

**ACCC: Australasian Performing Right Association Ltd application for revocation
of authorisations A91187-A91194 & A91211
& substitution of new authorisations A91367-A91375**

SUBMISSION:

The ACCC website provides APRA's Applications and supporting documents. There are 20 submission Documents with hundreds of pages. It can be surmise that very few Authors or Performers would or could devote the time and effort as necessary and as required to review, ask questions, consider and respond to this APRA Application. Performers paid for this APRA submission, with very little input. We note it is detailed and lengthy from a Law Firm in Sydney and prepared by senior Legal Counsel. It is highly unlikely that the majority of members have put forward any substantial views. As such for APRA to purport that this Application represents the views of Members, what's in their best interests is inaccurate and a misrepresentation.

* Failure to Consult.

Many members have been asked if they were aware of this 'Review', if they had been informed by APRA of any such Review. 100% advised they had not, with a small percentage advising they had read about it Online a couple of days before submissions closed.

It is of great concern to the wider creative rights community that this important review goes ahead in essence without much input from those who create and/or perform to provide this organisation's wealth and/or who are APRA members.

Please refer to the Publication:

AUSTRALASIAN PERFORMING RIGHT ASSOCIATION LTD CHARTER OF CORPORATE GOVERNANCE
http://www.apra-amcos.com.au/downloads/file/About%20APRA/APRA_CorporateGovernance.pdf

Noting that in failing to provide necessary member information APRA, its Board have failed to provide (1.2) *'a clear, consistent and transparent set of principles and accountability by which the Board and management agree to be bound in the discharge of their duties..'* (1.4) *'it has obligations towards other parties including its licensees, its employees and the public.'* And by failing to properly notify members and the wider community has detracted from the best interests of its members, failing in such responsibility (2.3) *'The Board has a collective responsibility for directing the business activities of the Association to the benefit of its members...'* Further (2.10) comprehensively failed to ...' *ensuring proper controls are in place to provide - proper accountability to members and other stakeholders.'*

* Distribution Arrangements – APRA Practices

APRA's 'rules' require the distribution of at least 50% of Royalties in relation to any works to be paid to the composer of the works. Why only 50%, what about the other 50%?

The practice of 50% of the composer share being retained is in sharp contrast with most overseas collection societies and is a relatively recent APRA practice. The APRA Board is heavily weighted towards major publishers. These parties have instituted new clauses in their publishing contracts with authors since the mid 1990's.

As example:

The parties acknowledge that at the date of this Agreement, APRA's rules require 50% of the Total APRA Fees to be paid directly to the Writer and the remaining 50% can be paid to the Publisher ("the Publisher's Share"). Accordingly, to ensure that the Publisher receives 25% (or other) of the Total APRA Fees, it is entitled to retain 50% of the Publisher's Share and will apply the remaining 50% of the Publisher's share towards the recoupment of any Advances. If the rules of APRA were to alter the percentage of the Total APRA Fees which must be 'paid directly to the Writer, the Publisher will be entitled to alter the percentage of the Publisher's Share to ensure that it receives 25% (or other) of the Total APRA Fees.

It could be argued this represents Cartel like behaviour to institute agreement amongst Publisher members of the APRA Board that is not to the benefit of the membership. These clauses almost word for word in all 'Big 6'¹ Publishers' (Big 6) contracts allow the Publisher to retain 50% of the Author's APRA income to set against advances or other 'expenses'.

There is no indication that APRA ever objected to this, despite it being to the author's detriment in financial terms, especially when it comes to live performance revenue entitlements. These clauses latch onto overseas collection societies author / performer income stream and have the additional effect to further delay composer payment, whilst the Publisher retains funds gaining interest to the author's detriment.

Big 6 pay their Authors bi annually, plus 90 days. Thus this 50% Performer / Authors APRA share is retained by Publishers at least for Australian Performance income, 9 months at a minimum, and over a year, again at a minimum for overseas performance earnings.

This Publishing Company clause inclusion, Performance society administration compliance does appear to exist anywhere else in the world (except NZ) and this should be investigated by the ACCC.

