



screenrights

YEAR IN REVIEW 2018-2019



KEY HIGHLIGHTS

- A record \$43.5 million available for distribution to Screenrights members in 2018/19
- 1,637,704 events came in to our systems, up by 33%, more accurately reporting each program usage
- Membership grew by 5% to total 4,438 members from 66 countries around the world
- Our Disbursements by Screenrights service collected \$2.94 million on behalf of members, up 38% on the previous year

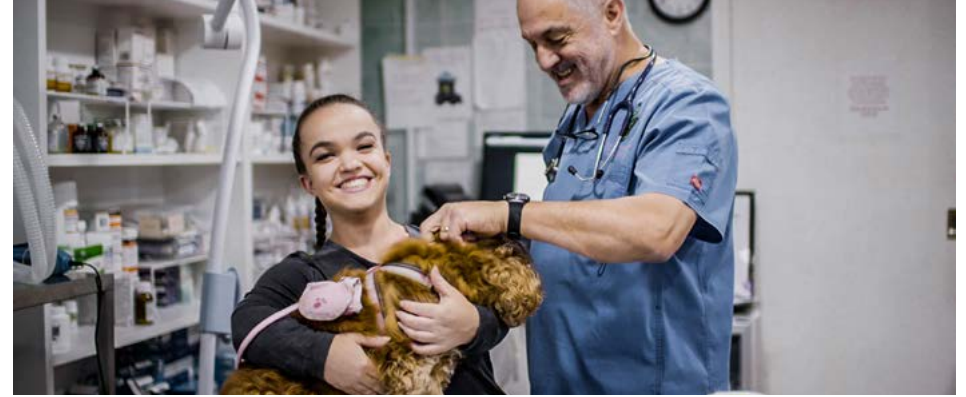


Image Credits
Employable Me, Northern Pictures
Outback, Northern Pictures

MESSAGE FROM THE SCREENRIGHTS CHAIR

Jill Bryant Chair



2019 is my thirteenth year as Chair of the Screenrights Board, and that seems an auspicious number at which to announce that this will be my final year in the role and also as a Board director. It has been an honour to lead the Board since being elected Chair in 2006, having joined the Board in 2003.

As I look to hand over the baton, I reflect on Screenrights' many developments and achievements during those thirteen years.

Since 2006, the Society has collected over \$543.8 million and distributed over \$434 million to rightsholders in screen content around the world.

Screenrights has grown from collecting \$37.7 million in licence and other revenue in FY2006/07 to collecting \$50.7 million on behalf of our members this financial year.

In 2006/07 we had 2,653 members in 54 countries and distributed just under \$20 million to them. In FY2018/19 membership has increased to 4,438, and the amount distributed has more than doubled to over \$40 million.

In my time as Chair since 2006, Screenrights has distributed over \$434 million to rightsholders in screen content around the world.

As Chair, I have been pleased to encourage continual governance improvements including regular skills reviews at Board level. More recently, the Board led the membership in approving changes to our constitution to introduce requirements for Authorial Directors and term limits, ensuring that the screen sector is well represented with a balance of expertise and experience in the Board's composition into the future.

Screenrights has remained fully compliant with the voluntary Code of Conduct for Collecting Societies in Australia over these years, and has met its standards in every independent annual review since the Code's introduction in 2002.

Screenrights' subsidiary EnhanceTV has developed from a DVD and video mail-out service to a modern online streaming platform. As a curated resource centre for educators, it is increasing access to a wider variety of content than ever before. Copyright's detractors often accuse the law of restricting access. However, with Screenrights educational licences – in partnership with resource centres – educators are able to source the programs they need in the classroom quickly, easily and legally.

Another recent development is the Screenrights' Cultural Fund, launched last financial year and now funding its second round of initiatives. With a focus on connecting education with screen content, the Fund has awarded \$325,000 to seven innovative projects in Australia and New Zealand that will increase access and foster diverse screen voices. I look forward to seeing the outcomes of these projects as well as those that will receive support in the coming years.

Last year saw James Dickinson take over as Chief Executive from Simon Lake, who had been in the role for 20 years. I believe that I am leaving the organisation in a strong position under James' capable leadership, supported by a first-rate staff under the guidance of a distinguished Board.

