



YEAR IN REVIEW 2019-2020

screenrights

KEY HIGHLIGHTS

- Driven by huge growth outside of the pandemic, then extraordinary growth in educational usage during the pandemic, 3.5 million usage records came into our system in 2019/20 – with those from the Australian Educational Service licence up 143%
- A record \$46.5 million was distributed to Screenrights members in 2019/20
- Membership grew by 6.1% to total 4,709 members from 69 countries around the world
- Our Film & TV Disbursements service collected \$5.4 million on behalf of members, up 84% on the previous year

Image Credits:

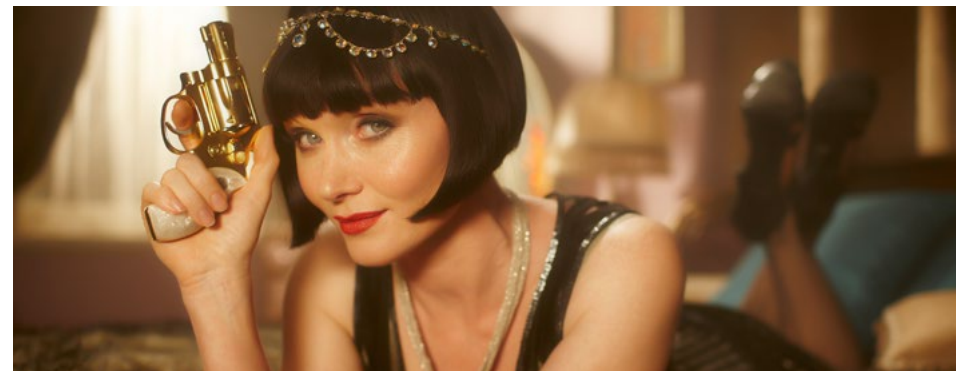
Front cover: *In My Blood It Runs* - Closer Productions, Photo Maya Newell

Opposite: *Mystify* - Ghost Pictures

In My Blood It Runs - Closer Productions, Photo Maya Newell

Relic - Carver Films

Miss Fisher and the Crypt of Tears - Every Cloud Productions



MESSAGE FROM THE SCREENRIGHTS CHAIR

Kim Dalton Chair

This is my first annual report to the membership of Screenrights since taking on the role of Chair. It is an honour to take on the role and to be able to support the very important work of Screenrights.

I would like to thank former Chair Jill Bryant for her leadership up until the end of 2019. Jill chaired the Screenrights Board for thirteen years, and on behalf of the Board and the membership I would like to express my appreciation for her significant contribution to the organisation.

My thanks also to my fellow Board Directors, CEO James Dickinson and the Screenrights team, and our members and licensees, for working with us over a very challenging period this financial year, to the great benefit of both the screen industry and education sector.

When I was elected Chair of the Screenrights Board in November 2019, I was very much looking forward to what 2020 would bring as we celebrated the Society's 30th anniversary. And while a formal gathering is now off the table, the year has shown us in many unexpected ways how important Screenrights' work is, heading into its fourth decade of existence.

During these 30 years, Screenrights has distributed over \$588 million to our members around the world. And it has perhaps never been a more important revenue stream for screen content creators than this year.

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Educators have been using Screenrights educational licences and member content via the resource centres like never before, as institutions have had to adapt to online teaching methods. Shifts to home learning have proven the ongoing educational value of easily streamable video content. Meanwhile, creators have seen their productions put on hold, and in response Screenrights staff pushed hard to get their secondary royalties out to them as soon as possible and ahead of the regular distribution periods.

As all this work was happening, in the 2019/20 financial year, Screenrights had its largest increase in members ever. Membership grew 6.1% to now total 4,709 members from 69 countries around the world, as of June 2020.

The third year of the Screenrights Cultural Fund saw our highest number of applicants yet, with the focus on New Voices striking a chord with many exciting projects in Australia and New Zealand. We continue to be impressed with the incredible initiatives that come across the assessors' desks, and excited to see the impact they'll have down the line.

Once again the organisation has remained fully compliant with the voluntary Code of Conduct for Collecting Societies in Australia, and has met its standards in the latest independent annual review.

The Board has met the governance and strategic challenges presented by COVID-19, and the staff has our appreciation for their hard work to ensure that members have not been disadvantaged by the pandemic when it comes to their secondary royalties. We hope that the next financial year will be smoother sailing for members and educators alike.



