

# 2020-2021 YEAR IN REVIEW

screenrights

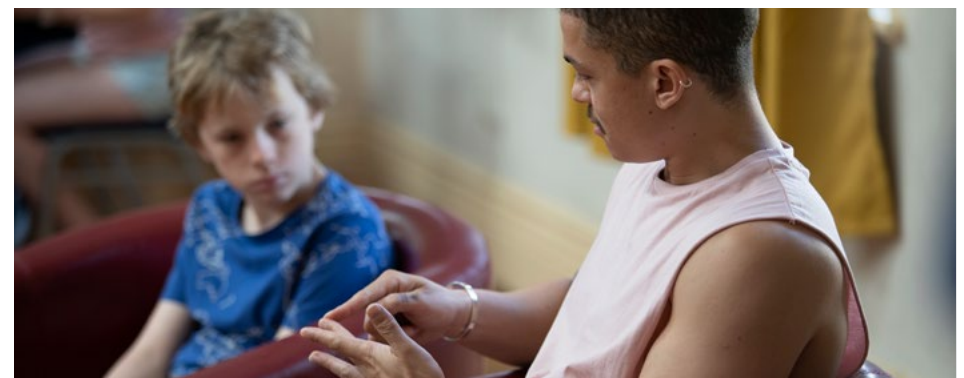


# KEY HIGHLIGHTS

- A record \$47.6 million was available for distribution to Screenrights members, and \$45.3 million was distributed to 1,437 members in 2020/21
- Usage of the Australian Educational Licence continued on a massive growth trajectory with the demands of remote learning, with usage records up 48% on the previous year, confirming the continued importance of the licence to the Australian education sector
- Our Royalties [World] and Disbursements services achieved record years for collections, while we launched a new Residuals service
- New AI technological approaches were implemented to manage the continued exponential growth in data
- On behalf of our members, we negotiated a new Australian schools Educational Licence agreement
- We fast-tracked payments to members, releasing December 2020 royalties in October to assist those impacted by shutdowns

## Image Credits:

Front cover: *HardBall S2* - Northern Pictures | *Rams - We Are Wasted*, Photo Ben King | *Eden* - Every Cloud Productions, Photo Lisa Tomasetti | *I Am Woman* - Goalpost Pictures, Photo Tony Mott | *Luke Nguyen's Food Trail* - Red Creative Media | *Project Planet* - Emerald Films & Metamorflux | *Unsound* - WiseGoat Productions | *Sequin in a Blue Room* - Sequin in a Blue Room  
Opposite: *Rams - We Are Wasted*, Photo Ian Brodie | *Eden* - Every Cloud Productions, Photo Lisa Tomasetti | *Project Planet* - Emerald Films & Metamorflux | *Unsound* - WiseGoat Productions



# MESSAGE FROM THE SCREENRIGHTS CHAIR

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**Kim Dalton** Chair

**Screenrights is an organisation that looks after a very particular part of copyright law that may seem to operate without much fuss or attention.**

It would have been difficult to predict a couple of years ago just how important that niche would become in a pandemic as the world transitioned overnight to remote work and online learning, and the screen sector was so terribly disrupted by shutdowns. FY2020/21 built on the challenges of the previous financial year, and I thank my fellow directors and the staff for once again rising to the occasion.

In 2020/21 Screenrights achieved our second highest distribution year on record, while the Disbursements and Royalties [World] services each recorded record years for collections. In response to ongoing interruptions to the screen industry, the Board approved bringing Screenrights Collecting Society payments forward and into the hands of our members as soon as possible.



**It's vital that Screenrights remains focused on achieving fair payment for the use of our members' programs.**



The education sector continued to rely heavily on screen content available through the Screenrights Educational Licence for students' remote learning, and it was great to see our members' programs provide such support to teachers over this period.

Importantly, the organisation continues to advocate on behalf of our members to make sure that they continue to receive fair compensation for their content. In 2020/21, Screenrights negotiated a new Australian schools agreement for the Educational Licence over the coming years, and has been engaging with the Australian government and other stakeholders in relation to proposed copyright access reforms.

In 2020/21 we once again applied to the Copyright Tribunal for a determination of equitable remuneration for retransmission of the free-to-air television channels by Foxtel. Whilst this is never something we want to do, it's vital that Screenrights remains focused on achieving fair payment for the use of our members' programs. While it can seem that Screenrights floats along smoothly and effortlessly, in truth we must always be working to defend our members' rights to ensure that the distributions to which you are entitled are paid to you fairly, efficiently and promptly.