Historically Publishers had paid Authors quarterly, plus 60 days. Again it appears that the new Bi-annual payment practice though originally mirrored by AMCOS' ¼ payment from record companies to publishers / authors seems to have been agreed by the Big 6 as the new method of Author payment. One would imagine that in the 1970's and 1980's this quarterly AMCOS payment as mirrored by Publishers, would in time actually be improved as to payment period increases, with the introduction of the computer rather than it going the other way. Again the sole beneficiaries are the Big 6 AMCOS

¹ Sony/ATV Music Publishing Australia P/L, Universal Music Publishing Pty Ltd, EMI Music Publishing Australia Pty Ltd, MCA Music Publishing Pty Ltd, Warner/Chappell Music Australia Pty Ltd, Mushroom Music Pty Ltd

members and not authors, composers and performers, something that again may be described as Cartel like behaviour.

We believe this warrants further investigation by the ACCC, as does the practice as indicated by numerous Copyright Tribunal AMCOS / ARIA transcripts of late or inaccurate payments made by Record Companies to Publisher / authors for AMCOS 'mechanicals' as required each quarter. With many large record companies owning or having Publisher 'relatives' in their corporate family it is quite easy to influence these matters 'behind closed doors' amongst themselves without the actual Author's knowledge or representation.

* Fiduciary Duty

There is concern that the APRA Auditors, though mandated as (10.) '*remain independent at all times...*' cannot complete their obligations as the APRA administration briefs them accordingly and no information is apparently provided to the members with regard any issues of compliance or verification.

An example here is:

Virgin Australia gives travelling musicians a break!

<http://www.apra-amcos.com.au/news/allnews/Greatnewsfortravellingmusicians!.aspx>

Bodies such as APRA participating in this opportunity appear to be entitled to a secret commission on each and every flight booking using a special organisation code. As such it appears those APRA Members participating have provided the APRA Administration, Board members or others, travel cost benefits they themselves as members are not entitled to. This initiative helps artists with luggage costs, but the 'kick back' financial element is of concern purely as a result of its non-disclosure to Auditors and members and its non-transparency.

We believe this should be investigated by ACCC as to Secret commissions and / or Cartel behaviour amongst APRA and other Industry associations.

* Commercial Endeavours

APRA under the guise of providing (Page 15, APRA Annual Report 30 June 2012) ‘...regular seminars, workshops and other events for members in major capital cities and regional centres..’ have in fact broadened their responsibilities, incurring additional costs to members. In addition to running Seminars, as defined as a ‘general form of academic instruction’ and mainly in some capital cities less so in rural areas, have had a massive member’s expenditure increase in acting as speculative Promoters running a bi annual Business Conference, and Trade Fair exclusively based in Sydney. This is the APRA Song Summit (May 25 to June 11, 2012) The time, effort, staff, travel expenses; administrative costs have not been segregated from the overall operational costs of the organisation. Again it is difficult to evaluate member value for expenditure except to compare the APRA 2011 financial report, where there wasn’t a Song Summit to 2012 when there was one.

Looking at the variation of an income increase of \$560,000.00 under ‘Management Services’ is the only indication if that of any such income value. On the other hand Operating Expenses increased by \$1,414,000.00. Based on this ‘raw’ non-transparent APRA supplied calculation, the Members appear to have lost substantial Performance Revenue resultantly. Such a result clearly indicates the Company has failed in it’s prime Objective, to ‘Achieve an expense to revenue ratio, a key performance indicator, at international best practice..’

APRA is insulated from any financial loss by virtue of performer / license income it receives. Additionally other Industry conference events have ceased to operate as a result, as example ‘AustralAsian Music Business Conference’.

It is of greater concern that APRA has encouraged those non-Sydney residents to attend and acting as if a loan agent (without a license), advised their Australian

members, some living in Perth that if they wish to attend their travel costs or entrance fees could be loaned or deducted from their Annual Performance Income.

It is not possible to adequately complete the above APRA Objective in such circumstances where the Board and Management work outside core business responsibilities acting as a speculative promoter insulated from financial and member's reviews, that may indicate loss or errant expenditure.

It is likewise not possible, based on the 2012 and other Financial Reports provided for members, to 'break out' AMCOS related Expenditure, staff and administrative costs.