Finally, I would like to thank the Screenrights team, my fellow Directors past and present and our members for their support over the years. I am proud to have played my part in the growth and development of our unique organisation, and in preparing it for the challenges of business in a new and ever-changing media landscape.



Jill Bryant
Screenrights Chair
25 September 2019



Image Credits
Sherpa, Felix Media
Outback, Northern Pictures

MESSAGE FROM THE CHIEF EXECUTIVE

James Dickinson Chief Executive



This year's figures show a record \$43.5 million available for distribution to Screenrights members, up 3% on last year's \$42.13 million – and when it comes to educational licences, we're dealing with an ever-increasing number of events to distribute this money more widely and accurately than before. Gone are the days of random samples, as resource centres like ClickView and Screenrights-owned EnhanceTV now provide accurate usage instances, each of which makes up an event. Tipping over 1.6 million events this year, we're always developing more sophisticated systems to manage such huge amounts of data on behalf of our members.

What this means is a fairer system for allocating royalty payments, but also that we're seeing teachers use a far wider variety of screen content in schools. The curated content available via resource centres enables educators to access programs that would have been impossible to find in the past, and this is great for students as well as for screen content creators.

A few achievements to highlight this year include our record number of new members, up 5% from 2017/18; our Disbursements Service continuing to grow year-on-year; our International Collections Service continuing to provide value to members; and our successful negotiation of new Australian education, New Zealand education, and Foxtel retransmission licence agreements.

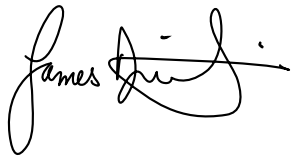
It's a disruptive and exciting time, and Screenrights will remain a valuable part of the changing industry as we diversify our services for members and licensees.

The second year of the Screenrights Cultural Fund has seen us support some really exciting initiatives that will benefit screen audiences in regional Australia, young Maori filmmakers in New Zealand, documentary filmmakers looking to create social impact, and primary school students' understanding around refugees living in transit. We can't wait to see the results of the projects.

In close consultation with the Screenrights Board, we've been revising all of our strategic planning to look at how to best evolve the organisation to the continually growing online market. It's a disruptive and exciting time, and Screenrights will remain a valuable part of the changing industry as we diversify our services for members and licensees.

We've worked closely with the Government, other collecting societies, members and licensees to update the voluntary Code of Conduct governing collecting societies. The revised [Code](#) was implemented at the end of the year and provides even greater transparency in reporting than before. Screenrights is committed to best practice governance, and the Code, with which we remain fully compliant, plays a key role.

If you're interested in getting into further financial detail, you can find much more in our [Annual Report](#).



James Dickinson,
Chief Executive
25 September 2019



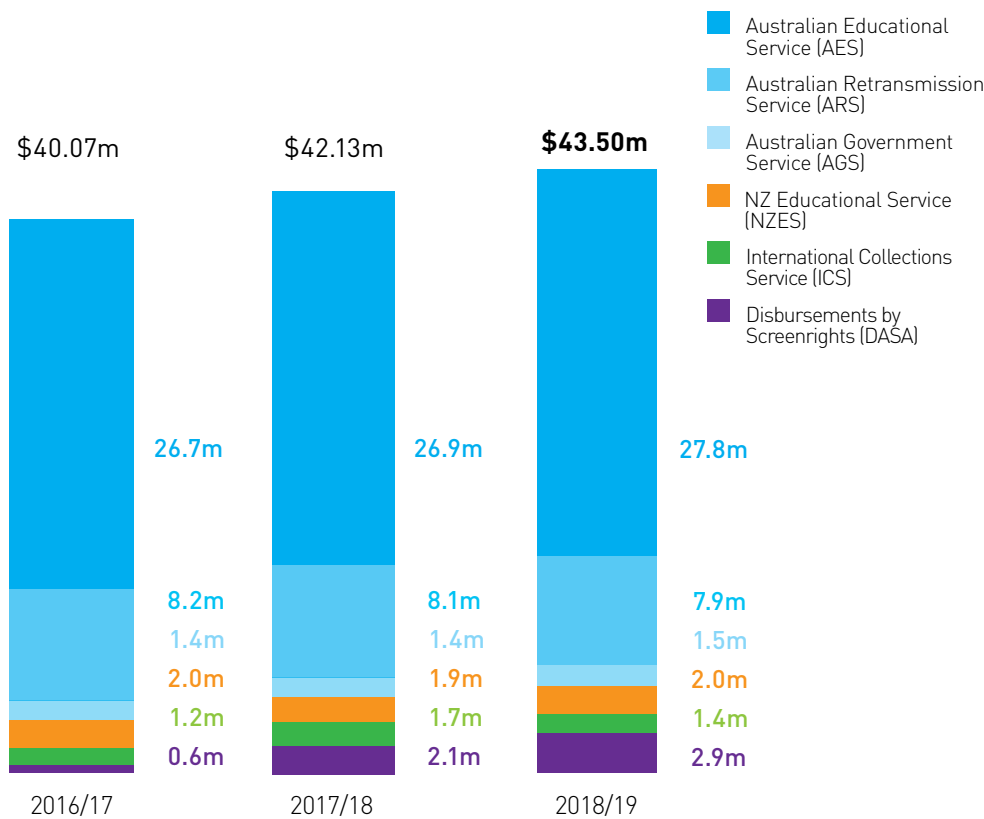
Image Credits
Elements, WildBear Entertainment
Hitler's Propaganda Machine, WildBear Entertainment