Kim Dalton
Screenrights Chair
25 September 2020



MESSAGE FROM THE CHIEF EXECUTIVE

James Dickinson Chief Executive

It's been quite a year. There's no way to report on FY2019/20 without recognising up front the huge challenges the pandemic has brought to both Screenrights members, who create the screen content that has seen us through some tough months; and licensees, particularly educators, who have been tasked with teaching in new and innovative ways.

As Kim mentioned, in the wake of the coronavirus pandemic Screenrights staff shifted our focus and worked hard (mostly from home) to get any funds paid out as quickly as possible to members, fast-tracking the usual payment runs. We were very pleased to be able to do so in such a precarious period for so many in the screen industry.

At the same time, the value of Screenrights' licences to educators was plain to see, with usage records of screen content climbing exponentially this financial year to almost 3.5 million, up from 1.25 million in 2018/19. The online resource centres, hosting extensive archives covering decades of broadcast programming and curated to align with curricula, proved an asset in this phase of increased remote learning.

Putting aside the outlier impacts of the pandemic, usage of resource centre content – and with it the Screenrights educational licence – has been increasing at an accelerating pace year-on-year. Screenrights is pleased that our members' content provides such a great support to educators across Australia and New Zealand.

Our 30th anniversary also saw our largest ever increase in membership, and we have our first members from Bosnia and Herzegovina, Bulgaria, and Nigeria. We welcome all new members, and Screenrights will continue to work hard to locate and distribute all royalties due to you.

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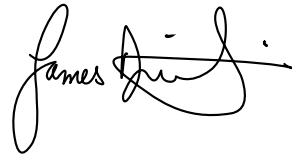
As for the big picture: in 2019/20 Screenrights distributed a record \$46.5 million to members, up from \$40.9 million last year. Our Disbursements service collected \$5.4 million on behalf of our clients this financial year, up from \$2.9 million in 2018/19, while our International service collected \$1.9 million on behalf of members, up from \$1.3 million last year.

Whilst the third year of the Screenrights Cultural Fund has seen the highest number of applications yet, those awarded during the Fund's second year fell into 2019/20. The successful applicants included a schools workshop program around refugees in transit in Indonesia; online, interactive resource portal DocAccess; the Through Our Lens indigenous youth peer-to-peer Maori filmmaker workshop initiative; and Film Outreach Australia's audience development project for regional venues. All of these have faced setbacks and delays resulting from the pandemic, but have plans in place to deliver on their aims, and we look forward to seeing their fantastic work come to fruition in the coming months.

It remains a challenging time for everyone, our staff, our members and our licensees. I am so proud of the contribution Screenrights is making in response to these extraordinary times, which has been further justification if it was needed of the importance of the statutory licences that the Government entrusts us to administer.

Hopefully, in the next 12 months we'll be looking forward to a happier future.

If you'd like to get into further financial detail, you can find more in our [Annual Report](#).



James Dickinson,
Chief Executive
25 September 2020



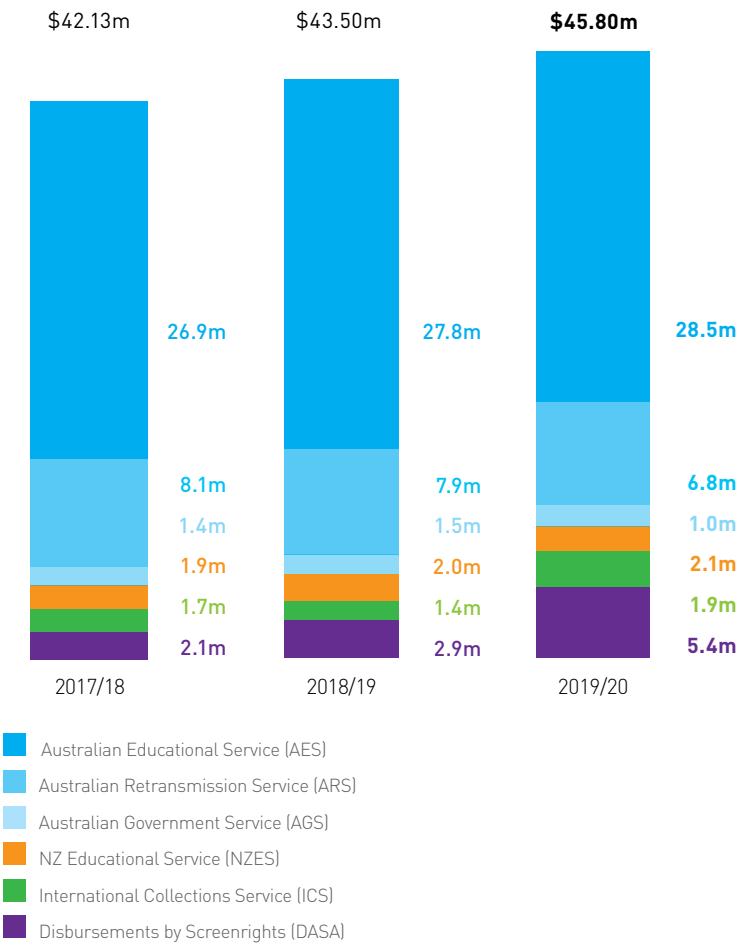
Image Credits: *Babyteeth* - Whitefalk Films
No Time for Quiet - Film Camp
The Secrets She Keeps - Lingo Pictures, Photo John Platt