The APRA Expense of the 'AMCOS mandate' of \$6.5 Million Dollars, shifts a great deal of Private Administrative Business' costs traditionally borne by Foreign Record and Publisher entities to in essence APRA Writer / Performers. This further hampers APRA from completing their Objectives as these costs are loaded into APRA's financial operations, \$12 million dollars 2011 / 2012 without review or objective member input. It is a concern that there is no visible or verifiable separation of costs.

* Member Concerns

Several of our members most notably APRA members living in XXXXX have complained about poor service and the availability of similar informational workshops etc. Though there are over XXXX APRA members in XXXXX, questions asked of APRA with regard the Performance revenue generated from venue and media licensing in their State as an indicator of potential value deserving of better service have not been responded to. Even with representation on the XXXXXX Music Association, little has been on offer and again funds have been poorly handled. This appears so of all other states.

If revenue information was supplied, XXXXX or other smaller states could argue for greater attention when it comes to non Sydney events, as it appears the lion's share of benefits go to that state and Head Office.

* STATISTICAL MISREPRESENTATION

Various Industry Reports have been supported and funded directly or indirectly by APRA. These reports are then provided to the media at large or Government to argue a variety of issues.

Here are 2 only Examples:

http://www.liveperformance.com.au/site/_content/document/00000198-source.pdf

And

http://www.musicvictoria.com.au/assets/Documents/DAE_Live_music_report_2011.pdf

In undertaking a comparative analysis XXXXX University was contacted as to sample sizes and statistical variations. Leaving aside the inconsistent information as to venues as provided by APRA there are more serious problems.

Based on these 2 reports as compared (Attachment) it has been advised that the small sample of 0.3% creates induced bias, error and misrepresentation.

Therefore APRA's time, effort and expense tasked to help create these reports needs serious questioning. Again there is no expenditure detail provided to any members so as to consider if such exercises are justified.

* Advocacy

In terms of lobbying, the members are not specifically advised of funds, issues and objectives, allocated, discussed or provided. It is generally hidden from members, as was the information advising this Review. From what we can ascertain the lobbying has been primarily directed at protecting the business interests of Foreign Publisher and Record Companies and not necessarily the performing members who pay for this expense.

There is a problem when one tries to locate in APRA's Charter or Constitution any mandate to Advocate on behalf of its membership. APRA members we have contacted do not recall the last time they were advised of any such advocacy or in turn where they were asked to make comment on issues affecting them.

It may be the case that the APRA Board and Administration have taken it upon themselves to act in a paternal role without the necessity of conversations with actual members, perhaps holding such discussions with so called 'Industry Bodies' of their choosing. APRA may be in contact with numerous Organisations whose membership is not representative of the majority of the members of APRA. Therefore the submission may be seen as the exemplified statistics used in the 'Statistical Misrepresentation' paragraph above, resultantly, biased and erroneous.

Many believe that the Rights APRA take from members are not clearly and transparently explained in clear concise terms. Members talked to indicate that APRA will refuse Membership if the Applicant wants to collect their own Performance Income directly from overseas territories. We believe this to be misinformation, in that other members who have recordings played overseas have managed to form a non exclusive relationship with APRA by signing a letter accordingly, allowing them to collect as they see fit.

* Show Me the Money

The mechanisms and transparency of collection, quantification, type, frequency, amount, purpose of funds collected and held, in investment accounts, drawn down, paid overseas, or advanced, repatriated to performers, after some 9 – 15 months is somewhat invisible to members.

The methodology of monitoring Radio, TV, Cable, Internet Radio and Streaming services together with live performance, Hotel, clubs, such venues, is very much a mystery to members. Whereas in 1925 when the Organisation was formed one would have expected few problems in collecting airplay data. Today the technology exists to monitor radio as example <http://www.radiomonitor.com/music-airplay/>

This organisation has monitored Australasian airplay data to major labels and neighbouring rights organisations since 2010.

As such in the APRA Banki Haddock Fiora Submission, when it is stated that not much has changed since 2010, appears incorrect as to the bulk of revenue calculated being divulged via this new Monitoring Organisation, or for that matter the information being made available for scrutiny and accuracy, especially by members that it affects.

Again the APRA submission states not much will change. This appears to defy actuality. Internet Radio, streaming services are booming: <http://www.cnet.com.au/australian-music-streaming-services-compared-339331668.htm>

It is stated, 'Over the past year, the number of music-streaming services in Australia has exploded. There are now more than 12 competing services to choose from in the local market'.