DISTRIBUTION

More money than ever before, paid to you more quickly

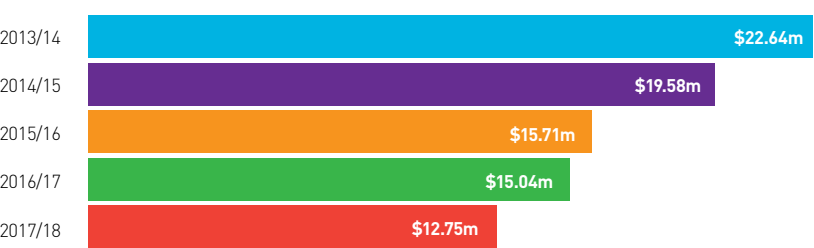
In 2018/19, the new money for distribution to members was a record \$43.5 million.

FIGURE 1 Total funds available for distribution to members, by type of licence, 2016/17 to 2018/19



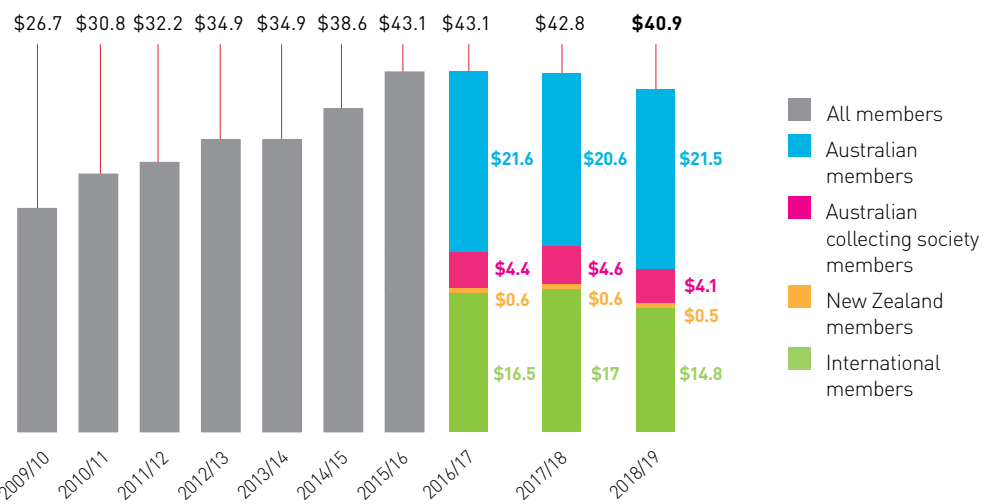
Due to improved systems, we're paying members more quickly and the backlog from past periods is reducing each year.

FIGURE 2 Distribution account balance at the end of each year: 2013/14 to 2017/18



Starting from a reduced balance, we distributed \$40.9 million to our members in 2018/19.

