

YEAR IN REVIEW 2021-2022

screenrights



CONTENTS

Key Highlights.....	2
Message from the Screenrights Chair	3
Message from the Chief Executive.....	5
Distribution	7
Membership.....	8
Licences.....	9
Licence Usage Data.....	10
Services	11
Expenditure.....	12
Innovation to Manage Big Data.....	13
Screen Industry Support	14

Front cover: [L-R]

Dive Club - The Steve Jaggi Company

The Newsreader - Werner Film Productions

Anonymous Club - Film Camp, Photo Danny Cohen

Girl's Can't Surf - Pursekey Productions

KEY HIGHLIGHTS

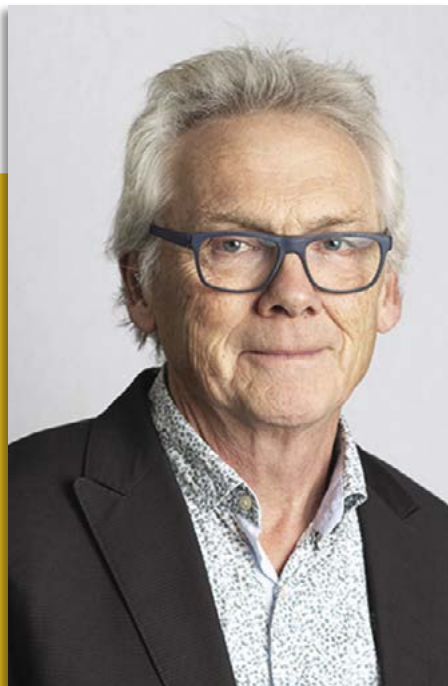
- A record \$49.7 million was available for distribution to Screenrights members, and \$45.9 million was distributed in 2021/22
- More members received Screenrights royalties than ever before, up 18.6% on the previous year
- Screenrights' revenue from licences and other collection services was a record \$53.8 million
- Usage of the Australian Educational Licence continued on its growth trajectory even after the end of pandemic lockdowns, with usage records up 6.2% on the previous year
- Our Disbursements service once again achieved a record year to total \$6.5 million in collections on behalf of our clients



Image Credits:

Fires - Tony Ayres Productions , Photo Narelle Portanier | Australia's Biggest Sing along - Artemis Media |

[Bottom L+R] Girl's Can't Surf - Pursekey Productions



MESSAGE FROM THE SCREENRIGHTS CHAIR

Kim Dalton Chair

Over the 2021/22 financial year, Screenrights has continued to see strong growth in the use of our Educational Licence.

Remote learning necessitated by the pandemic proved the value of our members' content to educators, but since students have returned to in-person learning the usage of broadcast programs remains high. In partnership with the resource centres, making sure that students and teachers can access educational programs in ways that best support their needs has meant this growth has continued apace.

The success of the Screenrights Educational Licence in providing access and equity to students and teachers across Australia confirms how well the copyright licences have worked throughout the pandemic. Supporting the integrity of copyright in a fast changing digital environment and supporting our members' right to fair compensation for the usage of their programs remains a fundamental objective for Screenrights.

In assessing the Copyright Amendment (Access Reform) Exposure Draft Bill 2021, Screenrights worked with the former Federal Government, stakeholders across the industry and the users of copyright, to find common ground. In identifying problems and possible improvements, our approach has always been to identify solutions that address genuine problems while protecting our members' rights in their work. Our commitment to support our members and licensees in positive copyright reform continues with the new Government.

Screenrights is always looking at where we can advocate on behalf of our members, but also at how we can constructively address the concerns of other stakeholders. We look forward to working with the new Government and new Parliament to address policy issues in ways that benefit us all.

Kim Dalton, Screenrights Chair
27 October 2022



“ Supporting the integrity of
copyright in a fast changing
digital environment and
supporting our members’
right to fair compensation for
the usage of their programs
remains a fundamental
objective for Screenrights. ”

Image Credits:

Anonymous Club - Film Camp, Photo Danny Cohen | *The Newsreader* - Werner Film Productions |

Christmas on the Farm - Hoodlum Productions, Photos Scott Belzner



MESSAGE FROM THE CHIEF EXECUTIVE

James Dickinson Chief Executive

FY2021/22 saw a return to business-as-usual for Screenrights, if there is such a thing in these times. We were pleased to see another record year in terms of the new money available for distribution to our members, at \$49.7 million.