The problem here is that APRA Member affiliation from the Big 6 are running some of these 'radio' streaming services and the temptation, based on record company practices as to fiduciary duty to artists and producers, will be to underpay if at all, for Performances and Performers.

In turn as has been the case APRA or Publisher advocacy on behalf of performers in this new medium has not been visible and therefore unequalled to that of APRA's own Advocacy in this Application issue when it comes to various Hotel Association or Association of Liquor Licensees Melbourne.

See: <http://www.apra-amcos.com.au/About/ACCCsubmissionprocess.aspx>

Simply when APRA states there is not much that has changed they are incorrect.

* Executive & Administrative Expenditure

APRA Members are none the wiser as to travel and other expenses undertaken on their behalf. Nor have comprehensive reports been issued as example and this is the only one we can locate given the lack of transparency when it comes to such expenses as follows:

Attendance APRA CISAC Authors Society Meeting in Brussels:

http://www.impalamusic.org/arc_static/docum/04-press/2009/PR%20-%2020110411WCS.htm

almost copied word for word:

<http://www.apra-amcos.com.au/news/Industrynews/WorldCopyrightSummitinBrussels,June78,2011.aspx>

APRA Executive members attending: Brett Cottle, Don McGlashan +7 others.

FYI British Performance collection society sent 3 people.

Flights are around \$8,000.00 per person by 9 = \$72,000.00

<http://www.bestflights.com.au/cheap-flights/obe-flight-results/?depport=MEL&depportname=Melbourne&depcountry=Australia&arrport=BRU&arrportname=Brussels&arrcountry=Belgium&fclass=Economy&airline=&depdate=24/6/2013&arrdate=1/7/2013&adults=1&children=0&infants=0&pgnum=1&type=Return&requestid=911980e4-da59-4e28-b04f-ecbd991639bc>

9 People in Brussels for 2 Days, again the idea APRA Executives or Board members would travel to Europe for 2 days is unlikely, as is the idea they would all fly Economy. So let's say 7 days at \$300.00 Hotel and Per Diem per person = \$300 X 9 X 7 = \$18,900.00

Total \$90,000.00 add 10% for variance = \$100,000.00

A search of the APRA website and archives does not provide any further information subsequent to the event, a report outlining speakers, issues, content relating to the 17 Important Authors Society Meetings, event topics discussed, nothing or any information that may benefit members.

World Creator's Summit Washington DC, USA June 4 & 5, 2013

10 Various AMCOS & APRA Board members attended according to the World Creator's Summit's website of attendees. (Attached Delegates List)

Alan Balchin (Director - Systems and Business Development), Brett Cottle (Chief Executive Officer), Ian James (APRA Deputy Chairman of the Board, Director of AMCOS) Richard Mallett (Head of Revenue), Erik McCusker (Non-executive Writer Director since 1990), Steve McPherson (Director) , Jenny Morris (Non-executive Writer Director since 1995), Scott Morris (Director – International), Chris Neal (Non-executive Writer Director since 2000), Mike Perjanik (Chairman)

A search of APRA's website does not provide any information regarding this event.

Cost of Flights is around \$4,500.00 (including Tax) per person via Los Angeles is, \$45,000.00,

http://www.bestflights.com.au/cheap-flights/obe-flight-results/?depport=MEL&depportname=Melbourne&depcountry=Australia&airport=WAS&airportname=Washington&arrcountry=United_States&fclass=Economy&airline=&depdate=24/6/2013&arrdate=1/7/2013&adults=1&children=0&infants=0&pgnum=1&type=Return&requestid=dbb15bfc-e439-45b2-88be-009058cdd45b

Plus Accommodation & Per Diems @ \$300.00 per person = \$3,000.00 per night by say 7 days, (\$21,000.00) as it's inconceivable that the group would stay in the USA for 2 days for only this event, or for that matter even fly Economy and stay in 3 star hotels. Nevertheless we have conservatively calculated an expenditure of around \$A80,000.00, all organised without much APRA member's knowledge or reporting in any form.

So of the conferences we can trace and there were many others: we can say that in a 2-year period \$200,000.00 plus was expended on questionable travel events that provided little if any information to the members who in essence paid for these exercises.

