Television Reports from regional stations	Sample	Direct
Broadcast			0.4%	Commercial Television Sample of Regional Broadcast Library Works	Sample	Third-party

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
Broadcast	Govt Broadcasters Radio ⁽¹⁾	1.1%	69.8%	Govt Broadcasters Radio Census reports from broadcasters	Census	Direct
Broadcast			16.3%	Govt Broadcasters Radio Reports from digital stations	Sample	Direct
Broadcast			13.9%	Govt Broadcasters Radio Sample reports from selected stations	Sample	Direct
Broadcast	Govt Broadcasters TV	1.7%	49.0%	Govt Broadcasters TV Census reports from selected channels	Census	Direct
Broadcast			1.6%	Govt Broadcasters TV Jingle broadcast data collected via MRT	Census	Third-party
Broadcast			49.3%	Govt Broadcasters TV Sample reports from selected channels	Sample	Direct
Broadcast	Commercial Radio ⁽²⁾	8.1%	2.1%	Commercial Radio Direct payment for Library Music	Census	Direct
Broadcast			<1%	Commercial Radio Direct payment for Regional Broadcast claims	Sample	Direct
Broadcast			6.2%	Commercial Radio MRT from jingle broadcasts	Census	Third-party
Broadcast			91.7%	Commercial Radio Reports from metropolitan and regional stations	Census	Direct
Broadcast Total		27.5%				
Cinema	Cinema	0.8%	100.0%	Cinema to 3rd party data collected from MPDAA	Sample	Third-party
Cinema Total		0.8%				
Digital Media	Downloads ⁽⁶⁾	<1%	100.0%	Downloads to data from Service	Census	Direct
Digital Media	Streaming	21.5%	<1%	Streaming Low-Range clients distributed to copy of Apple and Spotify Premium	Analogous	Proxy
Digital Media			1.5%	Streaming Mid-Range clients pooled to just premium use	Sample	Direct
Digital Media			98.5%	Streaming Spotify and Apple direct to each Service Tier	Census	Direct

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
Digital Media	VOD	9.2%	<1%	VOD Against copy of Apple	Analogous	Proxy
Digital Media			90.0%	VOD Direct to data from each service	Census	Direct
Digital Media			9.8%	VOD Virtual Fitness direct to data from client	Census	Direct
Digital Media	Websites and UGC	9.4%	100.0%	Websites and UGC to Data from Websites	Sample	Direct
Digital Media Total		40.7%				
Education	Screenrights	<1%	100.0%	Screenrights data received from Screenrights	Census	Direct
Education	Schools and Tertiary ⁽⁷⁾	<1%	53.2%	Schools and Tertiary to sampled data provided by CAL	Sample	Third-party
Education			46.8%	Schools and Tertiary to sampled data provided by Universities	Sample	Third-party
Education Total		<1%				
General Use	Airlines	<1%	100.0%	Airlines to sample data provided by Airlines	Sample	Direct
General Use	Background Music Suppliers	<1%	100.0%	Background Music Suppliers to sample data provided by Suppliers	Sample	Direct
General Use	Childcare	<1%	100.0%	Childcare to Proxy data from Kids Digital Radio	Analogous	Proxy
General Use	Churches ⁽⁸⁾	<1%	100.0%	Churches to 3rd party data collected from CCLI	Sample	Third-party
General Use	Funeral Directors	<1%	100.0%	Funeral Directors to sample from licensees	Sample	Direct
General Use	Government	<1%	100.0%	Government to sample from licensees	Sample	Direct
General Use	Karaoke	<1%	100.0%	Karaoke to Affiliate Societies	Analogous	Proxy
General Use	Music On Hold ⁽¹¹⁾	<1%	96.9%	Music On Hold proxy to production music from broadcasters	Analogous	Proxy
General Use			3.1%	Music On Hold to member claims	Census	Third-party
General Use	Restaurants ⁽¹²⁾	<1%	100.0%	Restaurants to Other societies via proxy	Analogous	Proxy
General Use	Video Jukeboxes	<1%	100.0%	Video Jukeboxes to Pay TV Music Video data	Analogous	Proxy
General Use	General-Background Audio ⁽⁹⁾	2.1%	71.3%	General- Audio Analogy from Spotify and Apple	Analogous	Proxy
General Use			20.1%	General Licensing – Audio Analogy from Background Music Suppliers	Analogous	Proxy
General Use			8.6%	General Licensing – Audio Analogy from commercial, national and community radio.	Analogous	Proxy