Kim Dalton  
Screenrights Chair  
24 September 2021



Image Credits:  
*Luke Nguyen's Food Trail* - Red Creative Media  
*I Am Woman* - Goalpost Pictures, Photo Lisa Tomasetti  
*Rams - We Are Wasted*, Photo Ian Brodie

# MESSAGE FROM THE CHIEF EXECUTIVE

**James Dickinson** Chief Executive

FY2020/21 continued to bring challenges to the sectors we work with – to Screenrights members, who create our screen content; and to our licensees, particularly educators using our members' content to reach students online. In spite of the challenges, a record \$47.6 million was available for distribution to Screenrights members this financial year.

We've seen a continuation in the heightened use of screen productions to support students in learning from home environments, and we're proud that our members' programs provide such valuable educational tools.

As announced in January 2019, Screenrights has now transitioned from a 6-year to a 4-year distribution period – following a 12-month postponement due to the pandemic that allowed us to focus our efforts on bringing new royalty payments to our members sooner. Royalties from the 2015, 2016 and 2017 distribution years closed on 30 June 2021, and by that date we successfully distributed 97.3% of expiring pools from the 2015, 2016 and 2017 distribution years to our members. The June payment totalled over \$5 million, which is the second-largest end of financial year payment in Screenrights' history.

Screenrights staff worked incredibly hard to bring the December 2020 release of royalties – the largest annual round of payments – into October. This while they were also working with a four-fold increase in the volume of usage records. The organisation continues to experience exponential growth in data, which we process to allocate member payments according to which programs are being used by licensees, and Screenrights has embraced innovative digital approaches to managing this influx. To that end, through the implementation of machine learning approaches and cost effective systems reviews, we are increasing our efficiencies and improving our members' experience.

“ Through the implementation of machine learning approaches and cost effective systems reviews, we are increasing our efficiencies and improving our members' experience. ”



Once again the value of Screenrights' licences to educators was demonstrated with usage records of screen content climbing this financial year by 48% for the Australian Educational Licence. The online resource centres continued to support teachers and students throughout the extra challenges presented by on-and-off remote learning requirements, and we successfully negotiated a new Australian schools agreement for the licence. We also looked at ways to partner with organisations such as ABC Education to further expand access to the screen content available to teachers and students through the Educational Licence, with teachers now able to access a whole new platform online via the ABC website and their Screenrights licence.

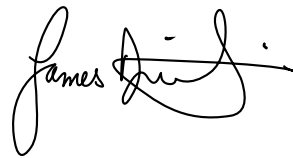
In 2020/21 Screenrights distributed \$45.3 million to members, our second highest distribution year on record. Our Disbursements service collected \$5.8 million on behalf of our clients this financial year, up 10%, while our Royalties [World] service also grew to over \$2 million in collections for the first time ever. In addition, we launched a new Residuals service, responding to the needs of some of our Disbursements clients. We look forward to seeing how this can further shoulder some of the administrative burden and allow our members more time to focus on creating.

The fourth year of the Screenrights Cultural Fund awarded record funding of \$295K to seven projects. These included expanding Bus Stop Films' Accessible Film Studies program, Tai Huri Films' training and skills

development workshop for rangatahi Māori aged 15-25, and Juluwarlu Group Aboriginal Corporation's Our Ganalili Heroes initiative. We can't wait to see the impact that these initiatives will have on the diversity of our industry alongside those funded in previous grant rounds.

Screenrights' members, licensees and staff have continued to face the particular challenges thrown up by COVID-19 restrictions, and I'm so proud of the work our organisation has done to support all of our stakeholders. We'll continue to work hard to ensure our systems are ready to meet the complexities of an ever-changing landscape, and allow us to serve you the best we can into the future.

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. You can find more financial detail in our [Annual Report](#).