DISTRIBUTION

More money available and more distributed than ever before

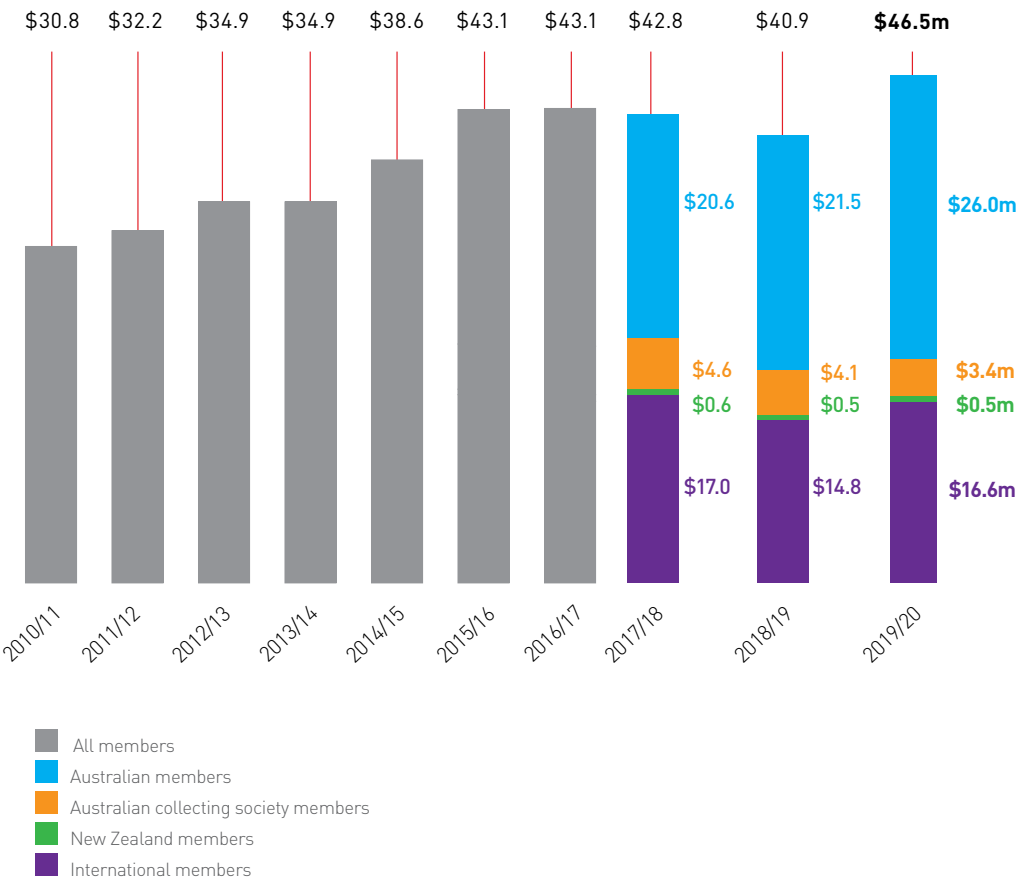
In 2019/20, the new money for distribution to members was a record \$45.8 million.

FIGURE 1 Total funds available for distribution to members, by type of licence, 2017/18 to 2019/20



In 2019/20, we distributed a record \$46.5m to our members.

FIGURE 2 Amount distributed to members each year 2010/11 to 2019/20, and breakdown by type of member for the past three years



MEMBERSHIP

Record growth of new Screenrights members

2019/20 saw our largest ever increase in members, with membership growing 6.1% to total 4,709 members from 69 countries as of June 2020. Our database now holds over **1.3 million active registrations** of members' rights in programs.