FIGURE 3 Amount distributed to members each year 2009/10 to 2018/19, and breakdown by type of member for the past three years



MEMBERSHIP

Screenrights members in Australia, New Zealand, and around the world

We had a record number of new members in 2018/19, with membership growing 5%, totalling 4,438 members from 66 countries as of June 2019. Our database now holds over **1.25 million active registrations** of members' rights in programs.

FIGURE 4 Membership numbers 2008/09 to 2017/18, and breakdown by member type for current year

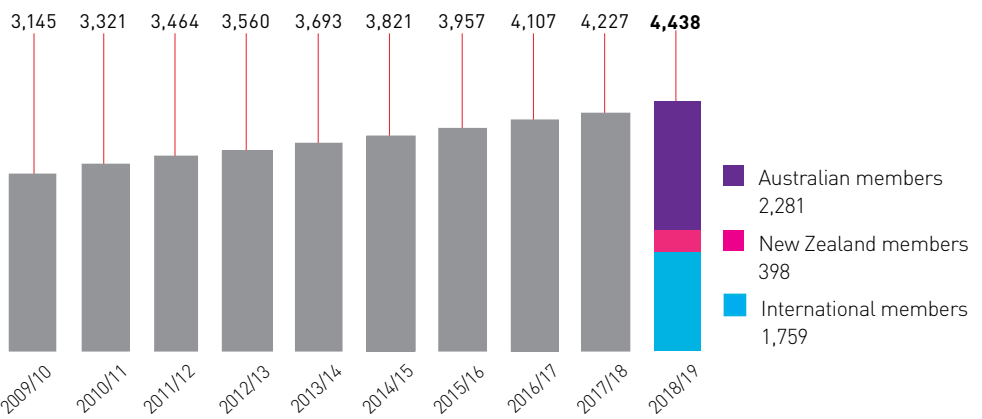


FIGURE 5 Geographical distribution of Screenrights members

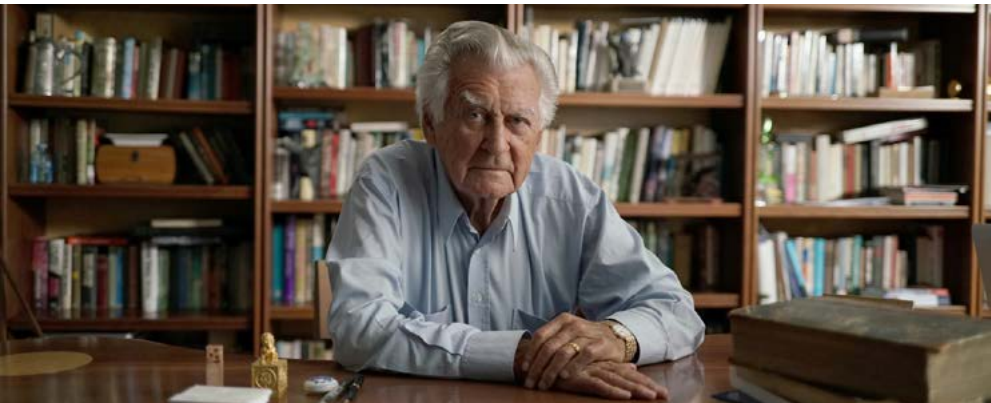
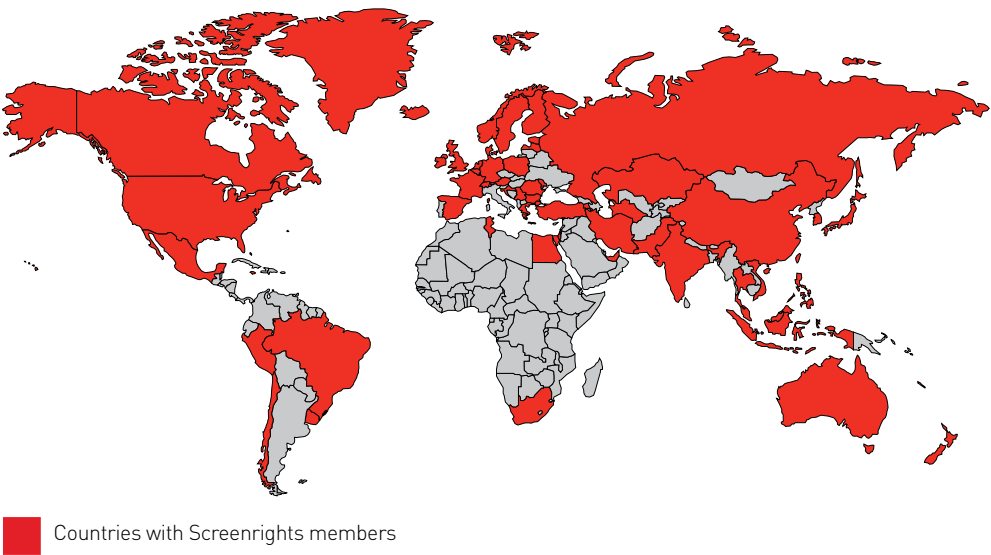