James Dickinson,  
Chief Executive  
24 September 2021

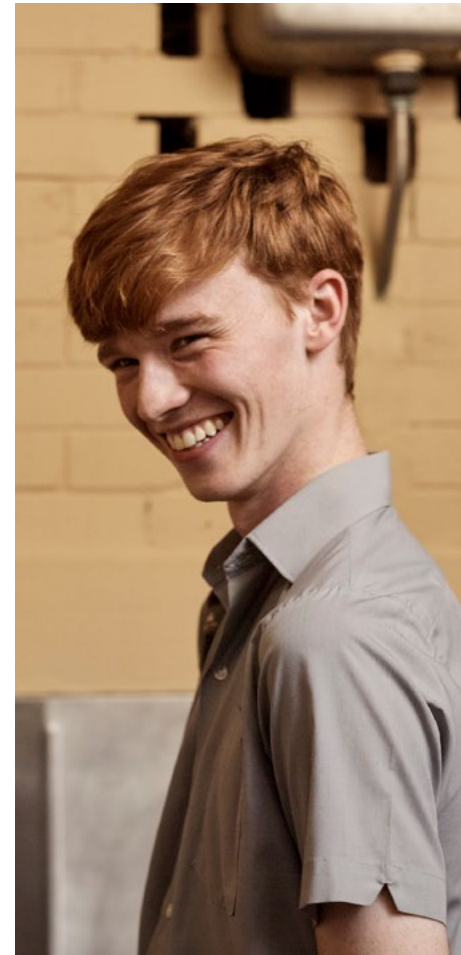


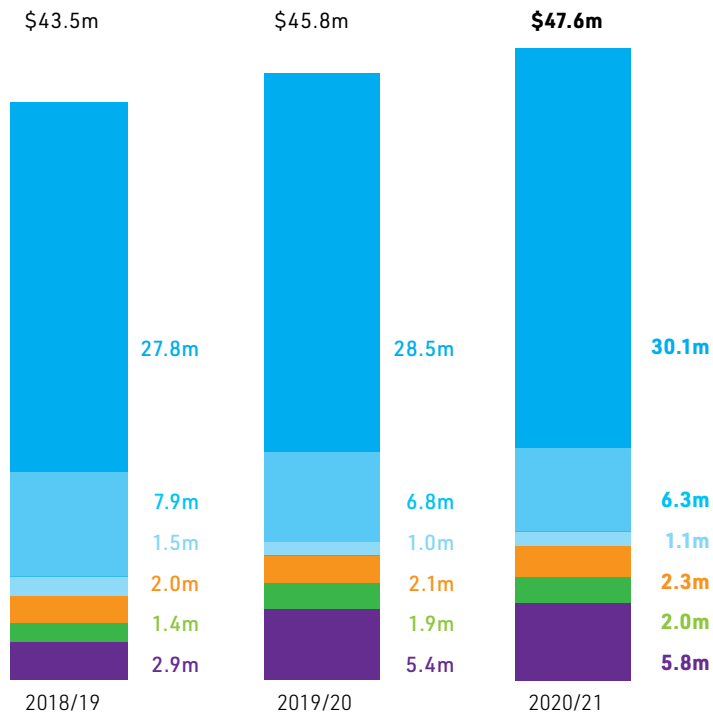
Image Credits:  
*Sequin in a Blue Room* - Sequin in a Blue Room  
*I Am Woman* - Goalpost Pictures, Photo Tony Mott  
*HardBall S2* - Northern Pictures

# DISTRIBUTION

## Continued strong collections and payments to our members

In 2020/21, the new money for distribution to members was a record \$47.6 million.

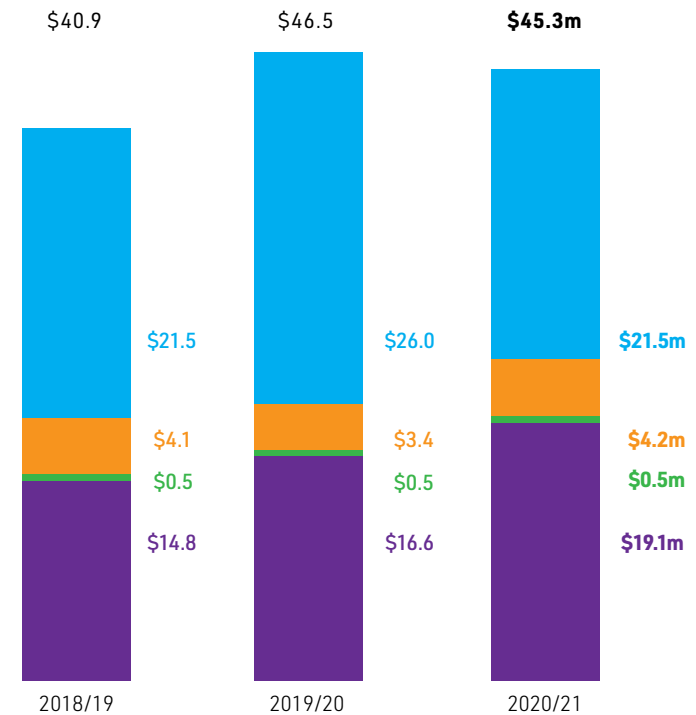
**FIGURE 1** Total funds available for distribution to members, by type of licence, 2018/19 to 2020/21



- Australian Educational Service [AES]
- Australian Retransmission Service [ARS]
- Australian Government Service [AGS]
- NZ Educational Service [NZES]
- Royalties World Service [RWS]
- Disbursements Service [DASA]

In 2020/21, we distributed \$45.3m to our members.