FIGURE 3 Membership numbers 2010/11 to 2019/20, and breakdown by member type for current year

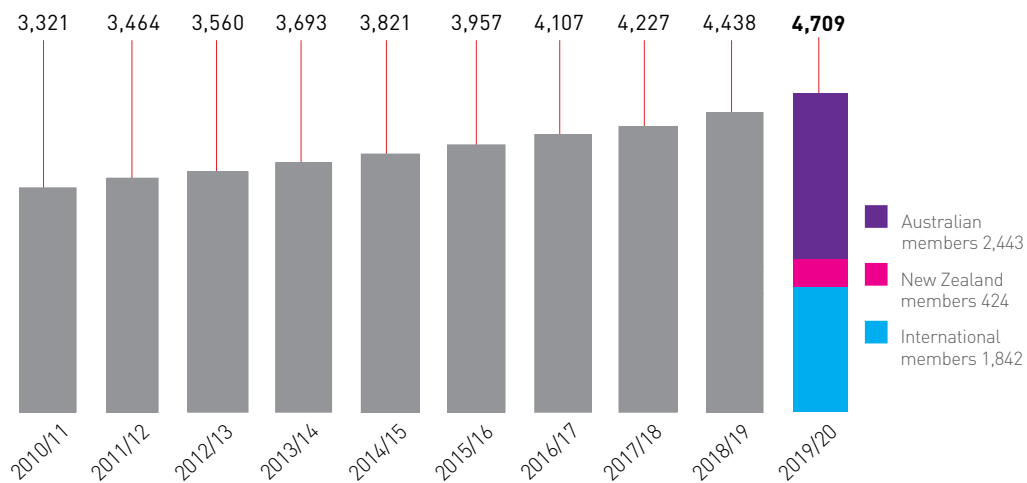


FIGURE 4 Geographical distribution of Screenrights members

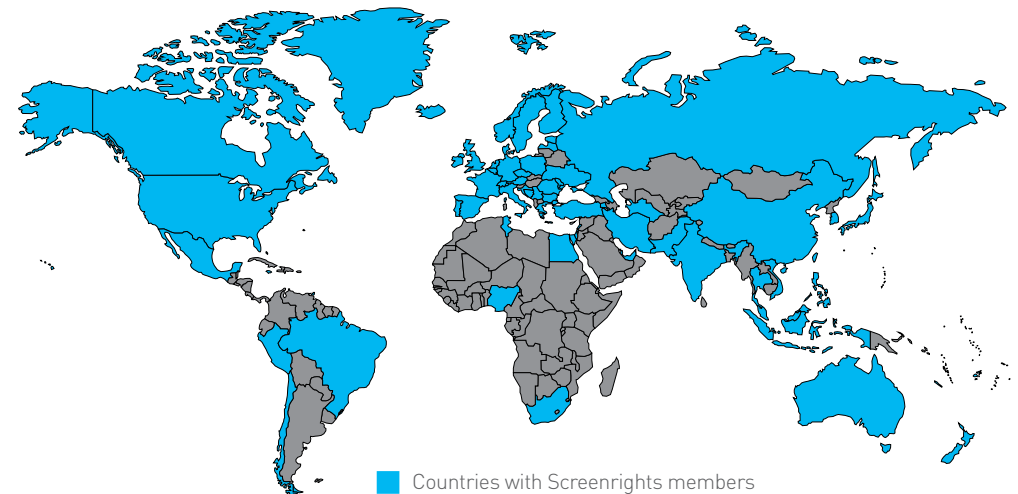


Image Credits: *Wild Butterfly* - Inavision Films & Artemis Media | *Upright* - Lingo Pictures, Photo Mark Rogers

LICENCES

Exponential growth in the use of members' content

On behalf of our members, in 2019/20 Screenrights extended our agreement with the Australian Government. Our retransmission agreement with Foxtel expired at the end of 2019, and we were unable to reach an agreement on the equitable remuneration for retransmission of the free-to-air channels. We are therefore seeking a determination from the Copyright Tribunal. All other licence agreements remained in place.