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
General Use	General – Fitness Classes ⁽¹⁰⁾	<1%	100.0%	General- Fitness Classes Third-party data from Les Mills	Sample	Third-party
General Use	Dance Schools	<1%	100.0%	General Licensing – Dance Classes Sample to data from Dance Schools	Sample	Direct
General Use	General – Sporting Events	<1%	100.0%	General Licensing – Sporting Events Sample of Third-Party data from TV broadcast	Sample	Third-party
General Use Total		4.1%				
International Payments	International Payments	19.2%	100.0%	International Payments to direct allocation from affiliate's distribution statements	Census	Direct
International Payments Total		19.2%				
Live Performance	Concerts	4.4%	100.0%	Concerts direct allocation to setlists	Census	Direct
Live Performance	Dramatic Context	<1%	100.0%	Dramatic Context direct allocation to works used	Census	Direct
Live Performance	Live performances ⁽¹³⁾	2.0%	100.0%	Live performances sample data provided by members via claim	Sample	Third-party
Live Performance Total		6.5%				
Nightclubs	Nightclubs	<1%	10.5%	Analogy from selected radio and TV data	Analogous	Proxy
Nightclubs			38.8%	MRT from selected nightclubs	Sample	Third-party
Nightclubs			36.4%	Third-party Data from ARIA Dance Charts	Sample	Third-party
Nightclubs			14.4%	Nightclub sample data provided by members via claim	Sample	Third-party
Nightclubs Total		<1%				

Notes

1. Some licence fees from Music On Hold are allocated to ABC Classic FM.
2. Commercial Radio includes some public performance licence fees in addition to Radio broadcasters' licence fees
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. 40% of Schools licence fees are allocated to the radio pools, and 20% are allocated to the Performance Report pool
8. 10% of licence fees from Churches are distributed to the Performance Report pool
9. During the course of the year APRA transitioned from the practice of reallocating money into the radio pool to the practice of loading a standalone data set based on radio reports. This has resulted in more accurate and transparent distributions, however the amounts listed here do not represent the full year's worth of distribution payments
10. 67% of licence fees from Fitness Centres are allocated to General – Background Audio (shared between streaming services' data, background music suppliers' data and radio data)
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, background music suppliers' data and radio data)
13. Performance Report pool includes licence fees from:

Halls & Functions	100%
Cruise Ships	100%
Schools	20%
Universities	20%
Community Groups, including Eisteddfodau	100%
Community Bands	100%
Music in the Workplace	100%
Churches	10%
Karaoke	25%
Nightclubs (DJ's LPRs)	variable (approx. 10%)
Karaoke	25%
Nightclubs (DJ's LPRs)	variable (approx. 10%)



Annual Transparency Report

AMCOS Consolidated for the year ended 30 June 2023

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

	\$
Broadcasting	10,078,544
Digital	190,679,160
Business to Business	4,649,444
Educational	12,531,555
Physical Product	4,995,130
Production Music	2,818,932
International	3,363,934
	229,116,699

(c) Income on investment of rights revenue

	\$
Interest	1,831,794

All interest income is distributed to rights holders.