And once again, we saw a record year in usage records for the Screenrights Educational Licence, demonstrating without doubt its ongoing value to teachers and students.

To match the increase in usage, more Screenrights members received royalties last financial year than ever before, and by 30 June we were sitting at a total of 4,996 members.

Revenue from our licences and other collection services also hit a record over the financial year, coming in at \$53.8 million. Some of this was due to reaching an agreement with Foxtel on the equitable remuneration of retransmission of the broadcast channels.

Having taken the issue to the Copyright Tribunal, we were pleased to reach a five year deal with Foxtel, which saw retransmission royalties dating back to January 2020 come in for distribution to our members. However, over the longer term, the value of retransmission from pay television may fall as satellite and cable services are replaced by internet streaming. We are keeping a watching brief on this and other fast-moving changes that are impacting our industry.

Screenrights' Disbursements service saw a record year in collections, bringing in almost \$6.5 million on behalf of

our clients. Our Royalties (World) service fell in collections last financial year due to ongoing litigation and delayed negotiations by partner collecting societies in some overseas territories. Over time this is expected to recover and keep growing.

We also brought our Expenses to Collections ratio down to 15% as we worked to minimise our costs, despite the cost of litigation proceedings which were ultimately settled. Whilst litigation is never our preference, we'll never hesitate to fight for our members' rights to fair remuneration for the use of their programs.

The fifth year of the Screenrights Cultural Fund awarded funding of \$249,600 to seven initiatives meeting the annual focus of 'New Teams'. 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
27 October 2022



Once again, we saw a record year in usage records for the Screenrights Educational Licence, demonstrating without doubt its ongoing value to teachers and students.



Image Credits:

Catalyst - Mars: Our Second Home? - Australian Broadcasting Corporation

The Family Court Murders - Media Stockade and Said & Done

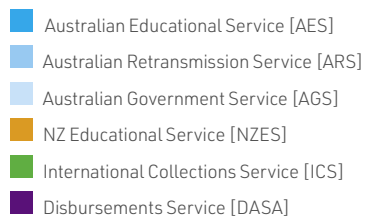
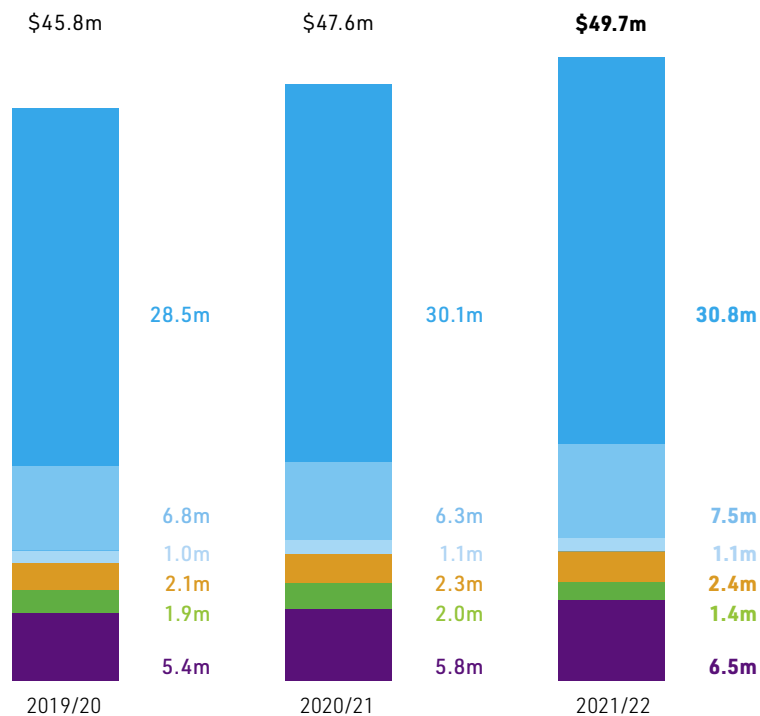
Fires - Tony Ayres Productions, Photos [L] Narelle Portanier, [R] Ben King