**FIGURE 2** Amount distributed to members each year 2018/19 to 2020/21, and breakdown by type of member



- Australian members
- Australian collecting society members
- New Zealand members
- International members

# MEMBERSHIP

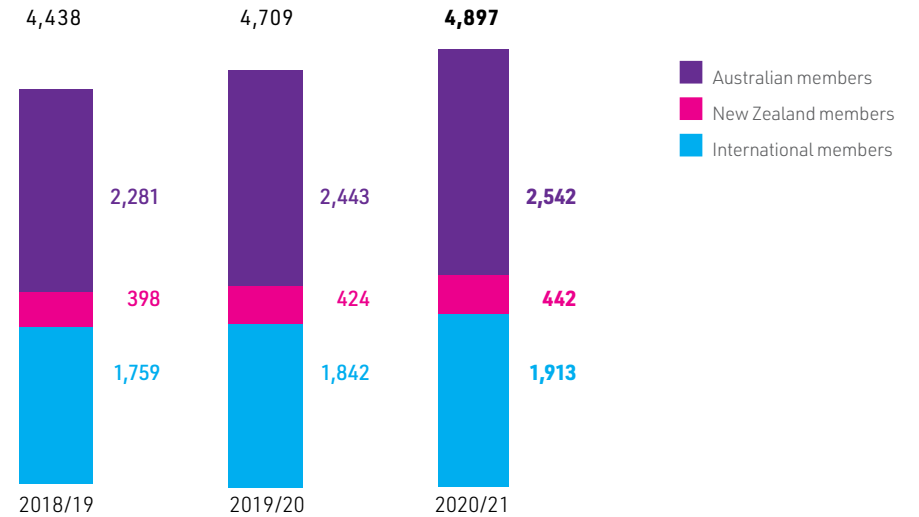
## Paying more members than ever before

2020/21 saw our membership grow 3.8%, to total 4,897 members from 69 countries as of June 2021. Our database now holds over **1.4 million active registrations** of members' rights in programs.

FIGURE 3 Number of members receiving secondary royalty payments, 2018/19 to 2020/21



FIGURE 4 Membership numbers 2018/19 to 2020/21, and breakdown by member type



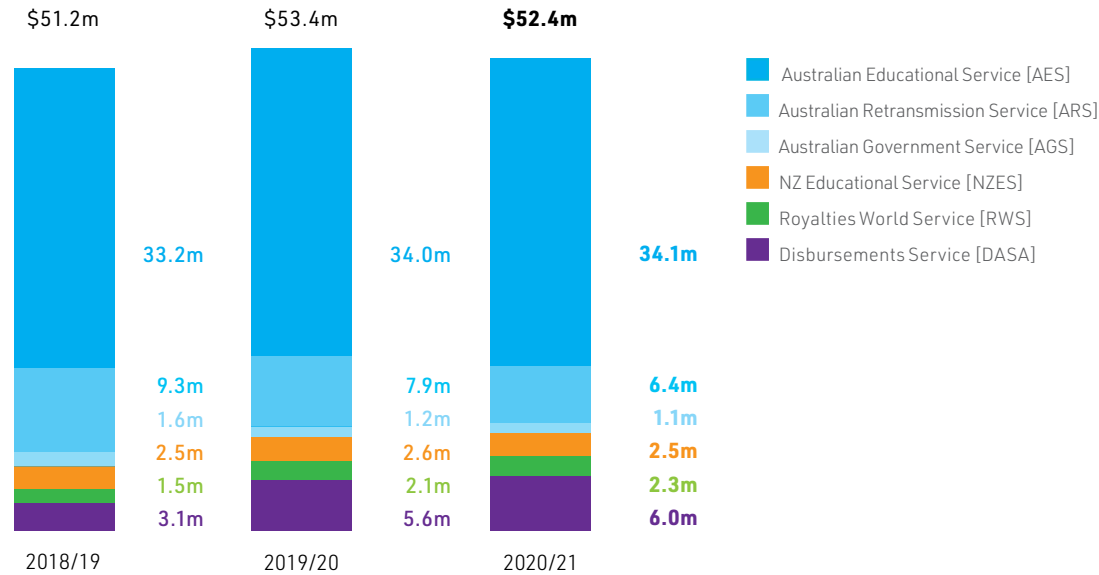


# LICENCES

## A fair fee for the use of members' programs

On behalf of our members, in 2020/21 Screenrights negotiated a new Australian schools agreement. We were unable to come to an agreement with Foxtel on the retransmission licence, and as a result applied to the Copyright Tribunal for a determination of equitable remuneration for retransmission of free-to-air television.

**FIGURE 5** Revenue from licences and other collection services [including interest], total and by service type, 2018/19 to 2020/21