Image Credits
Baby Animals in the Wild, WildBear Entertainment | *Hawke: The Larrikin and the Leader*, Southern Pictures

LICENCES

Valuing the ongoing usage of members' programs

On behalf of our members, Screenrights successfully negotiated new licence agreements with New Zealand tertiary institutions, Australian universities, and Foxtel.

FIGURE 6 Revenue from licences and other collection services (including interest), total and by service type, 2016/17 to 2018/19

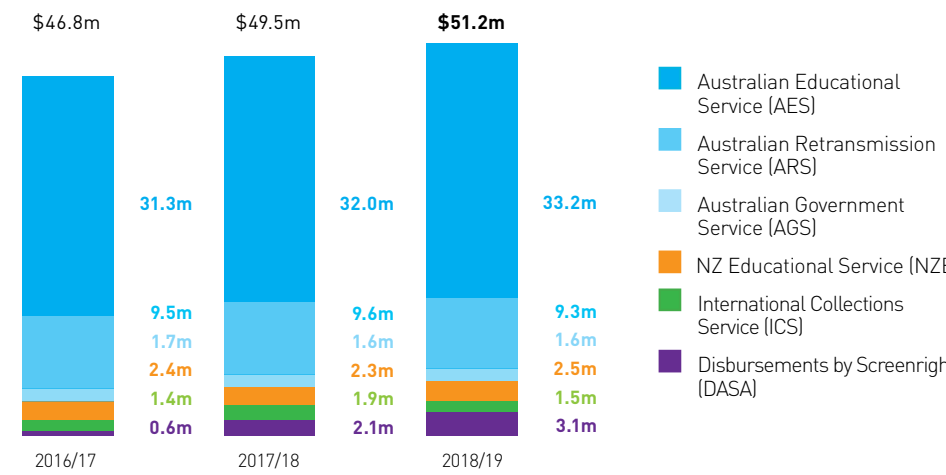


FIGURE 7 Net income from licences each year 2016/17 to 2018/19



Screenrights processed a record number of “events” (which are uses under our licence) in 2018/19. This means that our distributions are growing ever more comprehensive, with increasing data to work from.