DISTRIBUTION

Continued strong collections and payments to our members

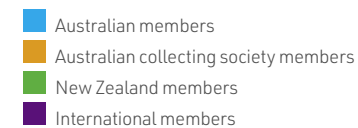
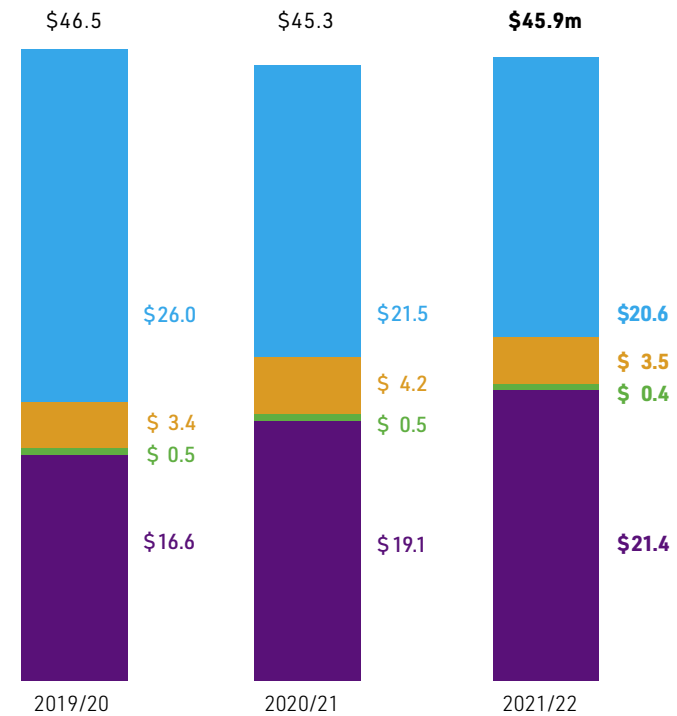
In 2021/22, the new money for distribution to members was a record **\$49.7 million**.

FIGURE 1 Total funds available for distribution to members, by type of licence, 2019/20 to 2021/22



In 2021/22, we distributed **\$45.9 million** to our members.

FIGURE 2 Amount distributed to members each year 2019/20 to 2021/22, and breakdown by type of member



MEMBERSHIP

Paying more members than ever before

2021/22 saw our membership grow 4.1%, to total **4996 members** from **72 countries** as of June 2022. Our database now holds **over 1.45 million active registrations** of members' rights in programs.

FIGURE 3 Number of members receiving secondary royalty payments, 2019/20 to 2021/22