Most certainly the members whose performance fees underwrite this largess had little if any value or information resultantly, as evidenced by both the website and the lack of reportage.

Naturally with the Executive, Administration and Board approving their own expenses what would the expectations be?

Members we have contacted are astounded and upset by this type of expense especially when they can't get their performance income from foreign countries they have toured, like Japan; for years.

* APRA Awards

This year in Melbourne, with flights accommodations, venues, dinners, travel for the bulk of APRA's Sydney staff:

<http://themusic.com.au/news/all/2013/06/17/tame-impala-sia-win-big-at-apra-awards/>

The Membership is unaware of the costs of this exercise including Publicist, performances, Sound and Lighting Equipment but can advise that the winners were some of the very members of the Board who run the organisation, the Big 6.

Sony/ATV Music Publishing Australia P/L
Universal Music Publishing Pty Ltd
EMI Music Publishing Australia Pty Ltd
Kobalt Music Publishing Australia P/L
MCA Music Publishing Pty Ltd
Warner/Chappell Music Australia Pty Ltd
Mushroom Music Pty Ltd

The rules and regulation for entry, voting, the tabulations, the amount of votes, the methodology again is largely unknown to members.

Members we have contacted were unaware they could vote or didn't have access to the contestants music to vote if they could.

* APRA Complaints Mechanism ADR

It appears that the complaint mechanism as outlined in the APRA Submission (Page 20) is geared and designed in a manner that is consistent with Licensees and not necessarily Performers.

Members have advised us of the lack in understanding of the legalese formats and mechanisms APRA applies to a Complaint situation. Further that if the dispute involves

a sister organisation overseas, a great deal of time passes before anything is resolved and even then, without transparent explanation.

* Fundamentally Change Performance Royalty Landscape

<http://www.filmmusicmag.com/?p=5992>

(which boils over as new news) :

<http://the1709blog.blogspot.co.uk/2012/09/dmx-call-for-action-over-unauthorised.html>

In the past few years there has been quite a bit of global competition for the 'Public Performance' market. Long Story short the competition has caused a greater degree of flexibility and efficiency for the performer and the creative rights community. Simply it can't be the case that in the 21st century creative performers should be left with outmoded and inefficient administrative systems, just because that's the only choice given to them.

A great deal of 'talk' is around in performance circles about more efficient administration systems, but it is not in the Performance Collection Society's interest to implement them, as they can gain millions of dollars globally in interest for funds held for 9 months or in APRA's case up to 3 years.

With discreet payment systems like PayPal there is no reason why Performers cannot be directly paid for their work more frequently and with a greater degree of 'performer / play' information provision.

It is time to efficiently change the landscape of Performing Rights Systems and move away from the past practices that exist by virtue of an entrenched Monopoly, who in essence is controlled by 5 or 6 major old world publishers.

The position as purported by APRA of reduced Administrative expenses should be investigated objectively. To use percentages as to Income is misleading. If APRA income increases from say \$100.00, with expenses of \$23.00 (23%) to \$150.00 with expenses of \$30.00 (20%) it appears that there has been a percentage reduction of expenses.

In fact there has been an increase in real terms.

This is even more important when it comes to transparency, where from our organisation's point of view it's been sorely lacking to the extent they don't even bother to return calls or answer questions. As to the manner and operations of their 'chart committees' data collection and Promoter discount arrangements, these most certainly need a review by qualified non Industry Auditors with objective input to ask the tough questions of APRA they have either refuse to respond to or withheld from objective review.

Of prime review is the commercial enterprise the APRA has participated in, as well as the blank cheque politicised patronage afforded in 'promoting cultural activities'.

Of course no one wants a race to the bottom when it comes to service and monitoring, by small societies that may be handed such rights and gain volume by undercutting the price of rights:

<http://euobserver.com/economic/116940>

Imagine AC/DC and The Rolling Stones appointing the Austrian society because it charges a premium, do low-airplay artists flock to a society offering users a discount?

Bottom line is that the system as has existed with the inefficiency, administrative negligence and financial self-interest benefitting the major APRA Board Members is no longer necessary. Rather such Performance Collection Societies should be refocussed

toward Performer control over their money, with full transparency especially when it comes to ease of selling their online music globally and cheap, efficient access to funds and airplay data generated from commercial music streaming services.