FIGURE 8 Total number of events tracked over the last 3 years, by licence type

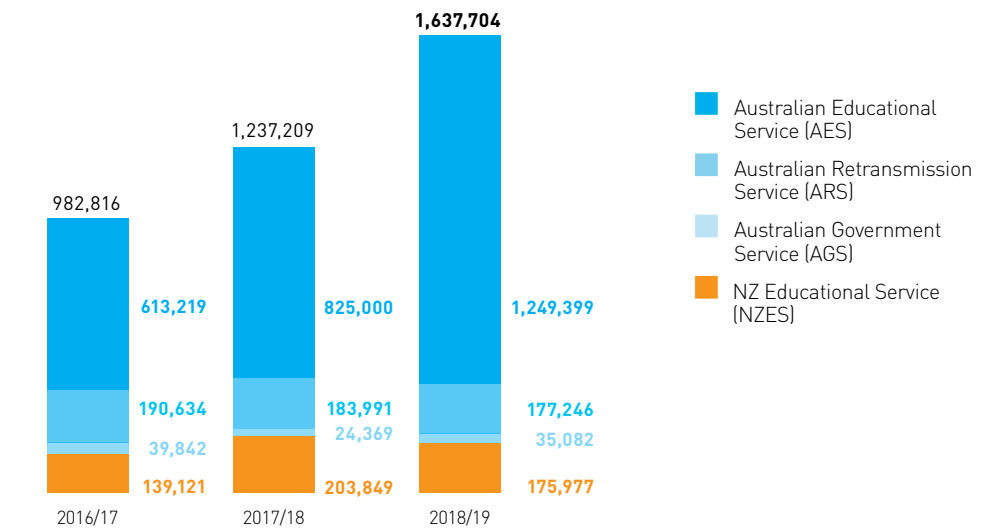


Image Credit
Outback, Northern Pictures

LICENCES CONT

More detail on the content used by licensees

We now have much more granular information available about the types of material being used in educational institutions, which can help members understand what educators are finding useful.

FIGURE 9 Share of copies made for different types of content at Australian Educational Institutions

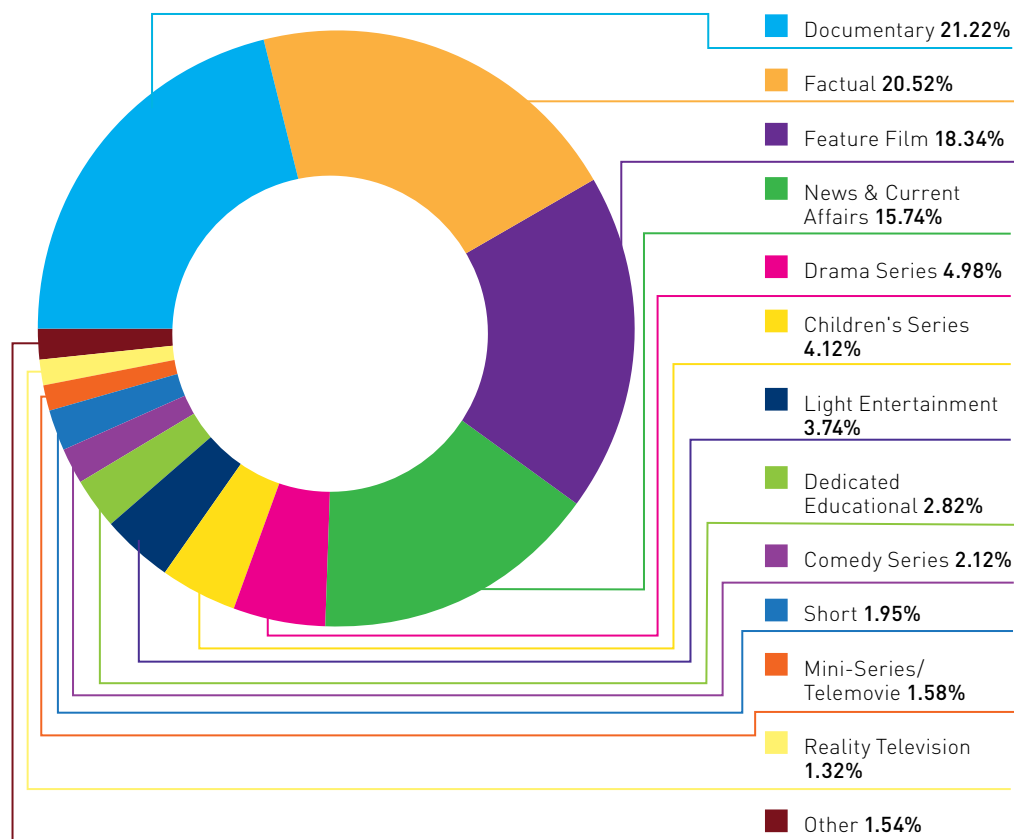


Image Credits
Outback, Northern Pictures
Employable Me, Northern Pictures

SERVICES

Helping our members in more ways

Our Disbursements by Screenrights service continues to grow, and we collected \$2.9 million on behalf of members in 2018/19, up from \$2.1 million the previous year. Screenrights International actively negotiates the territories in which we collect for our members.