FIGURE 5 Revenue from licences and other collection services (including interest), total and by service type, 2017/18 to 2019/20

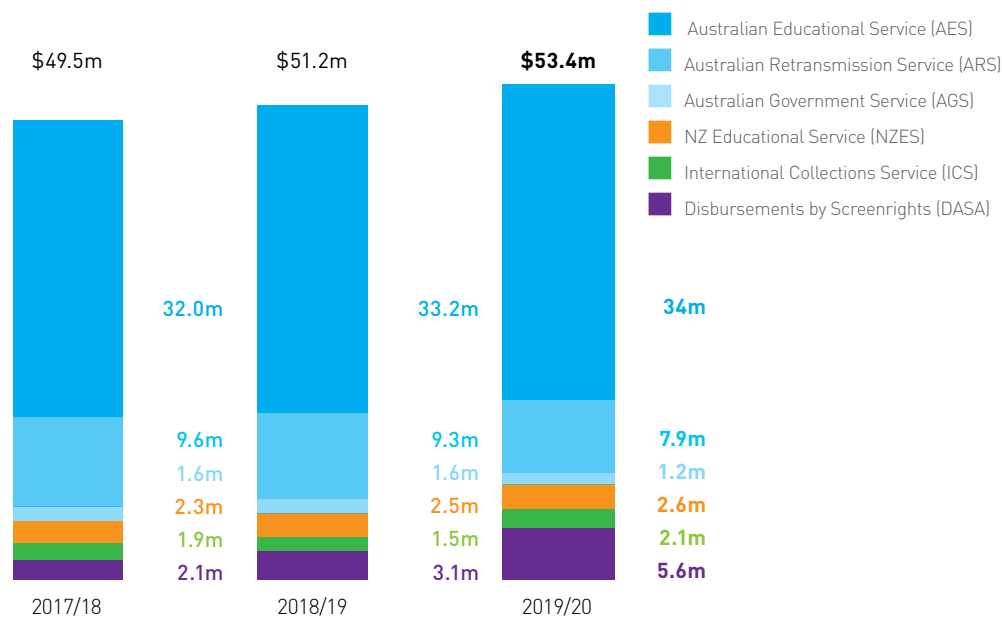


FIGURE 6 Revenue from licences each year 2017/18-2019/20



Continuing an acceleration of exponential growth in prior years, which in addition has doubled due to the pandemic, Screenrights processed an unprecedented 3.49m usage records in 2019/20.

FIGURE 7 Total number of usage records tracked over the last 3 years, by licence type

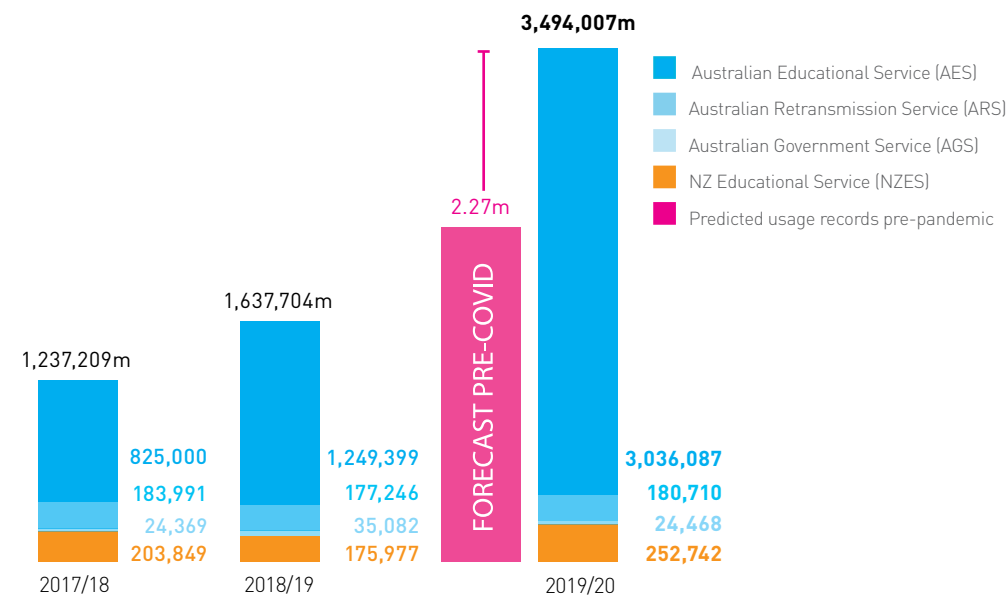


Image Credit: Miss Fisher's Murder Mysteries - Every Cloud Productions

LICENCES CONT

More detail on the content used by licensees

For the first time, in 2019/20 Feature Film was the most accessed content type by educational institutions. Non-fiction categories (Factual, Documentary, News & Current Affairs) together represented 48.7% of content accessed by educators.