(ii) (a) Total operating costs

	\$
Total expenses	23,347,049

(b) Total remuneration to board directors

	\$
Directors Fees	331,500

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

	\$
Total revenue	229,116,699
Total commission	(20,687,197)
Net revenue owing to rights holders	208,429,502

(b) Total amount paid to rights holders

	\$
Australian Writers	4,463,423
Australian Publishers	185,474,575
New Zealand Writers	1,002,214
New Zealand Publishers	265,833
Other rights holders	5,233,465
International affiliates	5,869,837
Total amount paid to rights holders	202,309,347

(c) Total amount attributed but not distributed

	\$
Unidentified amounts and amounts in dispute	37,712,745
Amounts awaiting distribution	136,708,903
Total amount not distributed	174,421,648

(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 by the 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

From its domestic licensing activities, AMCOS's quarterly distributions in the 2022/23 financial year were paid to members and affiliate societies in August 2022, November 2022, February 2023 and May 2023. Revenue for this period generally resulted from licensing activity occurring in the calendar year 2022, although some undistributed revenue from previous years was carried forward and is included in these distribution payments*.

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.

- Census – licence fees are distributed using comprehensive reports whereby all works used by the licensee are reported to AMCOS.
- 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.

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In addition to the Survey Type, AMCOS 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 AMCOS by another party. Third-party data may refer to:
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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 show the percentage of revenue distributed using the above definitions:

Type	Proxy	Direct	Third-party
Analogous	2%		
Census		90%	1%
Sample		4%	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 2022/23 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	1.3%	100.0%	Radio	Sample	Direct
Broadcast	TV	4.9%	<1%	Screenrights Retransmission	Analogy	Proxy
Broadcast			48.4%	Commercial TV Broadcasters	Census	Direct
Broadcast			10.9%	Government Broadcasters	Census	Direct
Broadcast			17.9%	Pay TV	Census	Direct
Broadcast			22.6%	Approved TV Licenses	Census	Direct
Broadcast Total			6.3%			
Business To Business	Background Music Suppliers	1.5%	100.0%	Background Music Suppliers	Sample	Direct
Business To Business	OneMusic	1.1%	100.0%	Digital Copying/Delivery	Analogy	Proxy
Business To Business	Other	<1%	100.0%	Approved Business Blanket Licensing	Census	Direct
Business To Business Total		2.7%				
Digital & Online	Downloads & Ringtones	2.1%	96.1%	Digital Delivery – Transactional	Census	Direct
Digital & Online			1.5%	Digital Delivery – Blanket	Census	Direct
Digital & Online			<1%	Ringtones	Census	Direct
Digital & Online			2.4%	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	44.0%	99.8%	Streaming to Direct Data	Census	Direct
Digital & Online			<1%	Streaming to Proxy Data	Analogy	Proxy
Digital & Online	Video on Demand	16.0%	<1%	VOD To Proxy Data	Analogy	Proxy
Digital & Online			99.9%	VOD to Direct Data	Census	Direct
Digital & Online	Websites, UGC and Social Media	17.7%	<1%	Online	Sample	Direct
Digital & Online			99.1%	UGC and Social Media to Direct Data	Census	Direct
Digital & Online Total		79.7%				
Education	Educational – Non-Print	1.3%	60.6%	Schools Audio Visual	Sample	Third-party
Education			39.4%	Tertiary Education	Sample	Third-party
Education	Educational – Print	3.3%	79.9%	Schools Photocopying	Sample	Third-party
Education			20.1%	Copyright Agency Ltd	Sample	Direct
Education	Screenrights	<1%	100.0%	Screenrights	Census	Third-party
Education Total		5.4%				
International Distributions	International Distributions	1.3%	100.0%	Overseas Distributions	Census	Direct
International Distributions Total		1.3%				
Physical Product	Physical Product	3.4%	17.9%	Major Labels	Census	Direct
Physical Product			81.3%	Tier 2 Licensing	Census	Direct
Physical Product			<1%	Tier 3 Licensing	Census	Direct

Medium	Distribution Pool	Share of Total Distribution	Share of Pool	Description	Survey Type	Data Type
Physical Product Total		3.4%				
Production Music	Production Music	1.3%	100.0%	Production Music Pay Per Use	Census	Direct
Production Music Total		1.3%				

Notes

1. Physical Product category includes some payments which were calculated by AMCOS but made direct by labels to right holders