**FIGURE 6** Screenrights' applications to the Copyright Tribunal since 1990

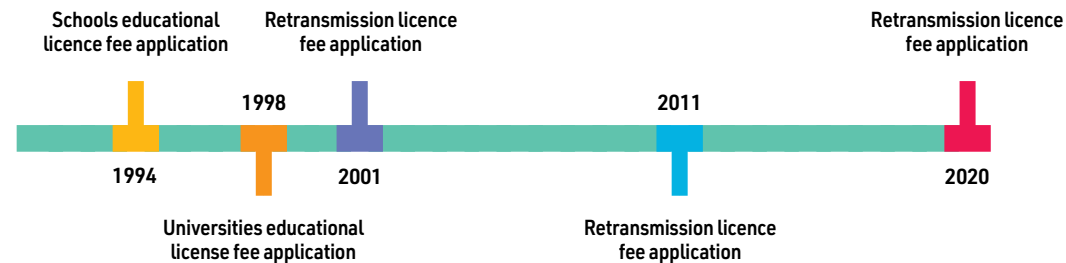


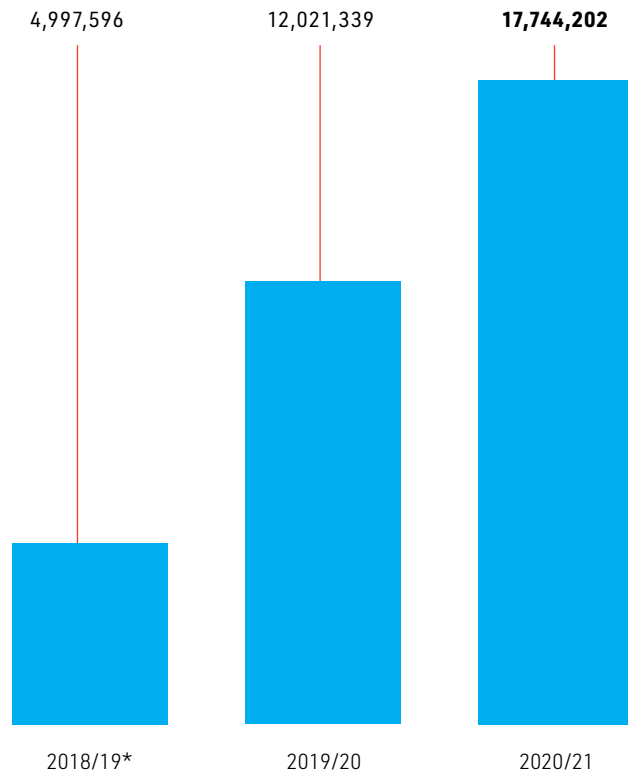
Image Credit:  
 Griff's Great Kiwi Road Trip - EQ Media Group [NZ] Limited | Rams - We Are Wasted, Photo Ian Brodie |  
 Eden - Every Cloud Productions, Photo Lisa Tomasetti

# LICENCE USAGE DATA

## Continued exponential growth in the use of our educational licences

Usage of the Australian Educational Licence continued on a massive growth trajectory, up 48% on 2019/20, confirming the continued importance of the licence to the Australian education sector.

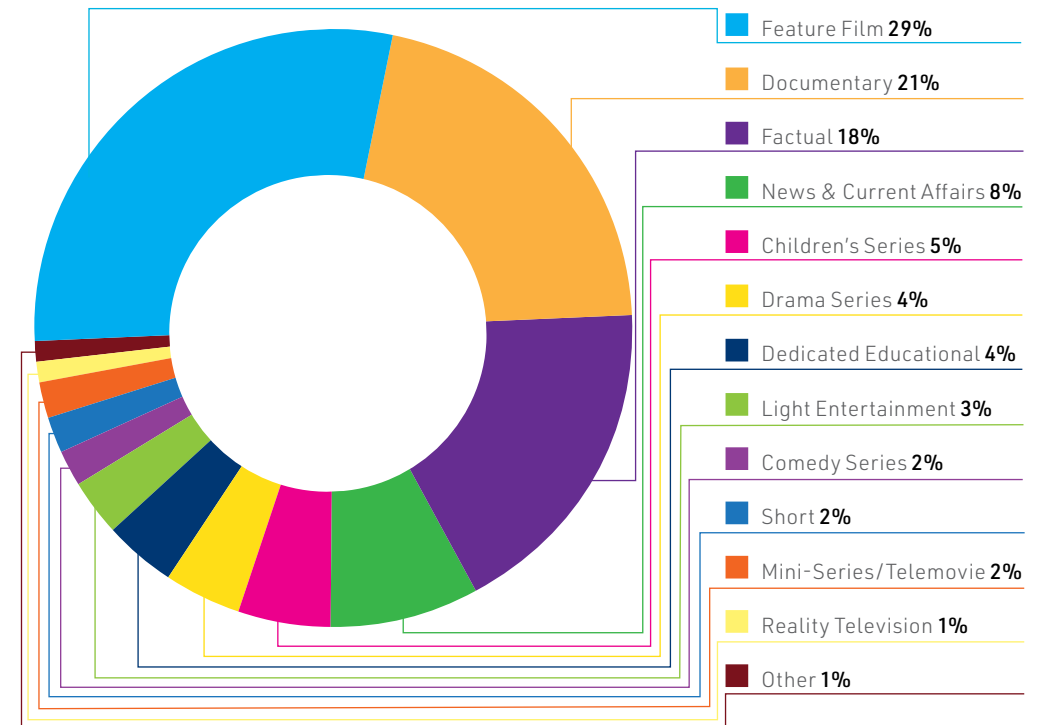
**FIGURE 7** Total number of raw usage records for the Australian Educational Licence, 2018/19 to 2020/21



\* 2018/19 raw usage calculated from aggregated data provided by resource centres

For the second year running, Feature Film was the most accessed content type by educational institutions. Non-fiction categories [Factual, Documentary, News & Current Affairs] together represented 47% of content accessed by educators.