FIGURE 8 Share of copies made for different types of content at Australian Educational Institutions

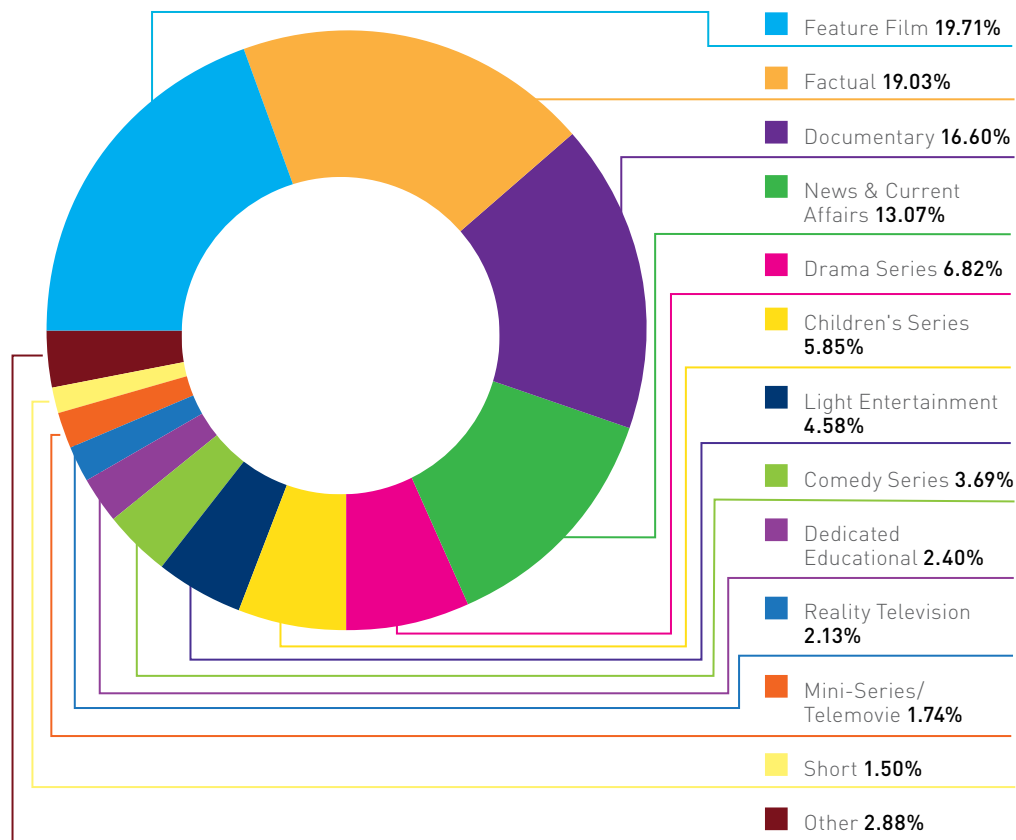


Image Credits: *Mystify* - Ghost Pictures | *Relic* - Carver Films | *Have You Seen the Listers* - Carver Films

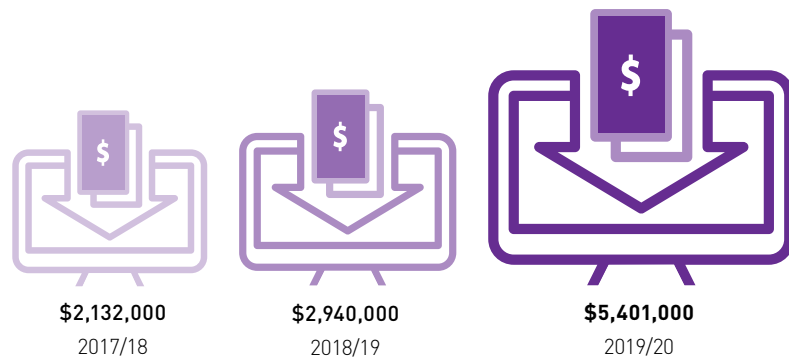


SERVICES

Disbursements service collections up 84%, International up 46%

Our Disbursements service continues to grow, and we collected \$5.4 million on behalf of members in 2019/20, up from \$2.9 million the previous year. Our International service continued to actively negotiate territories in which we collect for our members, and 2019/20 collections grew to \$1.9 million, up from \$1.3 million in 2018/19.

