

SUMMARY GUIDE TO DISTRIBUTION PRACTICES FOR PUBLIC PERFORMANCE LICENCE FEES



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We have categorised licensed uses into ‘like’ groups below and then listed an “at a glance” summary of the data sources we use for the payments (distributions) we make to our members and affiliated overseas societies.

In FY17 we paid out \$336m (out of \$387m in collections – an expense ratio of just 13.1%) to over 1.3m unique songs and compositions.

<p>Live Music</p> <p><i>Direct reports</i></p> <ul style="list-style-type: none"> Performance returns from APRA and affiliated members. 	<p>Events & Festivals</p> <p><i>Direct reports (per event)</i></p> <ul style="list-style-type: none"> Setlists (main and support acts) from event promoters. Music recognition software. 	<p>Background Music</p> <p><i>Proxy data</i></p> <ul style="list-style-type: none"> Radio airplay data from commercial and community radio stations. Direct data from background music suppliers. Playlist data from digital music streaming services. And for dining establishments to songs from affiliated societies representing the most commonly used dining ethnicities. 	<p>Background Television</p> <p><i>Proxy data</i></p> <ul style="list-style-type: none"> Broadcast data from TV networks. Broadcast data from pay-TV music channels.
<p>Recorded Featured Music & Music for Dancing</p> <p><i>Samples and proxy data</i></p> <ul style="list-style-type: none"> Music recognition software (by agreement with venue). ARIA Dance Charts . Radio Airplay data from selected commercial radio stations. 	<p>Fitness Centres</p> <p><i>Samples and proxy data</i></p> <ul style="list-style-type: none"> Direct data from fitness class suppliers. Radio Airplay data from commercial radio stations. Playlist data from digital music streaming services. 	<p>Telephone Hold Music</p> <p><i>Proxy data and direct claims</i></p> <ul style="list-style-type: none"> Radio Airplay data from commercial radio stations. Classical music airplay data. Radio jingles. Member claims. 	<p>Karaoke</p> <p><i>Proxy data</i></p> <ul style="list-style-type: none"> Radio Airplay data from commercial radio stations. Performance returns from APRA and affiliated members. And to songs from affiliated societies representing the most commonly used karaoke music sources (e.g. Korea and Japan).
<p>Halls, Eisteddfodau, Dance Schools , Music in the Workplace, Community Groups & Venues for hire</p> <p><i>Proxy data</i></p> <ul style="list-style-type: none"> Performance returns from APRA and affiliated members. 	<p>Cinema & Film Festivals</p> <p><i>Direct reports</i></p> <ul style="list-style-type: none"> Box office data from cinema distributors 	<p>Airlines</p> <p><i>Direct reports</i></p> <ul style="list-style-type: none"> Performance data from airlines. 	<p>Sports</p> <p><i>Direct reports & proxy data</i></p> <ul style="list-style-type: none"> Performance data from sports. Radio airplay data from commercial and community radio stations. Broadcast data from TV networks.

In the broadest sense, APRA AMCOS’s distribution policy is to determine the sensible balances between data accuracy and the cost of collecting that data. Where it is cost-effective to collect direct data we will, if it is not we will consider the use of sample data and/or music recognition technology, and then proxy sources representing as analogous music use as possible.

The information provided above is a summary guide only, for more detail please refer to our distribution rules and practices at apraamcos.co.nz/about-us/governance-and-policy/distribution-rules/ .