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



# INNOVATION TO MANAGE BIG DATA

## Reducing costs and improving service with artificial intelligence

Over FY2020/21, Screenrights implemented AI machine learning technology to assist with our ever-increasing data management functions. This means we no longer rely on manual reviews to consolidate identical program registration data and match claims to payable royalties. We're also able to identify competing claims [where two or more members claim the same royalties] sooner, and fast track their resolution at a rate comparable to previous years despite an exponential growth in usage. This results in a better service overall for our members.

FIGURE 9 Number of records consolidated in June, annual comparison

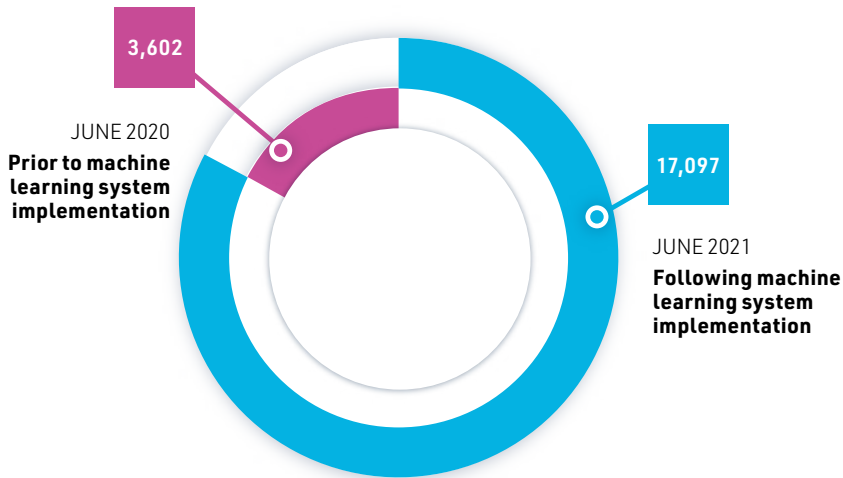
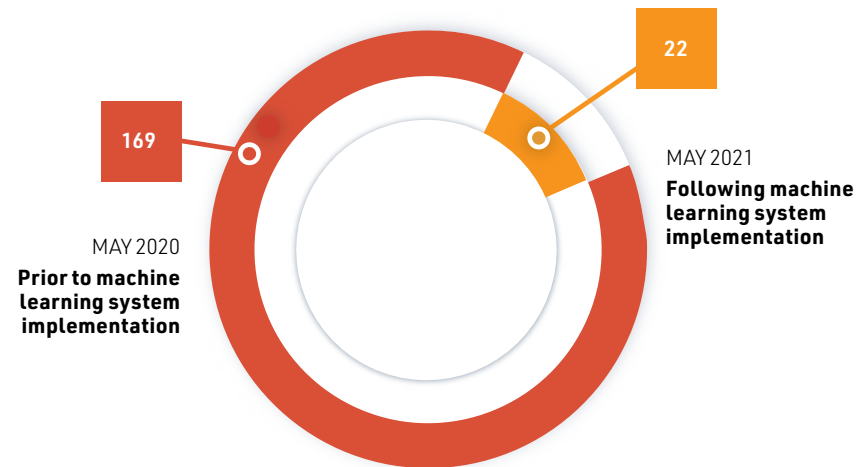


FIGURE 10 Median number of days taken to identify competing claims, annual comparison



Comparisons of months during which Screenrights focused on these functions



# SERVICES

## Expanding our industry services to further support our members

Screenrights' Disbursements and Royalties [World] services both saw record years in 2020/21, while we also launched a new Residuals service and began developing an Insights service.