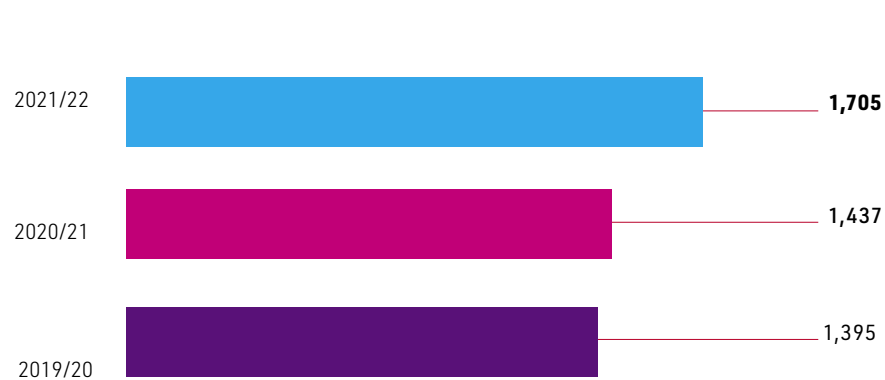


FIGURE 4 Membership numbers 2019/20 to 2021/22, and breakdown by member type

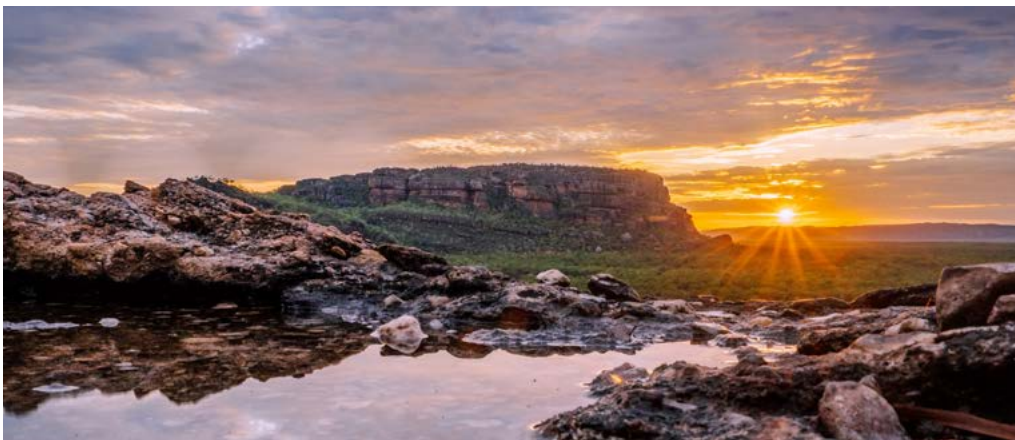
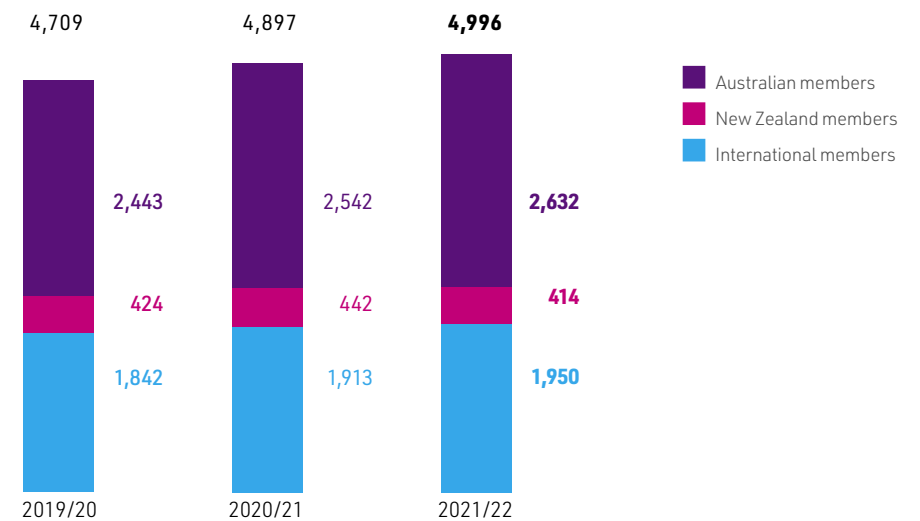


Image Credits: *Four Corners - Crisis in Kakadu* - Australian Broadcasting Corporation | *Catalyst - Mars: Our Second Home?* - Australian Broadcasting Corporation

LICENCES

Continued growth under Screenrights' licences

On behalf of our members, in 2021/22 Screenrights reached an agreement with Foxtel on a five year deal for the retransmission licence fee. As a result of the agreement, royalties owing to our members since January 2020 were released, which meant **a record year for licence revenue** in FY2021/22.

FIGURE 5 Revenue from licences and other collection services [including interest], total and by service type, 2019/20 to 2021/22

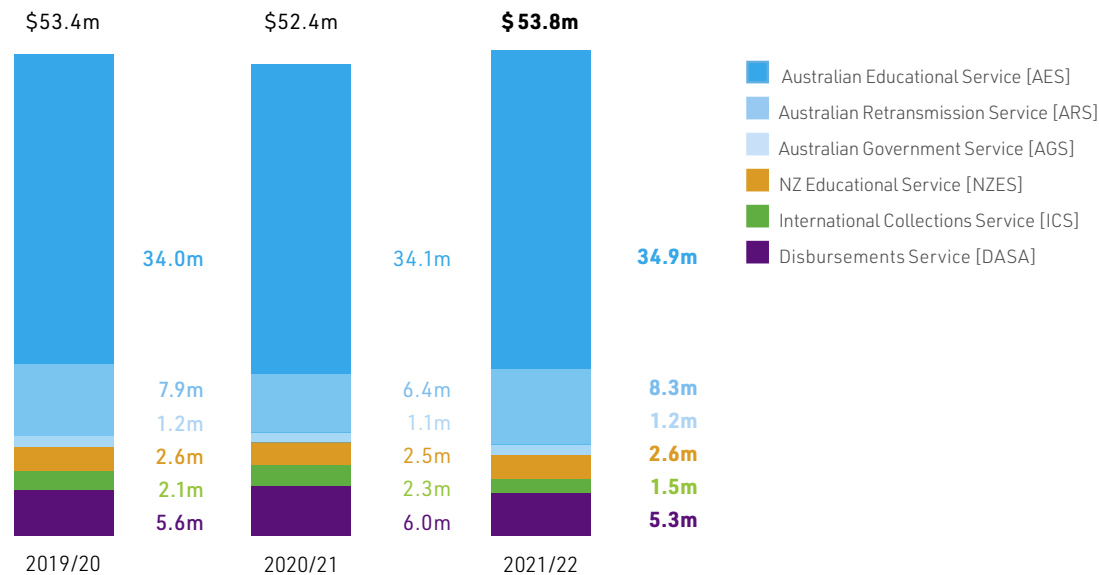


FIGURE 6 Revenue from licences each year 2019/20 to 2021/22



Image Credits:

Catching the Claremont Killer: The Untold Story - Sky News Australia | *Anonymous Club* - Film Camp, Photo Danny Cohen | *Catalyst* - Are We Killing Our Koalas? - Australian Broadcasting Corporation



LICENCE USAGE DATA

Continued growth in the use of our educational licences

Usage of the Australian Educational Licence continued on its growth trajectory, **up 6.2%** on 2020/21, confirming the continued importance of the licence to the Australian education sector. For the third year running, Feature Film was the most accessed content type by Australian educational institutions, though non-fiction categories (Documentary, Factual, News & Current Affairs) together represented **43% of content accessed by educators**.

FIGURE 7 Total number of raw usage records for the Australian Educational Licence, 2019/20 to 2021/22

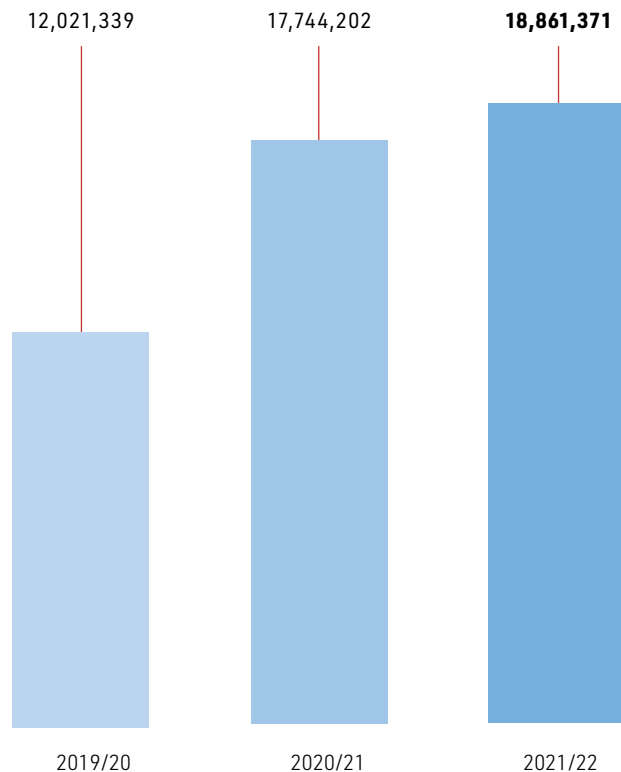
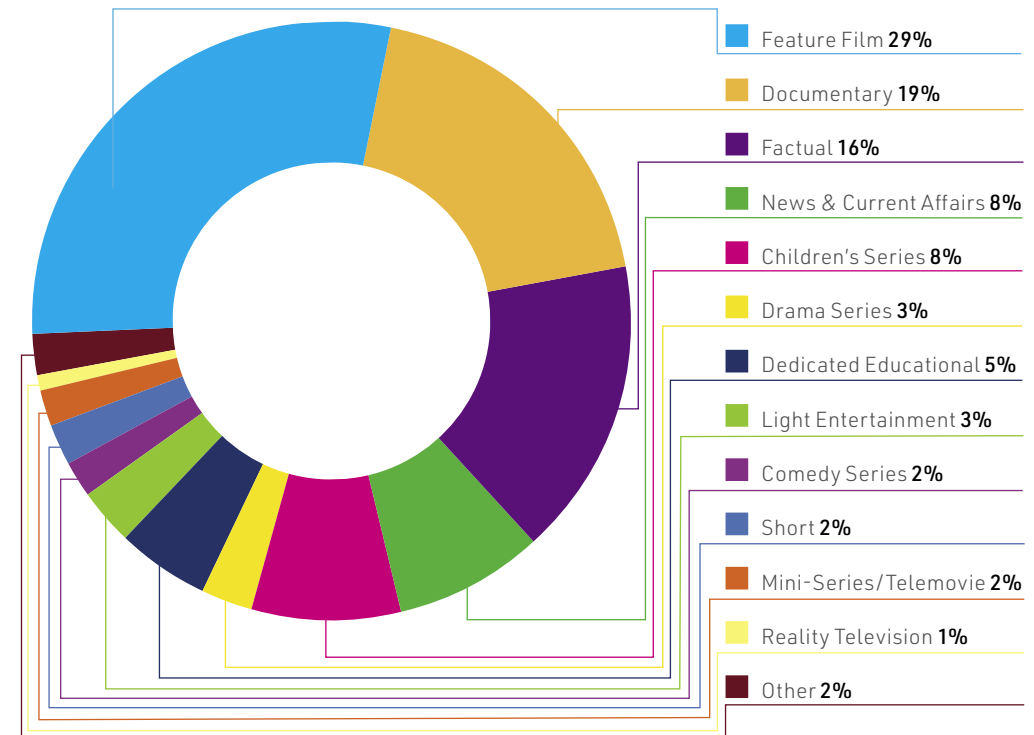