* License Fees

APRA members have complained that venue Bookers are telling them that because APRA License fees are getting expensive without any benefit, live performance availabilities will either be reduced or eliminated.

In a contracting small to medium live venue environment, costs become prohibitive and APRA and PPCA are generally thought to be gouging, aggressive and offering very little towards the development of local live music.

Example of APRA Behaviour:

A small Chinese Restaurant has a 35 capacity. It's a small family business. APRA charged \$100.00 for a license to play music, despite the fact they don't. What they do have is a grandfather who likes to listen to the races in the kitchen. They were advised it didn't matter as there may be music played at some time.

Is this fair and who does this license fee benefit?

In passing please refer to the APRA Reporting Under Existing Authorisations Fax Copy from Kate Haddock, Partner, Banki Haddock Fiora dated 30 April 2013.

Initially please refer to the Executive Summary No. 7 Conclusion. Whereas each Number has a Heading, it is clear that Page 2 No. 7 Conclusion is out of place in that it contains a complete assertion, in Bold and Capital Letters. This appears gratuitous and provides a focus for the uninitiated in such drafting creativity. A visual cue that can be argued as being inappropriate.

The use of acronyms in this costly document at 3.2 ADR is likewise inappropriate and unhelpful to the average APRA composer / Performer. At 2.4 The Most Likely Counterfactual again doesn't make sense. Going backwards in this Executive Summary is the Part A Introduction and Identifications of ACCC's finding in the 2010 Determination that continue to Apply. Again if this is correct makes it very easy for the ACCC to conclude that not much has changed. But in the absence of other submissions or timely notification to so comment, this can be viewed as self-serving and disingenuous.

The evidence provided as above clearly indicates a great deal has and is changing and that rather than move with the times of responsible core transparency, APRA continues to 'talk the talk' but not 'walk the walk'.

The status quo continues to be preserved with little or no benefit for Performers and certainly little transparency and responsible accountability.

More more time to go through the APRA Reporting Under Existing Authorisations from Kate Haddock, Partner, Banki Haddock Fiora dated 30 April 2013, in detail, would have been appreciated, but time was of the essence to provide this submission.

Thank you for your consideration and patience in reviewing this document and the annexures.

Yours faithfully,

National Live Music Research Sept 2011 Vs.

The Economic, Social and Cultural contribution of Venue-Based Live Music in Victoria - Arts Victoria 20/06/11

National Live Music Research Sept 2011

State / Territory	VENUES	Hotel / Bar	Club (Registered Sport & Cultural)	Reseraunt / Café	Nightclubs	Total Live Venues	%
New South Wales		491	703	96	6	1296	33.20%
Queensland		495	321	147	10	973	24.80%
Victoria		477	195	119	32	823	21.10%
Western Australia		227	56	39	9	331	8.50%
South Australia		193	74	33	12	312	8.00%
Tasmania		58	16	7	1	82	2.10%
Northern Territory		19	19	6	1	45	1.20%
Aust. Capital Territory		12	23	3	4	42	1.10%
Totals		1972	1407	450	75	3904	100.00%
SURVEYED		91	135	36	13	275	
SURVEYED AS %		4.60%	9.10%	8%	17.33%	7.04%	

COMPARISONS

Victoria / NATIONAL 09/11	477	195	119	32	823
Vic Report 20/06/11	459	0	118	34	611
SURVEYED Page 78/90	76	0	19	8	103
SURVEYED AS %	16.5%	0%	16.10%	23%	17.30%

The Economic, Social and Cultural contribution of Venue-Based Live Music in Victoria - Arts Victoria 20/06/11 Report

Page 6/90 · Melbourne has more live music venues than any other Australian city, inc. around 370 hotels, bars, nightclubs & restaurants featuring live music.
 · Some 600 venues throughout Victoria collectively provide an average of 3,000 live performances / week, equating to about five performances per venue per week.

Page 78/90 **According to APRA, Victoria has approximately 950 venues registered as live music providers.**

ABOVE 374 are public hotels, 118 are cafes and restaurants; 85 are bars, 34 are nightclubs.