FIGURE 10 Total collections through our Disbursements by Screenrights service 2016/17 to 2018/19



FIGURE 11 Territories in which Screenrights International collects income on behalf of our members

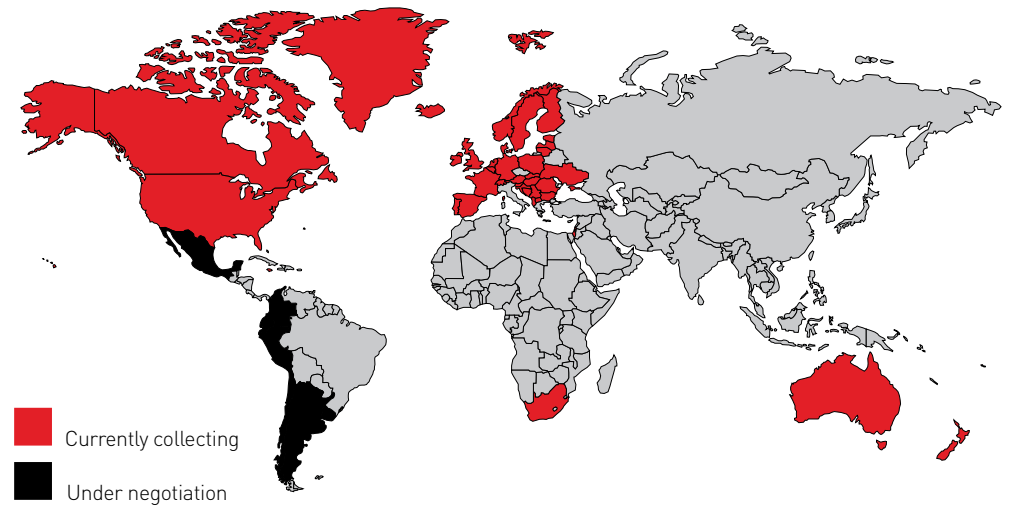
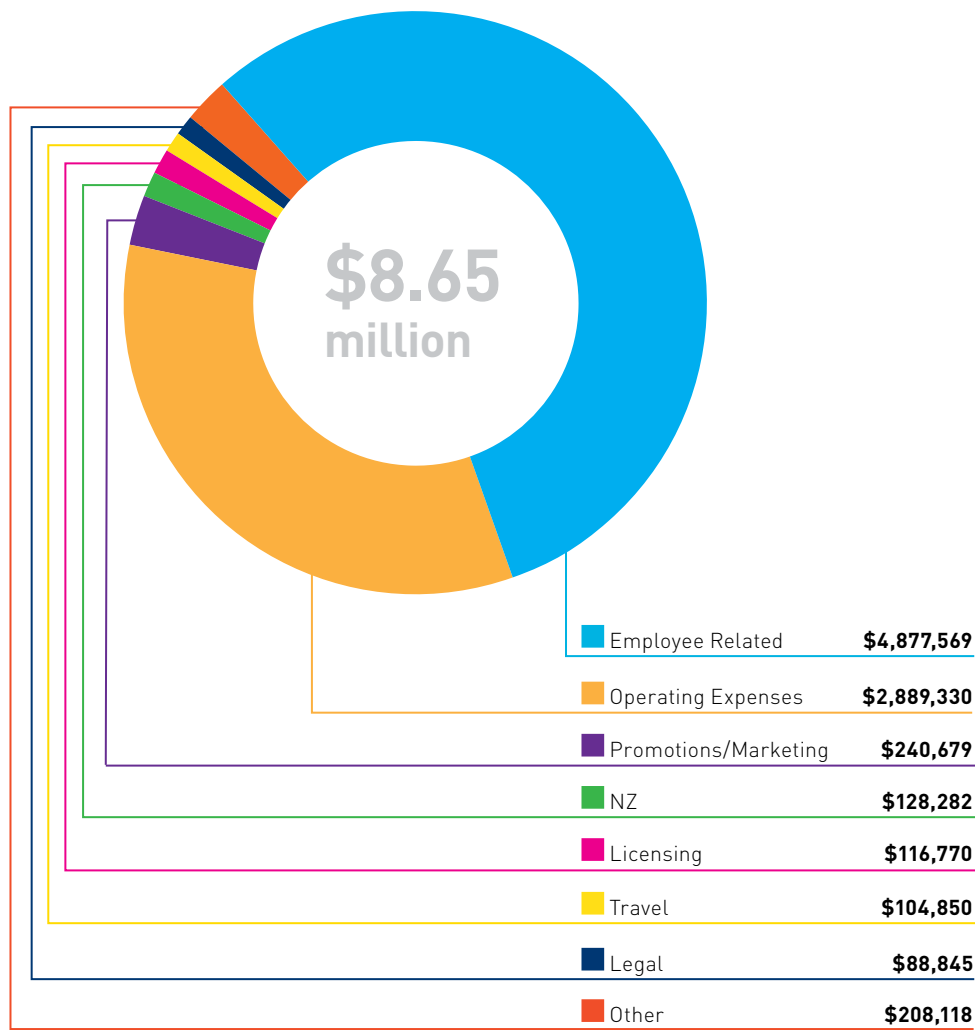