FIGURE 8 Share of copies made for different types of content at Australian Educational Institutions



SERVICES

Finding more ways to support our members

Screenrights' Disbursements service saw another **record year of collections**, while the Royalties (World) service saw a decrease from last year due to accelerated payments by other collecting societies in FY2020/21 as well as ongoing negotiations and some litigation in Europe. Our Residuals service continues to develop alongside other new initiatives.

FIGURE 9 Total collections through our Disbursements service 2016/17 to 2021/22

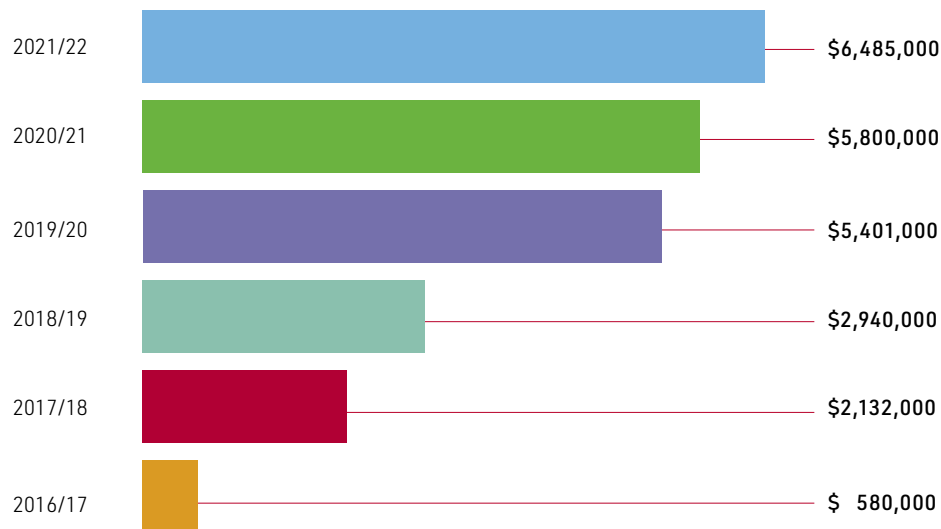


FIGURE 10 Screenrights Royalties [World] 2021/22 collections breakdown by territory