Page 74/90 **A total of 71 performers/managers were contacted between 23 August and 3 September 2010, from which 51* responses were generated**

Page 84/90 Note: No one plays Genre Music - METAL, REGGAE & SKA, there is 1 Hip-Hop Artist, 1 Funk / Soul Artist, 1 Punk / Hardcore, 2 R&B Artists

***APRA ADVISES THERE ARE APPROXIMATELY 17,000 MEMBERS IN VICTORIA, therefore this SURVEY SAMPLE = @ 51 responses = 00.3%**



World Creators Summit
Create • Connect • Respect

June 4&5
Washington D.C.
creatorssummit.com

Delegates list

Walid Abou Farhat
ABOU FARHAT LAW OFFICES \ LB

Jessica Abreu
ATTIC \ US

Paul Achar Zavalza
SOCIEDAD MEXICANA DE AUTORES DE LAS
ARTES PLASTICAS \ MX

José Luis Acosta
SGAE \ ES

Suresh Adhikari
MUSIC ROYALTY COLLECTION SOCIETY NEPAL \
NP

Patrick Ager
EUROPEAN COMPOSER AND SONGWRITER
ALLIANCE (ECSA) \ BE

Danielle Aguirre
NMPA \ US

Willard Ahdritz
KOBALT MUSIC GROUP \ US

Robbin Ahrold
BMI \ US

Paul Aiken
AUTHORS' REGISTRY \ US

Sandra Aistars
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Mattias Åkerlind
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Javed Akhtar
\ IN

David Alexander
SHEER PUBLISHING \ ZA

Teresa Alfonso
SGAE \ ES

Troi Alvarado
SAYCE \ EC

Jorge Ivan Alvarez Gaviria
SOCIEDAD DE AUTORES Y COMPOSITORES DE
COLOMBIA \ CO

Michele Amar
FRANCE ROCKS \ US

Linda Ammar
FRENCH EMBASSY \ US

Janet Anderson
ALCS - AUTHORS' LICENSING & COLLECTING
SOCIETY \ GB

Leif Anderson
USTR \ US

Marco Andrade
AMAR \ BR

Lauren Apolito
HFA \ US

Mathilde Arandia
\ US

Tracey Armstrong
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Robert Ashcroft
PRS FOR MUSIC \ GB

Owen Atkinson
AUTHORS LICENSING & COLLECTING SOCIETY \
GB

Kylie Atwood
US HOUSE OF REPRESENTATIVES \ US

Christian Averill
BITTORRENT, INC. \ US

Audrey Azoulay
CENTRE NATIONAL DE CINEMATOGRAPHIE \ FR

Susana Baca
\ PE

Wally Badarou
SACEM \ FR

Jerzy Badowski
SOCIETY OF AUTHORS ZAIKS \ PL

Martel Bakker Schut
CEDAR B.V \ NL

Alan Balchin
APRA|AMCOS \ AU

Loren Balman
.MUSIC LLC - A FAR FURTHER COMPANY \ US

Eric Baptiste
SOCAN \ CA

Matthew Barblan
GEORGE MASON UNIVERSITY \ US

Robbert Baruch
BUMA STEMRA \ NL

Laura Baskeviciene
LATGA \ LT

David Basskin
CMRRA LTD. \ CA

Ronaldo Bastos
UBC \ BR

Monica Battello
AMAR \ BR

Michael Battiston
ASCAP \ GB

Yoram Ben David
ACUM LTD \ IL

Yorik Ben David
ACUM LTD \ IL

Michel Benvenuto
ATTIC \ FR

Virginie Berger
DON'T BELIEVE THE HYPE \ FR

Mary Berger
WASHINGTON TRADE DAILY \ US

Cahit Berkay
MESAM \ TR

Jean-François Bert
TRANSPARENCY RIGHTS MANAGEMENT \ US

Wayne Bickerton
SESAC \ GB

Tine Birger Christensen
KODA \ DK

Annie Biro
FRENCH EMBASSY \ US

Lenira Bittencourt
SOCINPRO SOCIEDADE BRAS DE ADM E
PROTEÇÃO DE DIREITOS INTELECTUAIS \ BR

Gudrun Bjarnadottir
STEF \ IS

Béatrice Blades
CISAC \ FR

Xavier Blanc
AEPO-ARTIS \ FR

Gaetano Blandini
ITALIAN SOCIETY OF AUTHORS AND
PUBLISHERS (SIAE) \ IT

Pat Block
BLOCK LAW, LLC \ US

Jonathan Blum
THE STREET/BLUMSDAY \ US

Jimmy Bolaños
ACAM \ CR

JP Bommel
 REED MIDEM \ US

Joris Bos
 BUMA STEMRA \ FR

Sharon Boyse
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Mate Victor
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Andrea Voser
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ACTRA \ CA