FIGURE 9 Total collections through our Disbursements service 2017/18 to 2019/20



INSIGHT: 2019/20 included our International service's first ever collections from selected French channels in Madagascar and Haiti

FIGURE 10 Territories in which Screenrights International collects income on behalf of our members

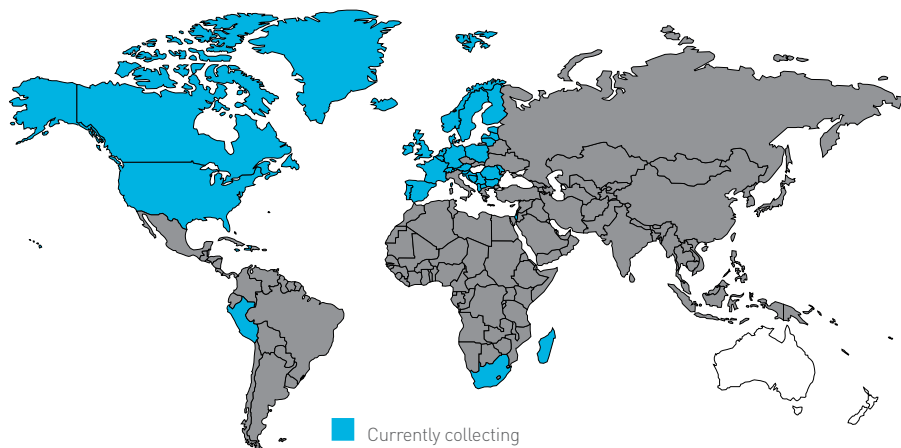
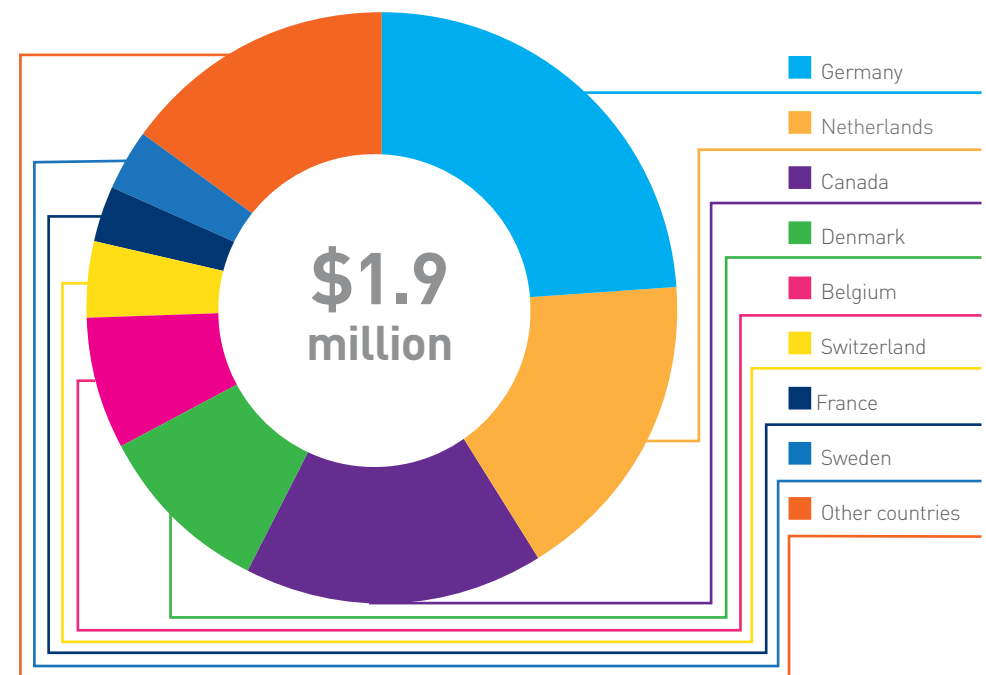