Image Credit
William Yang: My Generation, Felix Media

EXPENDITURE

Working hard to minimise our costs

FIGURE 12 Breakdown of Expenditure for 2018/19



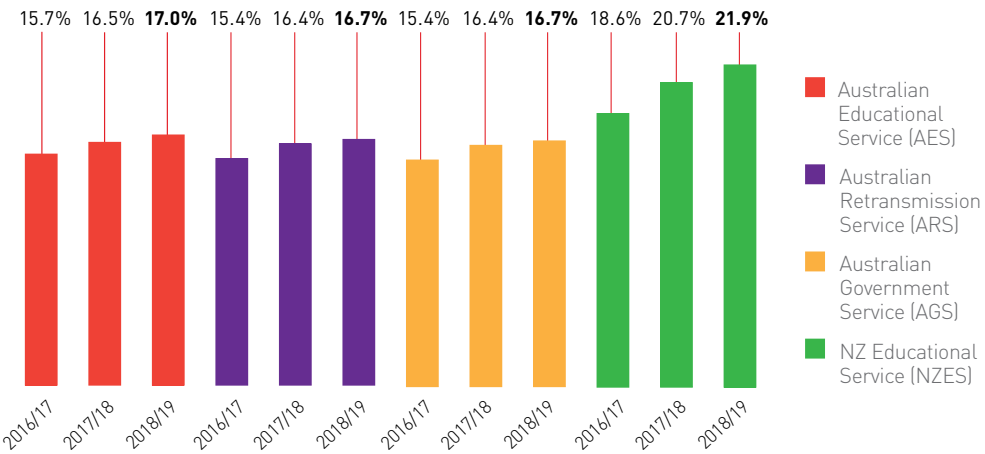
INSIGHT: Expenditure in relation to Collections

Screenrights' total expenditure amounted to 16.2% of total collections in 2018/19, which is slightly up on the 2017/18 figure of 15.9%, but remains steady in spite of the increase in events we're working with.

FIGURE 13 Overall expenditure to collections ratio, 2016/17 to 2018/19



FIGURE 14 Expenditure to collections ratio by licence type, 2016/17 to 2018/19



ADVOCACY

Last but not least, we continued to advocate for our members' rights in support of a vibrant screen industry across Australia and New Zealand.

- ➔ (NZ) [Response to Ministry of Business, Innovation and Employment's Review of the Copyright Act 1994 \(NZ\) submission](#)
- ➔ (AU) [Draft ACCC Guidelines to assist the Copyright Tribunal in the determination of copyright remuneration submission](#)
- ➔ (AU) [Department of Communications and the Arts Copyright modernisation consultation submission](#)

We also participated in the external reference group for the new Code of Conduct for Copyright Collecting Societies, and jointly launched the new copyrightcodeofconduct.org.au website in partnership with the other Australian societies.

Image Credits
Ella, WildBear Entertainment
The Mosque Next Door, Southern Pictures
Big Art, WildBear Entertainment





Screenrights

ABN: 76 003 912 310

Level 1, 140 Myrtle Street
Chippendale NSW Australia 2008

Email info@screenrights.org

screenrights.org

Australia

Phone +61 2 8038 1300

New Zealand

Freephone 0800 44 2348

Freefax 0800 44 7006

screenrights