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HADOPI \ FR

Piotr Wasaty
SOCIETY OF AUTHORS ZAIKS \ PL

Satoshi Watanabe
JASRAC \ JP

Les Watkins
MUSIC REPORTS, INC. \ US

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SODRAC \ CA

Andreas Wegelin
SUISA \ CH

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ASCAP \ US

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\ MX

APRA/AMCOS Financial Year Results

	<u>Income</u>	<u>Expenses</u>	<u>Net</u>	<u>Notes</u>
2009				Kindly Review Earnings 'At a Glance' Figures P 4/191 compared with 2010 Annual Report P 27 / 191 FOR ACCURACY
APRA	\$159,600,000.00	\$20,500,000.00	\$139,100,000.00	
AMCOS	\$50,400,000.00	\$6,500,000.00	\$43,900,000.00	
TOTALS	\$210,000,000.00	\$27,000,000.00	\$183,000,000.00	
2010				Kindly Review Earnings 'At a Glance' Figures P 4/191 compared with 2010 Annual Report P 27 / 191 FOR ACCURACY APRA/AMCOS Company \$579,000.00 Expenditure Increase P27/191 Company Mandated AMCOS Expenses bourne by APRA increase from 09 to 10 \$228,000.00 27/191 Page 14 of 191 Indicates A 'Focus on Revenue' spanning a decade but no accompanying 'Focus on Expenditure' P59/191 'Short Term' Loans @ 5.85% of nealy \$200,000.00 made to 3 executives including \$150k to CEO
APRA	\$172,400,000.00	\$20,900,000.00	\$151,500,000.00	
AMCOS	\$49,700,000.00	\$6,600,000.00	\$43,100,000.00	
TOTALS	\$222,100,000.00	\$27,500,000.00	\$194,600,000.00	
2011				Kindly Review Earnings 'At a Glance' Figures P 69/191 compared with 2011 Annual Report P 84 / 191 FOR ACCURACY APRA/AMCOS Company \$1,847,000.000 Expenditure Increase P84/191 Company Mandated AMCOS Expenses bourne by APRA increase from 10 to 11 \$317,000.00 84/191 Page 75 of 191 Indicates Focus on Revenue' but no accompanying 'Focus on Expenditure' P116/191 'Short Term' Loans @ 5.85% of nealy \$200,000.00 made to?
APRA	\$183,000,000.00	\$22,400,000.00	\$160,600,000.00	
AMCOS	\$57,100,000.00	\$6,800,000.00	\$50,300,000.00	
TOTALS	\$240,100,000.00	\$29,200,000.00	\$210,900,000.00	
2012				Kindly Review Earnings 'At a Glance' Figures P 126/191 compared with 2012 Annual Report P 153 / 191 FOR ACCURACY APRA/AMCOS Company \$1,987,000.000 Expenditure Increase P153/191 Company Mandated AMCOS Expenses bourne by APRA increase from 11 to 12 \$722,000.00 153/191 Page 126 of 191 Indicates A 'Earnings' but no similar accompanying 'Expenditure' P185/191 'Short Term' Loans @ 7.40% of nealy \$200,000.00 made to?
APRA	\$185,700,000.00	\$23,800,000.00	\$209,500,000.00	
AMCOS	\$71,700,000.00	\$7,100,000.00	\$78,800,000.00	
TOTALS	\$257,400,000.00	\$30,900,000.00	\$288,300,000.00	
				APRA 3 YEAR EXPENDITURE (above) INCREASE = \$4,413,000.00 but the usage of an expense to revenue ratio indicate little change and as such maybe misleading.
				APRA Expenses in Administrating AMCOS in 3 years increased by \$1,267,000.00
				4 Year Loans to APRA Executives DO not appear to be 'Short Term Loans'