FIGURE 11 Total collections through our Disbursements service 2015/16 to 2020/21

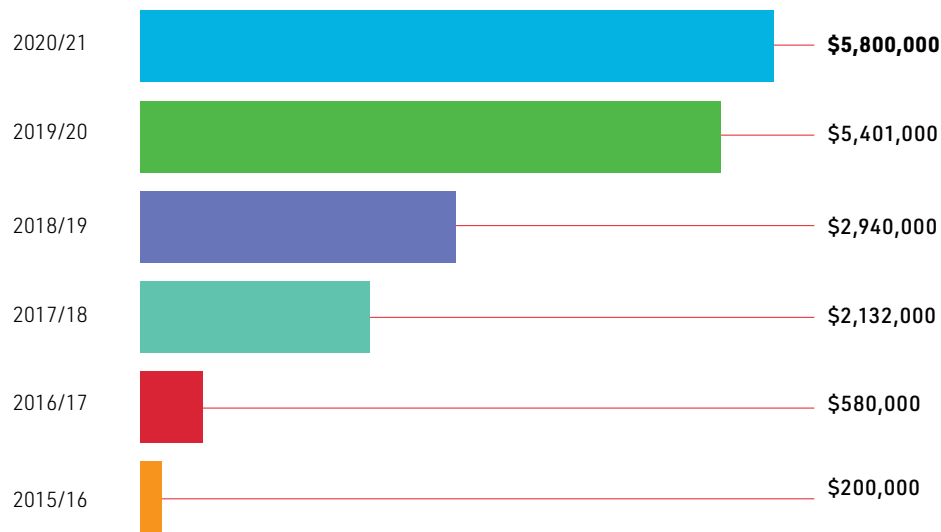


FIGURE 13 Screenrights Royalties [World] 2020/21 collections breakdown by territory

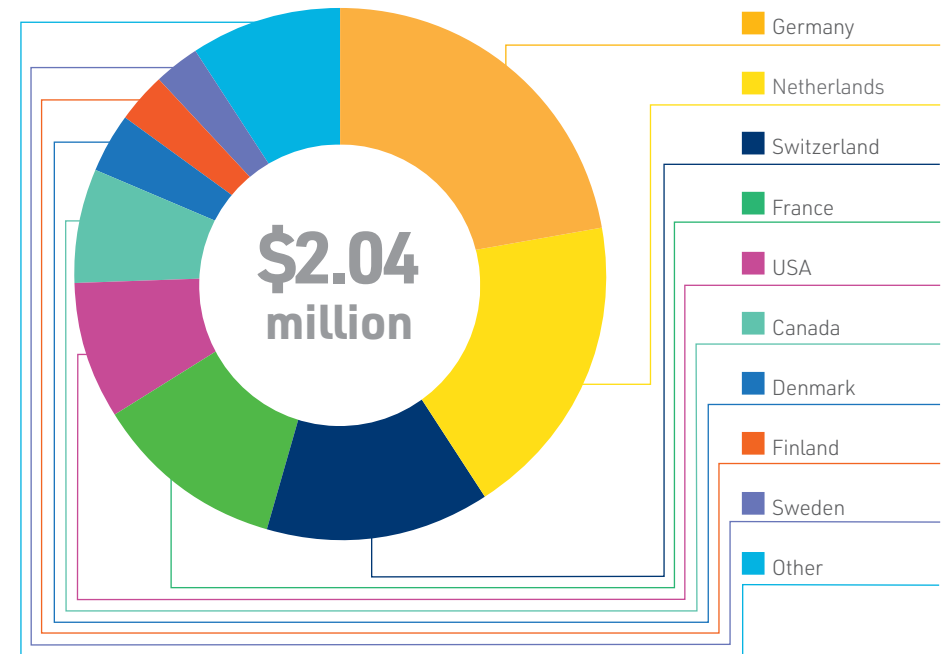
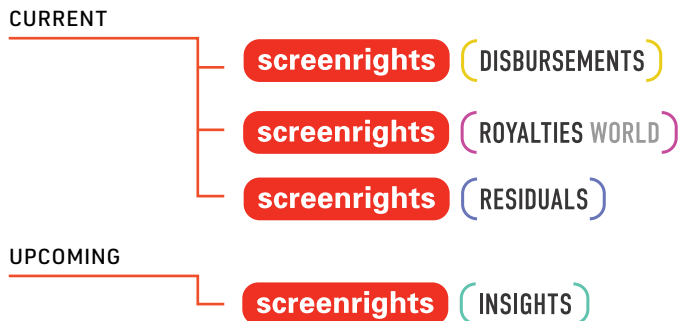


FIGURE 12 Screenrights' current and upcoming industry services



# EXPENDITURE

## Working hard to minimise our costs

Despite the pressure on revenue from decreased retransmission income in the short-term, and costs from subsequent litigation to obtain fair remuneration on behalf of our members, we are keeping our expenses to collections ratio steady and continue to focus on bringing this down.