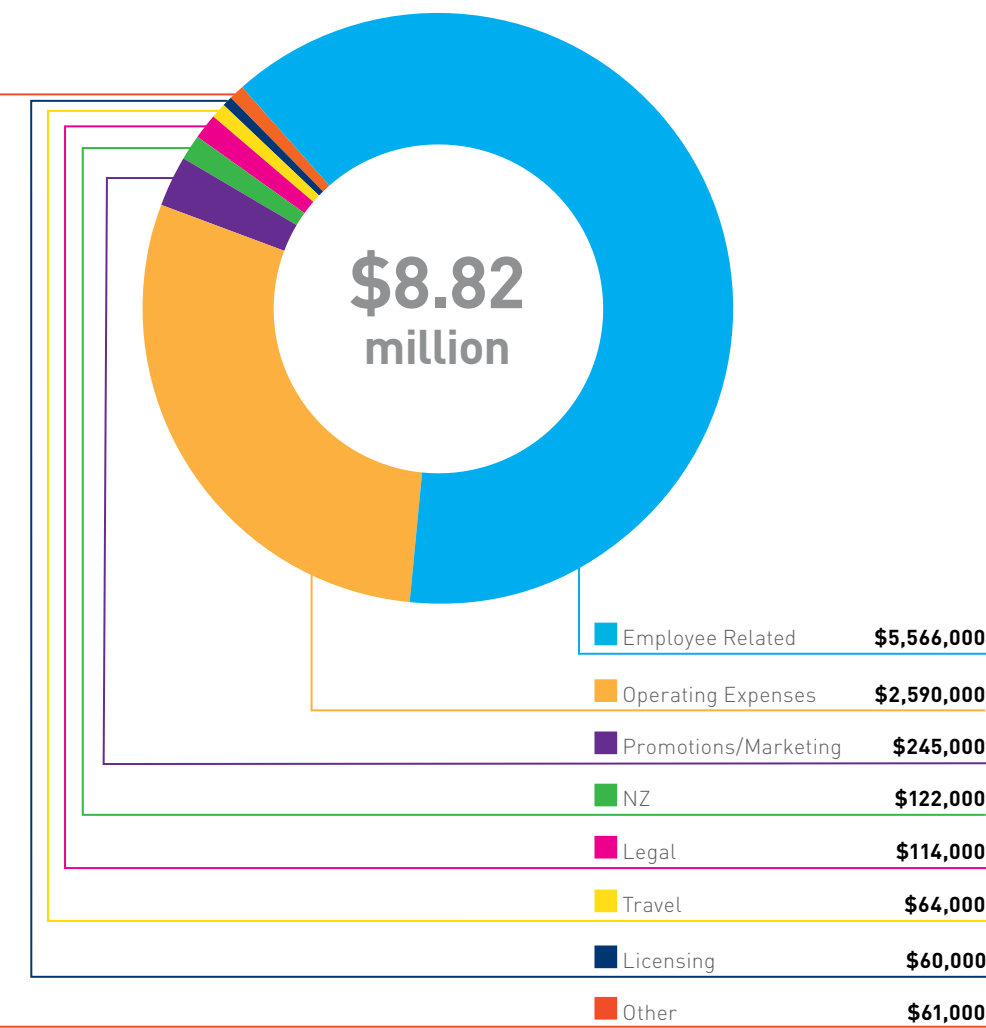
FIGURE 11 Screenrights International 2019/20 collections breakdown by territory



EXPENDITURE

Working hard to minimise our costs

FIGURE 12 Breakdown of Expenditure for 2019/20



Screenrights' total expenditure amounted to 15.9% of total collections in 2019/20, which is slightly lower than 2018/19 and level with 2017/18.

FIGURE 13 Overall expenditure to collections ratio, 2017/18 to 2019/20



SCREEN INDUSTRY SUPPORT

At this time of crisis, the greatest support Screenrights can offer our members is to make sure we collect and distribute royalties as quickly as possible. In addition, we continue to advocate for our members' rights in support of a vibrant screen industry.

2019/20 Submissions included:

- ➔ [Supporting Australian stories on our screens](#)
- ➔ [Response to ACCC Mandatory News Media Bargaining Code Concepts Paper](#)
- ➔ [Response to the Consultation Paper on the Review of the Alston Determination](#)
- ➔ [Final Report of the Digital Platforms Inquiry](#)

And the Screenrights Cultural Fund continued into its second year of funding.

The 2019 Cultural Fund supported some fantastic initiatives:

Light Sound Art Film – for The Staging Post Education Project schools workshop program;

Documentary Australia Foundation – for DocAccess, an online, interactive portal providing educational resources to filmmakers, communities and individuals;

Maoriland Charitable Trust – for Through Our Lens, an indigenous youth peer-to-peer workshop and networking initiative; and

Film Outreach Australia – to deliver strategies and tools to regional venues and presenters, helping them to develop new screen audiences.

Image Credits: *Family Rules* - Metamorflix
Babyteeth - Whitefalk Films
Upright - Lingo Pictures, Photo Mark Rogers





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