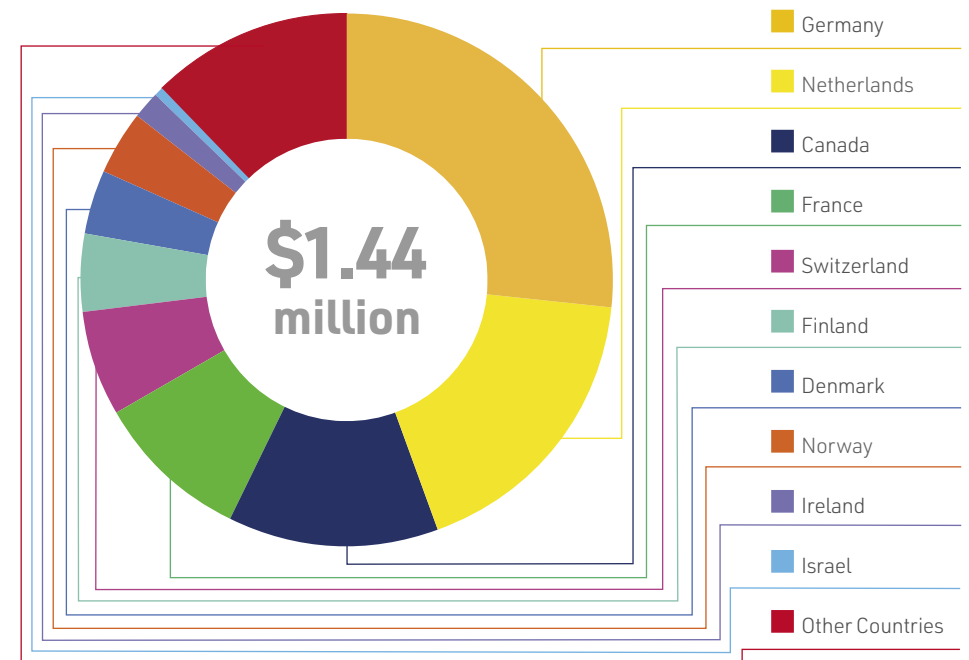


Image Credit: *Christmas on the Farm* - Hoodlum Productions, Photos Scott Belzner

EXPENDITURE

Minimising our costs wherever possible

In 2021/22, Screenrights brought our Expenses to Collections ratio back **down to 15%**. Resolving litigation proceedings and coming to agreement on equitable remuneration for the retransmission of broadcast channels in Australia helped to bring this number down.

FIGURE 11 Breakdown of Expenditure for 2021/22

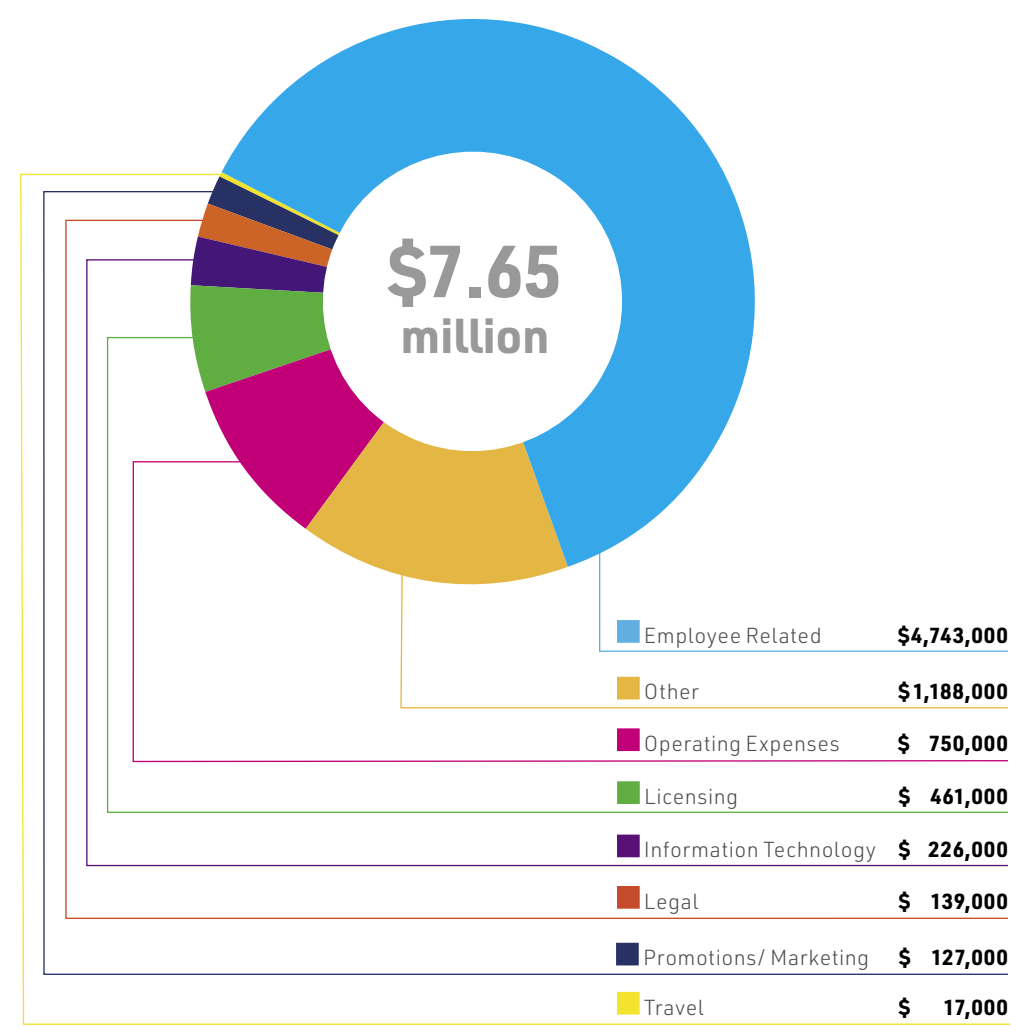


FIGURE 12 Overall expenditure to collections ratio, 2019/20 to 2021/22



Image Credits: *The Family Court Murders* - Media Stockade and Said & Done | *The Newsreader* - Werner Film Productions

INNOVATION TO MANAGE BIG DATA

Ongoing service improvements for members and stakeholders

We're constantly seeking better ways of working with data, to improve the speed and accuracy of royalty calculations and payments. Over the last year this has included a **196.95% reduction** in the time it takes our systems to process incoming data from NZ broadcasts.