FIGURE 14 Breakdown of Expenditure for 2020/21

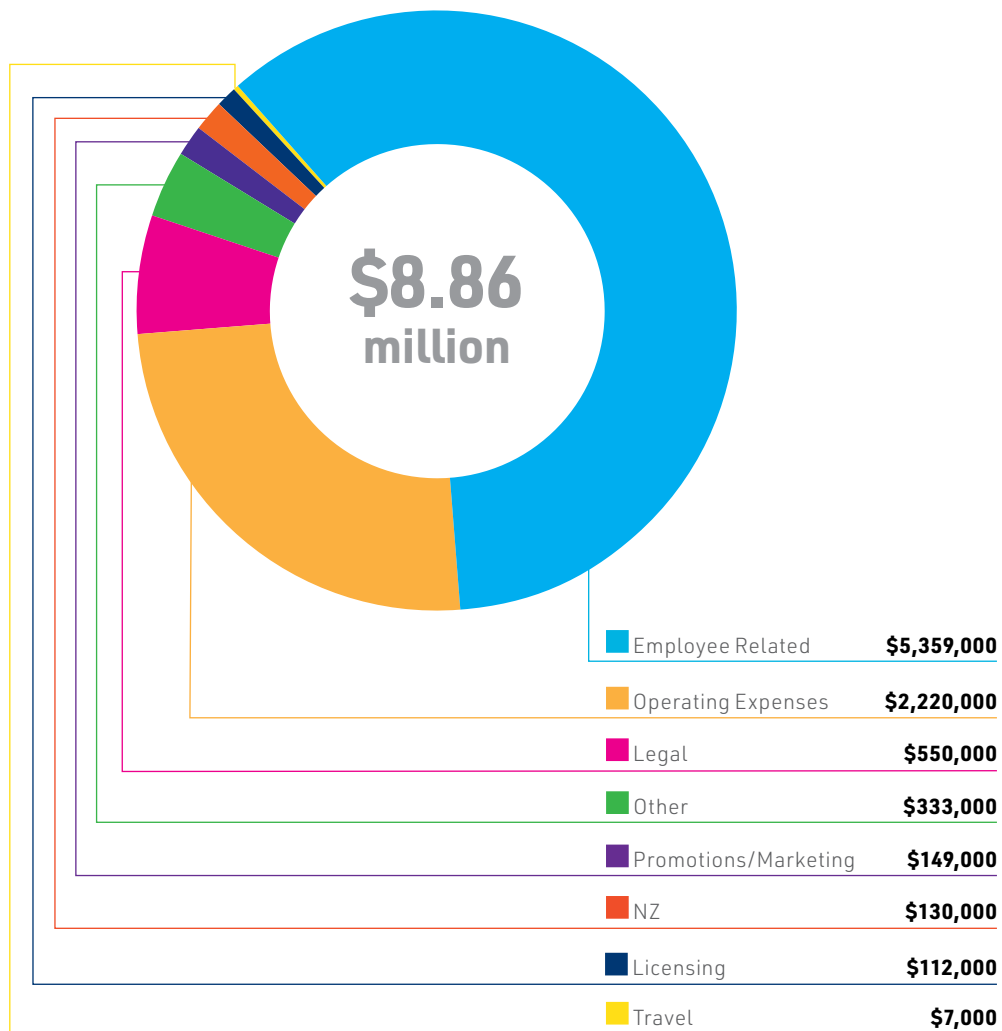


FIGURE 15 Overall expenditure to collections ratio, 2018/19 to 2020/21



# SCREEN INDUSTRY SUPPORT

Screenrights continued to advocate for our members' rights in support of a vibrant screen industry, while the 2020 Cultural Fund supported the greatest number of initiatives yet.

- ➔ [Response to ACCC Mandatory News Media Bargaining Code Concepts Paper](#)
- ➔ Ongoing advocacy on behalf of our members around proposed copyright reforms

The 2020 Screenrights Cultural Fund awarded a record \$295K to 7 initiatives meeting the annual focus of New Voices:

- ➔ Bus Stop Films – to expand their award-winning Accessible Film Studies Program to Queensland, Victoria and South Australia;
- ➔ Juluwarlu Group Aboriginal Corporation – for Our Ganalili Heroes, a youth digital media project sustaining the deep cultural and community-held knowledge of Yindjibarndi;
- ➔ Cinespace – for an online educational program giving culturally diverse creatives the tools to be able to access industry;
- ➔ Tai Huri Films – for Kōrero Tuku Iho, a story development and screen production residency for rangatahi Māori from Aotearoa New Zealand's Far North region;
- ➔ Screenworks – for a program to train undiscovered, diverse and talented screenwriters living in regional Australia with specific skills that meet industry requirements;
- ➔ Southland Creative – for My Home My Culture South Coast NSW Short Film Project, a short filmmaking mentorship program for aspiring young local filmmakers;
- ➔ Script to Screen Te Tari Tuhi Kupu A Whakaahua – for Paerangi Project, a 3-stage programme that finds new voices in remote regions and isolated situations.



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*Rams - We Are Wasted*, Photo Court McAllister

**screenrights**

**Screenrights**

ABN: 76 003 912 310

Level 1, 140 Myrtle Street  
Chippendale NSW Australia 2008

**Email** [info@screenrights.org](mailto:info@screenrights.org)

**screenrights.org**

**Australia**

**Phone** +61 2 8038 1300

**New Zealand**

**Freephone** 0800 44 2348