Small things like this go towards improving our efficiency and keeping our costs down, but also help us pay members as quickly and accurately as possible. Work continues in this area and we look forward to members seeing further benefits soon.

FIGURE 13 NZ Broadcast data processing, annual comparison

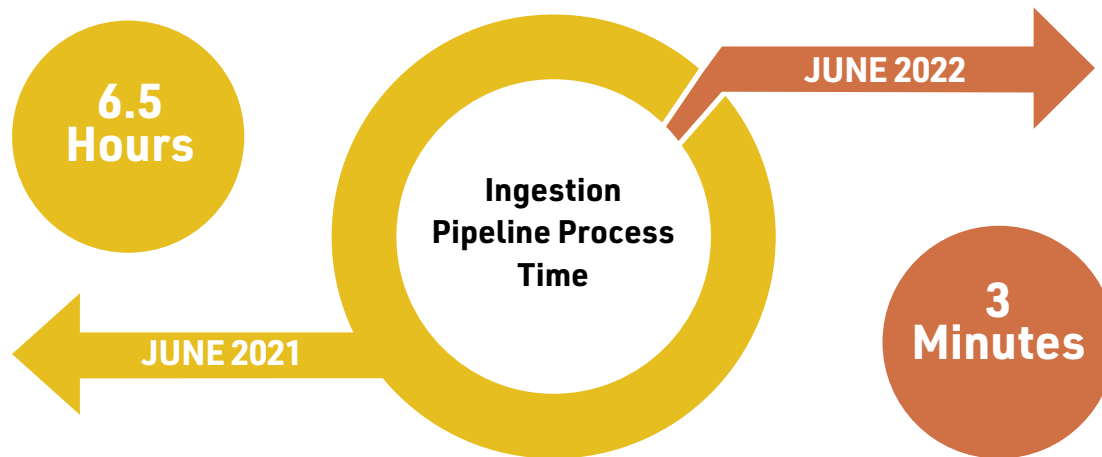


Image Credits:
Anonymous Club - Film Camp, Photo Danny Cohen | *Christmas on the Farm* - Hoodlum Productions, Photos Scott Belzner | *The Newsreader* - Werner Film Productions

SCREEN INDUSTRY SUPPORT

Screenrights continued to advocate for our members' rights in support of a vibrant screen industry.

- ➔ Copyright Amendment (Access Reform) Exposure Draft Bill 2021 – Submission by Screenrights
- ➔ Productivity Commission Right to Repair Inquiry – Submission by Screenrights

The 2021 Screenrights Cultural Fund awarded **\$249,600 to 7 initiatives** meeting the annual focus of New Teams:

- ➔ Sweetshop & Green for The New Pasifika Creators Accelerator Program;
- ➔ Diversity Arts Australia for their capacity building program Equity, Inclusion and the Screen Sector;
- ➔ Back to Back Theatre to partner with screen industry leaders to create a model for increased employment opportunities for people with disability in the wider screen sector;
- ➔ Co-Curious for their talent and career development program Stories From Another Australia;
- ➔ Midnight Feast for an innovative training program teaming artists with physical and intellectual disabilities with creatives from Jungle Entertainment and The Corinthian Food Store;
- ➔ Media Farm for Impact Teams Lab, an initiative that brings together producers and storytellers, researchers and subject matter experts, and people with lived experience, to form new teams to tackle important societal problems through impactful screen content;
- ➔ For Film's Sake for Platform 2022, a three-day workshop intensive staged with Sydney Film Festival to provide expert skill development that bridges the gap between creative and commercial elements of screen production in the global market.



Image Credits:
Australia's Biggest Singalong - Artemis Media
Dive Club - The Steve Jaggi Company
Girl's Can't Surf - Pursekey Productions

screenrights

Screenrights

ACN: 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